

# 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**



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# 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

<b>A1</b>	<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
<b>B1</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14266094">https://data.onb.ac.at/rec/AC14266094</a>
	<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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
-	-	<b>A1</b> 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 <b>A1</b> , 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> ”.

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## Acknowledgements

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## 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.

# 113 Salve Regina

*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.  
 ten.  
**fz** ten.

**fz**

ma-ter mi-se-ri-cor - di-ae, ma-ter mi-se-ri-cor - di-ae, vi - ta, dul-ce - do,

ma-ter mi-se-ri-cor - di-ae, ma-ter mi-se-ri-cor - di-ae, vi - ta, dul-ce - do,

ma-ter mi-se-ri-cor - di-ae, ma-ter mi-se-ri-cor - di-ae, vi - ta, dul-ce - do,

ma-ter mi-se-ri-cor - di-ae, ma-ter mi-se-ri-cor - di-ae, vi - ta, dul-ce - do,

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

**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

9  
fz fz fz

p cresc. p cresc. f decresc. 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, ex -

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

p p p cresc. f cresc. p

p cresc. f 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      # —————

46      7

**fp**

16

val - - - le.

val - - - le.

ma - rum val - - - le.

val - - - - le.

6/4 5 Solo 5 6 7

Solo

6/4 5 6 7

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

**f** 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". The system includes vocal staves for soprano, alto, and tenor/bass, along with piano accompaniment. Dynamics include *p*, *fz*, and *fz*.

Fourth system of musical notation, including piano accompaniment and guitar chords. The piano part continues with rhythmic patterns. Below the piano part, guitar chords are indicated with numbers: 6, 7 - 9 / 7, 7 - 5 3 6, 5 / 4, 3 6 9 / 4, fz, 8 6 / 3 5.

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* and *fz*.

Sixth system of musical notation, primarily piano accompaniment. It features a bass clef. The piano part consists of rhythmic patterns. Dynamics include *fz*.

24

*dolce* *f*

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. O

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

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

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

6 6 5 6 5 6 4 6 5 7 Solo [5 6 6 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	47	-	10	5
4	3	4	5	-	8	

*pizz.* *arco*