

A handwritten musical score on five-line staves. The music is written in common time. The vocal parts are in soprano, alto, tenor, basso, and basso continuo. The lyrics are in Italian, with some words like 'le', 'ele', 'ly rie', 'eleison', and 'ter' appearing multiple times. The score includes various musical markings such as fermatas and dynamic signs.

Alessandro Scarlatti

(1660–1725)

Miserere e-Moll

für fünf Stimmen, Streicher und
Basso continuo

SANT Hs 3882 (Nr. 1)

Edition Santini

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Alessandro Scarlatti (1660–1725): Miserere e-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 e-Moll

Alessandro Scarlatti (1660–1725)
SANT Hs 3882 (Nr. 1)

Violino I

Violino II

Viola

Canto I

Canto II

Alto

Tenore

Basso

Basso continuo

Mi - se-re -

5 6 4 6 9 8 4 3 7 6 7 6 5 5 5 6 6

6

re me - i, De - us, mi - se-re - re me -

8

6 9 8 4 #3 7 6 7 6 4 5 5
 5 3 4 3

6 9 8 5 4 5 7 6

12

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

8

6

7 6 5 5 — 6 — 6 6 6 6 6 6 6 # — 6 6 6 6 6 6

17

gnam mi - se - ri - cor - - - di-am tu - - - am,
 Mi - se - re -
 Mi - se - re -
 Mi - se - re -
 Mi - se - re -

8

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

22

se - cun - dum ma - - gnam mi - se - ri - cor - - -
re.
re.
re.
re.

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

27

di-am tu - am

Mi - se - re - - re.

Mi - se - re - - re.

Mi - se - re - - re.

5 16 7 6 6/4 5/4 5/3 6 5 4/2 6-4 3 6-6

32

et secundum multi - tu-dinem mi - sera-ti - o-num tu-a -

et secundum multi - tu-dinem mi-

₈

6 6 6 5
3 # # #
6 —

37

rum de - - le, de - - le in - iqui-ta -

- sera-ti - o-num tu - a - rum de - - le

- sera-ti - o-num tu - a - rum de - - le

- sera-ti - o-num tu - a - rum de - - le

- sera-ti - o-num tu - a - rum de - - le

— 6 b 6 7 6 #
b3 3 6 6 6 6 #
— 6 6 6 6
6 5 6 . 6 #
5

43

tem me - am, in - i-qu-i-ta - tem me -

8

$\begin{matrix} 4 & \sharp 3 & 6 \\ & 5 & 3 \end{matrix}$
 $\begin{matrix} 9 & \\ & \end{matrix}$
 $\begin{matrix} 8 & \\ & \end{matrix}$
 $\begin{matrix} 6 & \\ & \end{matrix}$
 $\begin{matrix} 6 & \\ & \end{matrix}$
 $\begin{matrix} 6 & 6 \\ & \end{matrix}$
 $\begin{matrix} 5 & \sharp 3 \\ \sharp 3 & \sharp 3 \end{matrix}$
 $\begin{matrix} 7 & 4 \\ \sharp 3 & \sharp 3 \end{matrix}$
 $\begin{matrix} 5 & \sharp 3 \\ \sharp 3 & \sharp 3 \end{matrix}$
 $\begin{matrix} 5 & \sharp 3 \\ \sharp 3 & \sharp 3 \end{matrix}$
 $\begin{matrix} 6 & \\ & \end{matrix}$

48

am.

Am - pli-us la - va me,
am - pli-us

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

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

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

55

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

$\begin{matrix} 7 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 3 \end{matrix}$

6 5 $\begin{matrix} 6 \\ 4 \end{matrix}$ 7 $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ 6 6

63

Quo - ni-am

me - o mun - da me.

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

70

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

6 6 6 6 6 6 6 6 6 6 6 6/3

78

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

sco,

sco,

sco,

sco,

6 16 6 16 6 6 6 6 6 6 6 6

86

per.

Mi - se - re - - - - - re.

Mi - se - re - - - - - re.

Mi - se - re - - - - - re. Ti - bi

Mi - se - re - - - - - re.

6 4 #3
#3 6
4 #3
b
#4/2 6

94

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

4 **#3** **$\frac{4}{2}$** **6** **b** **4** **#3** **b** **6** **b** **4** **#3** **b** **6** **b** **5** **6** **$\frac{4}{2}$** **6** **3**

101

et ma - lum co - ram te, co - ram te fe -

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

108

ci, ut iu - sti - fi - ce - - ris

6 6 b $\frac{b}{4}$ 5 $\frac{5}{4}$ 5 b 6 b5 $\frac{b}{4}$ 6 $\frac{6}{3}$ b6 $\frac{6}{3}$ b3 $\frac{b}{4}$ 3 $\frac{6}{4}$ 3 $\frac{6}{3}$

115

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

$\begin{matrix} \text{b} & 6 \\ 6 & 6 \\ 6 & b \\ \hline 16/4 & 5 \end{matrix}$ $\begin{matrix} \# & \# \\ \# & \# \\ \# & 6 \end{matrix}$ $\begin{matrix} 6 & 6 \\ 6 & 6 \\ 6 & 6 \end{matrix}$

122

Ec - ce e - nim,
Ec - ce e - nim,

ris.

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

129

in in-i-qui-ta - tibus, in in-i-qui-ta - tibus et in pec - ca-tis,
 ec - ce e-nim con - cep-tus sum, con-cep-tus sum, con-ce - pit
 ec - ce e-nim con - cep-tus sum, con-cep-tus sum, con-ce - pit
 ec - ce e-nim con - cep-tus sum, con-cep-tus sum, con-ce - pit
 ec - ce e-nim con - cep-tus sum, con-cep-tus sum, con-ce - pit

6 6 # 6 # 6 #

135

et in pec - ca-tis ma - - - - - ter me -

me, con-ce-pit me

me, con-ce-pit me

⁸ me, con-ce-pit me

me, con-ce-pit me

6 1 # 6 6 5 6 3 6 2 6 6 5 3

141

a. Ecce enim, ecce e - nim ve-ri-ta-tem dile-xi - sti, incerta et oc - cul - ta sapi-

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

147

en - ti-ae, sa-pi-en-tiae tu-ae ma-ni-fe-sta -

8

6 6 6 6

151

sti mi - hi.

A-sper-ges me hys-

5 6 $\frac{4}{2}$ 6— 4 $\#3$ 6 7 4 $\#3$ — 6 —

156

sopo, et munda - bor, et munda - bor, lavabis me, lavabis me, et super nivem deal - ba -

6 6 7 6 6 7 6 # — 7 6 6 # 6 —

161

Auditu-i me-o dabis gau - - dium, dabis gaudium et lae - ti -
Auditu-i me-o dabis gau - - dium et lae - ti -
bor.

4 3 6 # # 6 9 8 7 #

165

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

ti-am,

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

ti-am,

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

os-sa hu-mi-li-

$\frac{6}{5}$

169

A-ver-te, a-ver-te fa-ci-em, fa-ci-em
a - - ta.
a - - ta.
a - - ta.

$\begin{matrix} 5 \\ \sharp 3 \end{matrix}$ $\begin{matrix} 6 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} 5 \\ \sharp 3 \end{matrix}$ ————— ————— $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ \sharp 6 6 6 6 6 6

175

tu-am a peccatis me - is, et om-nes in-i-quitates me-as, et om-nes in - i-qui - tates me as de -

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

180

le.

Mi - se - re - - - re.

Mi - se - re - - - re.

Mi - se - re - - - re.

Mi - se - re - - - re.

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

185

Cor mun-dum, cor mun-dum cre - a in me, De - us, cre - a in me, De -

8

— # 7 6 6 4 3 5 6 9 8

190

us, et spi-ri-tum rec-tum in - no-va, spi-ri-tum rec-tum in - no-va, in - no-va, in - no-va

₈

$\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 6 & 6 \end{matrix}$ ————— $\begin{matrix} 6 \\ 6 \end{matrix}$ $\begin{matrix} 6 & 6 \end{matrix}$ $\begin{matrix} 6 \\ 6 \end{matrix}$

194

in vi-sce - ri-bus me -

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

198

is.

Mi - se - re - - - re. Ne pro-i - ci - as me a

Mi - se - re - - - re. Ne pro - i - ci-as me a

Mi - se - re - - - re. Ne pro - i - ci-as me a

Mi - se - re - - - re. Ne pro - i - ci-as me a

$\begin{matrix} \#5 & 6 & 6 & \#5 \\ 5 & 5 & 5 & \#3 \end{matrix}$ 5 $\begin{matrix} 6 \\ 4/2 \end{matrix}$ 6 - $\begin{matrix} \#5 \\ 4 \end{matrix}$ $\begin{matrix} \#5 \\ 3 \end{matrix}$ $\begin{matrix} \# \\ 2 \end{matrix}$ $\begin{matrix} \# \\ 3 \end{matrix}$ $\begin{matrix} \# \\ 2 \end{matrix}$ 6

203

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

— 7 6 # # 6 7 6 6 5 6 7 6 4 #3

208 **Allegro**

Red - de, redde mi-hi laeti - ti-am,
red - de, redde mi - hi laeti - ti -
me.
me.
me.

⁸ me.

Bass staff harmonic progression: $\frac{6}{3}$ - $\frac{6}{3}$

212

am salu-ta - - - ris tu - i, et spiritu princi-

8

$\begin{matrix} \sharp \\ 5 \end{matrix}$ $\begin{matrix} \sharp \\ 6 \end{matrix}$ $\begin{matrix} \sharp \\ 3 \end{matrix}$ $\begin{matrix} \sharp \\ 6 \end{matrix}$ $\begin{matrix} \sharp \\ 3 \end{matrix}$ $\begin{matrix} \sharp \\ 5 \end{matrix}$ $\begin{matrix} \sharp \\ 3 \end{matrix}$

216

pa - - - li con - fir - - - ma me, et spi-ritu prin-ci-pa - - -

5 #3 #3 #5

220

li con-fir - ma me, con-fir-ma me.

8

6 5 \sharp 3

224

Do-ce-bo, do-ce-bo in-i-quos vi-as tu-as, et

Do - ce - bo in - i-quos

Do - ce - bo in - i-quos

Do - ce - bo in - i-quos

6 6/4 5 5 5 6 6 — 7

230

im-pi-i ad te converten - tur, ad te converten - tur.

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

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

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

6 7 6 9 8 4 #3

237 **Largo**

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

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

244

ae, et exulta - bit lingua me - a iu-sti-tiam tu -

$\frac{6}{3}$ 6 7 6 6 6 6 9 8

250

am.

Do - mi-ne, Do - mi-ne, Do - mi-ne,

$\begin{matrix} 4 & \#3 & 7 & 6 & 6 \\ & & & & 5 \\ & & & & \sharp 3 \end{matrix}$

257

8 la - bi - a me - a a - pe - - - ri - es, et os me - um an-nun - ti -

6 6 6 7 7 6 6 6

264

Quo - ni-am si vo - lu - is - ses

a - bit lau - - - dem tu - am.

6 6 6 6 6 6 6 6 6 6 4 4 3 6 4 3

271

sa - cri - fi - ci-um, de - dis - sem u - ti-que, ho - lo - cau - stis

6 ♫ ♪ 6 6 ♫ 6 5 6 6 6 4 3

278

non, non de - lec - ta - - - be -

6 # 2 6 7 5 6 4 #3

284

Sa - cri-fi - cium De - o spi - ri-

ris.

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

291

tus contribu-la - - - tus,
cor con - tri - tum

cor con - tri -

8

6 6 6 6 7 9 8

297

et hu - mi - li - a - tum, De - - us,

tum et hu - mi - li - a - tum, De - - us,

tum et hu - mi - li - a - tum, De - - us,

⁸ tum et hu - mi - li - a - tum, De - - us,

tum et hu - mi - li - a - tum, De - - us,

b3 b 6 6 6 —————— 6 6 6

304

us, non de - spi ci - es.

Mi - se - re

Mi - se - re

Mi - se - re

6 7 6 6 4 3 5 $\frac{4}{2}$ 6—4 3

310

re.

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

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

re.

I_6 $4 \quad 3$ I_6 $\sharp \quad 6$ I_6 $\sharp -$

315

ut ae-di - fi - cen - tur mu - ri Je - ru - - - sa - lem.

⁸ ut ae-di - fi - cen - tur mu - ri Je - ru - - - sa - lem.

Tunc accep-tabis sa - cri - fi - cium iu - sti - ti -

6 — 6 5 $\frac{6}{3}$ 7 $\frac{5}{3}$ 6 $\frac{6}{4}$ 6 $\frac{5}{3}$ $\frac{5}{3}$ # $\frac{4}{2}$ 6 # 6 6 — 7 6

320

Tunc imponent su-per alta-re tu - um vi - - tu - los.

Tunc imponent su-per alta-re tu - um vi - - tu - los.

Tunc imponent su-per alta-re tu - um vi - - tu - los.

ae, ob-la-ti-o - nes et ho-lo-cau - sta. Tunc imponent su-per alta-re tu - um vi - - tu - los.

— # 7 6 # 6 6 5 6 5 5

Miserere e-Moll
Coro

Alessandro Scarlatti (1660–1725)
SANT Hs 3882 (Nr. 1)

Canto I

Canto II

Alto

Tenore

Basso

Basso continuo

8

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

8

14

ma - - gnam, se-cun-dum ma - - gnam mi - se - ri - cor - - -

19

- di-am tu - - am, se - cun - dum ma - - -

Mi - se - re - - re.

Mi - se - - re - - re.

Mi - se - - re - - re.

Mi - se - - re - - re.

24

gnam mi - se - ri - cor

di-am tu

₈

Bass staff (Measure 28):

Rhythmic pattern: eighth note, eighth note.

29

am

et se-cun-dum mul-ti-

Mi - se - re - - re.

Mi - se - re - - re.

Mi - se - re - - re.

Bass staff (Measure 33):

Rhythmic pattern: eighth note, eighth note.

34

tu-dinem mi - se-ra-ti - o-num tu-a - rum de-
 et secun-dum mul-ti - tu-dinem mi - se-ra-ti - o-num tu - a - rum
 et secun-dum mul-ti - tu-dinem mi - se-ra-ti - o-num tu - a - rum
 et secun-dum mul-ti - tu-dinem mi - se-ra-ti - o-num tu - a - rum
 et secun-dum mul-ti - tu-dinem mi - se-ra-ti - o-num tu - a - rum

39

le, de - - le in - i-qu-i-ta - - - - - de - - le de - - le de - - le de - - le de - - le

44

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

49

am.

Am - pli-us la - va me,

am - pli-us la - va

56

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

8

63

me - o mun - - - da me.

8

70

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

Quo - ni-am e - go

77

et pec - ca - tum me - um con - tra me est
co - gno - sco,
co - gno - sco,
co - gno - sco,

co - gno - sco,

84

sem - per.

Mi - se - re

Mi - se - re

Mi - se - re

91

re.

re.

re.

re.

98

so - li pec - ca - vi, et ma - lum co - ram te,

105

co - ram te fe ci, ut

112

iu - sti - fi - ce - ris in ser - mo - ni-bus tu - is, et vin - cas

119

cum iu - di - ca - - - - - ris.

126

Ec-ce e-nim,
ec-ce e-nim in in-i-qui-ta-tibus,
in in-i-qui-

Ec-ce e-nim,
ec-ce e-nim con-cep-tus sum,

Ec-ce e-nim,
ec-ce e-nim con-cep-tus sum,

⁸ Ec-ce e-nim,
ec-ce e-nim con-cep-tus sum,

Ec-ce e-nim,
ec-ce e-nim con-cep-tus sum,

Bass line (Measures 126-131): $\bullet \bullet \bullet \bullet \bullet \bullet \bullet \bullet$

132

ta-tibus et in pec-catis, et in pec-ca-tis ma - - -

conceptus sum, con-ce-pit me, con-ce-pit me

conceptus sum, con-ce-pit me, con-ce-pit me

⁸ conceptus sum, con-ce-pit me, con-ce-pit me

conceptus sum, con-ce-pit me, con-ce-pit me

Bass line (Measures 132-137): $\# \# \# \# \# \# \# \#$

139

ter me - a. Ecce e-nim, ec-ce e - nim ve-ri-ta-tem di-le-xi -

145

sti, incerta et oc - cul - ta sa-pi - en - tiae, sa-pi-en-tiae tu ae mani-fe-sta -

150

sti mi hi.

8

155

Asperges me hys-so-po, et mun-da - bor, et mun-da - bor, la-va-bis me, la-va-bis me, et super

160

Au-di-tu-i me-o da-bis gau - - di-um, da-bis
Au-di-tu-i me-o da-bis gau - - di-um et
ni-vem de-al-ba - - - bor.

164

et ex-sul-ta - - bunt os -
gau-dium et lae - ti - - - ti-am, et ex - sul - ta-bunt os -
lae - ti - - - ti - am, et ex-sul-ta - - - bunt os -
os -

168

A - ver - te, a - ver - te
sa hu - mi - li - a - - ta.
sa hu - mi - li - a - - ta.
sa hu - mi - li - a - - ta.

174

fa - ciem, fa - ciem tu - am a pec - ca - tis me - is, et om - nes in - iqui - ta - tes me - as, et om - nes in -
fa - ciem, fa - ciem tu - am a pec - ca - tis me - is, et om - nes in - iqui - ta - tes me - as, et om - nes in -

179

i-quitates me as de - - - le.

Mi - se - re - - - re.

Mi - se - re - - - re.

Mi - se - re - - - re.

Mi - se - re - - - re.

185

Cor mun-dum, cor mun-dum cre - a in me, De - us, cre - a in me, De - us, et

Mi - se - re - - - re.

Mi - se - re - - - re.

Mi - se - re - - - re.

Mi - se - re - - - re.

191

spiritum rec-tum in - nova, spiritum rec-tum in - nova, in - nova, in - no-va in vi-sce -

8

195

ribus me - - - is.

Mi - se -

Mi - se -

Mi - se - re -

Mi - se - re -

200

re - - re. Ne pro-i - ci - as me a fa - ci - e tu - a, et spi - ri - tum
 re - - re. Ne pro - i - ci-as me a fa-ci - e tu - a, et spi - ri - tum
 8 re. Ne pro - i - ci-as me a fa - ci - e tu - a, et spi - ri - tum
 - re. Ne pro - i - ci-as me a fa - ci - e tu - a, et spi - ri - tum

205

Allegro

Red - - de, red-de mi-hi laet i - ti -

sanc-tum tu - um ne au - fer-as a me.
 sanc - tum tu - um ne au - fer-as a me.
 8 sanc - tum tu - um ne au - fer-as a me.
 sanc - tum tu - um ne au - fer-as a me.

210

am, red - de, redde mihi laeti - ti-am salu-ta -

8

214

- - ris tu - i, et spi-ritu prin-ci - pa - li con - fir -

8

218

- ma me, et spi-ri-tu prin-ci-pa - li con-

8

222

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

Do - ce - bo in -

228

in-i-quos vi-as tu - as, et im-pi-i ad te con-ver-ten - tur, ad te con-ver-

i-quos ad te, ad te, ad te,

233

Largo

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

ad te con - ver - ten - tur.

ad te con - ver - ten - tur.

ad te con - ver - ten - tur.

ad te con - ver - ten - tur.

239

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

8

245

ae, et ex-sul-ta - bit lin-gua me - a iu - sti - ti-am tu - am.

8

251

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

258

me - a a - pe - ri - es, et os me - um an - nun - ti -

264

Quo - ni-am si vo - lu - is - ses

a - bit lau - - - dem tu - am.

271

sa - cri - fi - ci-um, de - dis - sem u - ti-que, ho - lo - cau - stis

278

non, - o - non de - lec - ta - - - be -

₈

284

ris.

₈

c **c** **c** **c** **c**

c **c** **c** **c** **c**

c **c** **c** **c** **c**

291

tus con-tri-bu-la - - - tus, cor con - tri - tum
cor con-tri -
cor con-tri -
cor con-tri -
cor con-tri -

297

et hu - mi - li - a - tum, De - - - us, De-
tum et hu - mi - li - a - tum, De - - - us,
tum et hu - mi - li - a - tum, De - - - us,
tum et hu - mi - li - a - tum, De - - - us,
tum et hu - mi - li - a - tum, De - - - us,

304

us, non de - spi ci - es.

Mi - se - re

310

re.

re.

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

re.

re.

315

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

320

Tunc im-po-ent su-per al-ta - re tu - um vi - tu - los.
Tunc im-po-ent su-per al-ta - re tu - um vi - tu - los.
Tunc im-po-ent su-per al-ta - re tu - um vi - tu - los.
ae, ob-la-ti - o - nes et ho - lo - cau - sta. Tunc im-po-ent su-per al-ta - re tu - um vi - tu - los.

Miserere e-Moll
Violino I

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 1)

14

19

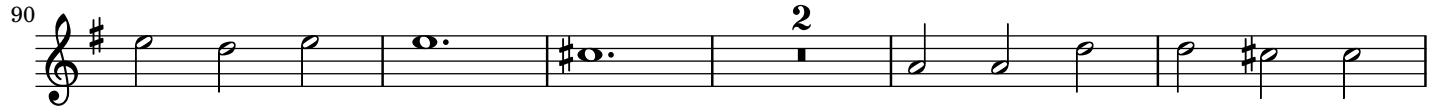
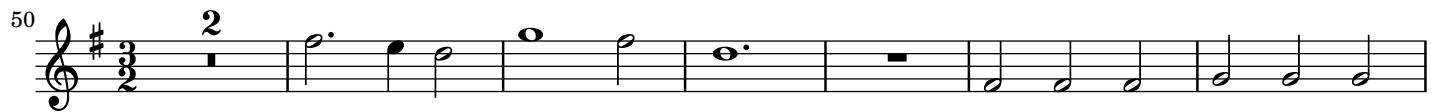
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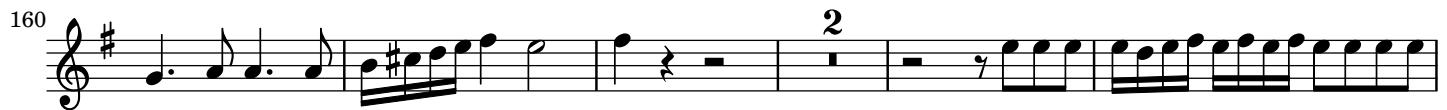
29

34

40

45





176

183

190

196

203

Allegro

211

3

220

226

234

Largo

242

250

260

267

275

283

295

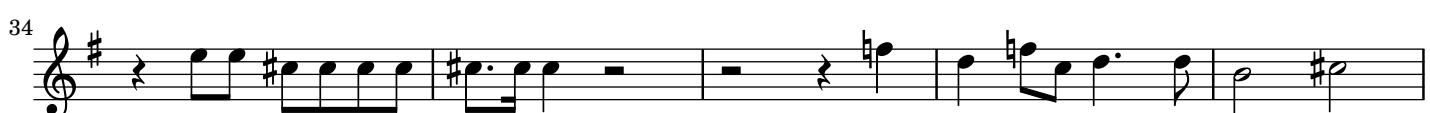
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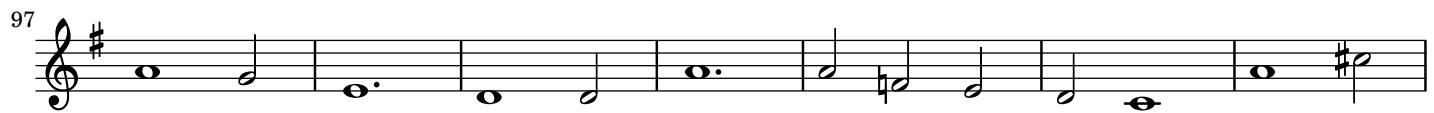
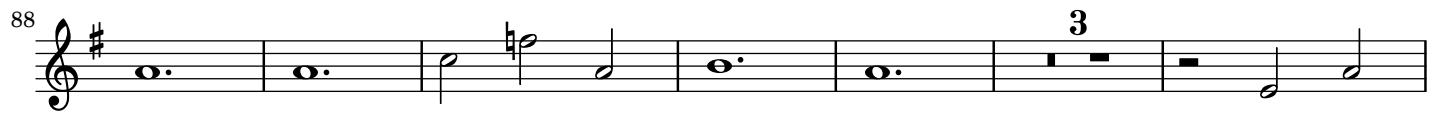
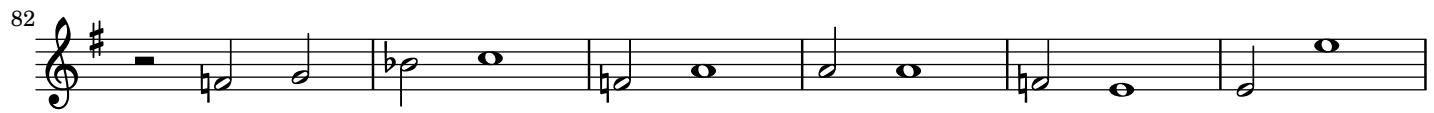
319

Miserere e-Moll
Violino II

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 1)







Musical score for Violino II, page 3, measures 121-126. The key signature changes to one flat (B-flat). The music consists of six staves of musical notation.

Musical score for Violino II, page 3, measures 127-132. The key signature changes to one sharp (F#). The music consists of six staves of musical notation.

Musical score for Violino II, page 3, measures 133-138. The key signature changes to one sharp (F#). The music consists of six staves of musical notation.

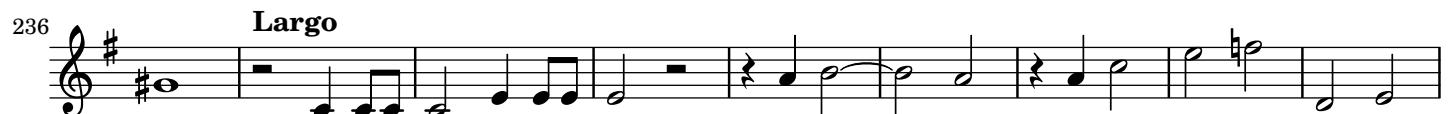
Musical score for Violino II, page 3, measures 141-146. The key signature changes to one sharp (F#). The music consists of six staves of musical notation. Measure 141 has a '2' above it, indicating a repeat.

Musical score for Violino II, page 3, measures 149-154. The key signature changes to one sharp (F#). The music consists of six staves of musical notation.

Musical score for Violino II, page 3, measures 155-160. The key signature changes to one sharp (F#). The music consists of six staves of musical notation.

Musical score for Violino II, page 3, measures 161-166. The key signature changes to one sharp (F#). The music consists of six staves of musical notation. Measure 161 has a '2' above it, indicating a repeat.

Musical score for Violino II, page 3, measures 167-172. The key signature changes to one sharp (F#). The music consists of six staves of musical notation. Measure 167 has a '3' above it, indicating a repeat.



245

254

263

270

277

285

297

307

319

Miserere e-Moll
Viola

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 1)

1

9

15

20

25

30

35

40

45

50

8

63

5

69

3

79

5

87

3

93

101

106

112



Musical score for Viola, page 3, measures 122-126. The key signature changes to two sharps (G#). Measure 122: Rest, D, G, C, E, G, B. Measure 123: Rest, D, G, C, E, G, B. Measure 124: Rest, D, G, C, E, G, B. Measure 125: Rest, D, G, C, E, G, B. Measure 126: Rest, D, G, C, E, G, B.

Musical score for Viola, page 3, measures 128-132. The key signature changes to one sharp (F#). Measure 128: Rest, D, G, C, E, G, B. Measure 129: Rest, D, G, C, E, G, B. Measure 130: Rest, D, G, C, E, G, B. Measure 131: Rest, D, G, C, E, G, B. Measure 132: Rest, D, G, C, E, G, B.

Musical score for Viola, page 3, measures 134-138. The key signature changes to one sharp (F#). Measure 134: Rest, D, G, C, E, G, B. Measure 135: Rest, D, G, C, E, G, B. Measure 136: Rest, D, G, C, E, G, B. Measure 137: Rest, D, G, C, E, G, B. Measure 138: Rest, D, G, C, E, G, B.

Musical score for Viola, page 3, measures 140-144. The key signature changes to one sharp (F#). Measure 140: Rest, D, G, C, E, G, B. Measure 141: Rest, D, G, C, E, G, B. Measure 142: Rest, D, G, C, E, G, B. Measure 143: Rest, D, G, C, E, G, B. Measure 144: Rest, D, G, C, E, G, B.

Musical score for Viola, page 3, measures 148-152. The key signature changes to one sharp (F#). Measure 148: Rest, D, G, C, E, G, B. Measure 149: Rest, D, G, C, E, G, B. Measure 150: Rest, D, G, C, E, G, B. Measure 151: Rest, D, G, C, E, G, B. Measure 152: Rest, D, G, C, E, G, B.

Musical score for Viola, page 3, measures 154-158. The key signature changes to one sharp (F#). Measure 154: Rest, D, G, C, E, G, B. Measure 155: Rest, D, G, C, E, G, B. Measure 156: Rest, D, G, C, E, G, B. Measure 157: Rest, D, G, C, E, G, B. Measure 158: Rest, D, G, C, E, G, B.

Musical score for Viola, page 3, measures 160-164. The key signature changes to one sharp (F#). Measure 160: Rest, D, G, C, E, G, B. Measure 161: Rest, D, G, C, E, G, B. Measure 162: Rest, D, G, C, E, G, B. Measure 163: Rest, D, G, C, E, G, B. Measure 164: Rest, D, G, C, E, G, B.

Musical score for Viola, page 3, measures 167-171. The key signature changes to one sharp (F#). Measure 167: Rest, D, G, C, E, G, B. Measure 168: Rest, D, G, C, E, G, B. Measure 169: Rest, D, G, C, E, G, B. Measure 170: Rest, D, G, C, E, G, B. Measure 171: Rest, D, G, C, E, G, B.

176

184

192

198

205

Allegro

216

224

232

Largo

240

248

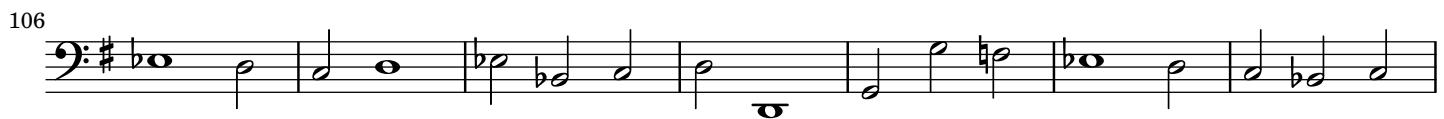
This musical score for Viola consists of nine staves of music. The key signature is one sharp (F#). Measure 248 starts with a dotted half note followed by eighth-note pairs. Measure 249 begins with a half note. Measures 250-251 show a pattern of quarter notes and rests. Measure 252 is a repeat sign. Measures 253-254 show eighth-note pairs. Measure 255 is a rest. Measure 256 starts with a half note. Measure 257 is a rest. Measure 258 starts with a half note. Measure 259 is a rest. Measure 260 starts with a half note. Measure 261 shows eighth-note pairs. Measure 262 is a rest. Measure 263 starts with a half note. Measure 264 is a rest. Measure 265 starts with a half note. Measure 266 starts with a half note. Measure 267 shows eighth-note pairs. Measure 268 is a rest. Measure 269 starts with a half note. Measure 270 is a rest. Measure 271 starts with a half note. Measure 272 is a rest. Measure 273 starts with a half note. Measure 274 shows eighth-note pairs. Measure 275 is a rest. Measure 276 starts with a half note. Measure 277 is a rest. Measure 278 starts with a half note. Measure 279 is a rest. Measure 280 starts with a half note. Measure 281 is a rest. Measure 282 starts with a half note. Measure 283 shows eighth-note pairs. Measure 284 is a rest. Measure 285 starts with a half note. Measure 286 is a rest. Measure 287 starts with a half note. Measure 288 is a rest. Measure 289 starts with a half note. Measure 290 is a rest. Measure 291 starts with a half note. Measure 292 is a rest. Measure 293 starts with a half note. Measure 294 is a rest. Measure 295 starts with a half note. Measure 296 is a rest. Measure 297 starts with a half note. Measure 298 is a rest. Measure 299 starts with a half note. Measure 300 is a rest. Measure 301 starts with a half note. Measure 302 is a rest. Measure 303 starts with a half note. Measure 304 is a rest. Measure 305 starts with a half note. Measure 306 is a rest. Measure 307 starts with a half note. Measure 308 is a rest. Measure 309 starts with a half note. Measure 310 is a rest. Measure 311 starts with a half note. Measure 312 is a rest. Measure 313 starts with a half note. Measure 314 is a rest. Measure 315 starts with a half note. Measure 316 is a rest. Measure 317 starts with a half note. Measure 318 is a rest. Measure 319 starts with a half note. Measure 320 is a rest. Measure 321 starts with a half note.

Miserere e-Moll
Basso

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 1)





128



136



144



153



160



167



175



183



191



196



203



210



215



220



228



236



245



254



Basso

5

261

268

276

284

291

298

306

313

319

Miserere e-Moll
Basso continuo

Alessandro Scarlatti (1660–1725)

SANT Hs 3882 (Nr. 1)

The musical score for "Miserere e-Moll" by Alessandro Scarlatti is presented in eight staves, each representing a measure of the basso continuo part. The music is in common time and uses a bass clef. The key signature is one sharp, indicating e-Moll. Below each staff, a series of numbers (e.g., 5, 6, 4, 6, 5, 4, 3, etc.) represent the harmonic progression, likely indicating which chords or bass notes are to be played. The notation includes various note heads (solid, hollow, with a dot) and stems, with some notes having horizontal dashes or dots.

Basso continuo

41

46

51

57

63

68

73

79

84

90

96

101

106

111

116

121

Basso continuo

126

Basso continuo

126

134

141

148

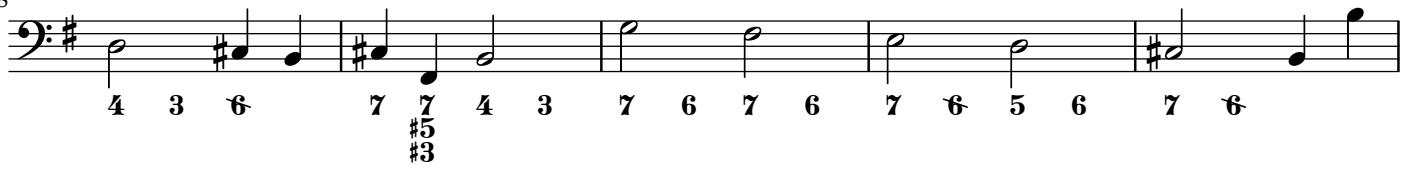
155

160

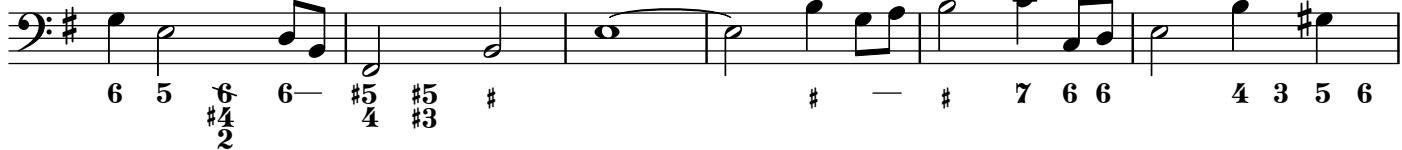
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172

178



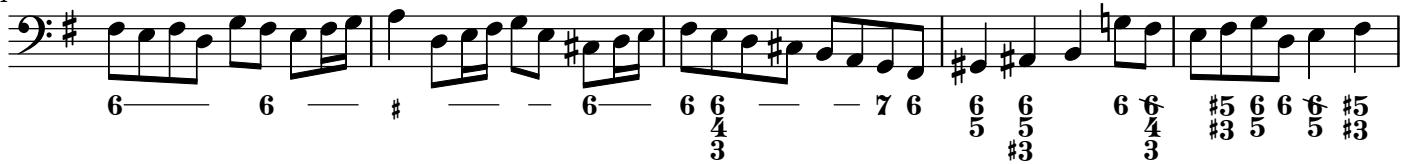
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189



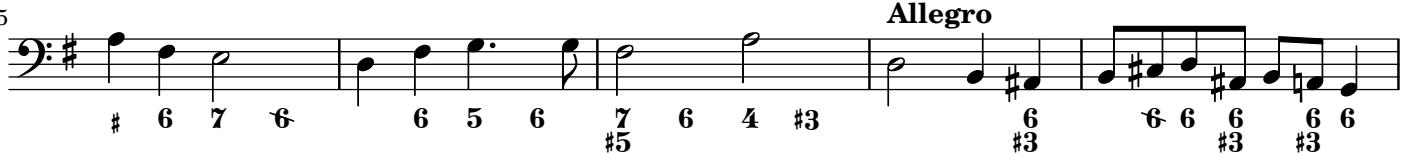
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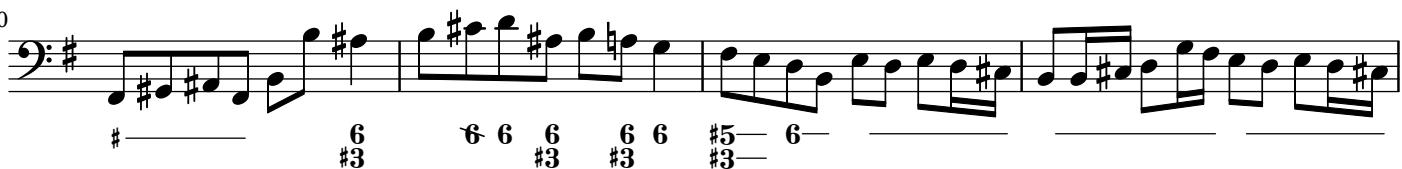
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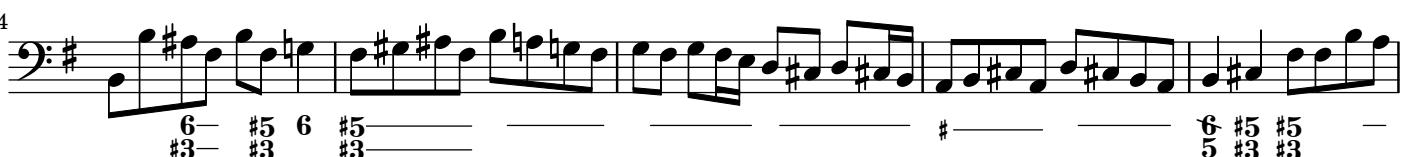
205



210



214



Basso continuo

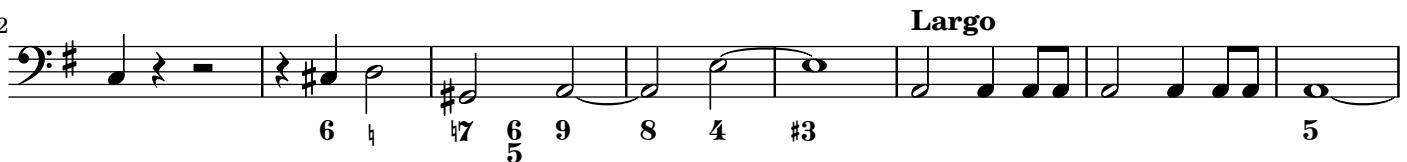
219



225



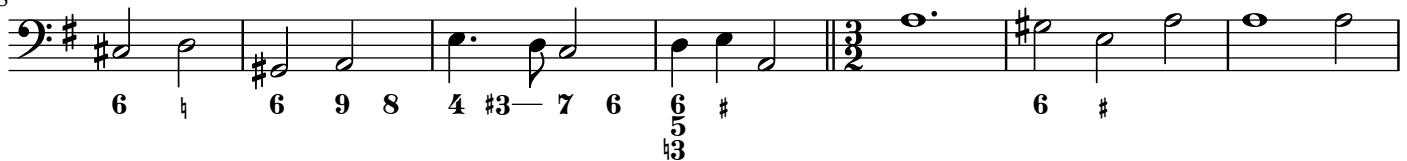
232



240



248



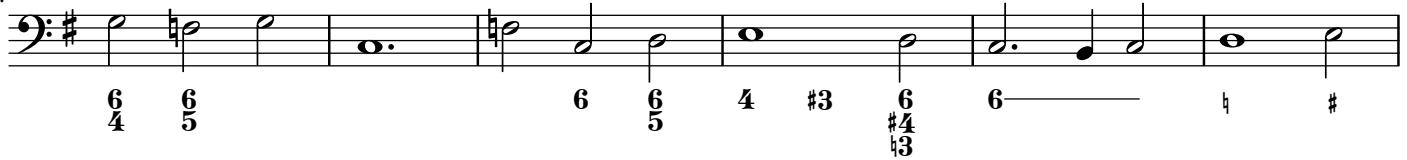
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261



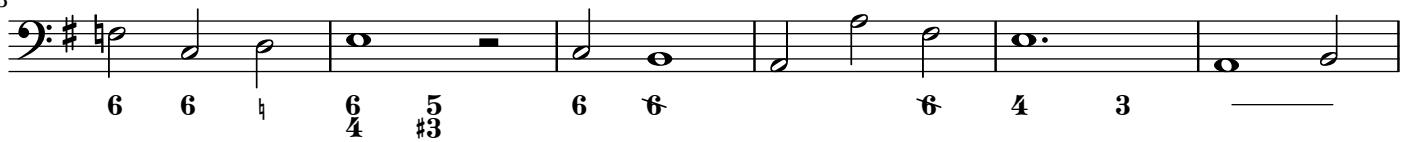
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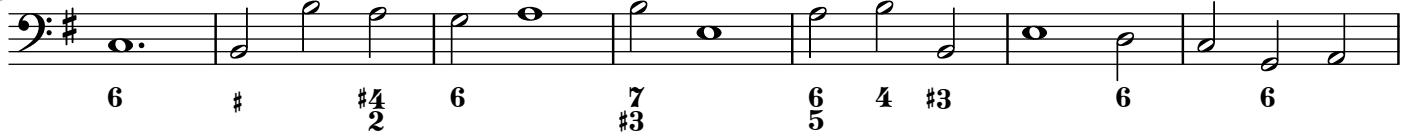
Basso continuo

7

273



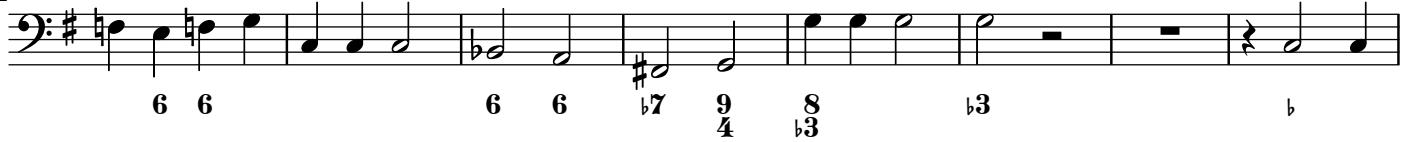
279



286



292



300



307



314



320

