

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Domine Deus, omnium creator
HerEy 42

Gradual (de Tempore)

S, A, T, B (coro), 2 ob, 2 fag, 2 clno (C), timp (C-G), 2 vl, vla, vlc, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
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>	Cod. 571/13
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1826
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 12 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	HK.2154
	<i>Category</i>	print
	<i>Date</i>	1832
	<i>RISM ID</i>	991018065
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14328838
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5741
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	MS69263-4°/7
	<i>Category</i>	print

Date 1832
RISM ID 991018065
License public domain
URL <https://data.onb.ac.at/rec/AC09306796>
Notes 16 parts (S, A, T, B, ob 1, ob 2, fag 1, fag 2, clno 1, clno 2, timp, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 5744

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, 2011).
94	fag	bass clef missing in A1

Lyrics

Domine Deus, omnium creator, iustus et misericors,
qui solus es bonus, et omnipotens, et aeternus;
accipe sacrificium pro universo populo tuo,
et custodi partem tuam,
et sanctifica partem tuam.
(1 Maccabees 1:24–26)

Acknowledgements

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Allegro maestoso

Oboe I, II

Musical notation for Oboe I, II. The staff is in treble clef with a common time signature. It begins with a dynamic marking of *f*. The music consists of chords and moving lines in the right hand.

Fagotto I, II

Musical notation for Fagotto I, II. The staff is in bass clef with a common time signature. It begins with a dynamic marking of *f*. The music consists of chords and moving lines in the left hand.

Clarino I, II
in C

Musical notation for Clarino I, II in C. The staff is in treble clef with a common time signature. It begins with a dynamic marking of *f*. The music consists of chords and moving lines in the right hand.

Timpani
in C-G

Musical notation for Timpani in C-G. The staff is in bass clef with a common time signature. It begins with a dynamic marking of *f*. The music features a triplet of eighth notes followed by a trill.

I
Violino

Musical notation for Violino I. The staff is in treble clef with a common time signature. It begins with a dynamic marking of *f*. The music features a complex melodic line with trills.

II

Musical notation for Violino II. The staff is in treble clef with a common time signature. It begins with a dynamic marking of *f*. The music features a complex melodic line with trills.

Viola

Musical notation for Viola. The staff is in bass clef with a common time signature. It begins with a dynamic marking of *f*. The music features a complex melodic line with trills.

Soprano

Musical notation for Soprano. The staff is in treble clef with a common time signature. It contains rests throughout the section.

Alto

Musical notation for Alto. The staff is in treble clef with a common time signature. It contains rests throughout the section.

Tenore

Musical notation for Tenore. The staff is in treble clef with a common time signature. It contains rests throughout the section.

Basso

Musical notation for Basso. The staff is in bass clef with a common time signature. It contains rests throughout the section.

Organo,
Violoncello
e Bassi

Musical notation for Organo, Violoncello e Bassi. The staff is in bass clef with a common time signature. It begins with a dynamic marking of *f* and a *Solo* instruction. The music features a complex melodic line with trills.

5

Musical notation for the first system. It includes a piano staff (treble and bass clefs) and a vocal staff (treble clef). The piano part features chords and moving lines. The vocal part has a melodic line with some rests. Dynamics include *cresc.* and *fz*. A *b2* marking is present above the vocal staff.

Two empty musical staves, one in treble clef and one in bass clef.

Musical notation for the third system, primarily piano accompaniment. It consists of three staves: two in treble clef and one in bass clef. The piano part is highly active with sixteenth-note patterns. Dynamics include *p*, *tr*, *cresc.*, and *fz*. A *b2* marking is present above the top treble staff.

Four empty musical staves, two in treble clef and two in bass clef.

Musical notation for the fifth system, primarily piano accompaniment. It consists of two staves: one in treble clef and one in bass clef. The piano part has a rhythmic pattern with some melodic movement. Dynamics include *p*, *tr*, *cresc.*, and *b7*. A *b7* marking is present above the bass staff.

6 5 6 cresc. b7 7

$\frac{6}{4}$ 3

11 *f*

f

f

f

f Tutti

Do - mi - ne De - us, o - mni-um cre - a - tor,

f Tutti

Do - mi - ne De - us, o - mni-um cre - a - tor,

f Tutti

Do - mi - ne De - us, o - mni-um cre - a - tor,

f Tutti

Do - mi - ne De - us, o - mni-um cre - a - tor,

f *Tutti*

6 6 5
4 3

5 6 6 45

16

f

f

fp

f

p *f*

p *f*

iu - - - stus et mi - se - ri - cors, iu - stus

p *f*

iu - - - stus et mi - se - ri - cors, iu - stus

p *f*

iu - - - stus et mi - se - ri - cors, iu - stus

p *f*

iu - - - stus et mi - se - ri - cors, iu - stus

p Solo *f* Tutti

$\frac{4}{2}$ 6 #] $\frac{6}{5}$

21

et mi - se - ri - cors, qui, qui so - lus es bo - -

et mi - se - ri - cors, qui, qui so - lus es bo - -

et mi - se - ri - cors, qui, qui so - lus es bo - -

et mi - se - ri - cors, qui, qui so - lus es bo - -

p Solo [6/4 5/3 6/4 - 6/4 7/4 8/3 6 7]

27

f

a 2

f

f

f

nus, et o - mni - po - tens, et ae - ter - - - nus;

f

nus, et o - mni - po - tens, et ae - ter - - - nus;

f

8 nus, et o - mni - po - tens, et ae - ter - - - nus;

f

nus, et o - mni - po - tens, et ae - ter - - - nus;

f Tutti

6 3 6

32

ac - ci - pe sa - cri - fi - ci - um pro u - ni -

ac - ci - pe sa - cri - fi - ci - um pro u - ni -

ac - ci - pe sa - cri - fi - ci - um pro u - ni -

ac - ci - pe sa - cri - fi - ci - um pro u - ni -

3 p Solo 5 6 5 6 7 7 6

3 3 4 3 4 4 # 5

38

p
decresc.
p
decresc.

tr
[tr]
p
p

ver - so po - pu-lo tu - o, ac - ci - pe, ac - ci-pe sa - cri -

ver - so po - pu-lo tu - o, ac - ci - pe, ac - ci-pe sa-cri-fi - ci-

ver - so po - pu-lo tu - o, ac - ci - pe, ac - ci-pe sa - cri -

ver - so po - pu-lo tu - o, ac - ci - pe, ac - ci-pe sa-cri-fi - ci-

p
p

6 9 8 # 4 8 # 7

44

ob 1

fag 1

p

p

cresc.

cresc.

cresc.

fi - ci - um et cu - sto - di par - tem tu - am,

um et cu - sto - di par - tem tu - am,

fi - ci - um et cu - sto - di par - tem tu - am,

um et cu - sto - di par - tem tu - am,

cresc. 6 7 - 5 7 - 5

49

et cu - sto - di et san - cti - - fi - ca, par - tem tu - am

et cu - sto - di et san - cti - - fi - ca, par - tem tu - am

et cu - sto - di et san - cti - - fi - ca, par - tem tu - am

et cu - sto - di et san - cti - - fi - ca, par - tem tu - am

6 7 6 6 7] f Tutti 6 5 6

54

Piano Introduction (Measures 54-57):

- Measures 54-55: **f** (fortissimo)
- Measures 56-57: **f** (fortissimo)

Vocal Parts (Measures 58-61):

- Measures 58-59: **p** (piano)
- Measures 60-61: **f** (fortissimo)

Lyrics:

cu - sto - di, par - tem tu - am san - cti - fi - ca.

Piano Accompaniment (Measures 58-61):

- Measures 58-59: **p** (piano)
- Measures 60-61: **f** (fortissimo)

Performance Instructions:

- p Solo** (piano Solo) at measure 58.
- f Tutti** (fortissimo Tutti) at measure 60.
- p Solo** (piano Solo) at measure 61.

Figured Bass (Measures 58-61):

- Measure 58: $\begin{matrix} 6 \\ \# \end{matrix}$
- Measure 59: $\begin{matrix} 7 \\ \# \end{matrix}$
- Measure 60: $\begin{matrix} 6 \\ 5 \end{matrix}$
- Measure 61: $\begin{matrix} 6 \\ \# \end{matrix}$

59

Do - mi-ne De - - us, o - mni-um cre - a - - tor, iu - stus,

Do - mi-ne De - - us, o - mni-um cre - a - - tor, iu - stus,

Do - mi-ne De - - us, o - mni-um cre - a - - tor, iu - stus,

Do - mi-ne De - - us, o - mni-um cre - a - - tor, iu - stus,

Tutti

6/5 # 4 6/5

64

ob 1
p

fag 1
p

3

tr

tr

tr

tr

p

p

p

iu - stus et mi - se - ri - cors, qui, qui so - lus,

iu - stus et mi - se - ri - cors, qui, qui so - lus,

iu - stus et mi - se - ri - cors, qui, qui so - lus,

iu - stus et mi - se - ri - cors, qui, qui so - lus,

p Solo

6 16 4 3 6 7 6 6

69

so - lus es bo - nus, et o - mni - potens, et ae -

so - lus es bo - nus, et o - mni - potens, et ae -

so - lus es bo - nus, et o - mni - potens, et ae -

so - lus es bo - nus, et o - mni - potens, et ae -

6 6 6 5 | f Tutti 7 #

74

ter - - - - - nus;

ter - - - - - nus;

ter - - - - - nus;

ter - - - - - nus;

6
3 3 3 3

6
4
3

79

p

p

dolce

dolce

p

p

su - sci - pe sa - cri - fi - ci - um pro u - ni -

p

su - sci - pe sa - cri - fi - ci - um pro u - ni -

p

su - sci - pe sa - cri - fi - ci - um pro u - ni -

p

su - sci - pe sa - cri - fi - ci - um pro u - ni -

p Solo

$\frac{5}{3}$	$\frac{6}{4}$	$\frac{5}{3}$	$\frac{7}{3}$	$\frac{6}{4}$	$\frac{8}{6}$	$\frac{7}{5}$	$\frac{6}{5}$
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84

ver - so po - pu-lo tu - o, et cu - sto - di

ver - so po - pu-lo tu - o, et cu - sto - di

ver - so po - pu-lo tu - o, et cu - sto - di

ver - so po - pu-lo tu - o, et cu - sto - di

6 9 8
5 4 3

b7 - 6

89

par - - tem tu - am, et cu - sto - di, et san - cti - - fi-

par - - tem tu - am, et cu - sto - di, et san - cti - fi-

par - tem tu - am, et cu - sto - di, et san - cti - - fi-

par - tem tu - am, et cu - sto - di, et san - cti - fi-

