

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Omnes de Saba venient
HerEy 40

Gradual (Epiphania Domini)

*S (solo), 2 S, 2 A, T, B (coro), 2 ob, 2 fag, 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



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cor	horn
fag	bassoon
ob	oboe
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vla	viola
vlc	violoncello

Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	568 (2)
	<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; 15 pages
A2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.16437
	<i>Category</i>	autograph manuscript
	<i>Date</i>	1807
	<i>RISM ID</i>	600110895
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14266072
	<i>Notes</i>	full score; 15 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	SA.82.A.22/13,3


	<i>Category</i>	print
	<i>Date</i>	1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC09228482
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5046
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	MS10019-4°
	<i>Category</i>	print
	<i>Date</i>	1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC09173359
	<i>Notes</i>	19 parts (S solo, S rip, 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 5049
E1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	MS7845-4°/10
	<i>Category</i>	print not used for this edition
	<i>Date</i>	1928
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC09173367
	<i>Notes</i>	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>
–	–	An in-depth critical report is available in Reinhold Kainhofer's edition of the work (Edition Kainhofer, 2013).
–	cor	missing in A1
–	trb	These parts have been added by the editor.
8	T	2nd ♯ in A2 : c'2
9	S	2nd ♯ in C2 : d''4–g'4 (S solo) and d''4–b'4 (S rip)
10	vl 1	3rd ♯ in A1 : originally e''4, corrected to f''4 with pencil; in A2 : f''4; in C2 : e''4
10	vl 2	3rd ♯ in A1 : originally c''4, corrected to d''4 with pencil; in A2 and C2 : c''4

Bar	Staff	Description
13–16	fag	bars in A2: 
16	–	In A1, two bars with a short instrumental interlude following bar 16 have been cancelled. These bars are also absent in all other sources.
16	org	3rd ♩ in A2: e8.–e16
32	vl 2	1st ♩ in A2: f'+c''+f''4
36	cor 1	1st ♩ in C2: d''4
37	A	1st ♩ of upper voice in C2: d''2
106	S	4th ♩ in C2 (S solo): f''4

Lyrics

Omnes de Saba venient,
aurum et thus deferentes,
et laudem Domino annuntiantes.
Surge et illuminare Ierusalem,
quia gloria Domini super te orta est.
(Isaiah 60:6,1)

Vidimus stellam eius in Oriente,
et venimus cum muneribus adorare Dominum.
(Matthew 2:2)

Acknowledgements

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40 Omnes de Saba venient

Andante con moto

Oboe I, II

Fagotto I, II

Corno I, II
in C

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,
Violoncello
e Bassi

pp

p

p Tutti

p

p Solo

O - mnes de Sa - ba ve - ni-ent, o - mnes de Sa - ba

O - mnes de Sa - ba ve - ni-ent, o - mnes de Sa - ba

O - mnes de Sa - ba ve - ni-ent, o - mnes de Sa - ba

O - mnes de Sa - ba ve - ni-ent, o - mnes de Sa - ba

Detailed description of the musical score: The score is for a choral and orchestral piece. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and an orchestra including Oboe, Bassoon, Horns, Clarinets, Timpani, Violins, Viola, Organ/Cello/Double Bass. The tempo is 'Andante con moto'. The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocalists enter with the lyrics 'Omnes de Saba venient, omnes de Saba'. Dynamics range from pianissimo (pp) to piano (p) and tutti (Tutti).

5

cresc. f

cresc. f

cresc. f

f

cresc. f

cresc. f

cresc. f

cresc. f

ve - ni - ent, au - rum et thus de - fe - ren - tes, et lau - dem

cresc. f

ve - ni - ent, au - rum et thus de - fe - ren - tes, et lau - dem

8 cresc. f *

ve - ni - ent, au - rum et thus de - fe - ren - tes, et lau - dem

cresc. f

ve - ni - ent, au - rum et thus de - fe - ren - tes, et lau - dem

cresc. f Tutti

6/4 7 8/3 7/4 8/3 6

9

fz

fz

fz

tr

fz

fz

fz

fz

fz

fz

Do - mi - no an - nun - ti - an - tes, lau - dem an - nun - ti -

Do - mi - no an - nun - ti - an - tes, lau - dem an - nun - ti -

Do - mi - no an - nun - ti - an - tes, lau - dem an - nun - ti -

Do - mi - no an - nun - ti - an - tes, lau - dem an - nun - ti -

[6]
[5]

9
4

8
3

13

an - tes, an - nun - ti - an - tes lau - dem Do - - - -

an - tes, an - nun - ti - an - tes lau - dem Do - - - -

an - tes, an - nun - ti - an - tes lau - dem Do - - - -

an - tes, an - nun - ti - an - tes lau - dem Do - - - -

16

Solo

- - - mi - no. Sur - ge, sur - ge et il - lu - mi - na - re Ie -

- - - mi - no.

- - - mi - no.

- - - mi - no.

p Solo

21

ru - - sa - lem, sur - ge et il - lu - mi - na - re Ie - ru - - sa -

26

p *cresc.*

p *cresc.*

p *cresc.*

lem, qui - a glo - ri - a Do - mi - ni su - per te or - ta est,

p *cresc.*

31

The musical score is divided into several systems. The first system consists of a grand staff with a treble and bass clef, featuring a piano accompaniment with a forte (**f**) dynamic. The second system adds a vocal line (treble clef) with lyrics and a piano accompaniment (bass clef) with a forte (**f**) dynamic. The third system continues the piano accompaniment with a forte (**f**) dynamic. The fourth system features a grand staff with piano accompaniment, including a forte (**f**) dynamic and a piano (**p**) dynamic. The fifth system contains vocal parts with lyrics and piano accompaniment, including a pianissimo (**pp**) dynamic and the instruction *Tutti*. The sixth system continues the vocal parts and piano accompaniment with a pianissimo (**pp**) dynamic and the instruction *Tutti*. The seventh system shows the piano accompaniment with a pianissimo (**pp**) dynamic and the instruction *pizz.*. The eighth system shows the piano accompaniment with a forte (**f**) dynamic. The bottom of the page has the numbers 6, f, 6, 5, and pizz. corresponding to the systems.

glo - ri - a Do - mi - ni su - per te. Al - le - lu -

Al - le - lu -

6 f 6 5 pizz.

36

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

p
pp
p
p

tr

40

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

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

f Tutti
Vi - di-mus stel - lam e - ius in

f Tutti
arco

6/5 6/5

44

f

f

f

f

f

f Tutti

Vi - di-mus stel - lam e - ius in

O - ri - en - te, al - le - lu - ia, in O - ri -

5 9 8 7 5 6 5

♭7 6

48

8

a 2

f Tutti

Vi - di-mus stel - lam e - ius in

O - ri - en - te, al - le - lu - ia, in O - ri -

en - te stel - lam e - ius vi - di-mus, in O - ri -

7 7# 5 6 5

52

f

f Tutti

Vi - di-mus stel - lam e - ius in
 O - ri - en - te, al - le - lu - ia, in O - ri -
 en - te stel - lam e - ius vi - di-mus, in O - ri -
 en - te vi - di-mus, al - le - lu - ia,

7 # 9 8 7 5 6 5

♯7 ♭7 6

56 *a 2*

fr *~~~~~*

O - ri - en - te, al - le - lu - ia, al - le - lu -
 en - te stel - lam e - ius, al - le - lu - ia,
 en - te vi - di - mus, al - le - lu - ia, al - le -
 al - le - lu - ia,

7 5

60

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

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

lu - ia, vi - di-mus stel - lam e - ius in O - ri - en -

al - le - lu - ia, vi - di-mus stel - lam e - ius in

6 7

64

ia, al - le - lu - ia, vi - di-mus stel - lam e - ius in
 vi - di-mus stel - lam e - ius in O - ri - en -
 te, al - le - lu - ia, al - le - lu - ia, al - le - lu -
 O - ri - en - te, al - le - lu - ia, al - le - lu - ia,

47# 45 6 5 b 7#

68

O - ri - en - te, in O - ri - en - te, in O - ri -
 te, in O - ri - en - te stel - lam e - ius,
 ia, al - le - lu - ia, al - le - lu - ia,
 al - le - lu - ia, vi - di-mus stel - lam

b7 # b7 [b] b7

72

en - - - - te stel - lam e - ius vi - di-mus,
 stel - - lam e - ius vi - - di - mus, in
 vi - di-mus stel - lam
 e - ius in O - ri - en - te, al - le - lu - ia,

6 5 b7 5 7 4 -

76

in O - ri - en - te,

O - ri - en - te stel - lam e - ius, in O - ri -

e - ius in O - ri - en - te, in O - ri - en - te,

in O - ri - en - te vi - di - mus, in O - ri -

6
5

7

7

80

in O - ri - en - te, in O - ri - en - te vi - di-mus
en - te, in O - ri - en - te, in O - ri - en - te
in O - ri - en - te, in O - ri - en - te
en - te, in O - ri - en - te vi - di-mus stel - lam

7 7 7 7 6 -

84

stel - - - - - lam e - ius, et **P**
 vi - - di - mus stel - - lam e - ius, et **P**
 vi - - di - mus stel - - lam e - ius, et **P**
 e - - ius, in O - ri - en - te, et **P**

88

ve - ni - mus cum mu - ne - ri - bus ad - o - ra - re Do - mi -

ve - ni - mus cum mu - ne - ri - bus ad - o - ra - re Do - mi -

ve - ni - mus cum mu - ne - ri - bus ad - o - ra - re Do - mi -

ve - ni - mus cum mu - ne - ri - bus ad - o - ra - re Do - mi -

pp

pp

pp

pp

95

num. *p* Al - le - lu - ia, al - le - lu -

num. *p* Al - le - lu - ia, al - le - lu -

num. *p* Al - le - lu - ia, al - le - lu -

num. *p* Al - le - lu - ia, al - le - lu -

p Solo pizz.

99

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

103

First system of musical notation, measures 103-106. Treble and bass clefs. Dynamics: *f*, *fz*.

Second system of musical notation, measures 103-106. Treble and bass clefs. Dynamics: *f*, *fz*.

Third system of musical notation, measures 103-106. Bass clef. Dynamics: *f*.

Fourth system of musical notation, measures 103-106. Treble and two bass clefs. Dynamics: *cresc.*, *f*.

Vocal notation (first voice), measures 103-106. Lyrics: ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - . Dynamics: *f*.

Vocal notation (second voice), measures 103-106. Lyrics: ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - . Dynamics: *f*.

Vocal notation (third voice), measures 103-106. Lyrics: ia, al - le - lu - ia, al - le - lu - . Dynamics: *f*.

Vocal notation (fourth voice), measures 103-106. Lyrics: ia, al - le - lu - ia, al - le - lu - . Dynamics: *f*.

Fifth system of musical notation, measures 103-106. Bass clef. Dynamics: *f arco*.

6 7

107

a 2
p perd. pp

p perd. pp

a 2
p perd. pp

tr
p perd. pp

p perd. pp

p perd. pp

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

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

8 ia, al - le - lu - - - ia.
p

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

b
p vlc senza org perd. pp