

Eybler.

Sacred music.

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Eybler

Peccata dimittis

HerEy 60

Gradual (de tempore)

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

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. 571/14
	<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

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>
-	-	In the tempo indication, “con moto” has been added later.

Lyrics

Peccata dimittis his, qui invocant te.
Ad te Domine faciem meam converto,
ad te oculos meos dirigo.
(Tobit 3:14–15)

Acknowledgements

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60 Peccata dimittis

Andante cantabile [con moto]

Oboe I, II
Fagotto I, II
Violino I
Violino II
Viola
Violoncello
Soprano
Alto
Tenore
Basso
Organo e Bassi

p *f* *dolce* *f* *dolce* *f* *dolce* *f* *p* Solo $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ *f* $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$

The score is for the piece "Peccata dimittis" (No. 60). It is in G major and common time (C). The tempo is "Andante cantabile [con moto]". The instrumentation includes Oboe I and II, Bassoon I and II, Violin I and II, Viola, Violoncello, Soprano, Alto, Tenor, Bass, and Organ and Basses. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent. The instrumental parts feature dynamic markings of piano (p) and forte (f), and the instruction "dolce" (softly). The Organ and Basses part includes figured bass notation: $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$.

4

p *f* *tr*

p *f* *tr* *tr*

***p* Tutti** *f*

Pec-ca - ta di-mittis, pec - ca - ta di-mittis his, qui in - vocant, qui

***p* Tutti** *f*

Pec-ca - ta di-mittis, pec - ca - ta di-mittis his, qui in - vo - cant

***p* Tutti** *f*

Pec-ca - ta di-mit - tis, pec - ca - ta di-mit - tis his, qui in - vocant, qui

***p* Tutti** *f*

Pec-ca - ta di-mittis, pec - ca - ta di-mittis his, qui in - vocant, qui

6 *p* 7 4 / 3 7 8 / 4 3 *f* Tutti 4 6

8

in - vo - cant te, ad te, ad te, Do - mi - ne, con - ver - to,
 te, ad te, ad te, Do - mi - ne, con - ver - to,
 in - vo - cant te, ad te, ad te, Do - mi - ne, con - ver - to,
 in - vo - cant te, ad te, ad te, ad te, Do - mi - ne, con - ver - to,

6 - 6 6
5

11

fa - ci - em me - am ad te con - ver - to, o - cu - los me - os

fa - ci - em me - am ad te con - ver - to, o - cu - los me - os

fa - ci - em me - am ad te con - ver - to, o - cu - los me - os

fa - ci - em me - am ad te con - ver - to, o - cu - los me - os

5 6 6 6 5 6 6
4 4 4 4 4 4 4

14

di - ri - go ad te, _____ o - cu - los me - os ad te, Do - mi - ne,

di - ri - go ad te, o - cu - los me - os ad te, Do - mi - ne,

di - ri - go ad te, _____ o - cu - los me - os ad te, Do - mi - ne,

di - ri - go ad te, o - cu - los me - os ad te, Do - mi - ne,

3 4 6 6 8 [6] 6 5 p Solo 6

4 4 3 3 5

17

fa - ci - em me - am con - ver - to ad te, — o - cu - los me - os

fa - ci - em me - am con - ver - to ad te, o - cu - los me - os

fa - ci - em me - am con - ver - to ad te, — o - cu - los me - os

fa - ci - em me - am con - ver - to ad te, — o - cu - los me - os

61 **f** Tutti **p** Solo [61]

20

f

f

f

di - ri-go ad te, — ad te, — ad te, — Do - mi - ne, ad te,

di - ri-go ad te, ad te, ad te, Do - mi - ne, ad te, ad te,

di - ri-go ad te, — ad te, ad te, Do - mi - ne, ad te,

di - ri-go ad te, — ad te, ad te, Do - mi - ne, ad te,

f Tutti

6 6 5 4 5 4 3 6 5 4 # 6 3 5 8 6 5

23

First system of musical notation, starting at measure 23. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 6/8.

Second system of musical notation, continuing the vocal line and piano accompaniment from the first system.

o - cu - los me - os ad te di - ri - go.

o - cu - los me - os ad te di - ri - go.

o - cu - los me - os ad te di - ri - go.

o - cu - los me - os ad te di - ri - go.

Third system of musical notation, featuring four vocal staves and piano accompaniment. Each vocal staff contains the lyrics "o - cu - los me - os ad te di - ri - go." The piano accompaniment continues in the lower staff.

6 7 # Solo 6 6 6 - 6 6

Fourth system of musical notation, primarily piano accompaniment. It includes a "Solo" section starting at measure 7, indicated by a sharp sign and the word "Solo". Below the staff, there are fingering numbers: 6, 7, #, 6, 6, 6, -, 6, 6.

26

p

p

p

p

p

p

p

Pec - ca - ta di-mit-tis, pec - ca - ta di-mit-tis

p

Pec - ca - ta di-mit-tis, pec - ca - ta di-mit-tis

p

Pec - ca - ta di-mit-tis, pec - ca - ta di-mit-tis

p

Pec - ca - ta di-mit-tis, pec - ca - ta di-mit-tis

p

6 # 7 # - 8 3 *p* 6 7 4 5 2 # - - 7 8 5 3

29

his, his, qui in - vo - cant te, his, qui in - vocant, qui

his, his, qui in - vo - cant te, his, qui in - vocant, qui

his, his, qui in - vo - cant te, his, qui in - vocant, qui

his, his, qui in - vo - cant te, his, qui in - vocant, qui

f Tutti

32

in - vo - cant te, — ad te, ad te, Do - mi - ne, con - ver - to,

in - vo - cant te, — ad te, ad te, ad te, Do - mine, con - ver - to,

in - vo - cant te, ad te, ad te, ad te, Do - mi - ne, con - ver - to,

in - vo - cant te, ad te, ad te, Do - mi - ne, con - ver - to,

7 — 6 5 6 5 9 8 — 6 6 6
4 3 4 3 4 3 — 4 4 5 6

35

fa - ci - em me - am ad te, ad te con - ver - to, o - cu - los me - os

fa - ci - em me - am ad te, ad te con - ver - to, o - cu - los me - os

fa - ci - em me - am ad te, ad te con - ver - to, o - cu - los me - os

fa - ci - em me - am ad te, ad te con - ver - to, o - cu - los me - os

6 5 6 5 5 — 4 6 4 7 6 — 6 5 9 8 — 6 5 # 6 3 —

38

ob 1

fag 1

p

p e dolce

p

p e dolce

p e dolce

p

di - ri-go ad te... Pec - ca - ta di-mittis, pec -

p

di - ri-go ad te... Pec - ca - ta di-mittis, pec -

p

di - ri-go ad te... Pec - ca - ta di-mit - tis, pec -

p

di - ri-go ad te... Pec - ca - ta di-mittis, pec -

p Solo

5 7 8

$\frac{7}{4}$ $\frac{8}{3}$

$\frac{7}{4}$ $\frac{8}{3}$

$\frac{7}{4}$ $\frac{8}{3}$

42

f *tr.*

ca - ta di-mit-tis his, qui in - vocant, qui in - vo - cant te, ad

ca - ta di-mit-tis his, qui in - vo - cant te, ad te,

ca - ta di - mit - tis his, qui in - vocant, qui in - vo - cant te,

ca - ta di-mit-tis his, qui in - vocant, qui in - vo - cant te,

f Tutti

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

45

te, ad te, Do - mi - ne, con - ver - to, fa - ci - em me - am ad
 ad te, ad te, Do - mi - ne, con - ver - to, fa - ci - em me - am ad
 ad te, Do - mi - ne, fa - ciem con - ver - to, fa - ci - em me - am ad
 ad te, ad te, Do - mi - ne, con - ver - to, fa - ci - em me - am ad

6 6 6/5 5/4 - 4/4 6

48

The first system consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains three measures of music with various note values and rests. The lower staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It contains three measures of music with various note values and rests.

The second system consists of four staves. The top two staves are for the piano accompaniment, with the right hand in G major and the left hand in G major. The bottom two staves are for the piano accompaniment, with the right hand in G major and the left hand in G major. The system contains three measures of music with various note values and rests.

te con-ver - to, o - cu - los me - os di - ri - go ad te, _____

The first vocal line of the third system is in G major, starting with a treble clef and a key signature of one sharp. It contains three measures of music with various note values and rests.

te con-ver - to, o - cu - los me - os di - ri - go ad te, _____

The second vocal line of the third system is in G major, starting with a treble clef and a key signature of one sharp. It contains three measures of music with various note values and rests.

te con-ver - to, o - cu - los me - os di - ri - go ad te, _____

The third vocal line of the third system is in G major, starting with a treble clef and a key signature of one sharp. It contains three measures of music with various note values and rests.

te con-ver - to, o - cu - los me - os di - ri - go ad te, _____

The fourth vocal line of the third system is in G major, starting with a bass clef and a key signature of one sharp. It contains three measures of music with various note values and rests.

The piano accompaniment of the third system is in G major, starting with a bass clef and a key signature of one sharp. It contains three measures of music with various note values and rests.

6 5 - 3 # - 6 6 6 4 4 6 6 8 4 6 6 9 8 - 3 -

51

o - cu - los me - os ad te, Do - mi-ne, fa - ci - em me - am con -

o - cu - los me - os ad te, Do - mi-ne, fa - ci - em me - am con -

o - cu - los me - os ad te, Do - mi-ne, fa - ci - em me - am con -

o - cu - los me - os ad te, Do - mi-ne, fa - ci - em me - am con -

Solo

[6] 5 6 6 6 7 6 6 6 5 #

5 [b]4 4 4

[6] p

57

te, — ad te, — Do - mi - ne, ad te, o - cu - los me - os ad te

te, ad te, Do - mi - ne, ad te, ad te, o - cu - los me - os ad te

te, ad te, Do - mine, ad te, o - cu - los me - os

ad te, ad te, Do - mi - ne, ad te, o - cu - los me - os

5
4

—

3

6

4

3

6

[4]

6

5

4

6

60

p *perd.*

p e dolce *perd.*
p *perd.*
p e dolce *perd.*
p *perd.*

fz *p*
 di - ri-go, ad te, ad te.
fz *p*
 di - ri-go, ad te, ad te.
fz *p*
 di - ri-go ad te, ad te, ad te, ad te, ad te.
fz *p*
 di - ri-go ad te, ad te, ad te, ad te, ad te.

p Solo *perd.*
 7 7/4 8/3 7/4 8/3