

# Eybler.

# Sacred music.

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*

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



Edition Esser-Skala · Koppl, Austria · 2025

© 2025 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](mailto:edition@esser-skala.at).

 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)  
v2025.04.0, 2025-05-01 (de9f939e62530be7fe8f8ac5c0385004ba348bf2)



# 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>	<a href="https://data.onb.ac.at/rec/AC14328848">https://data.onb.ac.at/rec/AC14328848</a>
	<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

## 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)

## 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.

## 56 Non in multitudine

Andante

Oboe I, II

Clarinetto I, II  
in C

Fagotto I, II

I  
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,  
Violoncello  
e Bassi

*mf*

*mf*

*mf*

*mf*

*mf*

*mf* *Tutti*

Non in mul - ti -

*mf* *Tutti*

Non in mul - ti -

*mf* *Tutti*

Non in mul - ti -

*mf* *Tutti*

Non in mul - ti -

*mf* Solo

6 6 7 6 6

5 5 5 6 6

The musical score is for the piece 'Non in multitudine' (numbered 56). It is marked 'Andante' and begins with a dynamic of *mf*. The orchestration includes Oboe I, II; Clarinet I, II in C; Bassoon I, II; Violin I, II; Viola; Soprano, Alto, Tenor, and Bass; and Organ, Cello, and Bass. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the third measure with the lyrics 'Non in mul - ti -'. The organ, cello, and bass parts play a rhythmic accompaniment, marked *mf* Solo, with figured bass notation: 6 6 7 6 6 over 5 5 5 6 6.

3

tu - dine, non in mul - ti - tu - di-ne est vir - tus tu - a, Do - mi -  
tu - dine, non in mul - ti - tu - di-ne est vir - tus tu - a, Do - mi -  
tu - dine, non in mul - ti - tu - di-ne est vir - tus tu - a, Do - mi -  
tu - dine, non in mul - ti - tu - di-ne est vir - tus tu - a, Do - mi -

6 2 6 7 6 5 4 6 7 8 7

6

*f*

*a 2*

*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 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 consists of three staves. The top two staves are empty. The third staff (treble clef) contains a vocal line starting with a rest, followed by notes: G4, A4, Bb4, A4, G4. Above the first note is 'a 2'. The line continues with a dotted quarter note G4, an eighth note G4, an eighth note A4, a quarter note Bb4, and a quarter note A4. Above the dotted quarter note is 'tr'. The system ends with a quarter note G4, a quarter note F4, an eighth note G4, and an eighth note F4.

Second system of musical notation. It consists of three staves. The top staff (treble clef) has a piano accompaniment with eighth-note chords and trills. The middle staff (treble clef) has a piano accompaniment with eighth-note chords and trills. The bottom staff (bass clef) has a piano accompaniment with eighth-note chords and trills.

Third system of musical notation. It consists of three staves. The top two staves are empty. The bottom staff (bass clef) contains a piano accompaniment with eighth-note chords and trills.

Fourth system of musical notation. It consists of three staves. The top staff (treble clef) contains a vocal line with lyrics: "Nec su - per - bi ab i - ni - ti - o placu - e - runt ti - bi, nec su - per - bi". The middle staff (treble clef) contains a piano accompaniment with eighth-note chords and trills. The bottom staff (bass clef) contains a piano accompaniment with eighth-note chords and trills. The lyrics "Nec su - per - bi ab i -" are positioned below the bottom staff.

Fifth system of musical notation. It consists of one staff (bass clef) containing a piano accompaniment with eighth-note chords and trills. Below the staff are the numbers: 6, 6, 4, 6, 6, 7, -, 6, 5, 6.

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 5

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

**p Solo**

$\flat 7$	-	7	-
5	3	5	3
4	3	4	3

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  $\frac{6}{b5}$  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 | b7 6 4 | b7 4 | 3 | 6 5



38

*fz* *fz*

*a 2* *fz* *fz*

*fz* *fz*

*fz* *fz* *fz*

*fz* *fz* *fz*

*fz* *fz*

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

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

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

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

*fz* *fz*

6 - 6 7 6 5 3

41

Flute 1 (fag 1) part starting with a rest in measure 41, followed by a melodic line in measures 42 and 43. Piano accompaniment is marked *p*. Bassoon part is marked *p* and features a melodic line in measures 42 and 43.

Violin I and Violin II parts are marked *sfp* and feature a melodic line in measures 41, 42, and 43. Cello/Double Bass part is marked *p* and features a rhythmic accompaniment in measures 41, 42, and 43.

ti - bi, sed hu - mi - li - um et man - sue - to - rum

ti - bi, sed hu - mi - li - um et man - sue - to - rum

ti - bi, sed hu - mi - li - um et man - sue - to - rum

ti - bi, sed hu - mi - li - um et man - sue - to - rum

*p dolce Solo*

6 9 8 6 5  
5 4 3 4 3

44

Three staves (treble, alto, and bass clefs) containing rests for measures 44, 45, and 46.

Piano accompaniment for measures 44, 45, and 46. The score includes treble and bass clefs with piano (*pp*) dynamics. The music features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

*pp*

Vocal line 1 (Soprano) for measures 44, 45, and 46. The lyrics are: de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

*pp*

Vocal line 2 (Alto) for measures 44, 45, and 46. The lyrics are: de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

*pp*

Vocal line 3 (Tenor) for measures 44, 45, and 46. The lyrics are: de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

*pp*

Vocal line 4 (Bass) for measures 44, 45, and 46. The lyrics are: de - pre - ca - ti - o ti - bi sem - - per, ti - - bi

*pp*

Piano accompaniment for measures 44, 45, and 46, including figured bass. The bass line features figures 6, #, and 7.

47

**Piano Introduction:** Measures 47-50. Dynamics: *f*, *ff*.

**Vocal Line:** Measures 47-50. Lyrics: *pla - cu - it sem - - per, sem - - per.* Dynamics: *f*, *ff*.

**Basso Continuo:** Measures 47-50. Dynamics: *f*, *ff*. Figured bass:  $\frac{5}{4} - 3$ .

**Performance Markings:** *Tutti* (measures 49-50), *ff* (measures 49-50).