

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

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". The Organ and Basses part includes figured bass notation: $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$ $\frac{7}{4}$ $\frac{8}{3}$.

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

First system of piano accompaniment, measures 8-10. The music is in G major and 4/4 time. It features a rhythmic pattern of eighth and sixteenth notes in both hands, with some chords and melodic lines.

Second system of piano accompaniment, measures 11-13. The music continues with similar rhythmic patterns and harmonic support for the vocal lines.

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,

Third system containing vocal lines and piano accompaniment, measures 14-16. The vocal lines are in G major and 4/4 time. The piano accompaniment provides harmonic support. The lyrics are: 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 6 6 5 6 6

4 4 4 5 4 3 # - 6 6 6 5 4 4 6 6

14

Two vocal staves (treble and bass clef) and two piano staves (treble and bass clef). The key signature is one sharp (F#). The music features complex rhythmic patterns and chordal textures.

Four piano staves (two treble and two bass clef). The music continues with intricate piano accompaniment, including trills and dynamic markings such as 'p' (piano).

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,

Vocal staves with lyrics and piano accompaniment. The lyrics are: "di - ri - go ad te, _____ o - cu - los me - os ad te, Do - mi - ne,". The piano accompaniment includes dynamic markings like 'p' and 'Solo'.

Four piano staves (two treble and two bass clef). The music concludes with a 'Solo' section marked 'p' (piano). Below the staves are guitar chord diagrams: 3, 4, 6, 6/4/3, 8/3, [6/5], 6/4, 5#, p Solo, #, 6.

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 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, showing piano accompaniment and guitar fingering. The fingering sequence is 6, 7, #, Solo, 6, 6, 6, -, 6, 6. The Solo section includes a sharp sign and a 6/8 time signature.

26

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

4 6 6 6 7 8 6

4 2 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 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 —
 3 — 4 — 4 4 ————— 4 3 # — 4 3 ————— 5

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.*

f *tr.*

f

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

f

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

f

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

f

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 a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line begins with a melodic phrase, followed by a rest. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical piece. The piano accompaniment features several trills (tr) in the right hand. The vocal line continues with its melodic and harmonic structure.

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, _____

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

p [6]

54

f *f*

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

p *f*

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

p *f*

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

p *f*

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

p *f*

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

f Tutti *p* Solo *f* Tutti

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

$\frac{5}{4}$ — 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 $\frac{7}{4}$ 8 3 7 $\frac{7}{4}$ $\frac{8}{3}$