

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Dies sanctificatus**

HerEy 61

Gradual (Nativitas Domini)

*S, A, T, B (coro), 2 cl (C), 2 fag, 2 cor (G), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

*Full score*

**Esser**  
**Skala**  
**Edition**



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

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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
cl	clarinet
cor	horn
fag	bassoon
org	organ
S	soprano
T	tenor
vl	violin
vla	viola
vlc	violoncello

## Sources

A1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	Cod. 571/15
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1827
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 10 pages
C1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	N/A
	<i>Category</i>	print
	<i>Date</i>	1829
	<i>RISM ID</i>	991018064
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; Tobias Haslinger, Wien, plate number 5244
C2	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	F4.Baden.87
	<i>Category</i>	print
	<i>Date</i>	1829

*RISM ID* 654000106  
*License* public domain  
*URL* <https://data.onb.ac.at/rec/AC14265987>  
*Notes* 15 parts (S, A, T, B, cl 1, cl 2, fag 1, fag 2, cor 1, cor 2, vl 1, vl 2, vla, vlc/b, org); Tobias Haslinger, Wien, plate number 5247

## 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>
1	vla	1st J in C2: g8–g16–b16

## Lyrics

Dies sanctificatus illuxit nobis,  
venite gentes, et adorate Dominum,  
quia hodie descendit super terram.

## 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.

# 61 Dies sanctificatus

Andante comodo

Clarinetto I, II  
in C

Fagotto I, II

Corno I, II  
in G

I  
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,  
Violoncello  
e Bassi

The musical score is written for a full orchestra and vocal ensemble. It begins with a tempo marking of 'Andante comodo'. The instruments and their parts are as follows:

- Clarinetto I, II in C:** Starts with a forte (f) dynamic, playing a melodic line with some grace notes.
- Fagotto I, II:** Also starts with a forte (f) dynamic, playing a similar melodic line to the clarinets.
- Corno I, II in G:** Plays a rhythmic accompaniment of eighth notes, starting with a forte (f) dynamic.
- Violino I & II:** Play a complex, flowing melodic line with many sixteenth and thirty-second notes, starting with a forte (f) dynamic.
- Viola:** Plays a melodic line with some grace notes, starting with a forte (f) dynamic and a red asterisk (\*).
- Soprano, Alto, Tenore, Basso:** All vocal parts are currently silent, indicated by a horizontal line with a fermata.
- Organo, Violoncello e Bassi:** Play a rhythmic accompaniment of eighth notes, starting with a forte (f) dynamic and the word 'Solo'. Below the staff, there are fingering numbers: 5/3, 6/4, 5/3, 2/6, 6/4, 5/3.

4  
 fz  
 fz  
 fz

fz  
 fz

fz  
 fz  
 fz  
 fz  
 tr  
 tr

**f Tutti** **fz**  
 Di - es san - cti - fi - ca - tus il - lu - xit no -

**f Tutti** **fz**  
 Di - es san - cti - fi - ca - tus il - lu - xit no -

**f Tutti** **fz**  
 Di - es san - cti - fi - ca - tus il - lu - xit no -

**f Tutti** **fz**  
 Di - es san - cti - fi - ca - tus il - lu - xit no -

fz  
 6 6] **Tutti** 6 9 7  
 4 5

7

bis, il - lu - xit no - bis, san - cti - fi - ca - tus di - es il - lu - xit no -

bis, il - lu - xit no - bis, san - cti - fi - ca - tus di - es il - lu - xit no -

bis, il - lu - xit no - bis, san - cti - fi - ca - tus di - es il - lu - xit no -

bis, il - lu - xit no - bis, san - cti - fi - ca - tus di - es il - lu - xit no -

- 6 6 9 8 6 6 6 6 7 6 6 6 5 - 7

10

*cresc.* **fz**

*cresc.* **fz**

*cresc.* **fz**

*cresc.* **fz**

**fz**

*cresc.* **fz** *tr*

*cresc.* **fz** *tr*

*cresc.* **fz**

bis, ve - ni - te gen - tes, gen - tes ve - ni - te, et ad - o -

*cresc.* **fz** **p**

bis, ve - ni - te gen - tes, gen - tes ve - ni - te, et ad - o -

*cresc.* **fz** **p**

bis, ve - ni - te gen - tes, ve - ni - te, ve - ni - te, et ad - o -

*cresc.* **fz** **p**

bis, ve - ni - te gen - tes, gen - tes ve - ni - te, et ad - o -

*cresc.* **fz** **p**

*cresc.* **fz** **p**

# 5 6 6 7

13

Musical notation for the first system, including treble and bass staves. Dynamic markings 'f' are present.

Musical notation for the second system, including treble and bass staves. Dynamic markings 'f' are present.

Musical notation for the third system, including piano and bass staves. Dynamic markings 'f' are present.

ra - te Do - mi - num, ve - ni - te gen - tes, gen - tes ve -

ra - te Do - mi - num, ve - ni - te gen - tes, gen - tes ve -

ra - te Do - mi - num, ve - ni - te gen - tes, gen - tes ve -

ra - te Do - mi - num, ve - ni - te gen - tes, gen - tes ve -

Musical notation for the bass line, including dynamic markings 'f' and figured bass notation '6' and '6/5'.

16

ni - te, et ad - o - ra - te Do - mi - num, et ad - o - ra - te Do - mi -

ni - te, et ad - o - ra - te Do - mi - num, et ad - o - ra - te Do - mi -

ni - te, et ad - o - ra - te Do - mi - num, et ad - o - ra - te Do - mi -

ni - te, et ad - o - ra - te Do - mi - num, ad - o - ra - te Do - minum, ad - o - ra -

p Solo  $\frac{4}{2}$

20

num. Qui - a ho - di-e de - scen - dit lux

num. Qui - a ho - di-e de - scen - dit lux

num. Qui - a ho - di-e de - scen - dit lux

te. Qui - a ho - di-e de - scen - dit lux

f 6 4 # - 6 # 6 6 5 | Tutti 4 6 4

23

**fz**

**fz**

**fz**

**fz**

ma - - gna, ma - gna lux de - scen - dit su - per ter - ram,

**fz**

ma - - gna, ma - gna lux de - scen - dit su - per ter - ram,

**fz**

ma - - gna, ma - gna lux de - scen - dit su - per ter - ram,

**fz**

ma - - gna, ma - gna lux de - scen - dit su - per ter - ram,

8 7 4 6 # 6 6



29

First system of musical notation. It includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line features a melodic phrase with a forte (*fz*) dynamic marking. The piano accompaniment consists of chords and moving lines.

Second system of musical notation, primarily piano accompaniment. It features a treble clef staff with chords and a bass clef staff with a moving line. A forte (*fz*) dynamic marking is present.

Third system of musical notation, piano accompaniment. It consists of two treble clef staves and one bass clef staff, showing intricate piano textures with arpeggiated figures and chords.

Fourth system of musical notation, vocal line in the treble clef. The lyrics are: "lu - xit no - bis, ve - ni - te, ve - ni - te, gen - tes ve - ni - te,". A forte (*fz*) dynamic marking is present.

Fifth system of musical notation, vocal line in the treble clef. The lyrics are: "il - lu - xit no - bis, ve - ni - te, ve - ni - te, gen - tes ve - ni - te,". A forte (*fz*) dynamic marking is present.

Sixth system of musical notation, vocal line in the treble clef. The lyrics are: "il - lu - xit no - bis, ve - ni - te, ve - ni - te, gen - tes ve - ni - te,". A forte (*fz*) dynamic marking is present.

Seventh system of musical notation, vocal line in the bass clef. The lyrics are: "il - lu - xit no - bis, ve - ni - te, ve - ni - te, gen - tes ve - ni - te,". A forte (*fz*) dynamic marking is present.

Eighth system of musical notation, piano accompaniment in the bass clef. It features a moving line with some chordal textures. Below the staff are figured bass notations: 8/6, 6/4, 6/4, 4, 6, 8/3, 3, 45, 3, 6/4, 6, -.

32

et ad - o - ra - te Do - mi - num, ad - o - ra - te, ad - o -

et ad - o - ra - te Do - mi - num, ad - o - ra - te, ad - o -

et ad - o - ra - te Do - mi - num, ad - o - ra - te, ad - o -

et ad - o - ra - te Do - mi - num, ad - o - ra - te, ad - o -

**p** Solo 5 6 4/2 6 6 5 - 8 **pp** b7 5

35

ra - te, qui - a ho - di-e, ho - di-e de - scen - dit

ra - te, qui - a ho - di-e, ho - di-e de - scen - dit

ra - te, qui - a ho - di-e, ho - di-e de - scen - dit

ra - te, qui - a ho - di-e, ho - di - e de - scen - dit

38

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

lux ma - gna su - per ter - - ram, qui - a ho - di-e de -

lux ma - gna su - per ter - - ram, qui - a ho - di-e de -

lux ma - gna su - per ter - - ram, qui - a ho - di-e de -

lux ma - gna su - per ter - lux - ram, qui - a ho - di-e de -

6 6 8 7 6 8 6

41

**ff**

**ff**

**ff**

**ff**

**ff**

**ff**

scen - dit lux ma - gna, ma - gna lux, ma - gna lux

scen - dit lux ma - gna, ma - gna lux, ma - gna lux

scen - dit lux ma - gna, ma - gna lux, ma - gna lux

scen - dit lux ma - gna, ma - gna lux, ma - gna lux

**ff**

6 3 3 3 2 6 47 7 #

44

ho - di - e de - scen - dit su - per ter - ram. Al - le - lu - ia,

ho - di - e de - scen - dit su - per ter - ram. Al - le - lu -

ho - di - e de - scen - dit su - per ter - ram. Al - le - lu - ia,

ho - di - e de - scen - dit su - per ter - ram. Al - le - lu - ia,

*p* pizz. Solo

6  
[4]5

6 5  
4 3

8 7  
6 5





53

cl 1

p

perd.

fag 1

p

perd.

p

perd.

sul D

p

perd.

p

perd.

p

perd.

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

vlc

p

perd.

$\frac{6}{4}$   $\frac{5}{3}$