

Eybler.

Proprium missæ.

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

W Esser
Skala
Edition



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
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>	https://data.onb.ac.at/rec/AC14328848
	<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

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

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

56 Non in multitudine

Andante

Oboe I, II
mf

Clarinetto I, II
in C
mf

Fagotto I, II
mf

I
Violino
mf

II
mf

Viola
mf

Soprano
mf Tutti
Non in mul - ti -

Alto
mf Tutti
Non in mul - ti -

Tenore
mf Tutti
Non in mul - ti -

Basso
mf Tutti
Non in mul - ti -

Organo,
Violoncello
e Bassi
mf Solo
6 6 7 6 6

6

f

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-

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

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

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

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

12

First system of musical notation. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by a melodic phrase starting on a half note G4. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and trills.

Second system of musical notation, primarily piano accompaniment. It continues the eighth-note bass line and features more complex chordal textures in the treble clef, including frequent trills and sixteenth-note patterns.

Third system of musical notation. It includes a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line is mostly silent, indicated by a horizontal bar across the staff.

Fourth system of musical notation. The vocal line contains the lyrics: "Nec su - per - bi ab i - ni - ti - o placu - e - runt ti - bi, nec su - per - bi". The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

Fifth system of musical notation, primarily piano accompaniment. It features a bass line with figured bass notation: 6, 6, 4, 6, 6, 7, -, 6, 5, 6. The treble clef part continues with chords and trills.

15

a 2

tr

tr

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

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

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

nec su -

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

5 46 3 7 - 6 b5

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

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

\flat	7	-
5	-	3
4	3	-

7	-
5	3
4	-

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]

32

f **f** **f**

f **f** **f** **p** **p** **p**

f **f** **f** **p** **p** **p**

f **f** **f** **p** **p** **p**

sem - per, sem - per ti - bi pla - cu-it de - pre - ca - ti - o hu -

sem - per, sem - per ti - bi pla - cu-it de - pre - ca - ti - o hu -

sem - per, sem - per ti - bi pla - cu-it de - pre - ca - ti - o hu -

sem - per, sem - per ti - bi pla - cu-it de - pre - ca - ti - o hu -

f Tutti $\frac{4}{2}$ 5 6 6 5 3 **p** Solo 6 $\flat 5$ 6 6 6

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 *fz*

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

ff

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

ff

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

ff

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

fz *fz*

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

41

p

fag 1

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 9 8 6 5

4 3 4 3

44

pp

pp

pp

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

47

ff
ff
ff
f
ff

f ff f ff

f ff f ff

f ff f ff

pla - cu - it sem - - per, sem - - per.
pla - cu - it sem - - per, sem - - per.
pla - cu - it sem - - per, sem - - per.
pla - cu - it sem - - per, sem - - per.

5
4

3

f Tutti ff 7