

Johann Adolf Hasse

Miserere in d

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Miserere in d Psalm 50

Venedig nach 1730

per Soli SSAA, Coro
2 Violini, Viola
e Bassi continui

herausgegeben von
Wolfgang

ed by
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Partitur / Full score

Carus 40.708



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Miserere in d

1. Miserere (Coro)

Johann Adolf Hasse
1699–1783

[Lento]

Violino I
Violino II
Viola
Soprano I
Soprano II
Alto I
Alto II
Bassi

[Lento]

This block contains the first system of the musical score. It includes staves for Violino I, Violino II, Viola, Soprano I, Soprano II, Alto I, Alto II, and Bassi. The tempo marking [Lento] is present at the beginning and above the Bassi staff. The music is in D minor, 3/4 time. The vocal parts are currently silent.

6

This block contains the second system of the musical score. It includes staves for Piano and Bassi. The Piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The Bassi part continues with a harmonic accompaniment. The tempo marking [Lento] is present above the Bassi staff. The music is in D minor, 3/4 time. Dynamics include *p* (piano) and *f* (forte).

12

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

18

De - se - cun - dum ma -
De - se - cun - dum
De - us, se - cun - dum
De - us, se - cun - dum

24

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

30

dum mul-ti - tu - di-nem mi-se - ra - ti - o - num tu-
- cun - dum mul-ti - tu - di-nem mi-se - ra - ti - o - num tu-
Et se - cun - dum mul-ti - tu - di-nem mi-se - ra - ti - o - num tu-

Violoncello

36

a - rum, de - le in - i - qui - ta -
a - rum, de - le in - i - qui - ta -
a - rum, de - le in - i - qui - ta -
de - le in - i - qui - ta -

42

- tem me - Am - pli - us la - va
- tem Am - pli - us la - va
Am - pli - us la - va
Am - pli - us la - va

48



me ab in - i - qui - ta - te me - a, et a pec - ca -

me ab in - i - qui - ta - te me - a et a pec - ca

me ab in - i - qui - ta - te me - a et a pec - ca -

me ab in - i - qui - ta - te me - a et a pec - ca -



54



o - mun - da me.

me - o mun - da me.

o - mun - da me.

me - o mun - da me.



Quo - ni-am in - i - qui - ta - tem me - am, in - i - qui - ta - tem me - am e - go co -

Quo - ni-am in - i - qui - ta - tem me - am, in - i - qui - ta - tem me - am e -

Quo - ni-am in - i - qui - ta - tem, in - i - qui - ta - tem me - am

Quo - ni-am in - i - qui - ta - tem, in - i - qui - ta - tem me -

gno - sco, tum me - um con-tra me est sem -

gno - sco, ca - tum me - um con-tra me est sem -

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

et pec - ca - tum me - um con-tra me est sem -

72

poco *f* *p*

per, pec - ca - tum me - um, pec - ca - tum

per, pec - ca - tum me - um, tum

per, pec - ca - tum me - um, tum

per, pec - ca - tum me - um, tum

poco *f* *p*

77

me - um con - tra me est

me a me, con - tra me est

con - tra me, con - tra me est

con - tra me, con - tra me est

p *p* *p* *p*

82

82

f

f

f

Musical score for measures 82-86, piano part. It consists of three staves: two treble clefs and one bass clef. The music features a variety of note values including eighth and sixteenth notes, with some notes beamed together. There are dynamic markings of *f* (forte) at the beginning of each staff.

sem per.

f

sem per.

f

sem per.

f

sem per.

sem per.

Musical score for measures 82-86, vocal part. It consists of five staves. The first staff has a long melisma line. The second and fourth staves have dynamic markings of *f*. The lyrics "sem per." are written below the notes on each staff.

87

87

Musical score for measures 87-90, piano part. It consists of three staves: two treble clefs and one bass clef. The music continues with similar rhythmic patterns and note values as the previous section.

Empty vocal staves for measures 87-90, consisting of five blank staves.

Musical score for measures 87-90, piano part. It consists of two staves: one treble clef and one bass clef. The music concludes with a final chord in the bass clef.

2. Tibi soli peccavi (Aria, Soprano)

Lento

Musical score for Violino I, Violino II, Viola, Soprano, and Bassi. The score is in G minor (three flats) and 4/4 time. The tempo is Lento. The Soprano part is currently silent. The Bassi part consists of a piano accompaniment with chords and moving lines in both hands.

Musical score for Soprano and Bassi. The Soprano part begins with the lyrics "Ti - bi". The Bassi part continues with piano accompaniment. Dynamics include piano (*p*).

Musical score for Soprano and Bassi. The Soprano part continues with the lyrics "ca - vi, et ma - lum co - ram te fe - ci,". The Bassi part continues with piano accompaniment. Dynamics include piano (*p*).

15

ut ju - sti - fi - ce - ris in ser - mo - nibus tu - is, et vin - cas

20

cum ju - di - ca

26

ris, cum ju - di - ca -

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32

ris. Ti - bi so - li pec - ca - vi, et

38

ma - lum co - ram te fi - ju - sti - fi - ce - ris

43

bus tu - is, et vin - cas cum ju - di - ca -

48

Musical score for measures 48-52. The score is written for a grand piano with three staves: two for the right hand and one for the left hand. The key signature is one flat (B-flat major or D minor). The music features a complex texture with many sixteenth and thirty-second notes, including trills and slurs. The right hand has a melodic line with many ornaments, while the left hand provides a rhythmic accompaniment.

53

Musical score for measures 53-57. The score continues with the same instrumentation and key signature. It includes a vocal line with lyrics "vin - cas" and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand with slurs and trills. A dynamic marking of *p* (piano) is present.

58

Musical score for measures 58-62. The score continues with the same instrumentation and key signature. It includes a vocal line with lyrics "ris." and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active right hand with slurs and trills. Dynamic markings of *p* (piano) and *f* (forte) are present.

3. Ecce enim (Soli / Coro)

Andante ma non troppo

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto I

Alto II

Andante ma non troppo

Bassi

4

Tutti

Tutti Ec

i - qui - ta - tibus con - ce - ptus sum,

in in - i - qui - ta - tibus con - ce - ptus sum,

e - nim in in - i - qui - ta - tibus con - ce - ptus sum,

e - nim in in - i - qui - ta - tibus con - ce - ptus sum,

Measures 16-19: Piano introduction with a flowing sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

Measures 20-24: Vocal entry with lyrics: "et in pec - ca - tis concepit me ma - ter me - a, ec - ce e-nim veri-". The piano accompaniment continues with the same rhythmic pattern.

Measures 25-28: Piano introduction for the second system, featuring a more complex rhythmic pattern with some chromaticism in the right hand.

Measures 29-32: Vocal entry with lyrics: "ta - tem di - le - et occul - ta sa - pi - en - ti - ae tu - ae ma - ni - fe -". The piano accompaniment continues with the same rhythmic pattern.

25

sta - sti mi - hi. A-sperges me hys - so-po, a-sperges me hys-

sta - sti mi - hi. A-sperges me hys - so-po, a-sperges

sta - sti mi - hi. A-sperges me hys - so-po,

sta - sti mi - hi. A-sperges me hys - s

29

so - po, et la-vabis me, et su-per ni-ven de al - ba -

so - po. et su-per ni-ven de - al - ba -

- bor, la-vabis me, et super ni-ven de-al - ba -

da - bor, et super ni-ven de-al - ba -

33

bor.
bor, de-al - ba-bor.
bor, de-al - ba-bor.

37

a-tu-i me-o da-bis gau - di-um et lae-ti - ti-am,
a-o da-bis gau - di-um et lae-ti - ti-am,

41

et ex-ul - ta bunt os - sa humi-li - a

et ex-ul - ta bunt os - sa hu-mi-li - a

46

poco *f*

p

p

Solo

A-verte fa

ta.

ta.

poco *f*

p

50

ciem tuam a pec - ca - tis meis, et o-mnes in - i - qui - ta

55

tes me - as de - le. Cor

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

sce - ri - bus me -

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81

au
au

86

f
p
p
p

Tutti
Tutti
Tutti

Red - de mi - hi
Red - de

ti - ti-am sa - lu - ta - ris tu - i, et spi-ri-tu princi-
- hi lae - ti - ti-am sa - lu - ta - ris tu - i.

Solo

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note patterns in both hands.

Vocal line for the first system, starting with the syllable "pa". The melody is written on a single staff with a treble clef.

Piano accompaniment for the second system, continuing the sixteenth-note accompaniment from the first system.

Piano accompaniment for the third system, continuing the sixteenth-note accompaniment.

Vocal line for the third system, including the lyrics: "fir - ma me. Solo me, con - fir - ma me. Do-ce-bo in - i - quos vi - as tu - as, et im - pi - i". The system includes dynamic markings for *Tutti*, *confi-*, and *Solo*.

Piano accompaniment for the fourth system, including dynamic markings for *tutti*, *p*, and *f*.

100

p

ad te converten -

105

p

me de sangui - nibus De-us, De - us sa-lu-tis me -
 Li - be-ra me de sangui - nibus De-us, De - us sa-lu-tis me -
 Li - be-ra me de san - gui - nibus De - us, De-us, De - us sa-lu-tis me -
 Li - be-ra me de san - gui - nibus De - us, De - us sa - lu - tis me -

110

ae, et exsul-ta bit
ae, et ex-sul-ta bi
ae, et exsul-ta
ae, et exsul-ta

Organo

114

lin-gua tu-am.
lin sti-ti-am tu-am.
ju sti-ti-am tu-am.
a ju sti-ti-am tu-am.

118

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

122

an - nun - ti - a -
nnunti - a
annunti - a bit

Organo
Bassi

126

bit
bit lau
lau bit lau

lau
am

129

lau
dem tu - am

133

lau - dem, lau - dem tu - am.
lau - dem, lau - dem tu - am.
lau - dem, lau - dem tu - am.
lau - dem, lau - dem tu - am.
lau - dem, lau - dem tu - am.

137

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4. Quoniam si voluisses (Aria, Alto)

Un poco lento

Violino I
Violino II
Viola
Alto
Bassi

Un poco lento

This section contains the instrumental parts for Violino I, Violino II, Viola, Alto, and Bassi. The tempo is marked 'Un poco lento'. The Alto part is mostly silent, while the other instruments play a rhythmic accompaniment.

This section contains the piano accompaniment for the first system, including the right and left hands. The tempo is 'Un poco lento'.

13

Quoniam si volu - i - ses sa - cri - fi - ci - um, sa - cri - fi - cium, de-

This section contains the vocal line for the Alto and the piano accompaniment for the second system. The lyrics are: "Quoniam si volu - i - ses sa - cri - fi - ci - um, sa - cri - fi - cium, de-".

20

dissem u - ti - que ho-lo-cau

25

stis non de-le - cta be-

32

be-

39



p *f* *p*

Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la -

45



p *f* *p*

tus, cr et hu - mi - li - a - tum,

51



poco f *p* *f* *p*

us non de - spi - ci - es, cor con - tri - tum,

57

et hu-mi-li - a - tum, De-us, De - us non de - spi - ci-

64

es.

70

5. Benigne fac Domine (Aria, Soprano)

Andante

Violino I
con sordini

Violino II
con sordini

Viola

Soprano

Andante

Bassi

Violoncelli [Contrabbasso tacet]

8

p

Be - ni - gne fac Do - - - mi - ne, in bo - na vo - lun - ta -

12

te tu - a Si - on, ut ae - di - fi - cen

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20

tur mu - ri, mu - ri Je - ru - sa -

24

lem.

28

Be - ni-gne fac Do - in bo - na vo-lun - ta -

32

te tu - a Si - on, in bo-na vo-lun-ta -

36

Musical score for measures 36-38. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a vocal line. The second system has a grand staff and a vocal line. The music is in a major key and 4/4 time. The vocal line features a melodic line with some grace notes and a bass line with a steady eighth-note accompaniment.

39

Musical score for measures 39-42. It consists of two systems of staves. The first system has a grand staff and a vocal line. The second system has a grand staff and a vocal line. The lyrics are: "te tu - a Si - on, ut .". The music is in a major key and 4/4 time. The vocal line features a melodic line with some grace notes and a bass line with a steady eighth-note accompaniment.

43

Musical score for measures 43-46. It consists of two systems of staves. The first system has a grand staff and a vocal line. The second system has a grand staff and a vocal line. The music is in a major key and 4/4 time. The vocal line features a melodic line with some grace notes and a bass line with a steady eighth-note accompaniment.

47

poco f

tur mu-ri, mu-ri Je-ru - sa - lem,

47

ff

mu - ri, mu - ri sa - lem.

47

ff

mu - ri, mu - ri sa - lem.

10

10

f *p* *p* *p*

re, su - per al - ta -

re, su - per al - ta -

14

f *p*

18

Tutti

su - per al - ta -

Tutti

su - per al - ta

re,

Tutti

su - per al - ta

22

Tutti

su - per al - ta

18

re tuum vi-tu-los.

re tuum vi-tu-los.

re tuum vi-tu-los.

re tuum vi-tu-los.

re tuum vi-tu-los.

Tunc im-po-r

p

p

p

Solo

Solo

23

po-ne

su-per al-ta

su-per al-ta

f

f

p

f

p

27

Musical score for measures 27-29, featuring a piano accompaniment with treble and bass staves.

Musical score for measures 30-32, featuring a piano accompaniment with treble and bass staves.

30

Musical score for measures 30-32, featuring a piano accompaniment with treble and bass staves.

su - per al - ta -
su - per al - ta -
Tutti
su - per al - ta -
Tutti
su - per al - ta -

Musical score for measures 33-35, featuring a piano accompaniment with treble and bass staves and vocal lines with lyrics.

Musical score for measures 36-38, featuring a piano accompaniment with treble and bass staves.

33

36

re tu-um vi-tu-
re tu-um vi-tu-
re tu-um vi-tu-
re tu-um vi-tu-

Qui attacca Gloria Patri

39

los, su - per al - ta - re tu-

los, su - per al - ta - re t

los, su - per al - ta - re

los, su - per al - ta -

42

Adagio

um os. Glo - ri - a Pa - tri, Pa - tri, et Fi - li -

um los. Glo - ri - a Pa - tri, Pa - tri, et Fi - li -

tu - los. los. Glo - ri - a Pa - tri, et Fi - li -

tu - los. los. Glo - ri - a Pa - tri, et Fi - li -

Adagio

42

o, et Spi-ri-tu-i San -

o, et Spi-ri-tu-i San - - - cto, et Spi-ri-tu-i - San -

o, et Spi-ri-tu-i San -

o, et Spi-ri-tu-i San -

47

Sic-ut e-rat in prin-ci-pi-o, et nunc, et sem-per,

cto. Sic-ut e-rat in prin-ci-pi-o, et nunc, et sem-per,

cto. Sic-ut e-rat in prin-ci-pi-o, et nunc, et sem-per,

cto. Sic-ut e-rat in prin-ci-pi-o, et nunc, et sem-per.

52

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

56

men,
men,
men,
men,

59

Musical score for measures 59-61. The score is written for a grand piano with three staves per system. The first system (measures 59-61) features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system (measures 62-64) includes dynamic markings 'a' and 'a -' in the upper staves. The third system (measures 65-67) continues the intricate melodic and harmonic development.

62

Musical score for measures 62-70. The score continues with three staves per system. Measures 62-64 show a continuation of the rhythmic complexity. Measures 65-67 feature a more melodic line in the upper staves. Measures 68-70 conclude the section with a final cadence.

65

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

68

Adagio

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