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Miserere für zwei Sopran- und zwei Alt-Stimmen

Hasse, Johann Adolf

Berlin [u.a.]

[Miserere in c-Moll]

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CONSERVATORIO
DER MUSIK
3

Nº I.

Larghetto.

Soprano I e II.

Contra Alto I e II.

PIANO

FORTE.

Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - re me - i

Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - -

Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - re me - i

Mi - - se - re - - re, mi - - se - re - - re, mi - - se - re - re me - i

Bücherei
staatl. Hochschule für Musik
Köln

De-us, mi-se-re re me-i Deus, se-cundum magnam mi-
 re me-i Deus, se-cun-dum magnam mi-se-
 De-us, mi-se-re re, mi-se-re re me-i Deus, se-cundum
 De-us, mi-se-re re, mi-se-re re me-i Deus, se-

se-ri-cor-diam tu-am, et secundum multi-
 ri-cor-diam tu-am, et se-
 magnam mi-se-ri-cor-diam tu-am, et secundum multi-tu-dinem mi-serati-
 cundum magnam mi-se-ri-cor-diam tu-am, et se-cundum multitudinem

tu - dinem mise - rati o - num, mi - se - rati - o - num tu a - - - - - rum, de - - - le
 eundum multi - tu - dinem mise - ra - ti - o - num, mise - rati - o - num tu - a - - - - - rum, de - - le
 o - num, mise - rati - o - num, mi - se - rati - o - num tu a - - - - - rum, i - ni - qui -
 mi - se - ra - ti - o - num, mise - ra - ti - o - num, mi - se - ra - ti - o - num tu - a - - - - - rum, de

i - ni - qui - ta - tem, i - ni - qui - ta - - - - - tem me - am.
 i - ni - qui - ta - tem, i - ni - qui - ta - - - - - tem me - am.
 ta - tem, i - ni - qui - ta - - - - - tem me - am. Am - pli - us la - va me ab i - ni - qui - ta - - - - - te me -
 le. i - ni - qui - ta - - - - - tem me - am. Am - pli - us la - va me ab i - ni - qui - ta - - - - - te me -

Bücherei
 der
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First system of a musical score. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "a, et a pec-ca - - - to meo munda tr". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Second system of a musical score. It consists of five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "Quo-ni-am i-niqui-ta-tem me-am e-go cog-nos-co, et pec-ca - - - me. Quo-ni-am i-niqui-ta-tem me-am e-go cog-nos-co, et pec-ca - - - me. Quo-ni-am i-niqui-ta-tem me-am e-go cog-nos-co, et pec-ca-tum, pec-". The piano part continues with a similar rhythmic accompaniment.

tum me-um con-tra me est
tum, pec-ca tum, pec-ca tum me-um con-tra me est
tum me-um con-tra me est
ca tum me-um con-tra me est

sem-per, sem-per.
sem-per, est sem-per.
sem-per, est sem-per.
sem-per, est sem-per.

Andante.

First system of piano accompaniment, measures 1-4. The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes, while the left hand provides a steady harmonic accompaniment with chords and moving bass lines.

Second system of piano accompaniment, measures 5-8. The melodic texture continues with intricate patterns in the right hand and supporting chords in the left hand.

Soprano I. Solo.

Soprano vocal line for the first system, measures 1-4. The melody is written in a clear, legible style with some rests.

Ti - - bi so - - - li pec - ca - - - vi, et ma - - -

Third system of piano accompaniment, measures 9-12. A piano dynamic marking (*p*) is present at the beginning of the system.

Soprano vocal line for the second system, measures 5-8. The melody continues with some long notes and rests.

- - - lum, ma - - - lum co - ram te

Fourth system of piano accompaniment, measures 13-16. The accompaniment concludes with sustained chords in the left hand and a final melodic flourish in the right hand.

fe - ci, coram te fe - ci. Ut - justifi - co - ris.

in ser - mo - - - - nibus tu - is et vin - cas cum ju - di - ca - - - -

- ris, cum ju - di - ca - - ris.

Andante.

tr

tr

The first system of the piano introduction consists of two staves. The right hand features a melodic line with eighth-note patterns and trills, while the left hand provides a steady accompaniment of eighth-note chords.

tr

The second system continues the piano introduction with similar melodic and harmonic textures, ending with a trill in the right hand.

Sopr: I. Ec - ce e - nim in i - niqui - ta - - ti - bus con - cep - - tus sum ,

The vocal line for Soprano I begins with a rest, followed by the lyrics "Ec - ce e - nim in i - niqui - ta - - ti - bus con - cep - - tus sum ,". The melody is simple and follows the natural inflection of the Latin text.

Sopr: II. Ec - ce e - nim in i - niqui - ta - - ti - bus con - cep - - tus sum ,

The vocal line for Soprano II is identical to the first soprano part, starting with a rest and singing the same Latin text.

Contr Alto. I. Ec - ce e - nim in i - niqui - ta - - ti - bus con - cep - - tus sum ,

The vocal line for Contralto I is identical to the soprano parts, starting with a rest and singing the same Latin text.

Contr Alto. II. Ec - ce e - nim in i - niqui - ta - - ti - bus con - cep - - tus sum ,

The vocal line for Contralto II is identical to the other vocal parts, starting with a rest and singing the same Latin text.

p

tr

The third system of the piano introduction features a dynamic marking of *p* (piano) and continues with the established melodic and harmonic patterns, concluding with a trill.

et in pec - ca - tis con - ce - pit me ma - ter me - a . Ec - ce

et in pec - ca - tis con - ce - pit me ma - ter me - a .

et in pec - ca - tis con - ce - pit me ma - ter me - a . Ec - ce

et in pec - ca - tis con - ce - pit me ma - ter me - a .

e - nim ve - ri - ta - tem di - le - xis - ti in - cer - ta et oc -

Ec - ce e - nim ve - ri - ta - tem di - le - xis - ti in - cer - ta et oc -

e - nim ve - ri - ta - tem di - le - xis - ti in - cer - ta et oc -

Ec - ce e - nim ve - ri - ta - tem di - le - xis - ti in - cer - ta et oc - cul

cul - ta sa - pi - en - tiae tu - - - ae ma - ni - fes - ta - - -

cul - ta sa - pi - en - tiae tu - - - ae ma - ni - fes - ta - - -

cul - ta sa - pi - en - tiae tu - ae ma - ni - fes - ta - - - sti, ma - ni - fes -

ta sa - pi - en - tiae tu - - - ae ma - ni - fes - ta - sti, ma - ni - fes - ta - sti, ma - ni - fes -

- - - sti mi - - - hi. As per - ges me Hy - so - po - et mun -

- - - sti mi - - - hi.

ta - - - sti mi - - - hi. As per - ges me Hy - so - po - et mun -

ta - - - sti mi - - - hi.

da bor. La va - - - bis me et super nivem de - al - ba

da bor. La va - - - bis me et super nivem de - al - ba

bor. Au - di - tui me o da - bis gau - - - di - um et lae -

bor. Au - di - tui me o da - bis gau - - - di - um et lae -

ti - tiam et e - xul - ta

ti - tiam et e - xul - ta

tr bunt os - sa humili a

bunt os - sa humili a

Sopr: II.

ta. A - ver - te fa - - ciem tu - am a pec - ca - - tis me - is et

ta.

p

om - nes i - ni - qui - ta - tes me - as de - le. Cor - mun - dum

cre - a in me De - us et spi - ri - tum rec - tum in - nova in vis - ce - ri - bus me

Sopr: I.
 is. Ne pro - ji - ce - as me a fa - - ci - e tu - a, et spi - ri - tum sanc - tum

Alto I.
 Ne pro - ji - ce - as me a fa - - ci - e tu - a, et spi - ri - tum sanc - tum

Più Andante.

tu - um ne au - - fe - ras a me, ne au - - fe - ras a me.

tu - um ne au - - fe - ras a me, ne au - - fe - ras a me.

due Sopr:
 due Alt: Red - de mi - - hi lae - ti - ti - am sa - lu - ta - ris, sa - lu - ta - ris tu - - i, et

Red - de mi - - hi lae - ti - ti - am sa - lu - ta - ris, sa - lu - ta - ris tu - - i,

spi - ri - tu prin - ci - pa li con -

spi - ri - tu prin - ci - pa li con -

et spi - ri - tu prin - ci - pa li con -

et spi - ri - tu prin - ci - pa li con -

fir - ma me. Do - - ce - bo, do -

fir - ma me. Do - - ce - bo, do -

fir - ma me. Do - - ce - bo, do -

fir - ma me. Do - - ce - bo, do -

fir - ma me. Do - - ce - bo, do -

ce - - - bo i - ni - quos vi - as tu - as et

ce - - - bo i - ni - quos vi - as tu - as et

ce - - - bo i - ni - quos vi - as tu - as et

ce - - - bo i - ni - quos vi - as tu - as et

im - - pi - i ad te, ad te con - ver - ten -

et im - - pi - i ad te con - ver - ten -

im - - pi - i ad te, ad te con - ver - ten -

et im - - pi - i ad te con - ver - ten -

tur, et im - pi - i ad te, et im - pi - i ad te con - ver - ten - - - -

tur, et im - pi - i ad te, et im - pi - i ad te con - ver - ten - - - -

tur, et im - pi - i ad te, et im - pi - i ad te con - ver - ten - - - -

tur, et im - pi - i ad te, et im - pi - i ad te con - ver - ten - - - -

- - - - tur.

- - - - tur.

- - - - tur.

- - - - tur.

- - - - tur.

Largo.

Contr: Alto I.

Contr: Alto II. Li - be - ra me de san - gui - ni - bus De - us, De - us sa - lu - tis me

Li - be - ra me de san - gui - ni - bus De - us, De - us sa - lu - tis me

ae et ex - ul - ta - bit

ae et ex - ul - ta - bit lin - gua

lia - - gua me - a jus - ti - ti - am tu - - am .
 me - - - - a jus - ti - ti - am tu - - am .

Do - mi - ne la - bi - a me - a a - pe - ries et os me - um

Do - mi - ne la - bi - a me - a a - pe - ries et os

tr tr *tr* *tr*

a - nun - cia - bit lau - - - dem tu - am, lau -
 me - um a - nun - cia - bit lau - - - dem tu - am, lau -

dem tu-am, lau

dem tu-am, lau

dem tu-am.

dem tu-am.

Andantino.
Soprano I.

The first system of music features a vocal line on a single staff with a treble clef and a common time signature (C). The piano accompaniment is written on two staves (treble and bass clefs) with a common time signature (C). The key signature has two flats (B-flat and E-flat).

The second system continues the vocal and piano parts. The vocal line includes the lyrics: "Quoniam si voluis ses sa cri fi cium de dis sem u tique ho lo caus tis". The piano accompaniment includes a dynamic marking of *p.* (piano).

The third system continues the vocal and piano parts. The vocal line includes the lyrics: "non de lecta beris." The piano accompaniment includes dynamic markings of *f* (forte) and *f* (forte).

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Sacri-fi-cium Deo spi-ritus contribu-la - - - tus, cor con-tri-tum et hu-mili-

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest followed by a series of eighth and sixteenth notes. The piano accompaniment starts with a trill (tr) on the right hand and a steady eighth-note pattern on the left hand.

a tum De - - - us non despi - - cies, cor con-tri-tum et humi-li-a-tum De - -

The second system continues the vocal and piano parts. The vocal line has a melodic line with some rests. The piano accompaniment maintains a consistent rhythmic pattern with chords and moving lines in both hands.

- us non despi - cies .

The third system concludes the vocal phrase with a final note and a fermata. The piano accompaniment features a forte (f) dynamic and includes trills (tr) in the right hand towards the end of the system.

Piu tosto Allegro.

Nº. VI.

25

Be-ni - - -

Be-ni - - -

Be-ni - - -

Be-ni - - -

Be-ni - - -

tr

tr

gne, beni-gne fac Do-mine in bona volun-ta-te, in bo-na vo-lun-ta-te tu-a Si-on, ut ae-di-fi-

gne, beni-gne fac Do-mine in bona volun-ta-te, in bo-na vo-lun-ta-te tu-a Si-on, ut ae-di-fi-

gne, beni-gne fac Do-mine in bona volun-ta-te, in bo-na vo-lun-ta-te tu-a Si-on, ut ae-di-fi-

gne, beni-gne fac Do-mine in bona volun-ta-te, in bo-na vo-lun-ta-te tu-a Si-on, ut ae-di-fi-

gne, beni-gne fac Do-mine in bona volun-ta-te, in bo-na vo-lun-ta-te tu-a Si-on, ut ae-di-fi-

cen - - tur mu - - ri Je - ru - salem, muri Je - ru - sa - lem.

cen - - tur mu - - ri Je - ru - salem, muri Je - ru - sa - lem.

cen - - tur mu - - ri Je - ru - salem, muri Je - ru - sa - lem.

cen - - tur mu - - ri Je - ru - salem, muri Je - ru - sa - lem.

Più Presto.

Tunc accep - ta - bis sa - cri - fi - ci - um justi - tiae obla - ti - o - nis et ho - lo - caus - ta tunc im - po - nent

Tunc accep - ta - bis sa - cri - fi - ci - um justi - tiae obla - ti - o - nis et ho - lo - caus - ta tunc im - po - nent

Tunc accep - ta - bis sa - cri - fi - ci - um justi - tiae obla - ti - o - nis et ho - lo - caus - ta tunc im -

Tunc accep - ta - bis sa - cri - fi - ci - um justi - tiae obla - ti - o - nis et ho - lo - caus - ta tunc im -

super alta
 super alta
 re,
 po_nent super al_ta
 po_nent super al_ta
 re, tunc imponent super alta re tu um vi tu
 tunc im po_nent super alta re tu um vi tu
 re, tunc imponent super alta re tu um vi tu
 re, tunc im po_nent super alta

Detailed description: This is a page of handwritten musical notation on aged paper. It features a vocal line with Latin lyrics and a piano accompaniment. The vocal line consists of five systems of staves. The lyrics are: "super alta", "super alta", "re,", "po_nent super al_ta", "po_nent super al_ta", "re, tunc imponent super alta re tu um vi tu", "tunc im po_nent super alta re tu um vi tu", "re, tunc imponent super alta re tu um vi tu", and "re, tunc im po_nent super alta". The piano accompaniment is written in two staves (treble and bass clef) and includes dense chordal textures and melodic lines. The paper shows signs of age, including some staining and a small tear at the bottom right corner.

los, su - - per al - ta - - re, tunc impo - nent super al - ta - - re, tunc imponent

los, su - - per al - ta - - re, tunc impo - nent super al - ta - - re, tunc im -

los, vi - - tu - los, tunc im - - po - nent super al - ta - - re, tunc imponent

re, tunc im - po - nent super al - ta - - re, tunc im -

super al - ta - - re, tunc im - - po - nent super al - ta - - re, super al -

po - nent super al - ta - - re, tunc im - po - nent super al - ta - - re, super al -

super al - ta - - re, tunc im - po - nent super al - ta - re, super al - ta - -

po - nent super al - ta - - re, tunc im - po - nent super al - ta - re, super al - ta - -

ta - - - - re tu - um vi - tu - los, tunc im - po - nent
 ta - - - - re, su - per al - ta - re tu - - - - um vi - tu - los, tunc im - po - nent
 re, tunc im - -
 re tu - um vi - tu - los, tunc im - -

super al - ta - re, super al - ta
 super al - ta - re, super al - ta
 po - nent super al - ta - re, super al - ta
 po - nent super al - ta - re, super al - ta

re tu - um vi - tu - los, Glo - ri - a
 re tu - um vi - tu - los, Glo - ri - a
 re tu - um vi - tu - los, Glo - ri - a
 re tu - um vi - tu - los, Glo - ri - a

pa - tri, pa - tri et fi - li - o et spi - ri - tu - i sanc - to, si - cut e - rat, si - cut
 pa - tri, pa - tri et fi - li - o et spi - ri - tu - i sanc - to, si - cut e - rat, si - cut
 pa - tri, pa - tri et fi - li - o et spi - ri - tu - i sanc - to, si - cut e - rat, si - cut e - rat
 pa - tri, pa - tri et fi - li - o et spi - ri - tu - i sanc - to, si - cut e - rat, si - cut e - rat

et sem - per, sem - - per, et in sae - cu - la sae - cu - lo - rum,

et nunc et sem - per, sem - - per, et in sae - cu - la sae - cu - lo - rum,

in princi - pio et nunc et sem - per et nunc et sem - - per, et in saecula saecu -

in princi - pio et nunc et sem - per et nunc et sem - - per, et in saecula saecu -

saecu - lo - rum, A - - - men, et in sae - cu - la sae - cu - lo - rum A - - - men.

saecu - lo - rum, A - - - men, A - - - men.

lo - rum, saecu - lorum, A - - - men, A - - - men.

lo - rum, saecu - lorum, A - - - men.

Fine

