

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Ave Maria
HerEy 65

Gradual (Mariæ B.V.)

S, A, T, B (coro), 2 cl (A), 2 fag, 2 vl, vla, vlc, b, org

edited by Wolfgang Esser-Skala

Full score

 **Esser
Skala
Edition**



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 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)
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Critical Report

Abbreviations

A	alto
B	bass
b	basses
cl	clarinet
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. 571/7
	<i>Category</i>	autograph manuscript (principal source)
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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

Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus ventris tui.
(Luke 1:28,42)

Acknowledgements

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65 Ave Maria

Andante

Clarinetto I, II
in A

Fagotto I, II

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,
Violoncello
e Bassi

The musical score is written for a full orchestra and vocal soloists. It begins with a tempo marking of 'Andante' and a dynamic marking of 'f' (forte). The woodwind section includes Clarinet I and II in A and Bassoon I and II. The string section includes Violin I and II, and Viola. The vocal soloists are Soprano, Alto, Tenor, and Bass. The organ, cello, and bass parts are also included. The score features various musical notations such as triplets, slurs, and dynamic markings. The lyrics are in Italian and are repeated for each vocal part.

Lyrics:
 A - ve Ma - ri - a, gra - ti - a ple - na,
 A - ve Ma - ri - a, gra - ti - a ple - na,
 A - ve Ma - ri - a, gra - ti - a ple - na,
 A - ve Ma - ri - a, gra - ti - a ple - na,

Organ, Violoncello e Bassi:
 f Tutti 5 - 6 4 - 5 3 6 - 5 3

5

This system contains the beginning of the piece. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has three sharps (F#, C#, G#). The music starts with a half note followed by eighth notes in the vocal line, and a half note followed by quarter notes in the piano accompaniment.

This system continues the piano accompaniment from the first system. It consists of three staves: the upper two for the right hand and the lower one for the left hand. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Do - mi - nus te - cum, te - cum Do - mi - nus, be - ne -

Do - mi - nus te - cum, te - cum Do - mi - nus, be - ne -

Do - mi - nus te - cum, te - cum Do - mi - nus, be - ne -

Do - mi - nus te - cum, te - cum Do - mi - nus, be - ne -

This system continues the piano accompaniment. It features a bass line with a mix of quarter and eighth notes. Below the piano staff, there are numerical figures: 6, 6, 6, 6, 7, 9, 8, #, 6, 6.

10

fz

fz

fz

fz

fz

di - cta tu in mu - li - e - ribus, tu be - ne - di - cta in

fz

di - cta tu in mu - li - e - ribus, tu be - ne - di - cta in

fz

di - cta tu in mu - li - e - ribus, tu be - ne - di - cta in

fz

di - cta tu in mu - li - e - ribus, tu be - ne - di - cta in

fz

fz

fz

7/4 # 6 6 - 5 # fz 5/3 6/4 5/3 6

15

mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

20

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

7 4 6 5 5 6 6 4 # Solo 7 #

25

7 5 4 4 7 6 6 7 4 # 6 6 4 5 6 9 7 7 5 5 3 4 7

31

A - ve Ma - ri - a, gra - ti - a ple - na, a - ve,

A - ve Ma - ri - a, gra - ti - a ple - na, a - ve,

A - ve Ma - ri - a, gra - ti - a ple - na, a - ve,

A - ve Ma - ri - a, gra - ti - a ple - na, a - ve,

Tutti 6 6 - 4 6 # 6 5

37

a - ve Ma - ri - - a, a - ve Ma - ri - a, gra - ti - a

a - ve Ma - ri - - a, a - ve Ma - ri - a, gra - ti - a

a - ve Ma - ri - - a, a - ve Ma - ri - a, gra - ti - a

a - ve Ma - ri - - a, a - ve Ma - ri - a, gra - ti - a

6] 7 6 # 6 6 ♯ 7 - 6 5 6 5

43

The first system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The lower staff is a piano accompaniment line in bass clef with the same key signature. It begins with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

The second system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps. It features a melodic line with eighth and sixteenth notes, including trills marked with a 'tr' symbol. The lower staff is a piano accompaniment line in bass clef with the same key signature, providing harmonic support with eighth and sixteenth notes.

The third system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "ple - na, Do - mi - nus te - cum, te - cum Do - mi - nus, be - ne -". The lower staff is a piano accompaniment line in bass clef with the same key signature.

The fourth system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "ple - na, Do - mi - nus te - cum, te - cum Do - mi - nus,". The lower staff is a piano accompaniment line in bass clef with the same key signature.

The fifth system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "ple - na, Do - mi - nus te - cum, te - cum Do - mi - nus, be - ne -". The lower staff is a piano accompaniment line in bass clef with the same key signature.

The sixth system consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "ple - na, Do - mi - nus te - cum, te - cum Do - mi - nus, be - ne -". The lower staff is a piano accompaniment line in bass clef with the same key signature.

The seventh system consists of a single bass clef staff with a key signature of two sharps. It contains figured bass notation: 3, 6, 6 4, 8 3, 6, 6 5 - 3, 5, 6.

49

fz

fz

fz

di - cta tu in mu - li - e - ribus, tu be - ne - di - cta

fz

be - ne - di - cta tu in mu - li - e - ri - bus, tu be - ne - di -

fz

di - cta tu in mu - li - e - ribus, tu be - ne - di - cta

fz

di - cta tu in mu - li - e - ri - bus, tu be - ne - di - cta

fz

4 3 6 4 3 7 5 3 3 3 **fz** 6 5 6

54

in mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

cta in mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

in mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

in mu - li - e - ri - bus, et be - ne - di - ctus, be - ne -

6 5 - 6 6

59

fz *fz* *fz*

fz *fz*

fz *fz* *fz*

fz *fz* *fz*

fz *fz* *fz*

fz *fz*

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

fz *fz*

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

fz *fz*

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

fz *fz*

di - ctus fru - ctus, fru - ctus ven - tris tu - i.

fz *fz*

7 - 6 *fz* *fz* 6 [6] 4 # Solo [7] 7 47

65

fz *fz* *fz*

fz *fz* *fz* *fz*

fz *fz*

6 6 7 # 6 6 5 6 9 7 5 3 4 7 - 5 6 5 3

71

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

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

Tutti

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

6 5 4 3 2 1 3 4 3

77

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

7 6 4 3 5
5 4 2 1 3
6 7
4 5
4 2 3

83

fz **fz**

fz **fz**

fz **fz** **fz** **f** **tr**

fz **fz** **fz** **f** **tr**

fz **fz** **f** **tr**

fz **fz** **f**

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

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

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

fz **fz** **f**

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

fz **fz** **f**

6 6 7 **f** 6 6 5
6 4 3

