

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Omni die dic Mariæ
HerEy 51

Gradual (de Beatæ Mariæ Virgine)

S (solo), 2 cl (B♭), 2 fag, 2 cor (E♭), 2 vl, vla, vlc, b, org

edited by Wolfgang Esser-Skala

Full score




Edition Esser-Skala · Koppl, Austria · 2024

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

 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)
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Critical Report

Abbreviations

b	basses
cl	clarinet
cor	horn
fag	bassoon
org	organ
S	soprano
vl	violin
vla	viola
vlc	violoncello

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.9736
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600110954
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14266075
	<i>Notes</i>	11 parts (S solo, cl 1, cl 2, fag 1, fag 2, cor 1, cor 2, vl 1, vl 2, vla, org)
B2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.22387
	<i>Category</i>	manuscript copy
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	<i>RISM ID</i>	600110947
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14266076
	<i>Notes</i>	12 parts (S solo, cl 1, cl 2, fag 1, fag 2, cor 1, cor 2, vl 1, vl 2, vla, vlc, 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.

Asterisks denote the following emendations:

Bar	Staff	Description
–	–	This work is a contrafactum of the aria “Liebe! Liebe! Schöpfe ein der Freuden” (2nd act, no. 13) from Eybler's opera <i>Das Zauberswort</i> (HerEy 142). B2 represents a shortened version of B1 where bars 51–142 have been omitted.
–	org	All bass figures have been added by the editor.
6	org	1st ♯ in B2 : ♭♯4.-7
30	vl 2	3rd ♯ in B1 : e♭"8
43	cl 2	bar missing in B1
46	org	1st ♯ in B2 : E♭8
48	org	1st ♯ in B2 : E♭8
146	vl 1	3rd ♯ missing in B1
154	org	bar duplicated in B1
161	org	1st ♯ in B2 : E♭8

Lyrics

Omni die dic Mariae
mea laudes anima,
eius festa, eius gesta
cole devotissima.

Contemplare et mirare
eius celsitudinis,
dic felicem genitricem,
dic beatam virginem.

Ipsam cole ut de mole
criminum te liberet,
hanc appella ne procella
vitiatorum superet.

Haec persona nobis dona
contulit coelestia,
hac regina nos divina
illustravit gratia.

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.

51 Omni die dic Mariæ

Adagio

Clarinetto I, II
in B \flat

Musical notation for Clarinet I and II in B \flat . The part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The notation includes rests and rhythmic patterns.

Fagotto I, II

Musical notation for Bassoon I and II. The part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The notation includes rests and rhythmic patterns.

Corno I, II
in E \flat

Musical notation for Horn I and II in E \flat . The part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, then returns to piano (*p*). The notation includes rests and rhythmic patterns.

I
Violino

Musical notation for Violin I. The part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, then returns to piano (*p*) and a *dolce* marking. The notation includes rests and rhythmic patterns.

II

Musical notation for Violin II. The part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, then returns to piano (*p*). The notation includes rests and rhythmic patterns.

Viola

Musical notation for Viola. The part begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, then returns to piano (*p*). The notation includes rests and rhythmic patterns.

Soprano

Musical notation for Soprano, consisting of a series of rests.

Organo,
Violoncello
e Bassi

Musical notation for Organ, Cello, and Bass. The part begins with a piano (*p*) dynamic and a *Solo* marking, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic, then returns to piano (*p*). The notation includes rests and rhythmic patterns.

6 6 6

6

p *sf* *p*

sf

cresc. *sf* *p*

cresc. *sf* *p*

cresc. *sf* *p*

p Solo

O - mni di - e dic Ma - ri - ae me - a lau - des a - ni - ma, me - a

cresc. *sf* *p*

6 5 6 7 - 5 6

4 3

13

p *sfp*
sfp

p *sfp*

p *sfp*

mf *sf* *p*

mf *p*

mf *p*

lau - des a - ni - ma, e - ius fe - sta, e - ius

mf *p*

6 6 7 8
4 3

18

ge - sta, e - ius fe - sta, e - ius ge - sta co - le de - vo - tis - si-

7
4

6

22

cl 1

dolce

Solo

dolce

ma. _____

Contem - pla - re et mi - ra - re e - ius

6 5 7 6

4 4 4 5

26

cl 2

p

Solo

p sfp

p

cel - si - tu - di - nis, dic fe - li - cem ge - ni - tri - cem, dic be -

7
4

6

$\frac{3}{4}$
2

30 cl 2

The musical score consists of several staves. At the top, a staff for 'cl 2' (clarinet 2) is shown in treble clef with a key signature of two flats. Below it are two staves for piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The piano part features a complex texture with many sixteenth and thirty-second notes. A vocal line is positioned below the piano accompaniment, with lyrics underneath. The lyrics are: 'a - tam vir - gi - nem, dic fe - li - cem ge - ni - tri - cem, dic be -'. The score includes dynamic markings such as 'fp' (fortissimo piano) and 'p' (piano). There are also some performance instructions like '7' and 'b7' at the bottom of the page.

a - tam vir - gi - nem, dic fe - li - cem ge - ni - tri - cem, dic be -

7
b7

35 Allegretto



a - tam vir - gi - nem. I - psam co - le ut de mo - le cri - mi - num te li - be -

6 7

40

ret, hanc ap - pel - la ne pro - cel - la vi - ti - o - rum su - pe - ret, ipsam co - le ut de

7 7

46

mo - le criminum te li - be - ret, cri - mi - num te li - be - ret, hanc ap - pel - la ne pro -

*

f p 7 f p 6 6 6 4/2 f 5/3 p 7/4

52

cl 1
p

Solo
p

f *p*

f *p*

f *p*

cel - la vi-ti - o - rum su - pe-ret, vi-ti - o - rum su - pe - ret.

$\sharp 7$ $\frac{8}{2}$ $\frac{8}{3}$ 6 7 7 $\sharp 7$ $\frac{8}{4}$ $\frac{8}{3}$ 6 $\frac{6}{4}$ $\frac{f}{4}$ $\frac{5}{4}$ p

58

sf

sf

Ipsam co - le ut de mo-le criminum te li - be -

6 7
5 4

6

6 5
4 4

6 7
5 4

6

64

ret, hanc ap-pel - la ne pro - cel - la vi-ti - o - rum su - pe - ret,

6
4

5
4

6

46

7
4

6

6
4

5
4

pp

69

vi - ti-

6

Detailed description: This page of a musical score contains measures 69 through 72. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The score is divided into five systems. The first system (measures 69-70) shows a vocal line with a whole rest and a piano accompaniment consisting of a grand piano (piano), violin (violin), and cello (cello) part. The second system (measures 71-72) continues the vocal line with the lyrics 'vi - ti-' and the piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The violin and cello parts have a similar rhythmic pattern. The page number '69' is at the top left, and the number '6' is at the bottom right.

73

o ³ - rum, vi - ti ³ - o - rum su - pe - ret,

6 6 7
 4 4 4

77

vi - ti-

p
b7 2

81

sfp

sfp

Solo

sfp

sfp

sfp

sfp

o - rum, vi - ti - o - rum su - pe - ret, vi - ti - o - rum su - pe - ret, vi - ti -

sfp

6 6 7

4 4 4

sfp

6
5

86

The musical score consists of six staves. The first two staves are vocal parts (Soprano and Bass) in a B-flat major key signature. The third staff is the piano accompaniment, with a grand staff (treble and bass clefs). The fourth staff is a vocal line with lyrics. The fifth and sixth staves are piano accompaniment. The score includes dynamic markings such as *f* and *fz*, and includes figured bass notation (7, 6, 6) in the bass line.

o - rum su - pe - ret.

90

cl 1
dolce

Solo
dolce

p

p

p

7
7
6
7

95

p
p
p
p

6
4

6

6
4

5
4

b7
2

104

cl 1

p

Solo

decresc.

p

decresc.

p

decresc.

p

Haec per - so - na no - bis do - na con - tu - lit coe - le - sti -

decresc.

p

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

110

p

Solo

p

a, haec re - gi - na nos di - vi - na il - lu - stra - vit gra - ti - a, haec per - so - na no - bis

b 6 b6 4 b - 6 b6 6 5 4 4 6 4 b b4

116

do - na con - tu - lit coe - le - sti - a, haec re - gi - na nos di - vi - na, haec re - gi - na nos di -

Figured bass: $\flat 5$ $\flat 6$ $\flat 5$ 6 $\flat 4$ 6 5

128 *A tempo*



a. Ipsam co - le ut de mo - le crimi - num te li - be - ret, hanc ap - pel - la ne pro -

134

cel - la vi - ti - o - rum su - pe - ret, ipsam co - le ut de mo - le cri - mi - num te li - be -

140

cl 1
dolce sf

Solo
dolce sf

f

f p

f p

f p

f p

ret, cri - mi - num te li - be - ret.

f p 6 6 f p 6 7

146

Musical notation for two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. Both staves show a melodic line starting with a quarter note, followed by rests. Dynamics markings 'p' (piano) are present at the end of the first and second staves.

A single musical staff in treble clef, mostly empty with some rests, possibly representing a vocal line that is silent during this section.

Piano accompaniment for the first system. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, starting with a quarter rest followed by a sixteenth note marked with an asterisk (*). The left hand provides a steady accompaniment of eighth notes.

Vocal line with Latin lyrics: "Ipsam co - le ut de mo - le crimi - num te li - be - ret, hanc ap - pel - la ne pro -". The bass line below features figured bass notation: 6 5 / 4 3, 6 5 / 7, 6 5 / 4 3.

152

cel - la vi - ti - o - rum su - pe - ret,

6 7 6 6 5
5 4 3

pp
7

157

vi - ti - o - rum, vi - ti - o - rum su - pe - ret,

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

162

The musical score consists of five systems. The first system has two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line features a melody with notes G4, A4, B4, and C5, with rests in the second and fourth measures. The piano accompaniment has a bass line with notes G3, F3, E3, and D3, and a chordal accompaniment in the right hand. Dynamics include *p* and *pp*. The second system continues the vocal line and piano accompaniment. The third system features a grand staff with three staves: two for the piano (treble and bass clefs) and one for the vocal line (treble clef). The piano part has a rhythmic accompaniment of eighth notes. The vocal line has a melody with notes G4, A4, B4, and C5. The fourth system features a grand staff with two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line has a melody with notes G4, A4, B4, and C5. The piano accompaniment has a bass line with notes G3, F3, E3, and D3, and a chordal accompaniment in the right hand. Dynamics include *p*.

166

ne pro-cel-la vi - ti - o - rum su - pe - ret, vi - ti - o - rum, vi - ti - o -

sfp *sfp* *sfp* *mf* *mf* *mf*

Solo *sfp*

mf *mf* *mf*

mf

mf

6 *b*5 6 *b*4 5 *b*4 *mf* 6 6

172

mf *f* *f* *f*

- rum su - pe-ret.

$\frac{6}{4}$ $\frac{5}{3}$ *f* $\frac{6}{[b5]}$ $\frac{4}{}$ $\frac{6}{[b]}$ $\frac{6}{b5}$

176

This musical score page contains six systems of music, numbered 176 to 181. The first system (measures 176-177) features a piano accompaniment with a treble clef and a bass clef. The treble staff has a key signature of two flats and contains a melodic line with eighth-note chords and a sixteenth-note triplet. The bass staff has a key signature of three flats and contains a bass line with eighth-note chords. The second system (measures 178-179) shows a vocal line in the treble clef with a key signature of two flats, consisting of a few notes and rests. The piano accompaniment continues in the bass clef. The third system (measures 180-181) features a grand staff with two treble clefs and one bass clef, all in a key signature of two flats. The piano accompaniment is more active, with eighth-note chords in the upper treble and bass staves. The fourth system (measures 182-183) shows a vocal line in the treble clef with a key signature of two flats, consisting of a few notes and rests. The piano accompaniment continues in the bass clef. The fifth system (measures 184-185) shows a vocal line in the treble clef with a key signature of two flats, consisting of a few notes and rests. The piano accompaniment continues in the bass clef. The sixth system (measures 186-187) shows a vocal line in the treble clef with a key signature of two flats, consisting of a few notes and rests. The piano accompaniment continues in the bass clef. The key signature for the piano accompaniment is two flats, and the key signature for the vocal lines is three flats. The score includes various musical notations such as notes, rests, and accidentals.