

MISERERE

Miserere in c

HarWV 41

GOTTLOB
HARRER

S, A, T, B (solo), S, A, T, B (coro), 2 vl, vla, b, org

FULL SCORE



Wolfgang Esser-Skala, 2019

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PREFACE & CRITICAL REPORT

This edition of the *Miserere* bases upon the autograph manuscript in the archive of the Dresden Hofkapelle, which has been digitized by the Saxon State Library – State and University Library Dresden (see <http://hofmusik.slub-dresden.de>).

The digital version of the manuscript is available at

<http://digital.slub-dresden.de/id42660167X> (siglum Mus.2740-E-1)

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (dynamics and directions), parentheses (expressive marks) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
2	vl 1 ¹	6th eighth in Ms: f'8
8	vl 1	6th eighth in Ms: g'8
8	vl 2	6th eighth in MS: es'8
9	A	1st quarter in Ms: bes'4
13	vla	2nd quarter in Ms: bes8–bes8
16	vla	4th eighth in Ms: f'8
29	A	7th eighth in Ms: c'8
37	vl 1	6th eighth in Ms: f'8
104	vl 2	grace note missing in Ms
115	vl 2	3rd quarter in Ms: bes'8–as'8
118	vl 2	last quarter in Ms: r4
122	vl 2	last eighth: grace note missing in Ms
123	vl 1	7th eighth in Ms: g'8
172ff	vl 1, 2, vla	instruments missing in Ms

1 Abbreviations: A, alto; Ms, manuscript; org, organ; r, rest; vl, violin; vla, viola.

172ff	org	Throughout the <i>Amen</i> , bass figures are missing in the Ms.
181	–	Jan Dismas Zelenka finished the manuscript starting from this bar.
189	org	upper voice missing in Ms

This edition has been compiled and checked with utmost diligence.

Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to wolfgang (at) esser-skala.at or create an issue or pull request on the edition's GitHub page (<https://github.com/skafdasschaf/harrer-miserere>). Your help will be greatly appreciated.

Salzburg, October 2019
Wolfgang Esser-Skala

PSALM 51

In finem. Psalmus David, ²cum venit ad eum Nathan propheta, quando intravit ad Bethsabee. ³Miserere mei, Deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam. ⁴Amplius lava me ab iniquitate mea, et a peccato meo munda me. ⁵Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper. ⁶Tibi soli peccavi, et malum coram te feci; ut iustificeris in sermonibus tuis, et vincas cum iudicaris. ⁷Ecce enim in iniquitatibus conceptus sum, et in peccatis concepit me mater mea. ⁸Ecce enim veritatem dilexisti; incerta et occulta sapientiae tuae manifestasti mihi. ⁹Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealbabor. ¹⁰Auditui meo dabis gaudium et laetitiam, et exultabunt ossa humiliata. ¹¹Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele. ¹²Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis. ¹³Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me. ¹⁴Redde mihi laetitiam salutaris tui, et spiritu principali confirma me. ¹⁵Docebo iniquos vias tuas, et impii ad te convertentur. ¹⁶Libera me de sanguinibus, Deus, Deus salutis meae, et exultabit lingua mea iustitiam tuam. ¹⁷Domine, labia mea aperies, et os meum annuntiabit laudem tuam. ¹⁸Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis. ¹⁹Sacrificium Deo spiritus contribulatus; cor contritum et humiliatum, Deus, non despicies. ²⁰Benigne fac, Domine, in bona voluntate tua Sion, ut aedificentur muri Ierusalem. ²¹Tunc acceptabis sacrificium iustitiae, oblationes et holocausta; tunc imponent super altare tuum vitulos.

E*n Psalm Davids / vor zu singen / ²Da der Prophet Nathan zu jm kam / Als er war zu BathSaba eingangen. ³Gott sey mir gnedig / nach deiner Güte / Vnd tilge meine Sünde / nach deiner grossen Barmhertzigkeit. ⁴Wassche mich wol von meiner Missethat / Vnd reinige mich von meiner Sünde. ⁵Denn ich erkenne meine Missethat / Vnd meine Sünde ist jmer fur mir. ⁶An dir allein hab ich gesündigt / Vnd vbel fur dir gethan. Auff das du recht behaltest in deinen Worten / Vnd rein bleibest / wenn du gerichtet wirst. ⁷SJhe / Jch bin aus sündlichem Samen gezeuget / Vnd meine Mutter hat mich in sünden empfangen. ⁸SJhe / du hast lust zur Warheit die im verborgen ligt / Du lessest mich wissen die heimliche Weisheit. ⁹Entsündige mich mit Jsopen / das ich rein werde / Wassche mich / das ich schnee weis werde. ¹⁰Las mich hören freude vnd wonne / Das die Gebeine frölich werden / die du zeschlagen hast. ¹¹Verbirge dein Andlitz von meinen Sünden / Vnd tilge alle meine Missethat. ¹²Schaffe in mir Gott ein rein Hertz / Vnd gib mir einen neuen gewissen Geist. ¹³Verwirff mich nicht von deinem Angesichte / Vnd nim deinen heiligen Geist nicht von mir. ¹⁴Tröste mich wider mit deiner Hülffe / Vnd der freidige Geist enthalte mich. ¹⁵Denn ich wil die Vbertreter deine Wege leren / Das sich die Sünder zu dir bekeren. ¹⁶ERrette mich von den Blutschulden Gott / der du mein Gott vnd Heiland bist / Das meine Zunge deine Gerechtigkeit rhüme. ¹⁷HERR thu meine Lippen auff / Das mein Mund deinen Rhum verkündige. ¹⁸Denn du hast nicht lust zum Opfer / Jch wolt dir es sonst wol geben / Vnd Brandopffer gefallen dir nicht. ¹⁹Die Opfer die Gott gefallen sind ein geengster Geist / Ein geengestes vnd zuschlagen Hertz wirstu Gott nicht verachten. ²⁰Thu wol an Zion nach deiner Gnade / Bawe die mauren zu Jerusalem. ²¹Denn werden dir gefallen die Opfer der gerechtigkeit / Die Brandopffer vnd gantzen Opfer / Denn wird man Farren auff deinen Altar opffern.*

To the chiefe Musician. A Psalme of David, ²when Nathan the Prophet came vnto him, after hee had gone in to Bath-sheba. ³Haue mercie vpon mee, O God, according to thy louing kindnesse: according vnto the multitude of thy tender mercies blot out my transgressions. ⁴Wash mee thoroughly from mine iniquitie, and cleanse me from my sinne. ⁵For I acknowledge my transgressions: and my sinne is euer before mee. ⁶Against thee, thee onely haue I sinned, and done this euill in thy sight: that thou mightest bee iustified when thou speakest, and be cleare when thou iudget. ⁷Behold, I was shapen in iniquitie: and in sinne did my mother conceiue me. ⁸Behold, thou desirest trueth in the inward parts: and in the hidden part thou shalt make me to know wisdom. ⁹Purge me with hyssope, and I shalbe cleane: wash me, and I shall be whiter then snow. ¹⁰Make mee to heare ioy and gladnesse: that the bones which thou hast broken, may reioyce. ¹¹Hide thy face from my sinnes; and blot out all mine iniquities. ¹²Create in mee a cleane heart, O God; and renew a right spirit within mee. ¹³Cast mee not away from thy presence; and take not thy holy Spirit from me. ¹⁴Restore vnto me the ioy of thy saluation: and vphold mee with thy free Spirit. ¹⁵Then will I teach transgressours thy wayes, and sinners shalbe conuerted vnto thee. ¹⁶Deliuere mee from blood-guiltinesse, O God, thou God of my saluation: and my tongue shall sing alowd of thy righteousness. ¹⁷O Lord open thou my lips, and my mouth shall shew forth thy praise. ¹⁸For thou desirest not sacrifice: else would I giue it: thou delightest not in burnt offering. ¹⁹The sacrifices of God are a broken spirit: a broken and a contrite heart, O God, thou wilt not despise. ²⁰Do good in thy good pleasure vnto Sion: build thou the walles of Ierusalem. ²¹Then shalt thou be pleased with the sacrifices of righteousness, with burnt offering and whole burnt offering: then shall they offer bullockes vpon thine altar.

MISERERE

1

Allegro ma non troppo

Violino I
f
p

Violino II
f
p

Viola
f
p

Soprano
f Tutti
Mi - se - re - re me - i, De - us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am,

Alto
f Tutti
[Mi - se - re - re me - i, De - us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am,]

Tenore
f Tutti
[Mi - se - re - re me - i, De - us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am,] *p Solo* et se - cun - dum mul - ti - tu - dinem mi - se -

Basso
f Tutti
[Mi - se - re - re me - i, De - us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am,]

Organo
f Tutti
p Solo

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

27

ut iu-sti-fi - ce - ris in ser-mo - ni-bus tu - is, et vin-cas cum iu - di - ca - ris.

ce - ris in ser-mo - ni-bus tu - is, et vin - cas, et vin-cas cum iu - di - ca - ris.

ut iu-sti-fi - ce - ris in ser-mo-ni-bus tu - is, et vin-cas cum iu - di - ca - ris.

ut iu-sti-fi - ce - ris in ser-mo - ni-bus tu - is, et vin-cas cum iu - di - ca - ris.

5 6 3 3 5 5 5 5 5 5 6 5 6 5 6 3 4 2 6 4 2 6 5

33

p

p

p

p *Solo*

Ec - ce en - im ve - ri - ta - tem di - le -

p *Solo*

Ec - ce e - nim in in - i - qui - ta - tibus con - ce - ptus sum, et in pec - ca - tis con - ce - pit me mater me - a.

6 5 6 5 6 7 5 5 6 6 5 5 6 6 5 3 5 6 6 5 6 5 6 5 9 8

40

Piano Introduction:

Measures 40-46. Dynamics: *f* (measures 44-46). Trills (*tr*) are marked in measures 41 and 42.

Vocal Entry (Measures 47-52):

Soprano: *f Tutti* Asper - ges me Do-mine, hyssopos, et mundabor, lava - bis me, et

Alto: *f Tutti* [Asper - ges me Do-mine, hyssopos, et mundabor,] lava-bis me, [et

Tenore: *f Tutti* xi - sti, incerta et occulta sapientiae tuae manifesta - sti mihi. [Asper - ges me Do-mine, hyssopos, et mundabor,] lava-bis me, [et

Bass: *f Tutti* [Asper - ges me Do-mine, hyssopos, et mundabor,] lava-bis me, [et

Piano Continuation (Measures 47-52):

Measures 47-52. Dynamics: *f Tutti* (measures 49-52). Chord symbols: $\frac{6}{3} \frac{5}{3} - \frac{9}{4} \frac{8}{3}$, $\frac{6}{3} \frac{5}{4} - \frac{15}{\#}$, $\frac{15}{\#}$, $\frac{6}{3} \frac{16}{3} \frac{15}{\#}$, $\frac{16}{5} \frac{15}{3}$, $\frac{15}{4} - \frac{5}{\#}$, $\frac{5}{4}$, $\frac{5}{4}$.

Allegretto

47

su - per ni vem de - al - ba - bor.

super ni vem de - al - ba] - bor.

Au - di - tu - i me - o da - bis gau - di - um et - lae - ti - tiam,

super ni vem de] - al - ba - bor.

super ni vem de - al - ba] - bor.

7 3 6 6 6 6 7 5 - 6 4 3 7 6 5 6 5 6 6 5 7 6 7 5 5 5 - 47

62

p

p

p

p *Solo*

A - ver - te fa - ciem

et ex - sul - ta - bunt os - sa hu - mi - li - a - ta.

p

$\frac{4}{2}$ 6 $\frac{4}{2}$ 6 6 5 6 $\frac{4}{2}$ 6 6 5 6 5 5 9 8 $\frac{4}{2}$ 5 $\frac{4}{2}$ 5

77

tu - am a pec-ca - tis me-is, et omnes in - i-qui - ta-tes me - as de - le.

p Solo

Cor mun - dum cre - a in me, De - us, et spi - ritum re - ctum in -

[6] 7 5 6 5 4# = 6 5 [6] 5 5 [4] 4# = 4# 6 6 5 5 5 6

91

ff

tr

tr

tr

no - va in vi - sce - ri - bus me - is.

ff

6/4 6/3 5/3 6/3 6/3 6/3 5/3 6/3 5/3 7/3 6/3 9/3 8/3 7/3 6/3 5/3 7/3 6/3 5/3 6/3 5/3 5/3 6/3 6/3 6/3 4/2 6/3 6/3 5/3

106 *Un poco grave*

f

f

f

f Tutti

Ne pro - ji - ci-as me a fa - ci - e tu - a, et spi - ritum san - ctum tu - um non au - fe-ras a me, non au - fe-ras a

f Tutti

[Ne pro - ji - ci-as me a fa - ci - e tu - a, et spi - ritum san - ctum tu - um non au - fe-ras a me, non au - fe-ras a

f Tutti

⁸ [Ne pro - ji - ci-as me a fa - ci - e tu - a, et spi - ritum san - ctum tu - um non au - fe-ras a me, non au - fe-ras a

f Tutti

[Ne pro - ji - ci-as me a fa - ci - e tu - a, et spi - ritum san - ctum tu - um non au - fe-ras a me, non au - fe-ras a

f Tutti

$\frac{5}{3}$ $\frac{6}{3}$ $\frac{5}{3}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{[b]4}{2}$ $\frac{6}{3}$ $\frac{b6}{3}$ $\frac{8}{5}$ $\frac{5}{3}$ $\frac{5}{4}$

111 *Allegro come prima*

p

p

p

[me.] *p Solo* Do - ce - bo in - i - quos

me.] Red de mi - hi lae - ti - ti-am sa-lu-ta-ris tu - i, et spi-ri tu prin ci - pa - li con fir - ma, con - fir ma me, con - fir - ma me.

8 me.]

me.]

p Solo

$\frac{5}{3} - \frac{5}{3} \frac{7}{3} \quad 4 \quad 3 \quad [6] \frac{6}{3} \frac{5}{3} \frac{7}{3} \quad \frac{5}{3} \quad \frac{5}{3} - \frac{6}{3} - \frac{4}{3} - \frac{5}{3} - \frac{6}{3} - \frac{6}{3} - \frac{4}{3} - \frac{5}{3} - \frac{6}{3} - \frac{6}{3} \quad \frac{6}{3} \frac{6}{4} \quad \frac{5}{3} \quad \frac{5}{3} \quad \frac{4}{6} \quad \frac{6}{5} \quad 6 \quad 5 \quad \frac{5}{4} - \frac{6}{3} [4]$

[illegible]

[illegible]

129

ff *Tutti* **p** *Solo*

Quo-ni-am si vo-lu-if-ses sa-cri - fi-ci-um, de-difsem ut-i-que, ho-lo-cau - stis non de - le - cta - be - ris. Sa-cri-fi - ci-um De - o spi-ri-tus con-

ff *Tutti* **p** *Solo*

[Quo-ni-am si vo-lu-if-ses sa-cri - fi-ci-um, de-difsem ut-i-que, ho-lo-cau - stis non de - le - cta - be - ris. Sa-cri-fi - ci-um De - o spi-ri-tus con-

ff *Tutti*

8 a - bit lau - dem tu - am. [Quo-ni-am si vo-lu-if-ses sa-cri - fi-ci-um, de-difsem ut-i-que, ho-lo-cau - stis non de - le - cta - be - ris.]

ff *Tutti*

[Quo-ni-am si vo-lu-if-ses sa-cri - fi-ci-um, de-difsem ut-i-que, ho-lo-cau - stis non de - le - cta - be - ris.]

ff *Tutti* **p** *Solo*

5 6 5 6 6 [9] [8] = 5 6 5 [5] [6] 7 5 [7] [-] [6] [5] 6 5 [6] [5] 5 6 =

137

tri - bu - latus, cor con - tri - tum et humi - li - a - tum, cor con - tri - tum et humi - li - a - tum, Deus, non de - spi - ci - es.

tri - bu - latus, cor con - tri - tum et humi - li - a - tum, cor con - tri - tum et humi - li - a - tum, Deus, non de - spi - ci - es.]

P Solo Be - ni - gne fac, Do - mine, in

P Solo Be - ni - gne fac, Do - mine, in

Figured Bass: 8 5 7 9 8 / 6 5 - 7 / 5 5 - / 6 [b] / [5] 5# / 6 [b6] / 6 4 / [b5]# / 6 5

144

Piano Part: The piano part consists of three staves. The right hand plays a complex, rhythmic accompaniment with triplets and sixteenth notes. The left hand plays a more melodic line with some chromaticism. The piece ends with a **ff** (fortissimo) dynamic.

Vocal Parts: The vocal parts enter with a **ff** *Tutti* section. The lyrics are in Latin, describing the rebuilding of Jerusalem and the acceptance of sacrifice.

Lyrics:

bo - na vo - lun - ta - te tu - a — Si - on, ut aedi - fi - cen - tur mu - ri Je - ru - sa - lem. Tunc ac - cep - ta - bis sa - cri - fi - ci - um iu -

bo - na vo - lun - ta - te tu - a — [Si - on, ut aedi - fi - cen - tur mu - ri Je - ru - sa - lem. Tunc ac - cep - ta - bis sa - cri - fi - ci - um iu -

Figured Bass:

5 3 — 6 5 7 4 5 3 — 5 4 5 3 5 3 6 5 6 4 5 4 **ff** *Tutti* 7 6 [7 5] 9 8

149

sti - ti - ae, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re tu - um

sti - ti - ae, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re tu - um

sti - ti - ae, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re tu - um

sti - ti - ae, ob - la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re tu - um

5/4 6/5 4/3 5/3 6/2 6/3 6/3 5/3 5/4 5/3 5/3 [9/4] [8/4] - 6/3

154

Un poco allegro

poco **p**

f

p Solo

f Tutti

vi - tu - los.]

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

Si - cut e - rat in prin -

vi - tu - los.]

[Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

Si - cut e - rat in prin -

vi - tu - los.

[Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

Si - cut e - rat in prin -

vi - tu - los.]

[Si - cut e - rat in prin -

p Solo

f Tutti

$\frac{6}{4}$ $\frac{5}{4}$ $\left[\frac{7}{4} \right]$ $\frac{6}{5}$ $\frac{5}{3}$ $\frac{6}{5}$ 6 $\frac{7}{5}$ $\frac{6}{4}$

$\frac{6}{4}$ $\frac{5}{3}$ 6 $\frac{7}{3}$ 5 5 6 $\frac{7}{3}$ $-$ $\frac{6}{4}$ $\frac{5}{3}$ 5 $-$ 6 $\frac{7}{3}$ 6

167

ci - pi - o et nunc et sem - per. Et in sae - cu - la sae - cu - lo - rum, a - - -

ci - pi - o et nunc et sem - per.] Et in sae - cu - la sae - cu - lo - rum, a - - - - - men, a - - -

ci - pi - o et nunc et sem - per.]

ci - pi - o et nunc et sem - per.]

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

180

men, a - - - - - men, a - - - - -

men, a - - - - - men, a - - - - -

8 Et in sae - cu-la sae - cu - lo-rum, a - - - - - men, a - - - - -

Et in sae - cu-la sae - cu - lo-rum, a - - - - - men, a - - - - -

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

186

men. Et in

men, a - men. Et in sae-cu-la sae-cu-lo-rum, et

men. Et in sae-cu-la sae-cu-lo-rum, a - men, a -

men. Et in sae-cu-la sae-cu-lo-rum, a -

4 6 $\flat 9$ $\flat 5$ $\flat 7$ $\flat 9$ - 5 - $\flat 5$ $\sharp$ 7 $\flat 5$ - 6 $\flat 5$ - 6 $\flat$ $\sharp$

191

sae - cu-la sae - cu - lo-rum, a - men, a - - - - - men, a -

- in sae - cu-la, a - men, a - - - - -

8 - - - - men, a - - - - - men. Et in sae - cu-la

- - - - men, a - - - - - [men,] a - - - -

9 8 $\flat 6$ $\frac{4}{2}$ 6 5 6 5 $\flat$ 6 9 - $\frac{6}{5}$ - 9 - $\frac{\flat 6}{5}$ - $\frac{9}{\flat 5}$ - $\frac{6}{5}$ - 9 7 4 $\flat$ *tasto solo*

Adagio

196

men, a - men, a - men.

men. Et in sae - cu-la sae - cu - lo-rum, a - men, a - men, a - men, a - men.

8 sae-cu - lo-rum, a - men, a - men, a - men, [a - men, a - men, a - men.]

men, a - men, a - men, a - men.

7 $\frac{4}{2}$ 6 $\frac{6}{5}$ 6 6