

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Reges Tharsis
HerEy 107

Offertorium (Epiphantias)

*S, A, T, B (coro), fl, 2 ob, 2 fag, 2 cor (B♭),
2 clno (B♭), 3 trb, timp (B♭-F), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Full score

W Esser
S kala
E dition



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Please report any errors or mistakes to edition@esser-skala.at.

 [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
clno	clarion
cor	horn
fag	bassoon
fl	flute
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	568 (3)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1807
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 17 pages
B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F24.St.Peter.E151(II)
	<i>Category</i>	manuscript copy
	<i>Date</i>	1827
	<i>RISM ID</i>	654000117
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328853
	<i>Notes</i>	four manuscript parts: fl (by Anton Diabelli), 3 trb (by Joseph Greipel)

- C1** *Library* A-Wn
Shelfmark HK.2145
Category print
Date 1827
RISM ID 991018074
License public domain
URL <https://data.onb.ac.at/rec/AC14328852>
Notes full score; Tobias Haslinger, Wien, plate number 5047
- C2** *Library* A-Wn
Shelfmark F24.St.Peter.E151(II)
Category print
Date 1827
RISM ID 654000117
License public domain
URL <https://data.onb.ac.at/rec/AC14328853>
Notes 18 parts (S, A, T, B, ob 1, ob 2, fag 1, fag 2, cor 1, cor 2, clno 1, clno 2, timp, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 5050
- E1** *Library* A-Wn
Shelfmark MS7845-4°/10
Category print not used for this edition
Date 1928
RISM ID not available
License public domain
URL <https://data.onb.ac.at/rec/AC09173367>
Notes conductor's score; Anton Böhm & Sohn, Augsburg–Wien, plate number 6847

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>
–	–	Parts for fl and trb are later additions, only appearing in B1 . Parts for cor are included in C1 and C2 and thus have likely been sanctioned by Eybler.
24	vla	last ♪ in C1 : g'8
38	fag 1	1st ♭ in C1 and C2 : e♭'2
50	fag 2	3rd ♭ in C1 and C2 : b♭4
69	trb 3	1st ♭ in B1 : f4

Acknowledgements

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Lyrics

Reges Tharsis et insulae munera offerent,
reges Arabum et Saba dona adducent,
et adorabunt eum omnes reges terrae,
omnes gentes servient ei.
(Psalms 72(71):10–11)

107 Reges Tharsis

Andante

Flauto
f

Oboe I, II
f

Fagotto I, II
f

Corno I, II in Bb
f

Clarino I, II in Bb
f

I, II Trombone
f

III Trombone
f

Timpani in Bb-F
f

I Violino
f

II Violino
f

Viola
f

Soprano
f Tutti
Re - ges Thar - sis et in - su-lae mu - ne-ra of - ferent,

Alto
f Tutti
Re - ges Thar - sis et in - su-lae mu - ne-ra of - ferent,

Tenore
f Tutti
Re - ges Thar - sis et in - su-lae mu - ne-ra of - ferent,

Basso
f Tutti
Re - ges Thar - sis et in - su-lae mu - ne-ra of - fe - rent,

Organo, Violoncello e Bassi
f Tutti [6/5] 7/4 7 3 7/4

3

re - ges A - ra-bum et Sa - ba do - na ad - du - cent,

re - ges A - ra-bum et Sa - ba do - na ad - du - cent,

8 re - ges A - ra-bum et Sa - ba do - na ad - du - cent,

re - ges A - ra-bum et Sa - ba do - na ad - du - cent,

5

mu - ne - ra of - fe - rent, do - na ad - du - cent,

mu - ne - ra of - fe - rent, do - na ad - du - cent,

8 mu - ne - ra of - fe - rent, do - na ad - du - cent,

mu - ne - ra of - fe - rent, do - na ad - du - cent,

7 4 6 6 8 7
[5] 6 [5]

7

8

re - ges Thar - sis et in - su-lae mu - ne-ra of - fe-rent,

re - ges Thar - sis et in - su-lae mu - ne-ra

6 46 6/5 6/5

9

Musical notation for the first system, measures 9-10. It includes a vocal line and piano accompaniment in G minor.

Musical notation for the second system, measures 9-10. It includes piano accompaniment for the right and left hands.

Musical notation for the third system, measures 9-10. It includes a bass line.

Musical notation for the fourth system, measures 9-10. It includes piano accompaniment for the right and left hands.

re - ges A - ra-bum et Sa - ba do - na ad - du - cent,

Musical notation for the fifth system, measures 9-10. It includes a vocal line with lyrics.

re - ges A - rabum et Sa - ba do - na ad -

Musical notation for the sixth system, measures 9-10. It includes a vocal line with lyrics.

Musical notation for the seventh system, measures 9-10. It includes a vocal line.

of - fe-rent,

Musical notation for the eighth system, measures 9-10. It includes a vocal line with lyrics.

Musical notation for the ninth system, measures 9-10. It includes piano accompaniment for the right and left hands.

11

mu - ne - ra of - fe-rent, et do - na ad-du - cent,

du - cent, **f** re - ges

8 mu - ne - ra of - fe-rent, et do - na ad-du - cent, re - ges

mu - ne - ra of - fe-rent, et do - na ad-du - cent,

13

First system of musical notation. It consists of a vocal line (treble clef) and piano accompaniment (treble and bass clefs). The vocal line features a melodic phrase with a slur over two notes. The piano accompaniment provides harmonic support with chords and moving lines.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The vocal line continues the melodic phrase. The piano accompaniment features a rhythmic pattern with eighth notes and rests.

Third system of musical notation. This system shows a vocal line with a whole rest followed by a note, and piano accompaniment with a similar rhythmic pattern.

Fourth system of musical notation. This system features a more complex piano accompaniment with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The vocal line is not present in this system.

Fifth system of musical notation. The vocal line begins with the lyrics "re - ges Thar - sis,". The piano accompaniment continues with a melodic line.

Sixth system of musical notation. The vocal line continues with the lyrics "Thar - sis, re - ges A - ra-bum et Sa - ba,". The piano accompaniment provides harmonic support.

Seventh system of musical notation. The vocal line continues with the lyrics "Thar - sis, re - ges A - rabum, re - ges". The piano accompaniment features a melodic line with a slur.

Eighth system of musical notation. The vocal line concludes with the lyrics "re - ges Thar - sis, re - ges A - ra-bum et". The piano accompaniment features a melodic line with a slur.

Ninth system of musical notation. This system shows the final part of the piano accompaniment, including a bass line with a 7/4 time signature.

Musical score for the first system, measures 15-16. It includes vocal staves and piano accompaniment.

Musical score for the second system, measures 17-18. It includes vocal staves and piano accompaniment.

Musical score for the third system, measures 19-20. It includes vocal staves and piano accompaniment.

Musical score for the fourth system, measures 21-22. It includes vocal staves and piano accompaniment.

Musical score for the fifth system, measures 23-24. It includes vocal staves and piano accompaniment.

Sa - ba do - - - na ad - du - - -

Musical score for the sixth system, measures 25-26. It includes vocal staves and piano accompaniment.

et Sa - ba do - na ad - du - - -

Musical score for the seventh system, measures 27-28. It includes vocal staves and piano accompaniment.

A - rabum et Sa - ba do - na ad - du - - -

Musical score for the eighth system, measures 29-30. It includes vocal staves and piano accompaniment.

Sa - - - ba, et Sa - ba do - na ad - du - - -

Musical score for the ninth system, measures 31-32. It includes vocal staves and piano accompaniment.

6 6 5 6 6 5

17

Musical notation for the first system, measures 17-18. It consists of three staves: two treble clefs and one bass clef. All staves contain a whole rest in both measures.

Musical notation for the second system, measures 17-18. It consists of four staves: two treble clefs and two bass clefs. All staves contain a whole rest in both measures.

Musical notation for the third system, measures 17-18. It consists of one bass clef staff containing a whole rest in both measures.

Musical notation for the fourth system, measures 17-18. It consists of three staves. The top two staves (treble clef) have a piano (*pp*) dynamic marking and contain a complex melodic line with many sixteenth notes. The bottom staff (bass clef) has a piano (*pp*) dynamic marking and contains a simpler melodic line with some rests.

Musical notation for the fifth system, measures 17-18. It consists of one treble clef staff containing a whole rest in both measures.

cent.

Musical notation for the sixth system, measures 17-18. It consists of one treble clef staff containing a whole rest in both measures.

cent.

Musical notation for the seventh system, measures 17-18. It consists of one treble clef staff containing a whole rest in both measures.

cent.

Musical notation for the eighth system, measures 17-18. It consists of one bass clef staff containing a whole rest in both measures.

cent.

Musical notation for the ninth system, measures 17-18. It consists of one bass clef staff. The first measure has a piano (*pp*) dynamic marking and the word "Solo". The staff contains a melodic line with a fermata over the first measure. Measure numbers 6 and 4 are written below the staff.

19

Musical staff system 1, measures 19-20. It consists of two staves: a treble clef staff and a bass clef staff. Both staves are mostly empty, with horizontal lines indicating bar lines.

Musical staff system 2, measures 21-22. It consists of two staves: a treble clef staff and a bass clef staff. Both staves are mostly empty, with horizontal lines indicating bar lines.

Musical staff system 3, measures 23-24. It consists of a single treble clef staff, mostly empty with horizontal lines indicating bar lines.

Musical staff system 4, measures 25-28. It consists of three staves: two treble clef staves and one bass clef staff. The top two staves contain complex musical notation with many notes and slurs. The bottom staff contains simpler notation with some rests.

Musical staff system 5, measures 29-32. It consists of four staves: three treble clef staves and one bass clef staff. All staves are mostly empty, with horizontal lines indicating bar lines.

Musical staff system 6, measures 33-35. It consists of a single bass clef staff with musical notation. The notes are: 6, 6, 5.

21

f

f

f

f

f

f

f

f

Re - ges Thar - sis et in - su-lae mu - ne-ra of - fe-rent,

Re - ges Thar - sis et in - su-lae mu - ne-ra of - fe - rent,

f Tutti

6/5] 4 7/4 7/4 7/4

23

Re - ges A - ra-bum et Sa - ba do - na ad - du - cent,

Re - ges A - ra-bum et Sa - ba do - na ad - du - cent,

6
5
b

#

7
4

7
#

b

25

mu - ne - ra of - fe - rent, do - na ad - du - cent

mu - ne - ra of - fe - rent, do - na ad - du - cent

mu - ne - ra of - fe - rent, do - na ad - du - cent

mu - ne - ra of - fe - rent, do - na ad - du - cent

27

re - - - ges, et ad - o - ra - bunt

re - - - ges, et ad - o - ra - bunt

8 re - - - ges, et ad - o - ra - bunt

re - - - ges, et ad - o - ra - bunt

6 # pp Solo 16

29

b6

6

6l

31

fag 1

f

f

f

f

f

f

f

e - - - um o - mnes, o - mnes re - ges ter - rae,

e - - - um o - mnes, o - mnes

e - - - um o - mnes, o - mnes re - ges ter - rae,

e - - - um o - mnes, o - mnes re - ges

f Tutti 10 10 10 10 6 6

33

o - mnes, o - mnes re - ges ter - rae, o - mnes

re - ges ter - rae, o - mnes, o - mnes re - ges ter - rae,

o - mnes, o - mnes re - ges ter - rae, o - mnes gen - tes ser - vi-ent

ter - rae, o - mnes, o - mnes re - ges ter - rae, o - mnes gen - tes

10 10 10 6 6 6
 $\frac{6}{3}$

35

gen - tes ser - vi-ent e - i, o - mnes gen - tes ser - vi-ent e - i, o - mnes
o - mnes gen - tes ser - vi-ent e - i, o - mnes gen - tes ser - vi-ent e - i,
e - i, o - mnes gen - tes ser - vi-ent e - i, o - mnes gen - tes ser - vi-ent
ser - vi-ent e - i, o - mnes gen - tes ser - vi-ent e - i, o - mnes gen - tes

8

6b

37

f

gen - tes ser - vi-ent e - i, ser - vi-ent e - - - i, o - mnes **ff**

o - mnes gen - tes ser - vi - ent e - - - i, o - mnes **ff**

e - i, o - mnes gen - tes ser - vi-ent e - - - i, o - mnes **ff**

ser - vi-ent e - i, ser - vi - ent e - - - i, o - mnes **ff**

♯_b 6 5 - 6 6 #

39

ff

ff

ff

a 2

ff

ff

ff

ff

ff

ff

p

p

p

gen - tes, o - mnes gen - tes ser - vi - ent, ser - vi - ent

gen - tes, o - mnes gen - tes ser - vi - ent

gen - tes, o - mnes gen - tes ser - vi - ent, ser - vi - ent

gen - tes, o - mnes gen - tes ser - vi - ent e -

ff

p Solo

42

Musical notation for the first system, measures 42-43. It consists of three staves: two treble clefs and one bass clef. All staves contain whole rests.

Musical notation for the second system, measures 44-45. It consists of four staves: two treble clefs and two bass clefs. All staves contain whole rests.

Musical notation for the third system, measures 46-47. It consists of two staves: one treble clef and one bass clef. Both staves contain whole rests.

Musical notation for the fourth system, measures 48-51. It consists of three staves: two treble clefs and one bass clef. The music is in a piano (*pp*) dynamic. The top two staves feature complex rhythmic patterns with many sixteenth notes. The bottom staff has a simpler melody with some accidentals.

Musical notation for the fifth system, measures 52-55. It consists of five staves: four vocal staves and one piano accompaniment staff. The vocal staves have lyrics: "e - - i, ser - - vi - ent e - -". The piano accompaniment staff has a bass line with some accidentals. A guitar chord diagram is provided at the bottom.

pp

5 6 5 6
|# 4 # 4

44

pp cresc. **f**

pp cresc. cresc. **f**

pp cresc. cresc. **f**

pp cresc. cresc. **f**

pp cresc. **f**

pp cresc. **f**

cresc. **f**

cresc. **f**

cresc. **f**

f

i. Re - ges Thar - sis et

i. Re - ges Thar - sis et

8 i. Re - ges Thar - sis et

i. Re - ges Thar - sis et

cresc. **f** Tutti

5 6 5

46

in - su-lae mu - ne-ra of - fe-rent, re - ges A - ra-bum et
 in - su-lae mu - ne-ra of - fe-rent, re - ges A - ra-bum et
 in - su-lae mu - ne-ra of - fe-rent, re - ges A - ra-bum et
 in - su-lae mu - ne-ra of - fe - rent, re - ges A - ra-bum et

7 7 7 b 6 5 4
 4 3 4 b 5 b

48

Sa - ba do - na ad - du - cent, mu - ne - ra of - fe - rent,

Sa - ba do - na ad - du - cent, mu - ne - ra of - fe - rent,

Sa - ba do - na ad - du - cent, mu - ne - ra of - fe - rent,

Sa - ba do - na ad - du - cent, mu - ne - ra of - fe - rent,

7 7 6 7 4 6

50

do - na ad - du - cent,

do - na ad - du - cent, re - ges Thar - sis et

do - na ad - du - cent,

do - na ad - du - cent, re - ges

52

re - ges A - rabum et
 in - su-lae mu - ne-ra of - ferent,
 re - ges
 Thar - sis et in - su-lae mu - ne-ra of - ferent,

6
b5 6 6 6

54

Sa - ba do - na ad - du - cent, mu - ne - ra of - ferent, et

mu - ne - ra of - ferent, et

A - ra - bum et Sa - ba do - na ad - du - cent,

mu - ne - ra of - ferent, et

46 [6] 46 - b 7

56

First system of musical notation, measures 56-57. It features a vocal line and piano accompaniment in G minor.

Second system of musical notation, measures 58-59. It features a vocal line and piano accompaniment in G minor.

Third system of musical notation, measures 60-61. It features a vocal line and piano accompaniment in G minor.

Fourth system of musical notation, measures 62-63. It features a vocal line and piano accompaniment in G minor.

do - na ad - du - cent, re - ges Thar - sis,

do - na ad - du - cent, re - ges Thar - sis,

f re - ges Thar - sis, re - ges

do - na ad - du - cent, re - ges Thar - sis, re - ges

6 6 5 7
4 [3]

Fifth system of musical notation, measures 64-67. It features a vocal line and piano accompaniment in G minor with lyrics.

58

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano or alto register, starting with a quarter rest followed by a melodic phrase. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line has a quarter rest followed by a melodic phrase. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

The third system shows the vocal line with a quarter rest followed by a melodic phrase. The piano accompaniment continues with the eighth-note bass line and chords.

The fourth system features a more complex piano accompaniment with sixteenth-note patterns in both hands. The vocal line continues with a melodic phrase.

re - ges A - ra-bum et Sa - - ba, et Sa - ba

re - ges A - ra-bum et Sa - ba do - - -

A - ra-bum et Sa - ba, et Sa - - ba

A - ra-bum, re - ges A - ra-bum et Sa - ba

The fifth system shows the piano accompaniment with a steady eighth-note bass line and chords in the right hand.

7

6

6

b5

60

do - - na ad - du - - - cent, et **pp**

- - na ad - du - - - cent, et **pp**

do - na ad - du - - - cent, et **pp**

do - na ad - du - - - cent, et **pp**

6 6 5

pp Solo

62

ad - o - ra - bunt e - - um o - mnes re - ges ter - - rae, et

ad - o - ra - bunt e - - um o - mnes re - ges ter - - rae, et

ad - o - ra - bunt e - - um o - mnes re - ges ter - - rae, et

ad - o - ra - bunt e - - um o - mnes re - ges ter - - rae, et

ad - o - ra - bunt e - - um o - mnes re - ges ter - - rae, et

[6

6]

64

ser - vi - ent e - i o - mnes gen - ent - - - tes. Al - le -

ser - vi - ent e - i o - mnes gen - ent - - - tes. Al - le -

ser - vi - ent e - i o - mnes gen - ent - - - tes. Al - le -

ser - vi - ent e - i o - mnes gen - ent - - - tes. Al - le -

f Tutti

16

6
4

5
3

66

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

68

68

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le -

8 al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

7 7 7

70

Musical score for a section starting at measure 70. The score includes piano accompaniment and vocal parts. The piano part features complex textures with *fz* (forzando) and *f* (forte) markings. The vocal parts have lyrics in Italian. The section ends with a *Solo* marking for the violin and *Tutti* for the piano.

Musical notation includes various dynamics such as *fz*, *f*, *p*, and *ff*. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

Lyrics:

lu-ja, al - le - lu - ja, al-le - lu - ja, al - le - lu-ja, al - le-
 lu-ja, al - le - lu - ja, al-le - lu - ja, al - le - lu-ja, al - le-
 al - le - lu-ja, al - le - lu - ja, al-le - lu - ja, al - le - lu-ja, al - le-
 al - le - lu-ja, al - le - lu - ja, al-le - lu - ja, al - le - lu-ja, al - le-

Performance markings include *vlc* (violino solo) and *Solo*.

Measure numbers: 6, 5, 40, 8.

