

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Salve Regina

HerEy 113

Gradual (Mariæ B.V.)

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

edited by Wolfgang Esser-Skala

Full score

Esser
Skala
Edition

Critical Report

Abbreviations

A	alto
B	bass
b	basses
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. 707/8
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1809-07
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 8 pages
B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2147/4
	<i>Category</i>	manuscript copy
	<i>Date</i>	1850
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14266094
	<i>Notes</i>	full score; 8 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.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	A1 contains two versions of the work: Version 1 is for mixed chorus with org and vlne (i.e., the bottom three staves in this edition), while version 2 is for the same mixed chorus with orchestra (i.e., staves 1–5 and 10 in this edition). On each of pages 1–7 of A1 , the upper seven staves (of 12 staves per page in total) contain parts for S, A, T, B, org (right and left hand), and vlne, while the lower four staves contain parts for vl 1, vl 2, b/org, and vla. Staves 5–7 (i.e., the instruments of version 1) have been cancelled with red pencil. The 8th staff from the top is empty, except for the first page, where it contains the directive “ <i>ossia con quest’accompagnamenta /: si copia questo di sotto, e gli stromenti da fiato in fine :/</i> ”. ob 1/2 and fag 1/2 are written separately on page 8, entitled “ <i>gli stromenti da fiato</i> ”.

Lyrics

Salve Regina, mater misericordiae,
vita, dulcedo et spes nostra, salve.
Ad te clamamus, exules filii Evae.
Ad te suspiramus, gementes et flentes
in hac lachrymarum valle.
Eia ergo, advocata nostra,
illos tuos misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exilium ostende.
O clemens! O pia! O dulcis virgo Maria.

Acknowledgements

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Andante

Oboe I, II *f fz*

Fagotto I, II *f fz*

Violino I *f*

Violino II *f*

Viola *f*

Soprano *f Tutti fz*
 Sal - ve Re - gi - na, Re - gi - na sal - ve,

Alto *f Tutti fz*
 Sal - ve Re - gi - na, Re - gi - na,

Tenore *f Tutti fz*
 Sal - ve Re - gi - na, Re - gi - na sal - ve,

Basso *f Tutti fz*
 Sal - ve Re - gi - na, Re - gi - na sal - ve,

Organo, Violoncello e Bassi *f Tutti* 6/4 5# Solo 6 7

Organo *f* Tutti Solo

Violone *f*

3

ten.
fz ten.

fz ten.
ten.

fz

ma-ter mi-se-ricor - diae, ma-ter mi-se-ricor - diae, vi - ta, dul-ce - do,

ma-ter mi-se-ricor - diae, ma-ter mi-se-ricor - diae, vi - ta, dul-ce - do,

ma-ter mi-se-ricor - diae, ma-ter mi-se-ricor - diae, vi - ta, dul-ce - do,

ma-ter mi-se-ricor - diae, ma-ter mi-se-ricor - diae, vi - ta, dul-ce - do,

Tutti

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

fz

6

Two staves of piano accompaniment in G major. The first staff features a melodic line with eighth and sixteenth notes, while the second staff provides harmonic support with chords and moving lines.

sal - ve, sal - ve spes no - stra, sal - ve. **P** Ad

sal - ve, spes no - stra, sal - ve, sal - ve.

sal - ve, sal - ve, spes no - stra, sal - ve.

sal - ve, spes no - stra, sal - ve.

Vocal entries for three voices (Soprano, Alto, Tenor) and Bass. The Soprano part begins with a dynamic marking of **P** and a tempo change to **Ad**. The other parts enter shortly after.

7 5 6 5 # Solo [6 5] Solo

Bass line with figured bass notation: 7 #, 5, 6, 5, #. Includes dynamic markings **Solo** and a bracketed figure [6 5] with a sharp sign.

Tutti Solo Tutti

Two staves of piano accompaniment. The first staff has dynamic markings **Tutti**, **Solo**, and **Tutti**. The second staff continues the accompaniment.

9
fz
fz
fz

p cresc. decresc.
p cresc. decresc.
p cresc. f decresc.

cresc. fz cresc. fz p
te, ad te, ad te cla-ma-mus, ad te cla-ma-mus, ex -
p cresc. f cresc. p
Ad te, ad te, ad te cla-ma-mus, ad te cla-ma-mus, ex -
p cresc. fz cresc. fz p
Ad te, ad te, ad te cla-ma-mus, ad te cla-ma-mus, ex -
p cresc. f cresc.
Ad te, ad te, ad te cla-ma-mus, ad te cla-ma-mus,

p cresc. f Tutti 6 7 6 5 6 5 - 6 5 - 3 p

p cresc. p f cresc. p
p cresc. f cresc.

12

ten.
ten.
ten.
ten.

p
fp
p
fp

- u-les fi - li E - vae. Ad te su - spi - ra - mus, ge -

- u-les fi - li E - vae. Ad te su - spi - ra - mus, ge -

- u-les fi - li E - vae. Ad te su - spi -

ex - u-les fi - li E - vae. Ad te su - spi - ra - mus, ge -

fz
fz
fz
p fz

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

fp

p
fp
p
fp

14

ten.
ten.
ten.
ten.

fp *p*
fp *p*
fp *p*

fz *p*
men - tes et flen - tes in hac la - chry - ma - rum

fz *p*
men - tes et flen - tes in hac la - chry - ma - rum

fz *p*
ra - mus, ge - men - tes et flen - tes in hac la - chry -

fz *p*
men - tes et flen - tes in hac la - chry - ma - rum

fp *p*

6 5 7 4 # 6 7

fp

16

val - - - le.

val - - - le.

8 ma - rum val - - - le.

val - - - - le.

6 4 [5] Solo 5 6 7

Solo

p

f
E - ia er-go, ad - vo-ca - ta no - stra,

f
E - ia er-go, ad - vo-ca - ta no - stra,

f
E - ia er-go, ad - vo-ca - ta no - stra,

f
E - ia er-go, ad - vo-ca - ta no - stra,

f Tutti

6/4 5/4 | 2/4 5/3 - 6/4

Tutti

21

First system of musical notation. It includes a vocal staff with a treble clef and a piano accompaniment with a bass clef. The key signature has one sharp (F#). The piano part features chords and some melodic lines. Dynamics include *fz* (forzando) and *fz*.

Second system of musical notation, primarily piano accompaniment. It features a treble and bass clef. The piano part consists of flowing sixteenth-note patterns in the right hand and a more rhythmic bass line. Dynamics include *p* (piano), *cresc.* (crescendo), and *fz*.

Third system of musical notation, featuring vocal staves with lyrics. The lyrics are: "il - los tu - os mi - se-ricor - des o - culos ad nos con - ver - te, ad il - los tu - os mi - se-ricor - des o - cu - los ad nos con - ver - te, ad il - los mi - se-ricor - des o - culos ad nos con - ver - te, ad il - los tu - os mi - se-ricor - des o - cu - los ad nos con - ver - te, ad". Dynamics include *p* and *fz*.

Fourth system of musical notation, primarily piano accompaniment. It includes a bass clef and figured bass notation. The figures are: 6, 7 - 9 / 7, 7 - 5 3 6, 5 / 4, 3 6 9 / 4, fz, 8 6 / 3 5. Dynamics include *p*, *cresc.*, and *fz*.

Fifth system of musical notation, primarily piano accompaniment. It features a treble and bass clef. The piano part consists of chords and melodic lines. Dynamics include *fz*.

Sixth system of musical notation, primarily piano accompaniment. It features a bass clef and continues the piano accompaniment. Dynamics include *fz*.

24

dolce

f

dolce

nos, ad nos con-ver-te. Et Je - sum, et Je - sum

te, ad nos con-ver-te. Et Je - sum, et Je - sum

nos con-ver-te. Et Je - sum, et Je - sum

nos, ad nos con-ver-te. Et Je - sum, et Je - sum

6 6 6 6 [5] Solo 6 6 5 6 - 6 9 8

4 # 4 3 4 4 3

Solo

27

be - ne-di - ctum fru - ctum ven - tris tu - i, no - bis o - stende,

be - ne-di - ctum fru - ctum ven - tris tu - i, no - bis post hoc ex -

be - ne-di - ctum fru - ctum ven - tris tu - i, no - bis o - sten - de

fru - ctum ven - tris tu - i, post hoc ex - i - lium, post hoc ex -

f Tutti

5 6 7 8 7 6 6 6 6 5 6 4 2

3 4 2 3 3 4 3 4 3 2

Tutti

fz

30

fz
no - bis o - sten - de, o - sten - de.

fz
i - li-um o - sten - de, o - sten - de.

fz
post hoc ex - i - lium, o - sten - de.

fz
i - lium, o - sten - de no-bis, o - sten - de.

Solo
6 6 5 6 5 6 4 b6 b6 7 [5 6 6 5]
3 4 5

Solo **Tutti**

33 *Adagio*

cle - mens! O pi - a! O dul - cis vir - go Ma - ri - a.

O cle - mens! O pi - a! O dul - cis vir - go, vir - go Ma - ri - a.

cle - mens! O pi - a! O dul - cis vir - go Ma - ri - a.

O cle - mens! O pi - a! O dul - cis vir - go Ma - ri - a.

Tutti

7 7 pedal 6 5 6 4 7 5 - 10 5
4 3 4 5 - 8

pizz. arco