

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Lauda Sion
HerEy 45

Sequence (in Festo Corporis Christi)

*S (solo), S, A, T, B (coro), fl, 2 cl (C), 2 cor (C), 2 clno (C), timp (C-G),
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
cl	clarinet
clno	clarion
cor	horn
fl	flute
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.21573
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	no later than 1833
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14266032
	<i>Notes</i>	16 parts (S, A (2×), T, B, fl, cl 1, cl 2, cor 1/2, clno 1/2, timp, vl 1, vl 2, vla, vlne, org)

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>
-	-	The setting of the first verse (<i>Lauda Sion</i>) is based on the <i>Alleluia</i> movement of HerEy 38. It likely has been arranged by a different hand. A total of 65 performance dates (as recorded on the envelope of B1) from 1833 to 1906 testify to its popularity; the work was not performed only in the years 1860, 1877, 1879f, 1883–1886, and 1897. B1 also contains settings for three further verses of the hymn (<i>Ecce panis Angelorum</i> , <i>In figuris praesignatur</i> , and <i>Bone Pastor, panis vere</i>), which are likely not by Eybler.

Acknowledgements

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

18

Two staves of music. The first seven measures contain rests. The eighth measure contains a forte (*f*) dynamic marking and a single note with an accent (>) in both staves.

Two staves of music. The first seven measures contain rests. The eighth measure contains a forte (*f*) dynamic marking and a chord in both staves.

A single bass staff of music. The first seven measures contain rests. The eighth measure contains a forte (*f*) dynamic marking and a single note.

Three staves of piano accompaniment. The top staff has a treble clef, the middle a treble clef, and the bottom a bass clef. The music features rhythmic patterns of eighth and sixteenth notes. A forte (*f*) dynamic marking is present at the end of the system.

Vocal lines and piano accompaniment. The top staff has a treble clef and contains the lyrics: "mnis et can - ti - cis, in hy - mnis et can - ti - cis, al - le -". The piano accompaniment is in the bottom two staves. A forte (*f*) dynamic marking and the instruction "Tutti" are present.

Vocal lines and piano accompaniment. The top staff has a treble clef and contains the lyrics: "al - le -". The piano accompaniment is in the bottom two staves.

Vocal lines and piano accompaniment. The top staff has a treble clef and contains the lyrics: "al - le -". The piano accompaniment is in the bottom two staves.

Vocal lines and piano accompaniment. The top staff has a bass clef and contains the lyrics: "al - le -". The piano accompaniment is in the bottom two staves.

Piano accompaniment with figured bass. The bottom staff contains figures: 6, 6, 7#, 6, 7#, 6, 6, 6, #, 6, #. A forte (*f*) dynamic marking and the instruction "Tutti" are present.

26

P Solo *f* Tutti

lu - ia, al - le - lu - ia, — lau - da du - cem et - pa - storem, al - le - lu - ia,

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

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

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

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

4 # # - 4 - 3 p 6 4 # 5 - 5 # - 7 4 3

f Tutti 6 4 3

35

P Solo

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, in hy - mnis et...

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,

p Solo

6 - [9 8] 6 6 6 *p Solo* 6

5 - 4 3 2

43

Two musical staves, both containing rests for the duration of the system.

Two musical staves. The upper staff contains rests until the 7th measure, where it begins with a piano (*pp*) dynamic marking and a chord. The lower staff contains rests throughout the system.

A single bass staff containing rests for the duration of the system.

Piano accompaniment consisting of three staves (treble, middle, and bass clefs). The music features rhythmic patterns and chords. A piano (*pp*) dynamic marking is present in the bass staff.

can - ti - cis, in hy - mnis et can - ti - cis, lau - da Si - on Sal - va - to - rem,

Vocal line with lyrics: "can - ti - cis, in hy - mnis et can - ti - cis, lau - da Si - on Sal - va - to - rem,". The melody is written on a treble clef staff.

A single treble staff containing rests for the duration of the system.

A single treble staff containing rests for the duration of the system.

A single bass staff containing rests for the duration of the system.

Bass line with figured bass notation. The notes are written on a bass clef staff, and the figures are written below the staff.

6
b5

3 [4] 2

6

6 5 - 3 6 5

7

3

7

3

pp

53

lau - da - dum et - pas - to - rem, in hy-mnis et can - ti-cis, al - le - lu -

al - le - lu - ia, al -

al - le - lu - ia, al -

al - le - lu -

f Tutti
[5] 6 [5] 6

4/2 6 6 7 7 6/4 5/3 6 [5] 6 [5] 6

61

p

p

P Solo

ia, al - le - lu - ia, al - le - lu - ia, lau - da Si - on Sal - va - to - rem, lau - da

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

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

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

P Solo

[5] 6 [5] 6 6 - 6 - 3 5 6 7 6 7 - 9 8 7 6 4 3 9 8 3 4 2

71

f

f

f

f

f Tutti

du - cem et pa - sto - rem, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

f Tutti

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

80

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

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

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

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

5 6 7 ff 3 6 7

Ecce panis Angelorum

Adagio

fl

cl
1, 2

cor
1, 2

1
vl

2

vla

S

Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -

A

Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -

T

Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -

B

Fa - ctus ci - bus vi - a - to - - rum, ve - re pa - nis fi - li -

org
vlc
b

8 3 5 - 6 5 $\frac{5}{4}$ # 3 6

11

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

o - rum, non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

5 4 # 6 4 6 6 6 7 b7 6 b6 6 6 6 5 3

In figuris praesignatur

Adagio

fl

cl
1, 2

cor
1, 2

1
vl

2

vla

S

Cum_ I - saac im - mo - la - - tur, a - gnus Pas - chae

A

Cum_ I - saac im - mo - la - - tur, a - gnus Pas - chae

T

Cum_ I - saac im - mo - la - - tur, a - gnus Pas - chae

B

Cum_ I - saac im - mo - la - - tur, a - gnus Pas - chae

org
vlc
b

1 3 5 - 6 5 5 4 # 3

10

de - pu - ta - tur, da - tur man - na pa - tri - bus, da - tur man - na_ pa - tri - bus.

de - pu - ta - tur, da - tur man - na pa - tri - bus, da - tur man - na_ pa - tri - bus.

de - pu - ta - tur, da - tur man - na_ pa - tri - bus, da - tur man - na_ pa - tri - bus.

de - pu - ta - tur, da - tur man - na pa - tri - bus, da - tur man - na_ pa - tri - bus.

6 5 4 # 6 5 4 2 6 6 6 4 7 b7 6 b5 b6 6 6 6 4 5 3

Bone Pastor, panis vere

Adagio

fl

cl
1, 2

cor
1, 2

1
vl

2

vla

S
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

A
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

T
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

B
Je - su, no - stri mi - se - re - - re, tu nos pa - sce, nos tu - e - re,

org
vlc
b
1 3 5 - 6 5 5 - 3 6 5 - #

13

tu nos bo - na_ fac vi - de - re in ter - ra vi - ven - ti - um, in ter - ra vi - ven - ti - um.

tu nos bo - na fac vi - de - re in_ ter - ra vi - ven - ti - um, in ter - ra vi - ven - ti - um.

tu nos bo - na_ fac vi - de - re in ter - ra vi - ven - ti - um, in_ ter - ra vi - ven - ti - um.

tu nos bo - na_ fac vi - de - re in_ ter - ra vi - ven - ti - um, in_ ter - ra vi - ven - ti - um.

6 4 6 8 3 6 3 6 6 5 6 6 6 7 b7 6 b6 6 6 6 5
5 2 6 6 5 4 3 6 6 4 7 b5 b5 4 3