

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

W Esser
Skala
Edition



Edition Esser-Skala · Koppl, Austria · 2025

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2025.04.0, 2025-05-01 (de9f939e62530be7fe8f8ac5c0385004ba348bf2)



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

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaier for assistance in obtaining these documents.

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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 71

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

6

6

6

fz

6

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.

7 5 6 5 Solo [6 5] Solo

Tutti Solo Tutti

Two staves of music, likely strings, in G major. The first staff begins with a rest, followed by a series of chords and notes. The second staff mirrors the first. Dynamic markings include **fz** (forzando) and crescendo hairpins.

Piano accompaniment for the first system. It consists of three staves: right hand, left hand, and bass. The right hand features a melodic line with a crescendo and then a decrescendo. The left hand provides harmonic support with a steady rhythm. Dynamic markings include **p** (piano), **cresc.**, **f** (forte), and **decresc.**

Vocal line with lyrics: *te, ad te, ad te cla-ma-mus, ad te cla-ma-mus, ex-*. The melody is in G major and includes dynamic markings **cresc.**, **fz**, and **p**.

Vocal line with lyrics: *Ad te, ad te, ad te cla-ma-mus, ad te cla-ma-mus, ex-*. The melody is in G major and includes dynamic markings **p**, **cresc.**, **f**, and **p**.

Vocal line with lyrics: *Ad te, ad te, ad te cla-ma-mus, ad te cla-ma-mus, ex-*. The melody is in G major and includes dynamic markings **p**, **cresc.**, **fz**, and **p**.

Vocal line with lyrics: *Ad te, ad te, ad te cla-ma-mus, ad te cla-ma-mus,*. The melody is in G major and includes dynamic markings **p**, **cresc.**, **f**, and **cresc.**.

Bass line with dynamic markings **p**, **cresc.**, **f Tutti**, and figured bass notation: $6 \begin{smallmatrix} 7 \\ \# \end{smallmatrix} \begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \begin{smallmatrix} 5 \\ \# \end{smallmatrix}$ and $6 \begin{smallmatrix} 5 \\ - \end{smallmatrix} 6 \begin{smallmatrix} 5 \\ \# \end{smallmatrix} \begin{smallmatrix} 3 \\ - \end{smallmatrix}$. The line includes a decrescendo to **p**.

Piano accompaniment for the second system. It consists of three staves: right hand, left hand, and bass. The right hand features a melodic line with a crescendo. The left hand provides harmonic support. Dynamic markings include **p**, **cresc.**, and **f**.

Bass line for the second system with dynamic markings **p**, **cresc.**, **f**, and **cresc.**.

12

ten.
ten.
ten.
ten.

p
fp
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
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 # —————
5/4

6 7

fp

16

val - - - le.

val - - - le.

ma - rum val - - - le.

val - - - - le.

Solo

6 4 5 6 7

Solo

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 (treble clef) and a piano accompaniment staff (bass clef). The vocal line has rests in the first two measures, followed by notes in the third measure. The piano accompaniment has a bass line with notes and chords. Dynamics include *fz* (forzando) in the vocal line and *fz* in the piano accompaniment.

Second system of musical notation, primarily piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *p* (piano) at the start and *cresc.* (crescendo) in the middle. *fz* (forzando) is used in the final two measures.

Vocal staves with lyrics for the third system. The lyrics are: "il - los tu - os mi - se-ricor - des o - culos ad nos con - ver - te, ad". The system includes four vocal staves (treble and bass clefs) and a piano accompaniment staff (bass clef). Dynamics include *p* (piano) and *fz* (forzando).

Piano accompaniment staff with figured bass for the third system. 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* (piano), *cresc.* (crescendo), and *fz* (forzando).

Fourth system of musical notation, primarily piano accompaniment. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. Dynamics include *fz* (forzando) in the final two measures.

Piano accompaniment staff for the fourth system, featuring a bass clef staff with a bass line. Dynamics include *fz* (forzando).

24

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

Solo

6 6 6 6 5/4 # [6 6 6 5/3 6 - 6 9/4 8/3]

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 -

fz

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.

6 6 5 6 5 6 4 b6 46 7 Solo [5 6 6 5]

Solo Tutti

33 Adagio

The first system consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Adagio'. The key signature has one sharp (F#).

The second system continues the vocal line and piano accompaniment from the first system.

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

The third system continues the vocal line and piano accompaniment.

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

The fourth system continues the vocal line and piano accompaniment.

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

The fifth system continues the vocal line and piano accompaniment.

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

The sixth system continues the vocal line and piano accompaniment.

Tutti pedal

7 7 6 5 6 4 7 - 10 5

4 3 4 5 - 8

The seventh system continues the vocal line and piano accompaniment. It includes performance instructions: 'Tutti', 'pedal', and a fingering diagram for the right hand.

pedal

pizz. arco

The eighth system continues the vocal line and piano accompaniment. It includes performance instructions: 'pedal', 'pizz.', and 'arco'.