

# 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*




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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)
	<i>Date</i>	1819
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 11 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**

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 arranged in a standard orchestral format. 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 are grouped together at the bottom. The score is in the key of A major (three sharps) and common time (C). The tempo is marked 'Andante'. The dynamics are primarily forte (f) and tutti (Tutti). The vocal parts have lyrics in Italian: 'A - ve Ma - ri - a, gra - ti - a ple - na,'. The organ part includes figured bass notation: 5 - 6 4 - 5 3.

5

The first system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the musical piece. The vocal line has a half note G4, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4. The piano accompaniment continues with similar rhythmic patterns.

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

The third system features a vocal line with a half note G4, a quarter note G4, and eighth notes: A4, B4, C5, B4, A4. The piano accompaniment provides harmonic support.

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

The fourth system continues the vocal and piano parts. The vocal line has a half note G4, a quarter note G4, and eighth notes: A4, B4, C5, B4, A4.

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

The fifth system continues the musical piece. The vocal line has a half note G4, a quarter note G4, and eighth notes: A4, B4, C5, B4, A4.

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

The sixth system continues the musical piece. The vocal line has a half note G4, a quarter note G4, and eighth notes: A4, B4, C5, B4, A4.

The seventh system shows the piano accompaniment with a series of chords and notes. Below the staff are the following fingering numbers: 6, 6, 6, 6, 7, 9, 8, #, 6, 6. The # symbol is positioned above the eighth measure.

10

*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*

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 -

6 6/5 4 3 # 6 5 7-8 5-3 5 6



20

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.

7 4 6 5 5 6 [6/5] 4 # Solo [7/5]

25

*fz* *fz* *fz*

*fz* *fz*

*fz* *fz*

7 5 4 4 7 6 6 7 # 6 6 4 5 6 9 7 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,

- 5 6 5 | 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

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

ple - na, Do - mi - nus te - cum, te - cum Do - mi - nus,

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

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

49

**fz**

**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 6 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

First system of musical notation, featuring treble and bass staves with chords and dynamics. The key signature is three sharps (F#, C#, G#). Dynamics include *fz* (forzando) in both staves.

Second system of musical notation, including piano and bass staves. The piano part features melodic lines in the right hand and accompaniment in the left hand. Dynamics include *fz* in all staves.

Third system of musical notation, including a vocal line with lyrics. Dynamics include *fz*.  
 di - ctus fru - ctus, fru - ctus ven - tris tu - i.

Fourth system of musical notation, including a vocal line with lyrics. Dynamics include *fz*.  
 di - ctus fru - ctus, fru - ctus ven - tris tu - i.

Fifth system of musical notation, including a vocal line with lyrics. Dynamics include *fz*.  
 di - ctus fru - ctus, fru - ctus ven - tris tu - i.

Sixth system of musical notation, including a vocal line with lyrics. Dynamics include *fz*.  
 di - ctus fru - ctus, fru - ctus ven - tris tu - i.

Seventh system of musical notation, including a bass line with figured bass and dynamics. Dynamics include *fz*.  
 7 - 6 fz 6 [6] 4 # Solo [7] 7 47



65

Musical notation for the first system, featuring a treble and bass clef. The bass clef part includes dynamics markings: *fz*, *fz*, and *fz*. The treble clef part includes a dynamic marking: *fz*.

Musical notation for the second system, featuring a grand staff with treble and bass clefs. Dynamics markings *fz* are present in the treble and bass clefs.

Four empty musical staves, two in treble clef and two in bass clef, for the third system.

Musical notation for the fourth system, featuring a bass clef with a melodic line and fingering numbers: 6, 6, 7, #, 6, 6, 5, 6, 9, 7, 7, 5, 3, 4, 7, - 5, 6, 4, 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 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 / 2 3

83

**fz** **fz** **fz** **f** **fz** **fz** **fz** **fz** **fz** **fz** **f** **f** **fz** **fz** **f** **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 -

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

**fz** **fz** **f** **fz** **fz** **fz** **fz** **f** **fz** **fz** **f** **f** **fz** **fz** **f** **f**

6 6 7 6 6 7 6 6 5 3

89

ff fz fz fz p

ff fz fz p

ff fz fz p

ff fz fz

ff fz fz

ff fz fz

ff fz fz

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

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

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

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

ff 6 7 6 6 5 fz fz p  
5 4 4 3