

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Beata gens cuius
HerEy 59

Gradual (de Sancto Spiritu, in Festo Pentecostes)

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

edited by Wolfgang Esser-Skala

Full score

Esser
Skala
Edition



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
clno	clarion
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/12
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1825
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 19 pages

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.

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

Beata gens cuius est Dominus Deus eorum:
populus, quem elegit Deus in haereditatem sibi.
Verbo Domini coeli firmati sunt,
et spiritu oris eius omnis virtus eorum.
(Psalms 33(32):12,6)

Veni Sancte Spiritus,
reple tuorum corda fidelium,
et tui amoris in eis ignem accende,
qui per diversitatem linguarum cunctarum
gentes in unitatem fidei congregasti.
(Corpus Antiphonarium Officii, no. 5327)

59 Beata gens cuius

Andante

Oboe I, II

Musical staff for Oboe I, II. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of **p e dolce** and continues with **mf**. The notation includes eighth and sixteenth notes with beams, and rests.

Fagotto I, II

Musical staff for Fagotto I, II. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of **p e dolce** and continues with **mf**. The notation includes eighth and sixteenth notes with beams, and rests.

Clarino I, II
in C

Musical staff for Clarino I, II in C. The staff is in treble clef with a common time signature (C). The staff is currently empty, indicating a rest for this instrument.

Timpani
in C-G

Musical staff for Timpani in C-G. The staff is in bass clef with a common time signature (C). The staff is currently empty, indicating a rest for this instrument.

I
Violino

Musical staff for Violino I. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of **p e dolce** and continues with **mf**. The notation includes eighth and sixteenth notes with beams, and rests.

II

Musical staff for Violino II. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of **p e dolce** and continues with **mf**. The notation includes eighth and sixteenth notes with beams, and rests.

Viola

Musical staff for Viola. The staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of **p** and continues with **mf**. The notation includes eighth and sixteenth notes with beams, and rests.

Soprano

Musical staff for Soprano. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: **p Tutti** Be - a - ta gens **mf** cu - ius est Do - minus.

Alto

Musical staff for Alto. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: **p Tutti** Be - a - ta gens **mf** cu - ius est Do - minus.

Tenore

Musical staff for Tenore. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: **p Tutti** Be - a - ta gens **mf** cu - ius est Do - minus.

Basso

Musical staff for Basso. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: **p Tutti** Be - a - ta gens **mf** cu - ius est Do - minus.

Organo,
Violoncello
e Bassi

Musical staff for Organo, Violoncello e Bassi. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music begins with a dynamic marking of **p Solo** and continues with **mf Tutti**. The notation includes eighth and sixteenth notes with beams, and rests. Fingerings are indicated as 6, 6/4, 3, 6.

4

p *cresc.*

p *cresc.*

p *f*

De - us e - o - rum, be - a - ta gens cu - ius

p *f*

De - us e - o - rum, be - a - ta gens cu - ius

p *f*

De - us e - o - rum, be - a - ta gens cu - ius

p *f*

De - us e - o - rum, be - a - ta gens cu - ius

p *cresc.*

Solo

5 6 6 5 7 7

4 3

7

f *tr*

f *tr*

f *tr*

f

Do - minus est De - us e - o - rum: po - pulus, quem e - le - git

Do - minus est De - us e - o - rum: po - pulus, quem e - le - git

Do - minus est De - us e - o - rum: po - pulus, quem e - le - git

Do - minus est De - us e - o - rum: po - pulus, quem e - le - git

f Tutti
 6 6 8 4 6 5 6 6 5 6 7 6 6

10

Musical notation for the first system, including vocal line and piano accompaniment. The system starts at measure 10. The vocal line is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in the bass clef with the same key signature. The music consists of several measures of eighth and sixteenth notes.

Two empty musical staves, one for the vocal line (treble clef) and one for the piano accompaniment (bass clef), indicating a rest or a break in the music.

Musical notation for the second system, including piano accompaniment. The system consists of three measures of music for the piano part, featuring intricate sixteenth-note patterns in both the right and left hands.

De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -

Vocal line for the first vocal part with lyrics: "De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -". The melody is in the treble clef with a key signature of one sharp.

De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -

Vocal line for the second vocal part with lyrics: "De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -". The melody is in the treble clef with a key signature of one sharp.

De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -

Vocal line for the third vocal part with lyrics: "De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -". The melody is in the treble clef with a key signature of one sharp.

De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -

Vocal line for the fourth vocal part with lyrics: "De - us in hae - re - di - ta - tem si - - bi, po - pulus, quem e -". The melody is in the bass clef with a key signature of one sharp.

Piano accompaniment for the vocal parts, consisting of three measures of music in the bass clef with a key signature of one sharp.

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

13

le - git, quem e - le - git De - us in hae - re - di - ta - tem si - bi, quem e - le -

le - git, quem e - le - git De - us in hae - re - di - ta - tem si - bi, quem e - le -

le - git, quem e - le - git De - us in hae - re - di - ta - tem si - bi, quem e - le -

le - git, quem e - le - git De - us in hae - re - di - ta - tem si - bi, quem e - le -

6 6 7 5 # 4 6 6 5 8 6 5 #

16

git. **f** Ver - bo Do - mi ni coe - li fir - ma - ti sunt, et

git. **f** Ver - bo Do - mi ni coe - li fir - ma - ti sunt,

git. **f** Ver - bo Do - mi ni coe - li fir - ma - ti sunt, et

git. **f** Ver - bo Do - mi ni coe - li fir - ma - ti sunt,

Solo *unisono* **f** Tutti 6 6 4 6

19

spi - ri - tu o - ris e - ius o - mnis vir - tus e -

et spi - ri - tu o - ris e - ius o - mnis vir - tus e -

spi - ri - tu o - ris e - ius o - mnis vir - tus e -

et spi - ri - tu o - ris e - ius o - mnis vir - tus e -

unisono

22

Musical notation for the first system, featuring a vocal line and a piano accompaniment in G major. The vocal line consists of quarter notes and eighth notes, while the piano accompaniment features chords and moving lines in both hands.

Two empty musical staves, one for the vocal line and one for the piano accompaniment.

Musical notation for the second system, featuring a piano solo section with intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

o - - - rum. Al - le - lu - ia.

o - - - rum. Al - le - lu - ia.

o - - - rum. Al - le - lu - ia.

o - - - rum. Al - le - lu - ia.

Musical notation for the piano accompaniment of the third system, featuring a steady bass line with some arpeggiated patterns in the right hand. Includes performance markings: 7 #, 6, [6], and Solo.

24

fz

fz

f

f

f

Coe - li fir - ma - ti sunt ver - bo Do - mi-ni, et

Coe - li fir - ma - ti sunt ver - bo Do - mi-ni, et

Coe - li fir - ma - ti sunt ver - bo Do - mi-ni, et

Coe - li fir - ma - ti sunt ver - bo Do - mi-ni, et

unisono

Tutti

6

#

*f*³

6

26

fz

fz

f

f

f

f

o - mnis e - o - rum vir - tus spi - ri - tu o - ris e - ius. Al - le -

f

o - mnis e - o - rum vir - tus spi - ri - tu o - ris e - ius.

f

o - mnis e - o - rum vir - tus spi - ri - tu o - ris e - ius. Al - le -

f

o - mnis e - o - rum vir - tus spi - ri - tu o - ris e - ius.

unisono

*f*³

6

accomp.

28

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a series of chords with a *cresc.* marking and a *ff* marking. The bass staff contains a long note with a *cresc.* marking and a *ff* marking.

Two empty musical staves, one treble and one bass, for the second system.

Musical notation for the piano accompaniment, featuring treble and bass staves. The treble staff contains a series of chords with a *cresc.* marking and a *ff* marking. The bass staff contains a series of chords with a *cresc.* marking and a *ff* marking.

lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

lu - ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Musical notation for the final system, featuring a bass staff. The staff contains a series of chords with a *cresc.* marking and a *ff* marking.

30

p e dolce
p e dolce

mf

p e dolce
p e dolce

mf

p e dolce

tr

mf

p e dolce

tr

mf

p

mf

p *mf*

Be - a - ta gens cu - ius est Do - mi-nus

p *mf*

Be - a - ta gens cu - ius est Do - mi-nus

p *mf*

Be - a - ta gens cu - ius est Do - mi-nus

p *mf*

Be - a - ta gens cu - ius est Do - mi-nus

p Solo [6]

mf Tutti

6 6/4 3 6

33

p *cresc.*

p *cresc.*

p e dolce *f*

De - us e - o - rum, be - a - ta gens cu - ius

p e dolce *f*

De - us e - o - rum, be - a - ta gens cu - ius

p e dolce *f*

De - us e - o - rum, be - a - ta gens cu - ius

p e dolce *f*

De - us e - o - rum, be - a - ta gens cu - ius

p Solo *cresc.*

5 6 $\frac{6}{4}$ $\frac{5}{3}$ [7] 7 7]

36

Do - minus est De - us e - o - - rum: po - pulus, quem e - le - git

Do - minus est De - us e - o - - rum: po - pulus, quem e - le - git

Do - minus est De - us e - o - - rum: po - pulus, quem e - le - git

Do - minus est De - us e - o - - rum: po - pulus, quem e - le - git

f Tutti
 6 6 8 4 6 5 6 6 5 7 6 4 6 6
 4 3 2

39

De - us in hae - re - di - ta - tem, quem e - le - git si - bi, po - pulus,

De - us in hae - re - di - ta - tem, quem e - le - git si - bi, po - pulus,

De - us in hae - re - di - ta - tem, quem e - le - git si - bi, po - pulus,

De - us in hae - re - di - ta - tem, quem e - le - git si - bi, po - pulus,

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

42

First system of musical notation, including vocal staves and piano accompaniment. The key signature is one sharp (F#).

Two empty musical staves, one for the vocal line and one for the piano accompaniment.

Piano accompaniment for the second system, featuring intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

quem e - le - git De - us in hae-re-di - ta - tem, si - - bi. Al - le -

Vocal line for the first voice part, with lyrics: quem e - le - git De - us in hae-re-di - ta - tem, si - - bi. Al - le -

quem e - le - git De - us in hae-re-di - ta - tem, si - - bi.

Vocal line for the second voice part, with lyrics: quem e - le - git De - us in hae-re-di - ta - tem, si - - bi.

quem e - le - git De - us in hae-re-di - ta - tem, si - - bi. Al - le -

Vocal line for the third voice part, with lyrics: quem e - le - git De - us in hae-re-di - ta - tem, si - - bi. Al - le -

quem e - le - git De - us in hae-re-di - ta - tem, si - - bi.

Vocal line for the fourth voice part, with lyrics: quem e - le - git De - us in hae-re-di - ta - tem, si - - bi.

Piano accompaniment for the third system, continuing the arpeggiated patterns from the previous system.

6 6 3 9 6 - 3 [6] 5 6 6 6 5

45

Musical score for two staves (treble and bass clef). The treble staff begins with a half note chord (F#4, A4) and a half note chord (B4, D5) with a *cresc.* marking. The bass staff begins with a half note chord (F#2, A2) and a half note chord (B2, D3) with a *cresc.* marking. Both staves transition to a *ff* dynamic. The treble staff has a long note (F#4) with a fermata, and the bass staff has a long note (F#2) with a fermata. The time signature is 3/4.

Two empty musical staves (treble and bass clef) with a 3/4 time signature.

Piano accompaniment for the first system. The right hand has a continuous sixteenth-note pattern with a *cresc.* marking. The left hand has a continuous eighth-note pattern with a *cresc.* marking. Both hands transition to a *ff* dynamic. The time signature is 3/4.

Vocal staves with lyrics and dynamics markings. The lyrics are: "lu - ia, al - le - lu - ia, al - le - lu - ia." and "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The dynamics markings are *cresc.* and *ff*. The time signature is 3/4.

Piano accompaniment for the second system. The right hand has a continuous sixteenth-note pattern with a *cresc.* marking. The left hand has a continuous eighth-note pattern with a *cresc.* marking. The time signature is 3/4.

47 Andantino

mf

mf

mf

mf

mf

p

p

f

f

f

mf

Ve - ni, San - cte Spi - ri - tus, ve - ni, ve -

p

f

p

ve - ni, ve -

f

p

ve - ni, ve -

f

p

ve - ni, ve -

f

mf Tutti

6 6 - 3 6 - 5 3 - 6

p Solo

f Tutti

5

54

ni, re - ple tu - o - rum cor - da fi - de - lium, re - ple,

ni, re - ple,

ni, re - ple,

ni, re - ple,

3 — mf — 6 6 40 7 6 5 p Solo

61

re - - ple, et tu - i - a - mo - ris in e - is i - gnem, a - mo - ris

re - - ple,

re - - ple,

re - - ple,

f Tutti # **mf** 6 5 4 # 10 6 45 4

68

f

f

tr

f

f

f

i - gnem ac - cen - de, ac - cen - de, ac - cen - de in e - - is,

f

ac - cen - de, ac - cen - de in e - - is,

f

ac - cen - de, ac - cen - de in e - - is,

f

ac - cen - de, ac - cen - de in e - - is,

6 - 6 6 - 5 *f* 6 5 - 7 6 - 7 6

75

mf

mf

mf

mf

mf

mf

qui per di-ver-si - ta - tem lin - gua - rum cun - cta - rum gen - tes con - gre - ga -

mf

8 # 3 3 5 6 6 5

82

First system of musical notation. It consists of two vocal staves (treble and bass clef) and two piano accompaniment staves (treble and bass clef). The piano part features chords and moving lines. Dynamics include *f* (forte) markings.

Second system of musical notation. It consists of two vocal staves and two piano accompaniment staves. The piano part continues with chords and moving lines. Dynamics include *f* (forte) markings.

Third system of musical notation. It consists of two vocal staves and two piano accompaniment staves. The piano part features more complex textures with arpeggiated chords and moving lines. Dynamics include *f* (forte) markings.

sti in u - ni - ta - te fi - de - i, qui per di-ver-si - ta - tem lin -

qui per di-ver-si - ta - tem lin -

qui per di-ver-si - ta - tem lin -

qui per di-ver-si - ta - tem lin -

Fourth system of musical notation. It consists of two vocal staves with lyrics and two piano accompaniment staves. The piano part continues with chords and moving lines. Dynamics include *f* (forte) markings.

Fifth system of musical notation. It consists of two piano accompaniment staves (treble and bass clef). The piano part features chords and moving lines. Dynamics include *f* (forte) markings.

89

gua-rum cun - cta-rum gen - tes, gen - tes in u - ni - ta - te

gua-rum cun - cta-rum gen - tes, gen - tes in u - ni - ta - te

gua-rum cun - cta-rum gen - tes, gen - tes in u - ni - ta - te

gua-rum cun - cta-rum gen - tes, gen - tes in u - ni - ta - te

97

mf

mf

mf

mf

fi - de-i congre - ga - - sti. Al - le - lu - ia, al - le - lu - ia, _____

fi - de-i congre - ga - - sti.

fi - de-i congre - ga - - sti.

fi - de-i congre - ga - - sti.

3 6 5 6 6 7 unisono *mf* 6 6 5 7 8

[3]

104

f

f

f

f

f

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

f

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

f

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

f

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

f

5 5^b 6 - 7 [7 7]