

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Non in multitudine**

HerEy 56

Gradual (de tempore)

*S, A, T, B (coro), 2 ob, 2 cl (C), 2 fag, 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**Esser**  
**Skala**  
**Edition**



# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
cl	clarinet
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
vl	violin
vla	viola
vlc	violoncello

## Sources


A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/11
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1823-08
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 10 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2144
	<i>Category</i>	print
	<i>Date</i>	1831
	<i>RISM ID</i>	991018071
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14328848">https://data.onb.ac.at/rec/AC14328848</a>
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5560
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F4.Baden.88
	<i>Category</i>	print
	<i>Date</i>	1831

*RISM ID* 654000115  
*License* public domain  
*URL* <https://data.onb.ac.at/rec/AC14266063>  
*Notes* 15 parts (S, A, T, B, ob 1, ob 2, cl 1, cl 2, fag 1, fag 2, vl 1, vl 2, vla, vlne, org); Tobias Haslinger, Wien, plate number 5563

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
43	vla	6th to 8th  in C2: 3 × e8

## Lyrics

Non in multitudine est virtus tua, Domine.  
Nec superbi ab initio placuerunt tibi:  
sed humilium et mansuetorum semper placuit tibi deprecatio.  
(Judith 9:16)

## Acknowledgements

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# 56 Non in multitudine

Andante

Oboe I, II

Clarinetto I, II  
in C

Fagotto I, II

I

Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,  
Violoncello  
e Bassi

Musical score for Oboe I, II; Clarinetto I, II in C; and Fagotto I, II. The music is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Andante'. The dynamic is 'mf' (mezzo-forte). The Oboe part starts with a rest followed by a melodic line. The Clarinet and Bassoon parts provide harmonic support with similar rhythmic patterns.

Musical score for Violino I, Violino II, and Viola. The Violino I part features a melodic line with some grace notes. The Violino II and Viola parts provide harmonic accompaniment with rhythmic patterns. The dynamic is 'mf' (mezzo-forte).

Vocal score for Soprano, Alto, Tenore, and Basso. The lyrics are: "Non in mul - ti -". The dynamic is 'mf Tutti' (mezzo-forte tutti). The vocal lines are in 3/4 time with a key signature of one flat. The Soprano, Alto, and Tenore parts have rests for the first two measures, while the Basso part has a melodic line.

Musical score for Organo, Violoncello, and Bassi. The dynamic is 'mf Solo' (mezzo-forte solo). The music is in 3/4 time with a key signature of one flat. The score includes figured bass notation: 6, 6/5, 7, 6, 6/5.



6

f

a 2

f

f

f

f

f

f

ne, non in mul - ti - tu - dine, non in mul - ti - tu - dine, non est in mul - ti -

f

ne, non in mul - ti - tu - dine, non in mul - ti - tu - dine, non est in mul - ti -

f

ne, non in mul - ti - tu - dine, non in mul - ti - tu - dine, non est in mul - ti -

f

ne, non in mul - ti - tu - dine, non in mul - ti - tu - dine, non est in mul - ti -

f Tutti

[6] 5

6 5

[5]

6 4 [6] 4

5

tu - di-ne vir - tus, vir - tus tu - a, Do - mi - ne.

tu - di-ne vir - tus, vir - tus tu - a, Do - mi - ne.

tu - di-ne vir - tus, vir - tus tu - a, Do - mi - ne.

tu - di-ne vir - tus, vir - tus tu - a, Do - mi - ne.

6 46 8 [6] [5] 44 6 6 6 4 [5] 4 6 - 6 5 6 5 4



15

a 2

tr

tr

tr

tr

tr

tr

tr

Nec su - per - bi ab i - ni - ti-o placu-e - runt ti -

ti - bi pla - cu - e - runt ab i - ni - ti-o,

ni - ti-o placu-e - runt ti - bi, nec su - per - bi ti - bi pla - cu - e -

3 6 7 5 3 5 6 3 b 7

18

First system of musical notation, measures 18-20. It features a vocal line, a piano accompaniment with trills, and a bass line.

Second system of musical notation, measures 18-20. It shows the piano accompaniment with trills in detail.

bi, nec su - per - bi ti - bi pla - cu - e - runt, nec su - per - bi

Third system of musical notation, measures 18-20. It includes a vocal line with lyrics and a piano accompaniment.

Nec su - per - bi ab i - ni - ti-o placu-e - runt ti - bi, nec su -

Fourth system of musical notation, measures 18-20. It includes a vocal line with lyrics and a piano accompaniment.

nec su -

Fifth system of musical notation, measures 18-20. It includes a vocal line with lyrics and a piano accompaniment.

runt ab i - ni - ti-o, nec su -

Sixth system of musical notation, measures 18-20. It includes a vocal line with lyrics and a piano accompaniment.

Seventh system of musical notation, measures 18-20. It shows the piano accompaniment with trills in detail.

5 46 3 7 6 5

21

ab i - ni - ti-o, nec su-per - bi ab i - ni - ti-o ti - bi,

per - bi ab i - ni - ti - o, nec su - per - bi ab i - ni - ti - o

per - bi ab i - ni - ti - o, nec su - per - bi ab i - ni - ti - o

per - bi ab i - ni - ti - o, nec su - per - bi ab i - ni - ti - o

24

cl 1  
p  
fag 1  
p

p  
p  
p

ti - bi pla - cu - e - runt: sed hu - mi - li um et mansue - to - rum

ti - bi pla - cu - e - runt: sed hu - mi - li um et man - sue - to - rum

ti - bi pla - cu - e - runt: sed hu - mi - li um et man - sue - to - rum

ti - bi pla - cu - e - runt: sed hu - mi - li um et man - sue - to - rum

5 8 6 5  
4 4

p Solo

b7	-	7	-
5	3	5	3
4	3	4	3

28

cresc. **pp**

sem - per pla - cu-it ti-bi de-pre-ca - ti-o, hu - mi - li-um et mansue - to - rum

cresc. **pp**

sem - per pla - cu-it ti-bi de-pre-ca - ti-o, hu - mi - li-um et mansue - to - rum

cresc. **pp**

sem - per pla - cu-it ti-bi de-pre-ca - ti-o, hu - mi - li-um et mansue - to - rum

cresc. **pp**

sem - per pla - cu-it ti-bi de-pre-ca - ti-o, hu - mi - li-um et mansue - to - rum

**pp** cresc.

6 5 46 5]



35

mi - li - um. Non est in mul - ti - tu - di - ne vir - tus

mi - li - um. Non est in mul - ti - tu - di - ne vir - tus

mi - li - um. Non est in mul - ti - tu - di - ne vir - tus

mi - li - um. Non est in mul - ti - tu - di - ne vir - tus tu - a,

cresc. **f** Tutti

7 4 6 4 47 4 3 6 5

38

*fz* *fz*

*fz* *a 2* *fz* *fz*

*fz* *fz*

*fz* *fz* *fz*

*fz*

tu - a, Do - mine, vir - tus tu - a. *ff* Nec su - per - bi placu - e - runt

tu - a, Do - mine, vir - tus tu - a. *ff* Nec su - per - bi placu - e - runt

tu - a, Do - mine, vir - tus tu - a. *ff* Nec su - per - bi placu - e - runt

Do - mine, Do - mine, vir - tus tu - a. *ff* Nec su - per - bi placu - e - runt

*fz* *ff* *fz*

6 - 6 7  $\frac{6}{4}$   $\frac{5}{3}$

41

*p*

fag 1

*sfp*

*sfp*

*p*

*p*

ti - bi, sed hu - mi - li - um et man - sue - to - rum

*p*

ti - bi, sed hu - mi - li - um et man - sue - to - rum

*p*

ti - bi, sed hu - mi - li - um et man - sue - to - rum

*p*

ti - bi, sed hu - mi - li - um et man - sue - to - rum

*p dolce*

*Solo*

6 5

9

8

6

5

4

3

4

3

44

Three staves of music. The top two staves (treble clef) contain rests. The bottom staff (bass clef) contains a single note on the first beat, followed by rests.

Three staves of piano accompaniment. The top two staves (treble clef) and the bottom staff (bass clef) contain continuous eighth-note patterns. The dynamic marking **pp** is present at the beginning of each staff.

**pp**

de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

**pp**

de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

**pp**

de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

**pp**

de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

**pp**

6 # 7

