

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Pater noster

HerEy 52

Gradual (de tempore)

S, A, T, B (coro), 2 cl (B \flat), fag, 2 cor (E \flat), 2 clno (E \flat), 2 vl, vla, vlc, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

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-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)
v2024.06.0, 2024-06-28 (*dba68e568b34e9ba17e59f6c8bb236980a7a6ea0*)



Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.22390
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600110905
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14266081
	<i>Notes</i>	15 parts (S, A, T, B, cl 1, cl 2, fag, cor 1/2, clno 1/2 vl 1, vl 2, vla, b (2×), 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:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	Eybler's authorship may be doubted, since the work has only survived in a single (mediocre) copy and does not appear in his autograph catalogue of works.
27	T	2nd J in B1: f2
37	B	4th J in B1: f4
49	S	2nd J in B1: f''2
49	B	2nd J in B1: b _b 2
74	cl 1	1st J in B1: a'4- 4
74	vl 2	1st J in B1: g+e _b '4- 4
75	vl 2	4th J in B1: b _b +f'4

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 and the Vienna City Library for support; and Dr. Reinhold Kainhofer for his previous work on the Eybler Edition.

Lyrics

Pater noster, qui es in coelis,
sanctificetur nomen tuum,
adveniat regnum tuum,
fiat voluntas tua, sicut in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie,
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
sed libera nos a malo.
(Matthew 6:9–13)

6
 Treble clef: *f* *p*
 Bass clef: *f* *p*

Treble clef: *f* *p*
 Bass clef: *f* *p*

Grand staff: *fz* *p*
 Bass clef: *f* *p*

***P* Tutti**
 Pa-ter no - ster,
***p* Tutti**
 Pa-ter no - ster,
***P* Tutti**
 Pa-ter no - ster,
***P* Tutti**
 Pa-ter no - ster,

fp *p*
fz *p*
 6 6 5 3 3
 Tutti

12

Pa-ter no - ster, qui es in coe - lis, san - cti - fi - ce - tur,

Pa-ter no - ster, qui es in coe - lis, san - cti - fi - ce - tur,

Pa-ter no - ster, qui es in coe - lis, san - cti - fi - ce - tur,

Pa-ter no - ster, qui es in coe - lis, san - cti - fi - ce - tur,

f 3 6 6 4/2 6 46 6 6 7 8 7 3

18

san - cti - fi - ce - tur no - men tu - um, ad - -

san - cti - fi - ce - tur no - men tu - um, ad - -

san - cti - fi - ce - tur no - men tu - um, ad - -

san - cti - fi - ce - tur no - men tu - um, ad - -

5 45 6 6 6 4 2 6 3 5 3 8 6 7 5 6 4 5 3 p

23

First system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a half note G4 with a fermata in the third. The piano accompaniment (bass clef) consists of quarter notes: G2, B1, D2, F2 in the first measure; G2, B1, D2, F2 in the second; G2, B1, D2, F2 in the third; and G2, B1, D2, F2 in the fourth.

Second system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a half note G4 with a fermata in the third. The piano accompaniment (bass clef) consists of quarter notes: G2, B1, D2, F2 in the first measure; G2, B1, D2, F2 in the second; G2, B1, D2, F2 in the third; and G2, B1, D2, F2 in the fourth. A piano dynamic marking 'p' is present in the second measure.

Third system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a half note G4 with a fermata in the third. The piano accompaniment (bass clef) consists of quarter notes: G2, B1, D2, F2 in the first measure; G2, B1, D2, F2 in the second; G2, B1, D2, F2 in the third; and G2, B1, D2, F2 in the fourth.

Fourth system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a half note G4 with a fermata in the third. The lyrics are: ve - ni - at re - gnum tu - um, re - gnum

Fifth system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a half note G4 with a fermata in the third. The lyrics are: ve - ni - at re - gnum tu - um, re - gnum

Sixth system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a half note G4 with a fermata in the third. The lyrics are: ve - ni - at re - gnum tu - um, re - gnum

Seventh system of musical notation. The vocal line (treble clef) has a whole rest in the first measure, followed by a half note G4 in the second, and a half note G4 with a fermata in the third. The lyrics are: ve - ni - at re - gnum tu - um, re - gnum

Eighth system of musical notation. The piano accompaniment (bass clef) consists of quarter notes: G2, B1, D2, F2 in the first measure; G2, B1, D2, F2 in the second; G2, B1, D2, F2 in the third; and G2, B1, D2, F2 in the fourth.

Ninth system of musical notation. The piano accompaniment (bass clef) consists of quarter notes: G2, B1, D2, F2 in the first measure; G2, B1, D2, F2 in the second; G2, B1, D2, F2 in the third; and G2, B1, D2, F2 in the fourth.

6

$\frac{4}{2}$

$\frac{7}{4}$

$\frac{[b]7}{4}$

$\frac{b7}{4}$

$\frac{7}{4}$

27

f *v*

f

f

f

tu - um, fi - at vo - lun - tas, vo - lun - - tas

f

tu - um, fi - at vo - lun - tas, vo - lun - tas

f

tu - um, fi - at, fi - - at vo - lun - - tas

f

tu - um, fi - at vo - lun - tas, vo - lun - - tas

f

f

9 5 4 - 3 *f* 8 [45] # 3 6 5 3 6 6 [6] 4 8 4 3 6 5

31

tu - a, si - - cut in coe - lo et in

tu - a, si - cut in coe - lo, si - cut in coe - lo et in

tu - a, si - - cut in coe - lo et in

tu - a, si - - cut in coe - lo et in

9 8
4 4

p spic. 3 6 - - 3 - - [7]
5

36

ter - - ra, et in - ter - - ra.

ter - - ra, et in - ter - - ra.

ter - - ra, et in ter - - ra.

ter - - ra, et in ter - - ra.

[4]6 4 [5] 4 7 [-] 3 6 [4] 3 6 6 4 [5] 4 Solo 6 46 6 5 3 6 46 6 5

41

Pa - nem

Pa - nem

Pa - nem

Pa - nem

3 p f 4b 6 6 4 7 5 6 4

47

p *f* *p*

p *f* *p*

p *f* *p*

f *p*

no - strum, pa - nem no - strum quo - ti - di - a - num da no - bis

f *p*

no - strum, pa - nem no - strum quo - ti - di - a - num da no - bis

f *p*

no - strum, pa - nem no - strum quo - ti - di - a - num da no - bis

f *p*

no - strum, pa - nem no - strum quo - ti - di - a - num da no - bis

p *f* *p*

p *Tutti* *f* *p*

3 3 2 6 6 3

53

ho - di-e, da no - bis ho - di - e, et di - mit - te no - bis

ho - di-e, da no - bis ho - di - e, et di - mit - te no - bis

ho - di-e, da no - bis ho - di - e, et di - mit - te no - bis

ho - di-e, da no - bis ho - di - e, et di - mit - te no - bis

bj

f
8
3

b7
2

b7
3

40
b5
3

b6

58

First system of musical notation, starting at measure 58. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat).

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

Third system of musical notation, continuing the vocal line and piano accompaniment. The piano part features a prominent eighth-note accompaniment in the right hand.

de - bi - ta no - stra, si - cut et nos di - mit - - ti -

de - bi - ta no - stra, si - cut et nos di -

de - bi - ta no - stra, si - cut et nos di -

de - bi - ta no - stra, si - cut et nos di -

8 5 6 6 9 8 3 7 [-] 11 10 8 6 [-] [b]5
 4 3 5 5 4 3 3 5 3 3 5 3

63

mus, di - - mit - - ti - mus, nos di -

mit - ti - mus, di - mit - - - - -

mit - ti - mus, di - mit - ti - mus, di - mit - - - - -

mit - ti - mus, di - mit - ti - mus, di -

3 6 **ff** 8 4 - 3 6 5 3 6 7 6 7 6 7 6

67

p
p
p

p

p
p
p

mit - - ti - mus de - bi - to - ribus, de - bi - to - ribus no - stris.

- - ti - mus de - bi - to - ribus, de - bi - to - ribus no - stris.

- - ti - mus de - bi - to - ribus, de - bi - to - ribus no - stris.

mit - ti - mus de - bi - to - ribus, de - bi - to - ribus no - stris.

p

p

7 6 9 8 5 8 - 6 3 6 5 6 5 3 ——— *p* 3 6 5
4 4 4 3 3 - 3 5 3 3 -
3 3 3 -

79

ff

ff

ff

f

o - nem, et ne nos in - du - cas in ten -

f

o - nem, et ne nos in - du - cas in ten -

f

o - nem, et ne nos in - du - cas in ten -

f

o - nem, et ne nos in - du - cas in ten -

8 7 3 5 45 6 6 4 - 6 - 6 8 3 6 3 46 6 6 [b]5

84

ta - - ti - o - nem, sed li - be-ra nos, sed
 ta - - ti - o - nem, sed li - be-ra nos
 ta - - ti - o - nem, sed li - be-ra nos
 ta - - ti - o - nem, sed li - be-ra nos

8 3 6 9 3 p 6 - - 3 -

94

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

p *f* *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

f *p* *f*

men, a - men, a - men, a - - - men,

men, a - men, a - men, a - - - men,

p *f* *p*

a - - men, a - men, a - men, a - - men,

p *f* *p*

a - - men, a - men, a - men, a - - men,

f con Ped. *p* senza Ped. *f* con Ped.

6 6 7 6 6 5 6 6 7 6 6 7

4 3

98 *Adagio*

ff *pp*

f *ff* *p* *pp*

a 2 *ff* *pp*

ff *pp*

ff *pp*

ff *p*

a - men, a - - men, a - men, a - men.

ff *p*

a - men, a - - men, a - men, a - men.

ff *p*

a - men, a - - men, a - men, a - men.

ff *p*

a - men, a - - men, a - men, a - men.

ff *pp*

ff *pp*

6 *ff* 7 40 *pp*
6 4 [3] 15 3