

A handwritten musical score on five-line staves. The music is in common time. The vocal parts are written in soprano, alto, tenor, basso, and basso continuo. The lyrics are written below the notes. The score includes several measures of vocal parts and a basso continuo part at the bottom. The handwriting is in brown ink on aged paper.

Alessandro Scarlatti

(1660–1725)

Miserere c-Moll

für fünf Stimmen, Streicher und
Basso continuo

SANT Hs 3882 (Nr. 2)

Edition Santini

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Alessandro Scarlatti (1660–1725): *Miserere c-Moll* : für fünf Stimmen, Streicher und Basso continuo
herausgegeben von Burkard Rosenberger

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EDITIONSVORLAGE

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TEXT

Miserere mei, Deus, secundum magnam misericordiam tuam
et secundum multitudinem miserationum tuarum dele iniquitatem meam.
Amplius lava me ab iniquitate mea, et a peccato meo munda me.
Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.
Tibi soli peccavi, et malum coram te feci, ut iustificeris in sermonibus tuis, et vincas cum iudicaris.
Ecce enim in iniquitatibus conceptus sum, et in peccatis concepit me mater mea.
Ecce enim veritatem dilexisti, incerta et occulta sapientiae tuae manifestasti mihi.
Asperges me hyssopo, et mundabor, lavabis me, et super nivem dealabor.
Auditui meo dabis gaudium et laetitiam, et exsultabunt ossa humiliata.
Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.
Cor mundum crea in me, Deus, et spiritum rectum innova in visceribus meis.
Ne proicias me a facie tua, et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitiam salutaris tui, et spiritu principali confirma me.
Docebo iniquos vias tuas, et impii ad te convertentur.
Libera me de sanguinibus, Deus, Deus salutis meae, et exsultabit lingua mea iustitiam tuam.
Domine, labia mea aperies, et os meum annuntiabit laudem tuam.
Quoniam si voluisses sacrificium, dedissest utique, holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus, cor contritum et humiliatum, Deus, non despicies.
Benigne fac, Domine, in bona voluntate tua Sion, ut aedificantur muri Jerusalem.
Tunc acceptabis sacrificium iustitiae, oblationes et holocausta, tunc imponent super altare tuum vitulos.

Titelblatt-Abbildung: Giuseppe Jannacconi, Missa brevis »alla Palestrina«, Kyrie, SANT Hs 2056 (Nr. 1)

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*Gott, sei mir gnädig nach deiner Güte, und tilge meine Sünden nach deiner großen Barmherzigkeit.
Wasche mich rein von meiner Missetat, und reinige mich von meiner Sünde,
denn ich erkenne meine Missetat, und meine Sünde ist immer vor mir.
An dir allein habe ich gesündigt und übel vor dir getan,
auf dass du recht behaltest in deinen Worten und rein dastehst, wenn du richtest.
Siehe, in Schuld bin ich geboren, und meine Mutter hat mich in Sünde empfangen.
Siehe, du liebst Wahrheit, die im Verborgenen liegt, und im Geheimen tust du mir Weisheit kund.
Entsündige mich mit Ysop, dass ich rein werde, wasche mich, dass ich weißer werde als Schnee.
Lass mich hören Freude und Wonne, dass die Gebeine fröhlich werden, die du zerschlagen hast.
Verberg dein Antlitz vor meinen Sünden, und tilge alle meine Missetat.
Schaffe in mir, Gott, ein reines Herz und gib mir einen neuen, beständigen Geist.
Verwirf mich nicht von deinem Angesicht, und nimm deinen heiligen Geist nicht von mir.
Erfreue mich wieder mit deiner Hilfe, und mit einem willigen Geist rüste mich aus.
Ich will die Übertreter deine Wege lehren, dass sich die Sünder zu dir bekehren.
Errette mich von Blutschuld, Gott, der du mein Gott und Heiland bist,
dass meine Zunge deine Gerechtigkeit rühme.
Herr, tue meine Lippen auf, dass mein Mund deinen Ruhm verkündige.
Denn Schlachtopfer willst du nicht, ich wollte sie dir sonst geben, und Brandopfer gefallen dir nicht.
Die Opfer, die Gott gefallen, sind ein geängsteter Geist,
ein geängstetes, zerschlagenes Herz wirst du, Gott, nicht verachten.
Tue wohl an Zion nach deiner Gnade, baue die Mauern zu Jerusalem.
Dann werden dir gefallen rechte Opfer, Brandopfer und Ganzopfer,
dann wird man Stiere auf deinem Altar opfern.*

(Ps 51)

Miserere c-Moll

Alessandro Scarlatti (1660–1725)
SANT Hs 3882 (Nr. 2)

Violino I

Violino II

Viola

Canto I

Canto II Mi - se - re -

Alto Mi - se - re -

Tenore

Basso

Basso continuo 6 9 8 4 3 7 7 4 3 9 8

Mi - se - re - re me - i, De - us, _____ se-cundum

- re, mi - se - re - re me - i, De - us, se-cun - dum ma - gnam, se-cundum

- re, mi - se - re - re me - i, De - us, se-cun-dum ma - gnam, se - cun-

Mi - se - re - re me - i, De - us, se - cun-

Mi - se - re - re me - i, De - us, se-cundum

4 3 6 9 8 4 3 5 6

14

ma - gnam mi - se - ri - cor - di - am, mi - se - ri - cor - di - am tu - .
 ma - gnam mi - se - ri - cor - di - am, mi - se - ri - cor - di - am tu - .
 - dum ma - gnam mi - se - ri - cor - di - am tu - .
 dum ma - gnam mi - se - ri - cor - di - am tu - .
 ma - gnam mi - se - ri - cor - di - am tu - .

b $\frac{6}{5}$ 5 $\frac{6}{5}$ $\frac{6}{3}$ $\frac{6}{3}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{3}$

20

am et se-cun-dum multi - tu - dinem mi-sera-ti-

am mi-sera - ti - o - num tu - a -

am et se-cun-dum multi - tu - dinem

am mise - ra-ti - o - num tu - a - rum, tu - a -

am

\flat $\text{b}^7\text{3}$ 73 $\flat 4\text{3}$ \flat 6 6 \flat 6

25

o - num tu - a - rum in - i-qui-ta-tem, in - i-qui-ta -
 - - - - rum in - i-qui-ta-tem, in - i-qui-ta -
 de - le in - i-qui-ta-tem, de - le in - i-qui-ta - tem
 rum in - i-qui-ta-tem, in - i-qui-ta - tem
 in - i-qui-ta-tem, in - i-qui-ta - tem

6 6 6 6 4 3 1 7 4 3 6 4

30

- tem me - am.

tem me - am.

me - - am. Am-plius la - va me, la - va

me - - am.

me - - am.

I 4 3 6 5 4 3

35

me ab in-i-qui - ta - - - te me - - -

8

6 6 5 9 8 7 6 5 6 4 5 5 7 6 6 5

40

et a peccato me - o, et a pec - cato me - o
et a peccato me - o, et a pec - cato me - o
a,
Quoniam,
mun - da me, mun - da me.

\flat 5 6/4 5 5 6/4 5 5 5

46

et peccatum meum contra me,
et pec-catum meum contra
quoniam in-i - qui - ta-tem me - am ego, e - go co - gno - sco,

51

et peccatum meum contra me est semper.

me, et peccatum meum contra me est semper.

est semper.

est semper.

est semper.

est semper.

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

56

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

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

et malum

et malum co-ram te

\flat 6 \flat $\sharp 6$ 6 5 $\flat 3$ 6 $\flat 3$ 5 $\flat 3$ 6 4 $\flat 3$

64

ti - bi so - li pec - ca - vi,

co-ram te fe - ci, et malum co-ram te fe -

fe - ci, et malum co-ram te

Bassoon Continuo Harmonic Progression:

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

73

ut iu-sti-fi - ce-ris in ser-mo - nibus tu-is, et vin - cas cum iu-di-ca -
ut iu-sti-fi - ce-ris in ser-mo - nibus tu-is, et vin - cas cum iu-di-ca -
- ci,
fe - ci,

fe

Bassoon Continuo Staff:

- Measures 1-7: $\frac{6}{5}$ (B-flat major)
- Measure 8: $\frac{6}{4}$ (B-flat major)
- Measure 9: $\frac{5}{3}$ (B-flat major)
- Measures 10-12: $\frac{6}{4}$ (B-flat major)
- Measures 13-15: $\frac{6}{4}$ (B-flat major)

81

Ec - ce e - nim
in in - i - qui

$\frac{7}{2}$ $\frac{6}{3}$ $\frac{5}{3}$ $\frac{4}{2}$ 6 b $\frac{6}{2}$ $\frac{6}{3}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{7}{2}$ $\frac{8}{3}$ $\frac{7}{2}$ $\frac{6}{2}$

89

et in pec - ca - - - - tis
con-ce-pit me ma -
ta - tibus con-cep-tus sum,

6 7 6 6 9 8 6 \flat

98

Ec-ce

Ec-ce

ter me - a.

Ec-ce

Ec-ce

$\begin{matrix} 7 & 6 & 5 & 9 & 8 & 7 \end{matrix}$ $\begin{matrix} 2 & 6 & 6 & 5 \end{matrix}$

106

e - nim ve-ri - ta - tem di - le-xi - sti, in - cer-ta, in - cer-ta

e - nim ve-ri - ta - tem di - le - xi - sti,

e - nim ve-ri - ta - tem di - le - xi - sti, et oc - cul - ta, et oc -

e - nim ve-ri - ta - tem di - le - xi - sti,

e - nim ve-ri - ta - tem di - le - xi - sti,

— 6 7 6 3 6 7 9 8 4 3 6 7

114

ma - ni - fe - sta - - - - sti,
sa - pi - en - ti-ae tu - ae ma - ni - fe - sta - -
cul - ta sa - pi - en - ti-ae tu - ae ma - ni - fe - sta - -
ma - ni - fe - sta - -
ma - ni - fe - sta - -

8

9 8 $\frac{4}{4}$ 3 6 $\frac{6}{4}$ 5 3

121

mani - fe - sta - sti mi - hi.

sti mi - hi.

sti mi - hi. A-sperges me hys-so -

sti mi - hi. A-sperges me hys-so -

sti mi - hi.

6 6/5 4 3 6 6/5 6

127

la-va-bis me, et su-per nivem de-al - ba - bor. Au-di-tu-i
 la-va-bis me, et su-per nivem de-al - ba - bor. Au-di-tu-i
 po, et mun-da - bor, et su-per nivem de-al - ba - bor. Au-di-tu-i
 po, et mun-da - bor, et su-per nivem de-al - ba - bor. Au-di-tu-i
 et su-per nivem de-al - ba - bor. Au-di-tu-i

6 6 6 6 6 9 8 4 3

$\frac{4}{2}$

131

me-o da-bis gau - di-um, dabis gau - dium et lae-ti - ti - am, et ex - sul - ta -

me-o da-bis gau - di-um, dabis gau - dium et lae-ti - ti - am, et ex - sul - ta -

me-o da-bis gau - di-um, dabis gau - dium et lae-ti - ti - am, et ex - sul -

me-o da-bis gau - di-um, dabis gau - dium et lae-ti - ti - am, et ex - sul -

me-o da-bis gau - di-um, dabis gau - dium et lae-ti - ti - am,

me-o da-bis gau - di-um, dabis gau - dium et lae-ti - ti - am,

6

6

#

134

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

6 9 8 6 6

138

The musical score consists of six staves. The top three staves represent three voices (Soprano, Alto, Tenor) in G clef, B-flat key signature, and common time. The fourth staff is a basso continuo staff in F clef, B-flat key signature, and common time. The fifth staff is a basso continuo staff in F clef, B-flat key signature, and common time. The bottom staff is a basso continuo staff in F clef, B-flat key signature, and common time. The vocal parts sing "a - ta." followed by "A-ver-te fa-ci-em tu - am a pec-ca-tis me - is, et om -". The basso continuo parts provide harmonic support with sustained notes and rhythmic patterns. Measure numbers 9, 8, 4, 3, 6, 4, 3, 6, 4, and 2 are indicated at the bottom.

142

nes in - i - qui-ta - tes me - as de - le.

nes in - i - qui-ta - tes me - as de - le.

nes in - i - qui-ta - tes me - as de - le.

₈

4 3 4 13 9 8 4 3 16 6 9 13 8

147

Cor mundum cre-a in me, De - us, et spi-ritum rectum in - nova in vi-

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

151

sce-ribus me - - - - - is.

Ne pro-i - cias

$\begin{matrix} \text{6} \\ \text{6} \end{matrix}$ $\begin{matrix} \# \\ \# \end{matrix}$ 6 $\begin{matrix} \text{6} \\ \text{6} \end{matrix}$ $\begin{matrix} 4 \\ 4 \end{matrix}$ $\begin{matrix} \#3 \\ \#3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \#3 \end{matrix}$

156

me a fa - ci - e tu - a, et spi - ri - tum sanc - tum tu - um ne au - fer - as a

6 # 7 6 # 6 6 5 6 4 3

159

Redde mi-hi laeti - ti-am, mi - hi laeti - tiam red-de sa - lu - ta - ris tu -

Redde mi-hi laeti - ti-am, mi - hi laeti - tiam red-de sa - lu - ta - ris tu -

Redde mi-hi lae - ti - tiam sa - lu - ta - ris tu -

me.

Bassoon part:

— 6 — 7 6 — 6 7 6

162

i, et spi-ri-tu prin-ci - pa li con-fir - ma me. Do-ce-bo in -
 i, et spi-ri-tu prin-ci - pa li con-fir - ma me. Do-ce - bo
 i, con-fir - ma me. Do-ce - bo
 con - fir - ma me. Do-ce - bo

⁸

6 6 7 16 6

166

i-quos vi-as tu - as, vi-as tu - as, ad te, _____ ad te, _____
in - i - quos et im - pi-i, et im - pi-i
in - i - quos et im - pi-i, et im - pi-i
in - i - quos et im - pi-i, et im - pi-i
in - i - quos et im - pi-i, et im - pi-i

8

6 $\frac{5}{3}$ $\frac{5}{3}$ — 6 # — 6 \natural — 6 \natural — 6

170

ad te con - ver - ten - tur, ad te con - ver -

ad te con - ver - ten - tur.

ad te con - ver - ten - tur.

ad te con - ver - ten - tur.

ad te con - ver - ten - tur.

6 9/3 8/3 7/3 6/3 7/5 6 1

175

ten - tur. Li - be - ra
Li - be - ra me, li - be - ra
Li - be - ra me

₈

b **5** **6** **6** **4** **3** **3**

179

me de san - gui - nibus, De - us, De - us sa - lu - tis me -

me de san - gui - nibus, De - us, De - us sa - lu - tis me -

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

8

b **b** — **6** **5** **b** **6** **b3** **7** **b3** **b6** **b3**

188

abit, ex - sul - ta bit lin - gua me - a
ta - - - bit lin - gua me - a iu -
ta - - - bit lin-gua me - a iu -

Note: The vocal parts sing 'abit, ex-sul-ta-bit lin-gua me-a ia'. The first two lines are identical, followed by a repeat sign and a third line with a different ending. The basso continuo part is shown below the vocal staves.

8

6 7 6

191

i u - sti - ti - am tu - am.

sti - ti - am tu - am.

sti - ti - am tu - am, iu - sti - ti - am tu - am.

8

Bassoon Part:

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

195

Do - mi-ne, Do - mi-ne, la - bi - a me - a a - pe - -

5 6 6 6 6 6 5 6 6 7

202

ri-es, et os_ me-um an-nun-ti - a - bit lau - - -

6 ————— 6 ————— | h 2

208

The musical score consists of six staves. The top four staves represent the voices: soprano (G clef), alto (C clef), tenor (F clef), and bass (C clef). The bottom two staves represent the basso continuo: bassoon (F clef) and harpsichord/basso (F clef). The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, while the basso continuo provides harmonic support. The lyrics are in Latin, with some words underlined to indicate stress or specific pronunciation.

Quo - niam si vo - lu - is - ses sacri -
Quo - niam si vo - lu - is - ses sacri -
Quo - - - - niam si vo - lu - is - ses sacri -
dem tu - am. Quo - niam si vo - lu - is - ses sacri -
Quo - niam si vo - lu - is - ses sacri -
6 4 3 6

215

fi - cium, de-dis - sem u - ti-que, ho - lo - cau - - stis non, non de - lec -

fi - cium, de-dis - sem u - ti-que, ho - lo - cau - - stis non, non de - lec -

fi - cium, de-dis - sem u - ti-que, ho - lo - cau - - stis non, non de - lec -

8 fi - cium, de-dis - sem u - ti-que, ho - lo - cau - - stis non, non de - lec -

fi - cium, de-dis - sem u - ti-que, ho - lo - cau - - stis non, non de - lec -

6 7 6
3 6 6

221

ta - be - ris.

Sa - cri - fi - ci - um,

sa - cri - fi - ci - um

237

tum et hu - mi - li - a -

8

$\frac{4}{\flat}$ $\frac{3}{\flat}$ \flat \natural $\frac{6}{\flat}$ $\frac{5}{\flat}$ \flat $\frac{6}{\flat}$ $\frac{6}{\flat}$ $\frac{3}{\flat}$ $\frac{6}{\flat}$ $\frac{5}{\flat}$ $\frac{5}{\flat}$ $\frac{3}{\flat}$ $\frac{7}{\flat}$ $\frac{6}{\flat}$ $\frac{7}{\flat}$ $\frac{5}{\flat}$ $\frac{3}{\flat}$ $\frac{5}{\flat}$

245

tum, De-us, non, De - us, De - us, _____ non de - spi - ci-

8

$\frac{5}{3}$ $\frac{4}{2}$ $\frac{7}{5}$ $\frac{6}{15}$ $\frac{7}{3}$ $\frac{6}{3}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{6}{6}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{3}$ $\frac{5}{3}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{3}$ $\frac{4}{2}$ $\frac{5}{3}$

253

es.

Be - ni-gne fac, Do - mine, in bona voluntate tu - a

Be - ni-gne fac, Do - mine, in bona voluntate tu - a

in bona voluntate tu - a

\flat 6 4 3 6 6 6

261

ut ae-di - fi-centur mu - ri Je-ru - salem. Tunc ac-cep - ta-bis sa-cri-fi - cium iu -

ut ae-di - fi-centur mu - ri Je-ru - salem. Tunc ac-cep - ta-bis sa-cri-fi - cium iu -

Si - on, ut ae-di - fi-centur mu - ri Je-ru - salem. Tunc ac-cep - ta-bis sa-cri-fi - cium iu -

Si - on, ut ae-di - fi-centur mu - ri Je-ru - salem. Tunc ac-cep - ta-bis sa-cri-fi - cium iu -

Si - on, ut ae-di - fi-centur mu - ri Je-ru - salem. Tunc ac-cep - ta-bis sa-cri-fi - cium iu -

Bass Harmonic Analysis:

- Measures 1-2: $\frac{7}{3}$ (7 over 3), $\frac{6}{3}$ (6 over 3)
- Measure 3: 6
- Measure 4: 6 7 6
- Measure 5: 6
- Measure 6: 6
- Measure 7: 6

266

sti - ti-ae, Tunc im - po-nent, tunc im - po-nent
 sti - ti-ae, ob - la - ti - o - nes et ho - lo - cau - sta. Tunc im - po-nent, tunc im - po-nent su-per al-
 sti - ti-ae, ob - la - ti - o - nes et ho - lo - cau - sta. Tunc im - po-nent, tunc im - po-nent su-per al-
 sti - ti-ae, ob - la - ti - o - nes et ho - lo - cau - sta. Tunc im - po-nent su-per al-
 sti - ti-ae, Tunc im - po-nent su-per al-

— 6 6 7 6 6 6

269

su-per al-ta-re, al - ta-re tu - um vi - - - tu - los.
 ta-re tu-um vi - tulos, su-per alta-re tu - um vi - tu - los.
 ta-re tu-um vi - tulos, su - per al - ta-re tu-um vi - tu - los.
 ta-re tu-um vi - tulos, su-per al-ta-re tu - um, tu - um vi - tu - los.
 ta-re tu-um vi - tulos, su-per al-ta-re tu - um vi - - - tu - los.

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

Miserere c-Moll
Coro

Alessandro Scarlatti (1660–1725)
SANT Hs 3882 (Nr. 2)

Canto I

Canto II

Alto

Tenore

Basso

Basso continuo

Mi - se - re - re,

Mi - se - re - re,

8

re - re me - i, De - us, —————— se-cun-dum

mi - se - re - re me - i, De - us, se-cun - dum ma - - gnam, se-cun-dum

mi - se - re - re me - i, De - us, se-cun - dum ma - - gnam, se - cun-

Mi - se - re - re me - i, De - us, se - cun -

Mi - se - re - re me - i, De - us, se-cun-dum

14

ma - gnam mi - se - ri - cor - di - am, mi - se - ri - cor - di - am tu - .
 ma - gnam mi - se - ri - cor - di - am tu - .
 dum ma - gnam mi - se - ri - cor - di - am tu - .
 dum ma - gnam mi - se - ri - cor - di - am tu - .
 ma - gnam mi - se - ri - cor - di - am tu - .

20

am et se-cun-dum mul-ti - tu - di-nem mi-se-ra-ti - .
 am mi-se-ra - ti - o - num tu - a - .
 am et se-cun-dum mul-ti - tu - di-nem
 am mi-se - ra - ti - o - num tu - a - rum, tu - a - .
 am

25

o - num tu - a - rum in - i-quita - tem,
 de - le in - i-quita - tem, de - le in - i-quita - tem
 rum in - i-quita - tem, in - i-quita - tem

30

- tem me - am.
 tem me - am.
 me - am. Am-plius la - va me, la - va me ab in - i-qu -
 me - am.

36

et a pec-ca-to me - o,
et a pec-ca-to me - o,
ta - - - te me - - - a,
mun - da

42

et a pec - ca-to me - o
et a pec - ca-to me - o
Quo-niam, quo-niam in - i - qui - ta - tem me - -
me, mun - da me.

48

et pec-ca-tum me-um con-tra me,
et pec-ca-tum me-um con-tra me,
am e-go, e - go co - gno - sco,
est sem - per,

53

meum contra me est sem - per. Ti - bi so - li pec - ca -
et pec-ca-tum meum contra me est sem - per. Ti - bi
est sem - per.
est sem - per.
est sem - per.

61

vi, ti - bi so - li pec - ca -
so - li pec - ca - vi, ti - bi
et ma-lum co-ram te fe - ci,
et ma-lum co-ram te fe - ci,

69

vi, ut iu-sti-fi - ce - ris in ser -
so - li pec - ca - vi, ut iu-sti-fi - ce - ris in ser -
et ma-lum co-ram te fe - ci,
et ma-lum co-ram te fe - ci,

76

mo - ni-bus tu - is, et vin - cas cum iu-di - ca

mo - ni-bus tu - is, et vin - cas cum iu-di - ca

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1000

90

et in pec - ca - tis
et in pec - ca - tis
con - ce - pit me ma -
con-cep - tus sum,

98

Ec - ce
Ec - ce
ter me - a. Ec - ce
Ec - ce
Ec - ce

106

e-nim ve-ri - ta - tem di - le - xi - sti, in - cer - ta
e-nim ve-ri - ta - tem di - le - xi - sti,
e-nim ve-ri - ta - tem di - le - xi - sti, et oc - cul - ta, et oc -
e-nim ve-ri - ta - tem di - le - xi - sti,
e-nim ve-ri - ta - tem di - le - xi - sti,

114

ma - ni - fe - sta - - - sti,
sa - pi - en - ti-ae tu - ae ma - ni - fe - sta - -
cul - ta sa - pi - en - ti-ae tu - ae ma - ni - fe - sta - -
ma - ni - fe - sta - -
ma - ni - fe - sta - -

121

mani - fe - sta - sti mi - hi.

sti mi - hi.

sti mi - hi. A-sper-ges me hys-so -

sti mi - hi. A-sper-ges me hys-so -

sti mi - hi.

127

la - va - bis me, et su - per nivem de - al - ba - bor. Au - di - tu - i

la - va - bis me, et su - per nivem de - al - ba - bor. Au - di - tu - i

po, et mun - da - bor, et su - per nivem de - al - ba - bor. Au - di - tu - i

po, et mun - da - bor, et su - per nivem de - al - ba - bor. Au - di - tu - i

et su - per nivem de - al - ba - bor. Au - di - tu - i

131

me-o da-bis gau - di-um, dabis gau - di-um et lae-ti - ti - am, et ex-sul -
 me-o da-bis gau - di-um, dabis gau - di-um et lae-ti - ti - am, et ex-sul -
 me-o da-bis gau - di-um, dabis gau - di-um et lae-ti - ti - am, et ex - sul -
³ me-o da-bis gau - di-um, dabis gau - di-um et lae-ti - ti - am, et ex - sul -
 me-o da-bis gau - di-um, dabis gau - di-um et lae-ti - ti - am,

134

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

138

a - ta.
A-ver-te fa-ci-em tu - am a pec - ca-tis me - is, et om -
ta.
A-ver-te fa-ci-em tu - am a pec - ca-tis me - is, et om -
ta.
A-ver-te fa-ci-em tu - am a pec - ca-tis me - is, et om -
ta.
a - ta.

142

nes in - i - qui - ta - tes me - as de - le.
nes in - i - qui - ta - tes me - as de - le.
nes in - i - qui - ta - tes me - as de - le.

147

Cor mun-dum cre - a in me, De - us, et spi - ri-tum rec-tum in - no-va in vi -

151

sce - ri-bus me - - - - - - - - - - is.

155

Ne pro - i - ci-as me a fa - ci-e tu - a, et spi - ritum sanctum tu - um ne au - fer - as a

159

Redde mi-hi laeti - ti-am, mi - hi laeti - tiam red-de sa-lu-ta - ris tu -

Redde mi-hi laeti - ti-am, mi - hi laeti - tiam red-de sa-lu-ta - ris tu -

Redde mi - hi lae - ti - tiam salu - ta - ris tu -

me.

162

i, et spi-ri-tu prin-ci - pa li con - fir - ma me. Do - ce - bo in -
i, et spi-ri-tu prin-ci - pa li con - fir - ma me. Do - ce - bo
con - fir - ma me. Do - ce - bo
con - fir - ma me. Do - ce - bo

166

i-quos vi-as tu - as, vi-as tu - as, ad te, _____ ad te, _____
in - i - quos et im - pi-i, et im - pi-i
in - i - quos et im - pi-i, et im - pi-i
in - i - quos et im - pi-i, et im - pi-i
in - i - quos et im - pi-i, et im - pi-i

170

ad te con - ver - ten - tur, ad te con - ver -

ad_____te con - ver - ten - tur.

ad_____te con - ver - ten - tur.

ad_____te con - ver - ten - tur.

ad te con - ver - ten - tur.

175

ten - tur. Li - be - ra - me

Li - be - ra - me, li - be - ra - me

Li - be - ra - me de san -

8

180

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

8

185

ae, et ex - sul - ta - - - bit, ex - sul - t - -
ae, et ex - sul - ta - - - bit, ex - sul -
ae, et ex - - - sul - - -

8

188

Coro

bit, ex - sul - ta - bit lin - gua me - a ia
ta - bit lin - gua me - a ia
ta - bit lin - gua me - a ia

191

Coro

iu - sti - ti - am tu - am.
sti - ti - am tu - am.
sti - ti - am tu - am, iu - sti - ti - am tu - am.
Do - mi-ne,

196

Do - mi-ne, la - bi - a me - a a - pe - - - ri-es,

203

et os_ me-um an-nun-ti - a - bit lau - - - - dem

209

Quo - ni - am si vo - lu - is - ses sa - cri - fi - cium, de - dis -
 Quo - ni - am si vo - lu - is - ses sa - cri - fi - cium, de - dis -
 Quo - ni - am si vo - lu - is - ses sa - cri - fi - cium, de - dis -
 tu - am. Quo - ni - am si vo - lu - is - ses sa - cri - fi - cium, de - dis -
 Quo - ni - am si vo - lu - is - ses sa - cri - fi - cium, de - dis -

216

sem u - ti - que, ho - lo - cau - stis non, non de - lec - ta - be - ris.
 sem u - ti - que, ho - lo - cau - stis non, non de - lec - ta - be - ris.
 sem u - ti - que, ho - lo - cau - stis non, non de - lec - ta - be - ris.
 sem u - ti - que, ho - lo - cau - stis non, non de - lec - ta - be - ris.
 sem u - ti - que, ho - lo - cau - stis non, non de - lec - ta - be - ris.

224

Sa - cri - fi - ci-um,
sa - cri - fi - ci-um De - o spi - ri-tus

232

con - tri - bu - la - tus, cor con - tri - tum et hu - mi - li -

Coro

240

a

tum, De - us,

248

A musical score for five parts: soprano, alto, tenor, basso continuo, and basso. The soprano part has lyrics in Latin: "non, De - us, De - us, non de - spi - ci - es." The alto part is mostly rests. The tenor part has lyrics: "Be -". The basso continuo part has lyrics: "Be -". The basso part is mostly rests.

non, De - us, De - us, non de - spi - ci - es.

Be -

Be -

256

ni - gne fac, Do - mi-ne, in bo-na vo-lun-ta - te tu - a Si - on,
 ni - gne fac, Do - mi-ne, in bo-na vo-lun-ta - te tu - a Si - on,
 in bo-na vo-lun-ta - te tu - a Si - on,

263

ut ae - di - fi - cen-tur mu - ri Je - ru - sa - lem. Tunc ac - cep - ta - bis sa - cri - fi - ci - um iu -
 ut ae - di - fi - cen-tur mu - ri Je - ru - sa - lem. Tunc ac - cep - ta - bis sa - cri - fi - ci - um iu -
 ut ae - di - fi - cen-tur mu - ri Je - ru - sa - lem. Tunc ac - cep - ta - bis sa - cri - fi - ci - um iu -
 ut ae - di - fi - cen-tur mu - ri Je - ru - sa - lem. Tunc ac - cep - ta - bis sa - cri - fi - ci - um iu -

266

sti - ti-ae, Tunc im - po-nent, tunc im - po-nent
 sti - ti-ae, ob - la - ti - o - nes et ho - lo - cau - sta. Tunc im - po-nent, tunc im - po-nent su-per al-
 sti - ti-ae, ob - la - ti - o - nes et ho - lo - cau - sta. Tunc im - po-nent, tunc im - po-nent su-per al-
 sti - ti-ae, ob - la - ti - o - nes et ho - lo - cau - sta. Tunc im - po-nent su-per al-
 sti - ti-ae, Tunc im - po-nent su-per al-

269

su-per al-ta-re, al - ta-re tu - um vi - tu - los.
 ta - re tu - um vi - tu - los, su-per al-ta - re tu - um vi - tu - los.
 ta - re tu - um vi - tu - los, su - per al - ta - re tu - um vi - tu - los.
 ta - re tu - um vi - tu - los, su-per al-ta - re tu - um, tu - um vi - tu - los.
 ta - re tu - um vi - tu - los, su-per al-ta - re tu - um vi - tu - los.

Miserere c-Moll
Violino I

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 2)

58 **28**

The musical score consists of eight staves of music for Violin I. Measure 58 starts with a bar in common time (indicated by a '2') followed by a bar in 3/2 time. Measures 59-60 show eighth-note patterns. Measures 61-62 continue the eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show eighth-note patterns. Measures 101-102 show eighth-note patterns. Measures 103-104 show eighth-note patterns. Measures 105-106 show eighth-note patterns. Measures 107-108 show eighth-note patterns. Measures 109-110 show eighth-note patterns. Measures 111-112 show eighth-note patterns. Measures 113-114 show eighth-note patterns. Measures 115-116 show eighth-note patterns. Measures 117-118 show eighth-note patterns. Measures 119-120 show eighth-note patterns. Measures 121-122 show eighth-note patterns. Measures 123-124 show eighth-note patterns. Measures 125-126 show eighth-note patterns. Measures 127-128 show eighth-note patterns. Measures 129-130 show eighth-note patterns. Measures 131-132 show eighth-note patterns. Measures 133-134 show eighth-note patterns. Measures 135-136 show eighth-note patterns.

91 **5**

102

108

115

121

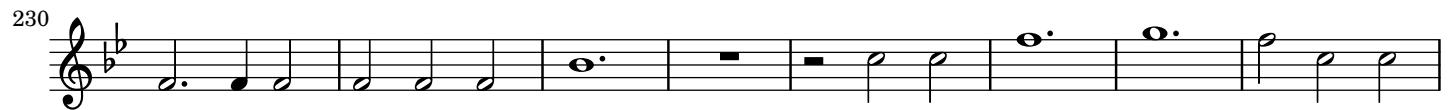
127

132

136 **4**

146

This musical score for Violin I consists of nine staves of music. The key signature is one flat (B-flat), and the time signature varies between common time and 3/4. Measure 146 starts with a rest followed by eighth notes. Measures 147-150 show a melodic line with sixteenth-note patterns. Measure 151 begins with a bass note. Measures 152-156 feature a rhythmic pattern of eighth and sixteenth notes. Measure 157 includes a dynamic marking '3'. Measures 158-162 continue the melodic line. Measure 163 has a dynamic marking '4'. Measures 164-168 show a steady eighth-note pattern. Measure 169 has a dynamic marking '4'. Measures 170-174 show a melodic line with eighth and sixteenth notes. Measure 175 has a dynamic marking '4'. Measures 176-180 show a steady eighth-note pattern. Measures 181-185 show a melodic line with eighth and sixteenth notes. Measure 186 has a dynamic marking '4'. Measures 187-191 show a melodic line with eighth and sixteenth notes. Measure 192 has a dynamic marking '3'. Measures 193-195 show a melodic line with eighth and sixteenth notes.



Miserere c-Moll
Violino II

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 2)

The musical score consists of eight staves of violin partitura. Staff 1 (measures 1-7) starts with a treble clef, a key signature of one flat, and common time. Measure 1 begins with a half note followed by eighth-note pairs. Staff 2 (measures 8-14) shows a mix of common and 2/4 time, with measure 11 being a repeat sign. Staff 3 (measures 15-21) includes a dynamic marking '2' over measures 15-16. Staff 4 (measures 22-28) features a dynamic marking '2' over measures 22-23. Staff 5 (measures 29-35) has a dynamic marking '2' over measures 29-30. Staff 6 (measures 36-42) includes a dynamic marking '5' over measures 36-37. Staff 7 (measures 43-49) ends with a common time signature. Staff 8 (measures 50-56) concludes with a common time signature.

58 **28**

92 **7**

105

111

118

124

130

134

140 **4**

149

155

160 **3**

168

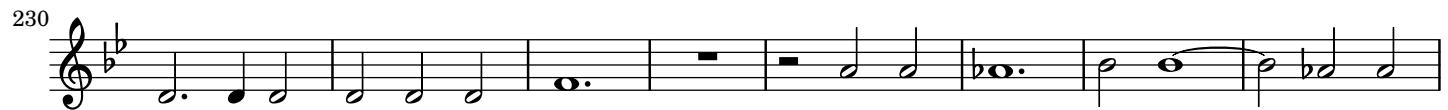
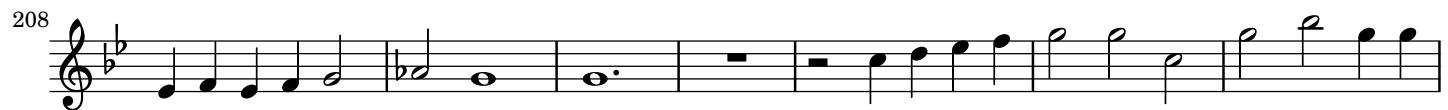
173

178 **4**

187

191

195 **2** **3** **4**



Miserere c-Moll
Viola

Alessandro Scarlatti (1660–1725)
SANT Hs 3882 (Nr. 2)

1

9

16

22

28

33

38

44

53

58 **28**

3/2

92 **6**

6/8

103

3/2

108

3/2

115

3/2

121

3/2

127

3/2

132

3/2

136

4/4

145

This musical score for Viola consists of nine staves of music. The key signature is one flat (B-flat), and the time signature varies between common time and 3/4. Measure 145 starts with a half note followed by a rest. Measures 146-149 show a melodic line with eighth and sixteenth notes. Measure 150 begins with a quarter note. Measures 151-154 feature eighth-note patterns. Measure 155 starts with a sixteenth-note pattern followed by a measure of rests. Measures 156-159 show eighth-note patterns. Measure 160 begins with a sixteenth-note pattern followed by a measure of rests. Measures 161-164 show eighth-note patterns. Measure 165 begins with a sixteenth-note pattern followed by a measure of rests. Measures 166-169 show eighth-note patterns. Measure 170 begins with a sixteenth-note pattern followed by a measure of rests. Measures 171-174 show eighth-note patterns. Measure 175 begins with a sixteenth-note pattern followed by a measure of rests. Measures 176-179 show eighth-note patterns. Measure 180 begins with a sixteenth-note pattern followed by a measure of rests. Measures 181-184 show eighth-note patterns. Measure 185 begins with a sixteenth-note pattern followed by a measure of rests. Measures 186-189 show eighth-note patterns. Measure 190 begins with a sixteenth-note pattern followed by a measure of rests. Measures 191-194 show eighth-note patterns.

151

157

165

170

176

186

190

194

208

208

215

215

220

220

227

227

235

235

242

242

250

250

263

263

268

268

Miserere c-Moll

Basso

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 2)





146

154

159

164

170

178

187

193

201

Basso

209

216

223

234

243

252

260

265

268

Miserere c-Moll
Basso continuo

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 2)

The musical score for "Miserere c-Moll" by Alessandro Scarlatti is presented in eight staves, each corresponding to a measure number. The key signature is c-Moll (one sharp). The basso continuo part is the primary focus, with bass notes and harmonic indications (e.g., Roman numerals, sharps, flats) provided below the staff. The score includes measures 1 through 44.

- Measure 1:** Bass note C, harmonic indication 6. Subsequent notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.
- Measure 8:** Bass note D, harmonic indication 6. Subsequent notes: E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.
- Measure 14:** Bass note C, harmonic indication 5. Subsequent notes: D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.
- Measure 20:** Bass note B, harmonic indication 7. Subsequent notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.
- Measure 26:** Bass note A, harmonic indication 4. Subsequent notes: B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.
- Measure 32:** Bass note G, harmonic indication 4. Subsequent notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.
- Measure 38:** Bass note F, harmonic indication 5. Subsequent notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.
- Measure 44:** Bass note E, harmonic indication 4. Subsequent notes: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D.

Basso continuo

50

2

58

64

70

76

81

87

94

Basso continuo

3

100

Basso continuo

100

106

112

117

122

127

132

137

Basso continuo



147

153

158

162

167

172

179

185

191

197

203

209

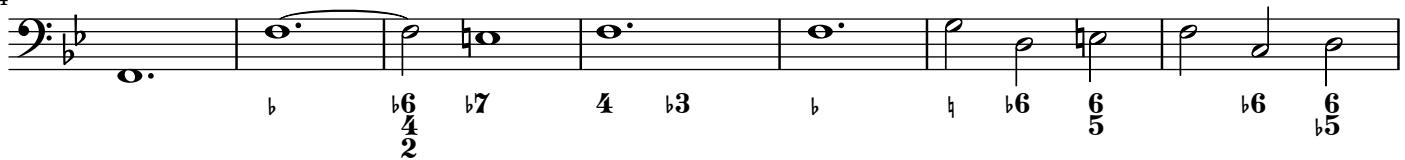
215

220

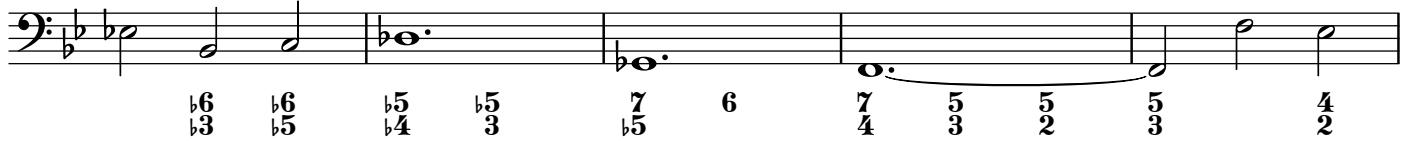
226

Basso continuo

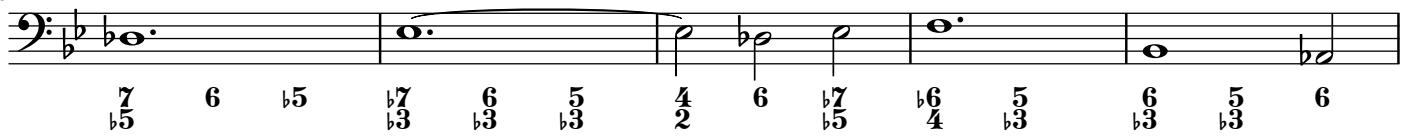
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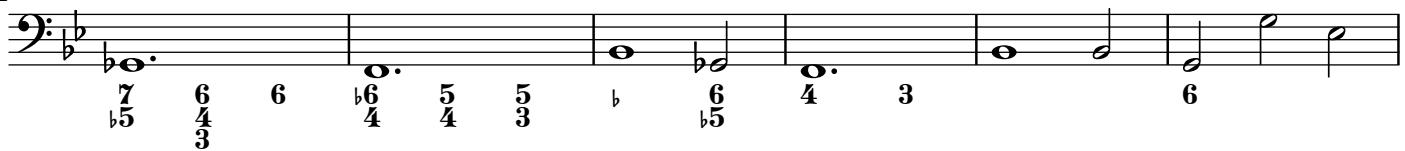
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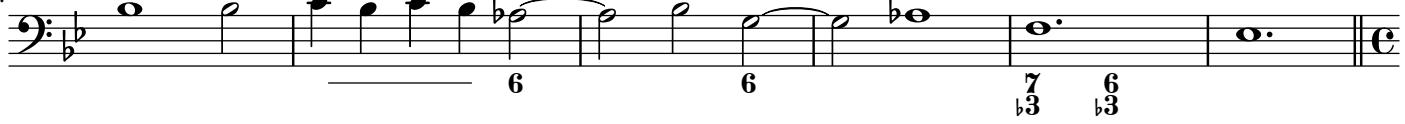
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251



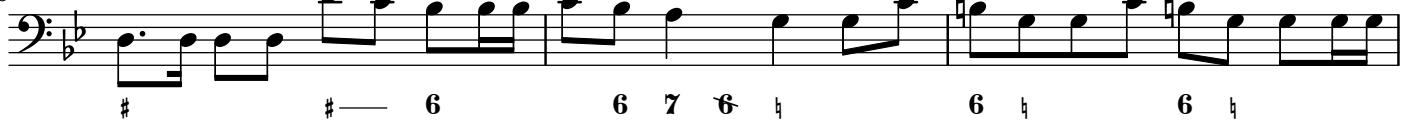
257



263



266



269

