

Eybler.

Proprium missæ.

Joseph Leopold Edler von
Eybler

Tua est potentia

HerEy 50

Gradual (de tempore)

*S, A, T, B (coro), 2 cl (B \flat), 2 fag,
2 clno (E \flat), [2 trb], timp (E \flat -B \flat), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Full score

W Esser
E Skala
E dition




Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/eybler-proprium-missae](https://github.com/edition-esser-skala/eybler-proprium-missae)
v2024.03.0, 2024-03-28 (62ee5bae9df5a50224e77cf073e11e10ed6bbe91)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
cl	clarinet
clno	clarion
fag	bassoon
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola
vlc	violoncello

Sources


A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/9
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1822-01
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 11 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2144
	<i>Category</i>	print
	<i>Date</i>	1826
	<i>RISM ID</i>	991018078
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328864
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 4792
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F4.Baden.90

<i>Category</i>	print
<i>Date</i>	1826
<i>RISM ID</i>	654000103
<i>License</i>	public domain
<i>URL</i>	https://data.onb.ac.at/rec/AC14328853
<i>Notes</i>	17 parts (S, A, T, B, cl 1, cl 2, fag 1/2, clno 1 and 2 on one sheet, trb 1 and 2 on one sheet, timp, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 4795

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>
–	trb	Trombones are only included in C1 and C2 .
2ff	vl, vla, org	In bars 2, 3, 6, and 30, all sources show the rhythm  . Here, the ♩ has been emended to a ♩ in order to yield a plausible rhythm.
25	T	The 3rd ♩ was originally ♭♭4 in A1 , but has been corrected (likely by later hand) to f^4 , since the original note would lead to parallel fifths with A. Nevertheless, ♭♭4 still appears in C1 and C2 .
28	trb 1	2nd ♩ in C2 : ♯

Acknowledgements

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaier for assistance in obtaining these documents; the staff of the Austrian National Library for support; and Dr. Reinhold Kainhofer for his previous work on the Eybler Edition.

Lyrics

Tua est potentia, tuum regnum, Domine,
tu es super omnes gentes.
Da pacem, Domine, in diebus nostris.
(1 Chronicles 29:11)

50 Tua est potentia

Andante maestoso

The musical score is for the piece "Tua est potentia" (No. 50), marked "Andante maestoso". It features the following parts:

- Clarinetto I, II in B \flat** : Treble clef, common time. Starts with a rest, then plays a half note G \flat (marked *f* and *ten.*), followed by a half note F \flat (marked *ten.*), and a half note E \flat (marked *ten.*). A second staff for Clarinet II is identical.
- Fagotto I, II**: Bass clef, common time. Starts with a rest, then plays a half note G \flat (marked *f* and *ten.*), followed by a half note F \flat (marked *ten.*), and a half note E \flat (marked *ten.*). A second staff for Fagotto II is identical.
- Clarino I, II in E \flat** : Treble clef, common time. Starts with a rest, then plays a half note G \flat (marked *f* and *ten.*), followed by a half note F \flat (marked *ten.*), and a half note E \flat (marked *ten.*). A second staff for Clarino II is identical.
- Trombone I, II**: Bass clef, common time. Starts with a rest, then plays a half note G \flat (marked *f* and *ten.*), followed by a half note F \flat (marked *ten.*), and a half note E \flat (marked *ten.*). A second staff for Trombone II is identical.
- Timpani in E \flat -B \flat** : Bass clef, common time. Starts with a rest, then plays a half note G \flat (marked *f*), followed by a half note F \flat , and a half note E \flat .
- Violino I, II**: Treble clef, common time. Starts with a rest, then plays a half note G \flat (marked *f*), followed by a half note F \flat (marked *ten.*), and a half note E \flat (marked *ten.*). The first staff has a triplet of eighth notes in the third measure. The second staff is identical.
- Viola**: Bass clef, common time. Starts with a rest, then plays a half note G \flat (marked *f*), followed by a half note F \flat (marked *ten.*), and a half note E \flat (marked *ten.*).
- Soprano, Alto, Tenore, Basso**: Vocal staves in common time, all with rests.
- Organo, Violoncello e Bassi**: Bass clef, common time. Starts with a rest, then plays a half note G \flat (marked *f* and *Solo*), followed by a half note F \flat (marked *ten.*), and a half note E \flat (marked *ten.*).

f Tutti

f Tutti

f Tutti

f Tutti

6

tu es su - per o - mnes, o - mnes gen - tes.

tu es su - per o - mnes, o - mnes gen - tes.

tu es su - per o - mnes, o - mnes gen - tes.

tu es su - per o - mnes, o - mnes gen - tes.

4
2

6

Solo p

p
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus

p
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus

p
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus

p
Da pa-cem, Do - mi-ne, Do - mi - ne, in di - e - bus

12

p *cresc.* *f*

f

cresc. *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

cresc. *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

cresc. *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

cresc. *f*

no - stris, pa - cem, pa - cem, Do - mi - ne, in di - e - bus no -

cresc. *f*

cresc. *f*

16

stris, pa - - cem, pa - - cem, da pa-cem in di -

stris, pa - - cem, pa - - cem in di -

stris, pa - - cem, pa - - cem, da pa-cem in di -

stris, pa - - cem, pa - - cem, da pa - cem

Tutti

7 6 7 6 7 [b]6 b7 6 3 b4 6 b6

19

Musical score for measures 19-21. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment (bass clef) features a steady eighth-note bass line in the left hand and chords in the right hand.

Musical score for measures 22-24. The vocal line is silent. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

Musical score for measures 25-27. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand.

e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

in di - e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -

Musical score for measures 28-31. This section contains four vocal staves (treble and bass clefs) and a piano accompaniment staff (bass clef). The lyrics are: "e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -" and "in di - e - bus no - - stris. Tu - a est po - ten - ti - a, tu - -". The piano accompaniment features a steady eighth-note bass line and chordal accompaniment in the right hand.

6 5 6 ♯ [♯]3 3 3 ♯ 7 ♯

22

The first system consists of two staves. The upper staff is a vocal line in G major (one flat) with a treble clef. It begins with a melodic phrase of eighth notes: G4, A4, B4, C5, B4, A4, G4. The lower staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines.

The second system continues the piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a more rhythmic accompaniment. The key signature remains G major.

An empty musical staff with a bass clef, likely a placeholder for a second vocal part or a specific instrument line.

The third system continues the piano accompaniment with intricate melodic and harmonic textures in both the treble and bass clef staves.

a, tu - um re - gnum, Do - mi - ne, tu - - -

The first vocal line of the fourth system, with lyrics: a, tu - um re - gnum, Do - mi - ne, tu - - -

a, tu - um re - gnum, Do - mi - ne, tu - - -

The second vocal line of the fourth system, with lyrics: a, tu - um re - gnum, Do - mi - ne, tu - - -

a, tu - um re - gnum, Do - mi - ne, tu - - -

The third vocal line of the fourth system, with lyrics: a, tu - um re - gnum, Do - mi - ne, tu - - -

a, tu - um re - gnum, Do - mi - ne, tu - - -

The fourth vocal line of the fourth system, with lyrics: a, tu - um re - gnum, Do - mi - ne, tu - - -

The fifth system continues the piano accompaniment. It includes a bass clef staff with a melodic line and a treble clef staff with a rhythmic accompaniment. The key signature remains G major.

24

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line. Dynamic markings 'fz' are present in the vocal line.

Second system of musical notation. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with eighth notes. Dynamic markings 'fz' are present in both the vocal and piano parts.

Third system of musical notation. The vocal line continues with a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment continues with eighth notes. Dynamic markings 'fz' are present in both the vocal and piano parts.

um, tu es su - per o - mnes gen - tes, tu es

um, tu es su - per o - mnes gen - tes, tu es

um, tu es su - per o - mnes gen - tes, tu es

um, tu es su - per o - mnes gen - tes, tu es

7 5 6 7 6 4

Fourth system of musical notation. It features four vocal staves and a piano accompaniment. The lyrics are: "um, tu es su - per o - mnes gen - tes, tu es". The piano accompaniment includes a complex rhythmic pattern with sixteenth notes. Dynamic markings 'fz' are present in the piano part. At the bottom, there are fingerings: 7, 5, 6, 7, 6, 4.

27 *tr* a 2

ten. ten. ten.
ten. ten. ten.
ten. ten. ten.

a 2

ten. ten. ten.
ten. ten. ten.
ten. ten. ten.

ten. ten. ten.
ten. ten. ten.
ten. ten. ten.

su - per o - mnes gen - - tes.
su - per o - mnes gen - - tes.
su - per o - mnes gen - - tes.
su - per o - mnes gen - - tes.

6 46 8 6 6 4 [5] 4 Solo ten. ten. ten.

30

cl 1
p <

fag 1
p <

Detailed description: This system contains the first two measures of the score. The top staff is for Clarinet 1 (cl 1) and the bottom staff is for Fagotto 1 (fag 1). Both instruments play a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The dynamics are marked 'p' (piano) with an accent (<). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

Detailed description: This system shows the piano accompaniment for measures 31 and 32. The right hand (treble clef) plays a simple harmonic accompaniment with quarter notes. The left hand (bass clef) plays a similar accompaniment with quarter notes. The key signature remains two flats and the time signature is 4/4.

Detailed description: This system shows a single bass line for measure 32, consisting of a quarter note followed by a quarter rest. The key signature is two flats and the time signature is 4/4.

fp

fp

fp

Detailed description: This system contains measures 33, 34, and 35. The piano accompaniment features complex rhythmic patterns, including triplets of eighth notes in the right hand and quarter notes in the left hand. The dynamics are marked 'fp' (fortissimo piano). The key signature is two flats and the time signature is 4/4.

p

Da pa - cem,

p

Da pa - cem,

p

Da pa - cem,

p

Da pa - cem,

Detailed description: This system contains measures 36, 37, and 38. It features four vocal staves (soprano, alto, tenor, and bass) with the lyrics 'Da pa - cem,'. The dynamics are marked 'p' (piano). The key signature is two flats and the time signature is 4/4.

pizz.

fp

$\frac{7}{4}$ - 2 - $\frac{6}{4}$

Detailed description: This system contains measures 39, 40, and 41. The piano accompaniment features a pizzicato (pizz.) section with a forte piano (fp) dynamic. The key signature changes to one flat (B-flat) and the time signature changes to 7/4, then 2/4, and finally 6/4. The key signature returns to two flats (B-flat and E-flat) for the final measure.

33

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second measure contains a complex rhythmic pattern of eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a piano accompaniment in bass clef, starting with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

The second system of music consists of three staves. The upper staff is a vocal line in treble clef, which is mostly empty with a few notes. The middle and lower staves are piano accompaniment in bass clef, also mostly empty with a few notes.

The third system of music consists of a single bass clef staff, which is mostly empty with a few notes.

The fourth system of music consists of three staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle and lower staves are piano accompaniment in bass clef, also featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

The fifth system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a piano accompaniment in bass clef, also featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

The sixth system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a piano accompaniment in bass clef, also featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

The seventh system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a piano accompaniment in bass clef, also featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Do - mine, Do - mi - ne, in di - e - bus no - stris, pa - cem, pa -

The eighth system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a piano accompaniment in bass clef, also featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

The ninth system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is a piano accompaniment in bass clef, also featuring a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

37

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

f

f

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cem, Do - mi - ne, in di - e - bus no - - stris, pa -

cem, Do - mi - ne, in di - e - bus no - - stris, pa - - cem,

cem, Do - mi - ne, in di - e - bus no - - stris, pa -

cem, Do - mi - ne, in di - e - bus no - - stris, pa - - cem,

arco

cresc. *f*

6 6 2 6 6 $\frac{9}{4}$ 6] Tutti 5 7 $\frac{6}{4}$

40

First system of musical notation, starting at measure 40. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation. The vocal line is mostly silent, indicated by a horizontal line. The piano accompaniment continues with chords and moving lines in both hands.

Third system of musical notation. The vocal line is silent. The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand.

- cem, pa - - cem in di - e - bus, in di - e - bus

Fourth system of musical notation. The vocal line begins with the lyrics: "- cem, pa - - cem in di - e - bus, in di - e - bus". The piano accompaniment continues.

pa - - cem, da pa-cem in di - e - bus, in di - e - bus

Fifth system of musical notation. The vocal line continues with the lyrics: "pa - - cem, da pa-cem in di - e - bus, in di - e - bus". The piano accompaniment continues.

- cem, pa - - cem in di - e - bus, in di - e - bus

Sixth system of musical notation. The vocal line continues with the lyrics: "- cem, pa - - cem in di - e - bus, in di - e - bus". The piano accompaniment continues.

pa - - cem, da pa - cem, da pa - cem in di - e - bus

Seventh system of musical notation. The vocal line continues with the lyrics: "pa - - cem, da pa - cem, da pa - cem in di - e - bus". The piano accompaniment continues.

Eighth system of musical notation. The vocal line is silent. The piano accompaniment continues with a series of chords and moving lines. Below the staff, there are figured bass numbers: 7, 6/4, 7, 6/4, 7, 6/4, 10/6, 6/4, 10/6, 10, 10/6, 6/4, 6/b, 5, 4/6, 5/3, -/3.

43

sfp

fzp

fzp

p

p

p pizz.

tr

tr

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

p

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

p

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

p

no - stris, pa - cem, da pa - cem, Do - mi-ne, in di - e - bus

p

pizz.

p Solo

6

5

[7

46.

pp f

a 2
f
f
f

decresc. pp f
f
f arco

pp f
no - stris, pa - - cem. Tu - a est po - ten - ti-a,

pp f
no - stris, pa - - cem. Tu - a est po - ten - ti-a,

pp f
no - stris, pa - - cem. Tu - a est po - ten - ti-a,

pp f
no - stris, pa - - cem. Tu - a est po - ten - ti-a,

decresc. f
arco
f Tutti

6 7

49

fz

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

fz

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

fz

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

fz

tu - - a, tu - um re-gnum, Do - mi-ne, **fz** tu - - um,

52

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

tu es su - per o - mnes gen - tes, tu es su - per o - mnes

55

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

gen - tes, su - per o - mnes, su - per o - mnes.

gen - tes, su - per o - - mnes.

gen - tes, su - per o - mnes, su - per o - mnes.

gen - tes, su - per o - - mnes, su - per o - - mnes.

ff

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