

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Cantate Domino**

HerEy 39

Gradual (de Tempore)

*S, A, T, B (coro), 2 ob, 2 clno (C), timp (C-G), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*

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



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# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>ob</b>	oboe
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>vl</b>	violin
<b>vla</b>	viola
<b>vlc</b>	violoncello

## Sources

<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	566 (3)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1804
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 19 pages
<b>D1</b>	<i>Library</i>	D-NATk
	<i>Shelfmark</i>	NA/SP (E-14)
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1813-11-25
	<i>RISM ID</i>	455039863
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E14/">https://mirador.acdh.oeaw.ac.at/musikarchivspitz/D-NATk_E14/</a>
	<i>Notes</i>	15 parts (S, A, T, B, ob 2, clno 1, clno 2, timp, vl 1 (2×) vl 2 (2×), vla, vlne, org)

## **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.

## **Lyrics**

Cantate Domino, et benedicite nomini eius.  
Quoniam magnus Dominus et laudabilis nimis,  
terribilis est super omnes Deos Dominus.  
(Psalms 96(95):2,4)

## **Acknowledgements**

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# 39 Cantate Domino

Allegro

Oboe I, II

Musical staff for Oboe I, II. The staff begins with a forte (f) dynamic. It features a melodic line with a trill (tr.) in the second measure and a piano (p) dynamic in the fourth measure.

Clarino I, II  
in C

Musical staff for Clarino I, II in C. The staff begins with a forte (f) dynamic and contains mostly sustained notes.

Timpani  
in C-G

Musical staff for Timpani in C-G. The staff begins with a forte (f) dynamic and shows a rhythmic pattern of notes.

I  
Violino

Musical staff for Violino I. The staff begins with a forte (f) dynamic and includes trills (tr.) in the second and third measures, ending with a piano (p) dynamic.

II

Musical staff for Violino II. The staff begins with a forte (f) dynamic and includes trills (tr.) in the second and third measures, ending with a piano (p) dynamic.

Viola

Musical staff for Viola. The staff begins with a forte (f) dynamic and ends with a piano (p) dynamic.

Soprano

Musical staff for Soprano. It begins with a forte (f) *Tutti* dynamic and ends with a piano (p) dynamic. The lyrics are: "Can-ta - te Do - mi - no, Do - mi - no, et be - ne -".

Alto

Musical staff for Alto. It begins with a forte (f) *Tutti* dynamic and ends with a piano (p) dynamic. The lyrics are: "Can-ta - te Do - mi - no, Do - mi - no, et be - ne -".

Tenore

Musical staff for Tenore. It begins with a forte (f) *Tutti* dynamic. The lyrics are: "Can-ta - te Do - mi - no, can - ta - - te,".

Basso

Musical staff for Basso. It begins with a forte (f) *Tutti* dynamic. The lyrics are: "Can-ta - te Do - mi - no, can - ta - - te,".

Violoncello  
e Bassi

Musical staff for Violoncello e Bassi. The staff begins with a forte (f) dynamic and ends with a piano (p) dynamic. It includes a *vlc* marking and a *b* marking.

Organo

Musical staff for Organo. It begins with a forte (f) *Tutti* dynamic and ends with a piano (p) *tasto solo* Solo dynamic. Fingerings are indicated as 5 6 6 40 - 6 6. A *[6/5]* marking is present.

6

Three staves of musical notation, all containing rests. The top two staves are in treble clef, and the bottom staff is in bass clef.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a rhythmic accompaniment.

di - ci - te no - mi - ni e - ius,

di - ci - te no - mi - ni e - ius,

et be - ne - di - ci - te no - mi - ni

**p**

et be - ne - di - ci - te no - mi - ni

**p**

Piano accompaniment for the fourth system, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Piano accompaniment for the fifth system, featuring a grand staff with treble and bass clefs. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

12

**f**

**f**

**f**

**f**

**f**

can - ta - te, can - ta - te, Do - mi - no can -

can - ta - te, can - ta - te, Do - mi - no can -

e - ius, can - ta - te, can - ta - te, Do - mi - no can -

e - ius, can - ta - te, can - ta - te, Do - mi - no can -

**f** Tutti

10 6





23

First system of musical notation, including vocal staves and piano accompaniment. The piano part features a forte (**f**) dynamic marking.

Second system of musical notation, including piano accompaniment. The piano part features a forte (**f**) dynamic marking.

be - ne - di - ci - te, no - mi - ni e - ius be - ne - di - ci -

be - ne - di - ci - te, no - mi - ni e - ius be - ne - di - ci -

be - ne - di - ci - te, no - mi - ni e - ius be - ne - di - ci -

be - ne - di - ci - te, no - mi - ni e - ius be - ne - di - ci -

Third system of musical notation, including vocal staves with lyrics and piano accompaniment. The piano part features a forte (**f**) dynamic marking.

Fourth system of musical notation, including piano accompaniment. The piano part features a forte (**f**) dynamic marking.

**f Tutti**

9 8 7 5 7 6 6 [b]6 6 6 6 4 3 7 #

# 6 5 #

28

The musical score for page 28 consists of several systems. The first system includes a vocal line with a fermata and a piano accompaniment starting with a forte-zittrig (*fz*) dynamic. The second system features a piano accompaniment with multiple staves, including a grand staff with a treble and bass clef, and a separate bass line. Dynamics include *fz* and *p*. The third system contains four vocal staves, each with the syllable "te." written below. The fourth system continues the vocal lines, with the syllable "te." on the first three staves and "te. Quo - ni - am" on the fourth. The fifth system features a piano accompaniment with a *vlc* (very little) dynamic and a *b* (basso) marking. The sixth system includes a piano accompaniment with a *Solo* marking and a *Tutti* marking. The score concludes with a key signature change to one sharp (F#) and a time signature change to 6/4.

33

The musical score for page 33 consists of several staves. At the top, there are three empty staves (two treble clefs and one bass clef). Below these is a grand staff for piano, with a treble clef on the top line, a bass clef on the bottom line, and a brace on the left. The piano part features a rhythmic accompaniment of eighth and sixteenth notes in both hands. Below the piano part are three more empty staves (two treble clefs and one bass clef). At the bottom, there are two vocal staves. The first vocal staff is in bass clef and contains the lyrics: "ma - gnus Do - mi-nus et lau - da - bi - lis ni -". The second vocal staff is in bass clef and contains a trill symbol (tr) above the final note of the phrase. The piano accompaniment continues throughout the vocal lines.

37

Quo - ni - am ma - gnus Do - mi - nus et lau - da -  
mis, can - ta - te Do - mi - no, can -

41

Quo - ni - am ma - gnus Do - mi - nus  
 bi - lis ni - mis, can - ta - te Do -  
 ta - te Do - mi - no, can - ta - te, can -

4 6 7 6 4 3 b 6  
 2

45 a 2

Quo - ni - am ma - gnus  
 et lau - da - bi - lis ni - mis, can - ta -  
 - mi - no, can - ta - - - - te Do - mi - no, can -  
 ta - te, can - ta - te Do - mi - no,

[b]4 3 7 6 5 - 9 8 - 6

4 4 4 3

49

Do - mi-nus et lau - da - bi - lis ni - mis,  
 - te Do - - mi - no, can - ta - - - te Do - mi -  
 ta - te, can - ta - te, can - ta - - - te Do - - mi -  
 quo - ni - am

4 # 4 6 4 3 [6] 7 # 6 4 5 6 7 6 7 5 3

53

can - ta - te Do - mi - no, can - ta - te

no, can - ta - te, can - ta - te, can - ta - te Do - mi - no,

no, can - ta - te, can - ta - te,

ma - gnus Do - mi - nus et lau - da - te

6 7 6 b b7 - 5 6 b4 6 7 6



57

te,

no, can - ta - te Do - mi - no, can -

quo - ni - am ma - gnus Do - mi - nus et lau - da -

bi - lis ni - mis, can - ta - te, can - ta - te, can -

*tr*

*tr*

7 6  $\frac{7}{3}$  6 4 # 4  $\flat 5$  4 # 5'

61

can - ta - te, can - ta - te, can - ta - te,  
 ta - - - te, can - ta - te, can - ta - te, can -  
 bi - lis ni - mis, can - ta - te, can - ta - te, can -  
 ta - - te Do - mi-no,

7 # 4/4 5 - # 6 8 4 b6 b5 6

65

can - ta - te Do - - - - - mi - no, can -

ta - te Do - - - - - mi - no, can - ta - te,

ta - te Do - - - - - mi - no, can - ta -

quo - ni - am ma - gnus

b - 7 # 6 5 - # 6

69

ta - te, can - ta - te, quo - ni - am  
 can - ta - te, can - ta - te Do - mi - no, can -  
 - te Do - mi - no, can - ta - te Do - mi -  
 Do - mi - nus et lau - da - bi - lis ni - mis,

7 6 4 7 4 6 5 4 6 7 6 4 4 6 6

73

ma - gnus Do - mi - nus et lau - da - bi - lis ni -  
 ta - te, can - ta - te, can - ta - te Do - mi -  
 no, can - ta - te, can - ta - te Do - mi - no, can - ta - te, can -  
 ta - te Do - mi - no, can - ta - te, can - ta - te Do - mi - no, can - ta - te, can - ta - te

b b6 [b] 2 6 b4 6 [-] 7 # b6 4 5 - #

77 *tr*

mis, can - ta - - - te Do - - mi - no, can - ta -  
no, quo - ni - am ma - gnus  
ta - - te Do - - mi - no,  
- - te Do - - mi - no, can -

6 6 5 [b]6 b9 8 4 3

81

- te Do - - mi - no, can - ta - - te Do - - mi -  
 Do - mi - nus et lau - da - - bi - lis ni -  
 ta - te, can - ta - te, can - ta - te Do - -

4 3 b [b5] b4 3 b [b]7 6 7 6 7 3 6 5 #  
 h 4 4 4 # b

85

no, can - ta - te, can - ta - te, can - ta - te Do -

mis, can - ta - - - - te Do - - - mi - no, can -

can - ta - te, can - ta - te, can - ta - te, can -

- mi - no,

6 5 ♯6 4 3 5 4 3 ♭6 - ♭4 3 5 ♯6



89

- mi - no, can - ta - te, can - ta - - - - -

ta - te Do - - - - mi - no,

ta - - - - te, quo - ni - am ma - gnus

quo - ni - am ma - gnus Do - mi - nus

9 8 4 3 6 6 6

93

te, quo - ni - am  
 quo - ni - am ma - gnus  
 Do - mi - nus et lau - da - bi - lis ni - mis,  
 et lau - da - bi - lis ni - mis, can -

6 6 4 6 7 6 7 8 6 7

97

ma - gnus Do - mi-nus et lau - da - - bi - lis  
 Do - mi-nus et lau - da - - bi - lis ni - -  
 can - ta - - te Do - mi-no, can -  
 ta - - te Do - - mi - no, can - ta - -

5 6 8 9 8 6 9 8 [7] 4 - 3

101 *tr*

pp cresc.

*tr* p cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp cresc.

pp *tasto solo*

ni - - - mis, ter - ri - bi -  
 mis, ter - ri - bi - lis, ter -  
 ta - - - te, ter - ri - bi - lis, ter - ri - bi -  
 - - - te, ter - ri - bi - lis, ter - ri - bi -

108

The musical score consists of several staves. At the top, a piano part in 8/8 time begins with a dynamic of **f**, followed by a **ff** section. Below this, a vocal line (likely soprano) has a rest followed by a **f** dynamic. A bass line follows with a **f** dynamic, then a **ff** dynamic. The organ part is divided into three systems. The first system has dynamics **f**, **ff**, and **fz**. The second system has dynamics **f**, **ff**, and **fz**. The third system has dynamics **f**, **ff**, and **fz**. The vocal parts include lyrics: "lis, ter - ri - bi - lis est su - per o - mnes De - os Do - per - -", "ri - bi - lis est su - per o - mnes De - os Do - per - -", and "lis, ter - ri - bi - lis est su - per o - mnes De - os Do - per - -". The organ part at the bottom has dynamics **f**, **fz**, **fz**, **fz**, **fz**, **fz**, and **ff**.

115

mi - nus.  
mi - nus.  
mi - nus.  
mi - nus.

b b b b b b Solo

Detailed description: This page of a musical score, numbered 115, features a multi-staff arrangement. At the top, there are four staves: a vocal line in treble clef with a key signature of one flat and a common time signature, followed by three staves of piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line with figured bass notation. The lyrics 'mi - nus.' are written under the vocal lines. The bottom section of the page shows a continuation of the piano accompaniment with figured bass notation (b, b, b, b, b, b) and a 'Solo' marking.

119

The musical score for page 119 consists of several systems. The first system includes a piano introduction with a treble and bass clef. The second system shows the vocal entries for Soprano, Alto, Tenor, and Bass. The lyrics are: "Can-ta - te Do - mi - no, can -". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex rhythmic pattern with many sixteenth notes. The score includes various musical notations such as slurs, ties, and dynamic markings like *tr* (trill).

Tutti  
 5 6 6 40 - 6 6





130

**f**

**f**

**f**

**f**

**f**

can - ta - te, can -

**f**

can - ta - te,

**f**

be - ne - di - ci - te no - mi - ni e - ius, can - ta - te,

**f**

be - ne - di - ci - te no - mi - ni e - ius, can - ta - te,

**f**

**f** Tutti

135

ta - te, Do - mi - no can - ta - te, et be - ne - di - ci - te  
 can - ta - te, Do - mi - no can - ta - te, et be - ne - di - ci - te  
 can - ta - te, Do - mi - no can - ta - te, et be - ne - di - ci - te  
 can - ta - te, Do - mi - no can - ta - te, et be - ne - di - ci - te

**p** Solo  
 10 6 6 6 5

140

no - mi - ni e - ius, be - ne - di - ci - te, be - ne - di - ci - te,  
 no - mi - ni e - ius, be - ne - di - ci - te, be - ne - di - ci - te,  
 no - mi - ni e - ius, be - ne - di - ci - te, be - ne - di - ci - te,  
 no - mi - ni e - ius, be - ne - di - ci - te, be - ne - di - ci - te,

9 8 7 5 8 6 5 7 5  
 4 3 5 3 6 3 # 5 7 # 5

146

no - mi - ni e - ius be - ne - di - ci - te,

no - mi - ni e - ius be - ne - di - ci - te,

no - mi - ni e - ius be - ne - di - ci - te,

no - mi - ni e - ius be - ne - di - ci - te,

**f** Tutti  
 6 6 6 6 6 [4]4 6 4/3 6 4 7 [3]

150

**fz** **fz**

**fz**

**fz**

**fz** **fz** **p**

**fz** **fz** **p**

**f**

can - ta - - te Do - mi - no,

**f** **p**

can - ta - te, can - ta - - te Do - mi - no, can - ta -

**f** **p**

can - ta - te, can - ta - - te Do - mi - no, can - ta -

**f**

can - ta - - te Do - mi - no,

*vlc* **b** **p**

6 3 6 5 6 5 3 **p** Solo [6]

155

can - ta - - te Do - mi - no, can - ta - te, can - ta - te.

te, can - ta - - te Do - mi - no, can - ta - te, can - ta - te.

te, can - ta - - te Do - mi - no, can - ta - te, can - ta - te.

can - ta - - te Do - mi - no, can - ta - te, can - ta - te.

6 5 6 4 [5] 3 f Tutti