

# 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 · 2025

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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

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# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14266075">https://data.onb.ac.at/rec/AC14266075</a>
	<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)
<b>B2</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.22387
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	600110947
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14266076">https://data.onb.ac.at/rec/AC14266076</a>
	<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 Zauberschwert</i> (HerEy 142). <b>B2</b> represents a shortened version of <b>B1</b> where bars 51–142 have been omitted.
–	org	All bass figures have been added by the editor.
6	org	1st ♯ in <b>B2</b> : ♭♯4.-7
30	vl 2	3rd ♯ in <b>B1</b> : e♭"8
43	cl 2	bar missing in <b>B1</b>
46	org	1st ♯ in <b>B2</b> : E♭8
48	org	1st ♯ in <b>B2</b> : E♭8
146	vl 1	3rd ♯ missing in <b>B1</b>
154	org	bar duplicated in <b>B1</b>
161	org	1st ♯ in <b>B2</b> : 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 $\flat$

*p* *cresc.* *f*

Fagotto I, II

*p* *cresc.* *f*

Corno I, II  
in E $\flat$

*p* *cresc.* *f* *p*

I  
Violino

*p* *cresc.* *f* *p* *dolce*

II

*p* *cresc.* *f* *p*

Viola

*p* *cresc.* *f* *p*

Soprano

Organo,  
Violoncello  
e Bassi

*p* Solo *cresc.* *f* *p*

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 4 5 - 4 4

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

Allegretto

35



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.

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

73

73

o <sup>3</sup> - rum, vi - ti - o - rum su - pe - ret,

6                      6 4                      7 4

77

vi - ti-

**p**  
b7 2

81

**sfp**

**sfp**

**Solo**

**sfp**

**sfp**

**sfp**

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

**sfp**

6      6 4      7 4      sfp 6/5

86

o - rum su - pe - ret.

7  
f  
6  
6

90

cl 1  
dolce

Solo  
dolce

p

p

p

5

7  
5

6  
4

7  
5

95

6  
4

6

6  
4

5  
4

47  
2

Detailed description of the musical score: The score is in 4/4 time and B-flat major. It consists of six systems. The first system (measures 95-99) includes a vocal line with a triplet in measure 97, a piano accompaniment with a steady eighth-note pattern, and a bass line with chords and a walking bass line. Dynamics include piano (p) and fortissimo (ff). The second system (measures 100-104) features a vocal line with rests and a piano accompaniment with a steady eighth-note pattern. The third system (measures 105-109) includes a vocal line with rests and a piano accompaniment with a steady eighth-note pattern. The fourth system (measures 110-114) features a vocal line with rests and a piano accompaniment with a steady eighth-note pattern. The fifth system (measures 115-119) includes a vocal line with rests and a piano accompaniment with a steady eighth-note pattern. The sixth system (measures 120-124) features a vocal line with rests and a piano accompaniment with a steady eighth-note pattern.



100

Treble staff: *cresc.*, *f*  
 Bass staff: *cresc.*, *f*

*cresc.*, *f*

Treble staves: *cresc.*, *f*  
 Bass staves: *cresc.*, *f*

*cresc.*, *f*  
 8/3, b7/2, 8/3, 6/4, b7/-, 8/3, 6, 6

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

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

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 b6 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 notation:  $\flat 5$   $\flat 6$   $\flat 5$   $6$   $\flat 4$   $6$   $5$

122

cl 1

p

vi - na il - lu - stra - vit gra - ti - a, haec di - vi - na il - lu - stra - vit gra - ti -

9 8 6 b6 6 5 4 6 47 8 colla parte  
4 b 4 b b 4 4 8 4 5

128 *A tempo*

The musical score consists of six systems. The first system contains two staves (treble and bass clef) with a piano part. The second system contains one staff (treble clef) with a piano part. The third system contains three staves (treble, middle, and bass clef) with a piano part. The fourth system contains one staff (treble clef) with a vocal line and lyrics. The fifth system contains one staff (bass clef) with a piano part. The sixth system contains one staff (bass clef) with a piano part. The tempo is marked 'A tempo'. The key signature is G minor (two flats). The lyrics are: '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 with a treble clef, mostly empty, possibly representing a vocal line that is silent or a placeholder.

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, including a trill marked with an asterisk (\*). The left hand provides a rhythmic accompaniment with eighth notes. The key signature is two flats.

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

The musical score for page 157 consists of several staves. At the top, there are two empty staves for vocal parts. Below them is a grand staff for piano accompaniment, including a right-hand treble clef and a left-hand bass clef. The piano part features a complex rhythmic accompaniment with eighth and sixteenth notes, and rests. The vocal line enters in the third measure with the lyrics "vi - ti - o - rum, vi - ti - o - rum su - pe - ret,". The lyrics are written below the vocal staff, with some notes marked with a '3' indicating a triplet. The piano accompaniment includes chord markings such as 7, 6, 6/4, and 5/3. A double asterisk symbol is placed above the piano staff in the final measure.

162

The musical score consists of five systems of staves. 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 consists of chords in the right hand and single notes in the left hand. Dynamics include *p* and *pp*. The second system has one staff in treble clef with chords. The third system has three staves: two in treble clef and one in bass clef, all containing rhythmic patterns. The fourth system has one staff in treble clef with a complex melodic line. The fifth system has one staff in bass clef with a rhythmic pattern. The key signature has two flats, and the time signature is 4/4.

166

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

*Solo*  
*sfp*

*mf* *mf* *mf*

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

*mf*

6  $\flat$ 5      6  $\flat$ 4      5  $\flat$ 4      6  $\flat$ 6      6  $\flat$ 6

172

*mf* *f* *f* *f*

- rum su - pe-ret.

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

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 staff containing chords and a bass clef staff with a rhythmic pattern of eighth notes. The second system (measures 178-179) shows a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with chords. The third system (measures 180-181) consists of a grand staff with two treble clefs and one bass clef, containing vocal lines and piano accompaniment. The fourth system (measures 182-183) shows a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with chords. The fifth system (measures 184-185) features a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with a melodic line. The sixth system (measures 186-187) shows a vocal line in the treble clef with rests and a piano accompaniment in the bass clef with a melodic line. The key signature is B-flat major, and the time signature is 4/4. The score includes various musical notations such as chords, rests, and melodic lines.