

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

W Esser
S kala
E dition




Edition Esser-Skala · Koppl, Austria · 2025

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)
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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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42 Domine Deus, omnium creator

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 melodic fragments.

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 melodic fragments.

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 melodic fragments.

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 alto 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* marking. The music features a complex melodic line with trills.

5

Musical notation for the first system. It features a piano part on the left and a violin part on the right. The piano part includes dynamics such as *cresc.* and *fz*. The violin part includes dynamics such as *cresc.* and *fz*. The system is marked with a '5' at the beginning.

Two empty musical staves, one in treble clef and one in bass clef, for the second system.

Musical notation for the third system. It features a piano part on the left and a violin part on the right. The piano part includes dynamics such as *p*, *tr*, *cresc.*, and *fz*. The violin part includes dynamics such as *cresc.* and *fz*.

Three empty musical staves, one in treble clef and two in bass clef, for the fourth system.

Musical notation for the fifth system. It features a piano part on the left and a violin part on the right. The piano part includes dynamics such as *p*, *tr*, *cresc.*, and *b7*. The violin part includes dynamics such as *cresc.* and *b7*. The system is marked with a '7' at the end.

11 **f**

f

f 3 *tr*

f *tr*

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 | 5 6 6 | 5 5

16

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 *f*

p Solo *f* Tutti

$\frac{4}{2}$

6

[6 #]

$\frac{6}{5}$

21

p
ff
p
ff
p

p

p
p
p

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

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

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

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

p Solo

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

27

a 2

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

32

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

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

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

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

p Solo
3 $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ 5 6 $\begin{matrix} 7 \\ 4 \end{matrix}$ $\begin{matrix} 7 \\ \# \\ 5 \end{matrix}$ 6

38

p
decresc.
p
decresc.

tr
[tr]
p
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

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

f

f

f

f

f

f

f

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

f

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

f

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

f

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

f

6 7 6 6 7] *f* Tutti 6 5 6

54

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

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

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

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

p Solo | **f** Tutti | **p** Solo | **f**

6 7 6 5 6 6 #

59

The first system of music consists of a vocal line and piano accompaniment. The vocal line starts with a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a half note G2, a quarter note A2, and a quarter note B2, and a treble line with a half note G4, a quarter note A4, and a quarter note B4.

The second system continues the vocal and piano parts. The vocal line has a rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment includes a triplet of eighth notes in the bass line.

The third system features more complex piano accompaniment with sixteenth-note patterns in both the treble and bass staves. The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4.

f

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

f

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

f

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

f

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

The fifth system shows the piano accompaniment with intricate sixteenth-note patterns in both staves.

64

ob 1
p

fag 1
p

3

p

tr

p

p

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

p

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

p

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

p

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

p

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

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

5/3 6/4 5/3 7/3 6/4 8/6 7/5 6/5

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-

8 # 7 - 8 3 6 5 4 3 6 6 6 5
cresc. 6 6 5
3 4 4 3

94

f *f*

f *f*

f *p* *f* *f* *p*

f *p* *f* *f* *p* *f*

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

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

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

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

f *p* *f*

f Tutti **p Solo** **f Tutti**

6 6 [6 5] 6 5

100

dolce *fag 1*

pp

dolce

p

p

p

p

ca, cu - sto - di, san - cti - fi - ca.

ca, cu - sto - di, san - cti - fi - ca.

ca, cu - sto - di, san - cti - fi - ca.

ca, cu - sto - di, san - cti - fi - ca.

p Solo $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ perd.