

Eybler.

Sacred music.

Joseph Leopold Edler von
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



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

The score is for the piece "Peccata dimittis" (numbered 60). It is in the key of D major (one sharp) 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: $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$. The score is on page 1.

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

p *f* **Tutti**

6 6 5 7 7 8 6

4 4 3 4 4 3 4 3

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 5 4 3 # 6 6 6 5 6 6

4 4 [5] 4 3 # 6 6 6 5 4 6 6

14

Musical notation for the first system, including vocal lines and piano accompaniment.

Musical notation for the second system, including piano accompaniment.

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,

Musical notation for the third system, including vocal lines and piano accompaniment.

Musical notation for the fourth system, including piano accompaniment.

3 4 6 6 8 6 6 5 p Solo 6

4 4 4 4 3 4 4 4

3 3 3 3 3 3 3 3

[6] 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]

6 5 6 4

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 3 6 5 6 3 5 8 6 5

23

First system of musical notation, including vocal line and piano accompaniment. The key signature has one sharp (F#) and the time signature is 6/8. The system consists of two staves: a vocal staff in treble clef and a piano staff in bass clef.

Second system of musical notation, including vocal line and piano accompaniment. It continues 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, including four vocal lines and piano accompaniment. Each vocal line has the lyrics "o - cu - los me - os ad te di - ri - go." written below it. The piano accompaniment continues in the bass clef.

6 7 # Solo 6 6 6 - 6 6

Fourth system of musical notation, including piano accompaniment and guitar chord numbers. The piano staff is in bass clef. Below the staff are the numbers 6, 7, #, Solo, 6, 6, 6, -, 6, 6. A sharp sign is placed below the number 7.

26

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

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

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

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

6 # 7 # — 8 3 p 6 7 — 7 8 |
— 3 — 4 5 — 5 8 |
2 # — — 2 # — 2 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

4 6 6 6 7 8 6

4 5 # 3

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

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 7 8 7 8

7 8 7 8 7 8

4 3 4 3 4 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

First system of musical notation, including vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The system contains three measures.

Second system of musical notation, including vocal line and piano accompaniment. The system contains three measures. The piano accompaniment features intricate sixteenth-note patterns in the right hand and a steady eighth-note bass line in the left hand.

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

Third system of musical notation, including vocal line and piano accompaniment. The system contains three measures. The vocal line is written in a soprano clef, and the piano accompaniment continues with similar rhythmic patterns. The lyrics are printed below the vocal line.

6 6 6 5 5 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 the upper staff and the left hand in the lower staff. Both hands feature intricate sixteenth-note patterns and trills (tr). The bottom two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The vocal line continues with the same melodic material as the first system.

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

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

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

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

The third system consists of four staves. The top two staves are for the piano accompaniment, with the right hand in the upper staff and the left hand in the lower staff. The bottom two staves are for the vocal line, with the upper staff in treble clef and the lower staff in bass clef. The vocal line continues with the same melodic material as the previous systems.

The fourth system consists of a single bass clef staff for the piano accompaniment. It contains a sequence of notes corresponding to the numbers 6, 5, 3, #, 6, 6, 6, 4, 4, 6, 6, 8, 4, 6, 6, 9, 8, 3, 2.

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 #

54

f *f*

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

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

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

f Tutti *p* Solo *f* Tutti

6 — 6 5 — 6 — 6 — 7 — 3 6
 4 — 4 3 — 4 — 5 — 5

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