

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Benedictus es, Domine**

HerEy 64

Gradual (de Sanctissimæ Trinitate)

*S, A, T, B (solo), S, A, T, B (coro),  
2 cl (B♭), 2 fag, 2 cor (E♭), 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](mailto:edition@esser-skala.at).

 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)  
v2024.11.0, 2024-12-01 (52f6f2a23181b704dcd523dcfacd6fcd45c65f54)



# Critical Report

## Abbreviations

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

## Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/19
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1834
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 6 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.

## **Lyrics**

Benedictus es, Domine,  
Deus Patrum nostrorum,  
et laudabilis et gloriosus in saecula.  
(Daniel 3:52)

## **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.



Pa - trum no - stro - rum, be - ne - di - ctus, be - ne - di - ctus es, Do - mi - ne De - us

Pa - trum no - stro - rum, be - ne - di - ctus, be - ne - di - ctus es,

Pa - trum no - stro - rum, be - ne - di - ctus, be - ne - di - ctus es, et lau - da - bi - lis, lau - da - bi - lis in

da - bi - lis in sae - cula, be - ne - di - ctus, be - ne - di - ctus es et lau - da - bi - lis in sae - cu - la,

7 6 5 9 8  
5 4 3 4 3      6 7 6 2 6 6 4

8

Pa - trum no - stro - rum, et lau - da - bi - lis in sae - cu - la, Do - mi - ne De - us  
 Do - mi - ne De - us Pa - trum no - stro - rum, et lau - da - bi - lis in sae - cu - la,  
 sae - cula, Do - mi - ne De - us Pa - trum no - stro - rum, et lau - da - bi - lis in  
 be - ne - di - ctus es et lau - da - bilis, Do - mi - ne De - us Pa - trum no - stro - rum,

pizz. pizz. pizz.

pizz. 7 7 7

12

**fz**  
**fz**

**fz**

*arco* **fz**  
*arco* **fz**  
*arco* **fz**

Pa - trum no - stro - rum, et lau - da - bi - lis in sae - cu - la, in

**fz**

Do - mi - ne De - us Pa - trum no - stro - rum, lau - da - bi - lis, lau - da - bi - lis in

**fz**

sae - cu - la, Do - mi - ne De - us, lau - da - bi - lis, lau - da - bi - lis in

**fz**

et lau - da - bi - lis in sae - cu - la, et lau - da - bi - lis in

**fz**

*arco*

**fz**  
6  
b5



15

*fz* *dolce* *dolce* *dolce* *f*

*fz* *dolce* *dolce* *f*

*fz* *f*

*fz* *p* *f*

*fz* *p* *f*

*fz* *p* *f*

*fz* *p* *f*

sae - cu - la, be - ne - di - ctus, be - ne - di - ctus es et lauda - bi - lis in

*fz* *p* *f*

sae - cu - la, be - ne - di - ctus, be - ne - di - ctus es et lauda - bi - lis in

*fz* *p* *f*

sae - cu - la, be - ne - di - ctus, be - ne - di - ctus es et lauda - bi - lis in

*fz* *p* *f*

sae - cu - la, be - ne - di - ctus, be - ne - di - ctus es et lau - da - bi - lis in

*fz* *p* *f*

*fz* *p* *f*

6 5    ♯    b7 - 3 6 5 -    6 8 7 -    3    2 6

19

*p*

*p*

**p Tutti**

sae-cu-la. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-

**p Tutti**

sae-cu-la. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-

**p Tutti**

sae-cu-la. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-

**p Tutti**

sae-cu-la. Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-

**p**

6 4 3 7 6 5 - 3

23

cresc.

cresc.

cresc.

cresc.

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

cresc.

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

4 3 4 3 3 4 6 5 4 3 1 2 4 3

26

**f**

**f**

**f**

**f**

**f**

**f**

**f**      **fz**

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

**f**      **fz**

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

**f**      **fz**

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

**f**

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

**f** Tutti

6 6 7 3  
4 4

29

Musical notation for the first system, including treble and bass staves. The treble staff has a dynamic marking 'p' above the staff. The bass staff has a dynamic marking 'p' below the staff.

Musical notation for the second system, including a treble staff with a long note.

Musical notation for the third system, including piano and bass staves. The piano staff has a dynamic marking 'p' above the staff and a 'decresc.' marking. The bass staff has a dynamic marking 'p' below the staff.

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

al - le - 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 eighth system, including a bass staff with a dynamic marking 'p' below the staff.