

Miserere I

1679-1745

The image displays a musical score for the piece 'L'Espresso' by Luciano Berio. The score is written for a large ensemble, including Oboe I and II, Violino I and II, Viola, Soprano, Alto, Tenore, Basso, and Continuo. The tempo is marked 'Adagio'. The key signature is one flat (B-flat). The score is divided into three measures. The Oboe I and II parts, Violino I and II, and Viola parts are marked 'sempre ff' (sempre fortissimo). The Continuo part is marked 'ten.' (tenu) and 'f' (forte). The vocal parts (Soprano, Alto, Tenore, Basso) are marked 'ten.' (tenu). The score is presented in a clean, professional layout with a white background and black musical notation. A large, stylized 'musicalion' logo is visible in the bottom right corner.

8

Musical score for measures 8-11, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo.

12

Musical score for measures 12-15, featuring a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo.

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

16

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

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20

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

28

[illegible]

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Andante ma no

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Mi - se - re - re me - i, De - us. Et se -

Mi-se-re-re me-i, De-us, se-cun-dum ma- gnam mi - se- ri- cor-di-am tu - am. Et se-cun-dum

Et

Mi - se-re - re

6

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

mul-ti-tu - di-nem mi - se-ra - ti - o - num tu-a - rum, de - le in-i-qui - ta -

se-cun-dum mul- ti - tu - di-nem mi-se - ra-ti-o-num tu-a - rum, de - le in-i-qui -

me - 1 De - us. Mi - se - re - re me - i

10

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- le, de - le in-i-qui-ta-tem me - am.

- tem me-am. Am - pli-us la- va, la - va me ab in-i-qui - ta-te me - a: et

ta - tem. Mi - se - re - re me - i, De - - - us. Am - pli-us la- va

De - us. Mi - se-re - re me - 1 De -

15

ten. *f*

ten. *f*

ten. *f*

ten. *f*

ten. *f*

Mi - se - re - re me - i, De - us. Quo - ni - am in - i - qui - a pec - ca - to - me o mun da me, mun - da, mun - da me. Mi - se - me ab in - i - qui - ta - te me a: et a pec - ca - to me - o mun - da - us.

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20

ten. *f*

-ta-tem me- am e - - go co-gno- sco: et pec-ca-tum me- um con-tra me est sem - re - re me - i, De - us. Et pec-ca-tum me - um con-tra me. E - go co - gno - sco. Mi - se-re-re me - i, De - us. Mi - se-re-re me - i De - us.

25

per, con - tra me est sem - per. Ti - bi so -
 me est sem - per. Mi - se - re - re me - i,
 Con - tra me est sem - per. Ti - bi so - li pec -
 Mi - se - re - re me - i De

30

-li pec - ca - vi, et ma - lum co - ram te fe - - ci: ut ju - sti - fi -
 De - us. Ti - bi so - li pec - ca - vi. Mi - se - re - re me - i,
 ca - vi: ut ju - sti - fi - ce - ris, ut ju - sti - fi - ce -
 Mi - se - re - re me - i De - us.

35

-ce- - ris in ser- mon - ni-bus tu - is, et vin- cas cum ju - di- ca -

De - - - - -us Ec -

ris, et vin-cas, et vin- cas cum ju-di - ca - ris, et vin- cas cum ju-di-ca -

Mi - se - re-re me - i De - us. Mi - se -

ten. ten.

40

-ris. Ec - ce e-nim, in in - i - qui-ta - ti - bus con-ce - ptus sum:

- ce-e - nim, in in - i - qui-ta - ti-bus con-ce-ptus sum: et in pec-ca - tis me -

- ris. Ec - ce e - nim in in-i-qui-ta-ti-bus con-

re - re me - i De - us. Mi - se-re - re

ten. ten.

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44

et in pec-ca-tis me-is conce-pit me ma-ter me-a.

is, et in pec-ca-tis me-is con-ce-pit me ma-ter me-

ce-ptus sum. Mi-se-re-re me-i, De-us. Ec-ce e-

me-i De-us. Mi-se-re-re me-i De-

49

Mi-se-re-re me-i, De-us. A-sper-ges me: et

-a. Ec-ce e-nim, ve-ri-ta-tem di-le-xi-sti. Hys-so-po,

nim: in-cer-ta et oc-cul-ta sa-pi-en-ti-ae tu-ae ma-ni-fe-sta-

us. Mi-se-re-re me-i De-us.

54

su-per ni-vem de-al- ba - - - bor. Au - - di - tu-i
et mun - da - bor: et su-per ni - vem de - al - ba - bor. Mi - se - re-re me - i, De -
- sti mi - hi. Su-per ni-vem de - al-ba-bor. Mi-se-re-re me -
Mi - se - re - re me - i De - us.

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59

me - - o da - bis gau-di-um et lae - ti - ti - am, et lae -
- us. Au - - di - tu-i me- o da - bis gau-di-um et lae -
De - us. Da - bis gau-di-um, da - bis gau-di-um et lae - ti - ti-am, lae -
Mi - se - re - re me - i De - us.

63

-ti - ti- am, lae - ti - ti-am. A - ver-te fa-ci-em tu - am a pec-ca - tis

- ti - ti-am: et ex-sul - ta-bunt os - sa hu-mi-li - a - ta. Et o - mnes in -

-ti - ti - am: et ex-sul - ta - bunt. Mi - se - re - re me - i,

Mi - se - re - re me - i De - us.

67

me - is. Mi - se-re - re

-i - qui - ta-tes me - as, o - mnes in - i-qui-ta - tes me-as de -

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

Mi - se-re - re me - i De - us.

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71

me - i, De - us. Ne pro-ji - ci-as
 - - - le. In - no - va in-vi-sce - ri-bus me - is. Mi - se -
 spi-ri-tum re-ctum in-no - va, in - no - va in vi - sce - ri-bus me
 Mi - se-re-re me - De - us.

75

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me a fa-ci-e tu-a: ne au-fe-ras a me. Sa-lu-ta-ris tu - i: et spi-ri-tu prin-ci-pa
 -re - re me - i, De - us. Red - de mi-hi lae-ti - ti - am: et
 -is. Et spi-ri-tum san-ctum tu - um. Mi-se-re-re me - i, De - us.
 Mi - se-re-re me - i De - us.

80

li con-fir - ma me. Do - ce-bo in - i - quos, in- i-quos vi - as tu
 spi-ri-tu prin - ci-pa - li con-fir- - ma me. Mi - se - re - re me -
 Do - ce - bo in - i - quos vi - as tu- as:
 Mi - se-re-re me - i De - us.

85

-as: et im - pi - i ad te con - ver - ten- - - - - tur. Li - be-
 De - us. Et im-pi-i ad te con - ver-ten- tur. Mi - se - re - re me
 im-pi-i ad te con-ver-ten - - - - - tur, ad te con-ver-ten- - - - - tur, con-ver- ten - - - - - tur. Li-be-ra me
 Mi - se-re-re me - i De - us.

90

de san - gui - ni - bus, De - us sa - lu - tis me - ae: et ex-sul - ta-bit lin - gua me -

De - - -us, De - -us. Do -

-gui-ni-bus, De-us, De - us sa - lu-tis me - ae: et ex-sul - ta-bit lin-gua me - a ju -

Mi - se - re-re me - i De - us. Mi - se -

95

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a ju-sti - ti-am, ex-sul-ta - bit ju - sti - ti-am tu - am. Quo - ni-am s -

-mi-ne la - bi-a me - a a-pe - ri - es: et os me - um an - nun - ti - a-bit lau - dem tu -

-stu - ti-am tu - am. Quo - ni-am si vo-lu - is-ses sa-cri-fi-ci-um de-dis - sem u -

re - re me - i De - us. Mi - se-re - re me - i De -

100

-is-ses sa-cri-fi-ci-um, de-dis-sem, de-dis-sem u-ti-que, u-ti-que.
 -am. Ho-lo-cau-stis non, non, non de-le-cta-be-ris. Sa-cri-fi-ci-um De-o
 que. Mi-se-re-re me-i, De-us. Sa-cri-fi-ci-um De-
 us. Mi-se-re-re me-i De-

104

Mi-se-re-re me-i, De-us. Be-ni-gne fac, Do-mi-
 spi-ri-tus con-tri-bu-la-tus: De-us, non, non, non de-spi-ci-es.
 o spi-ri-tus con-tri-bu-la-tus: cur con-tri-tum, et hu-mi-
 us. Mi-se-re-re me-i De-

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108

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

In - bo-na vo - lun - ta-te tu-a Si - on: ut ae-di-fi-cen - tur mu - ri

- li - a - tum, De - us, De - us, non de - spi - ci-es. Ut ae-di-fi-cen -

us. Mi - se - re - re me - i

112

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Tunc ac-ce-pta - bis sa-cri - fi - ci-um ju - sti - ti - ae: tunc

Je - ru-sa-lem. Mi - se - re-re me - i, De - us. Ob - la - ti - o - nes, et ho-lo -

- tur mu - ri. Mi-se-re-re me-i, De - us. Ob-la - ti - o-nes, et ho-lo -

De - us. Mi - se-re - re

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

cau - sta: tunc im- po- nent su- per al- ta - re tu - um vi - tu - los.

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

me - i De - us. Tunc im-po - nent su - per al - ta - re tu - um vi - tu - los.

tasto solo

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Larghetto ma non troppo
tenuto sempre

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Continuo

f

f

f

f

f

f

7

ten.

ten.

ten.

ten.

p

f

f

13

ten.

ten.

p

f

fp

fp

p

f

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19

ten.

f

ferra

f

25

ten

ten

ten

ten

perc

p

p

p

22

p

31

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Glo - ri - a Pa - tri, Pa - tri, et Fi - li-o,

38

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

47

San - cto,

54

et Spi - ri - tu-i et Spi - ri - tu-i

60

San -

66

Violin I, Violin II, Viola, and Cello/Double Bass parts for measures 66-72. Dynamics: *f*, *ten*.

73

Violin I, Violin II, Viola, and Cello/Double Bass parts for measures 73-78. Dynamics: *p*, *f*. Measure 79: *p*, *f*, *p*. Lyrics: Glo - ri - a Pa - tri, Pa - tri, et.

79

Violin I, Violin II, Viola, and Cello/Double Bass parts for measures 79-84. Dynamics: *mp*, *f*. Measure 85: *mp*, *f*. Lyrics: Fi - li - o, Pa - tri, et Fi - li - o, Pa - tri, et Fi - li - o, et Spi -.

85

ri - tu-i, et Spi - ri - tu-i, et Spi -

92

ri - tu - i San -

98

- - - cto. Glo - ri - a Pa - tri, Glo - ri a

104

Musical score for measures 104-110. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Fi - li-o, glo - ri-a et Spi - ri - tu-i San-". The piano accompaniment includes dynamic markings *f* and *p*. The score is written on a grand staff with a treble and bass clef for the piano part, and a single treble clef for the vocal part.

110

Musical score for measures 110-117. The score continues from measure 110. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "cto." and "ad lib.". The piano accompaniment includes dynamic markings *ff*, *ten.*, and *p*. The score is written on a grand staff with a treble and bass clef for the piano part, and a single treble clef for the vocal part.

117

Musical score for measures 117-124. The score continues from measure 117. It features a vocal line and a piano accompaniment. The piano accompaniment includes dynamic markings *p* and *f*. The score is written on a grand staff with a treble and bass clef for the piano part, and a single treble clef for the vocal part.

123

Musical score for measures 123-129. The score is written for a piano and features a complex, fast-paced melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and beams. Dynamic markings include *ten.* (tension) and *f* (forte). The score is divided into two systems, with measures 123-126 in the first system and measures 127-129 in the second system.

130

Musical score for measures 130-136. The score continues the melody from the previous system. It includes various musical notations such as eighth notes, sixteenth notes, and beams. Dynamic markings include *f* (forte) and *p* (piano). The score is divided into two systems, with measures 130-133 in the first system and measures 134-136 in the second system.

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Gloria Patri II

Largo

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

Glo-ri-a Pa-tri, Pa-tri, et Fi-li-o, et Spi-ri-tu-i,

Glo-ri-a Pa-tri, Pa-tri, et Fi-li-o, et Spi-ri-tu-i,

Glo-ri-a Pa-tri, Pa-tri, et Fi-li-o, et Spi-ri-tu-i,

Glo-ri-a Pa-tri, Pa-tri, et Fi-li-o, et Spi-ri-tu-i,

Glo-ri-a Pa-tri, Pa-tri, et Fi-li-o, et Spi-ri-tu-i,

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Adagio

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

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

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

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

Sicut Erat

Andante ma non troppo

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo

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

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

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

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

5

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- - rum. A - men. Sic - ut e-rat in prin - ci - pi-o, et nunc, et

-per, et in sae-cu-la sae-cu - lo-rum. A - - men. Sic-ut e-rat in

et in sae-cu-la sae-cu - lo - rum. A - - men. Mi-se -

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

9

sem - per, et in sae - cu-la sae-cu-lo-rum. A - men. Mi - se-re - re
 prin-ci-pi-o, et nunc, et sem - per, et in sae-cu-la sae-cu - lo - rum, et in sae-cu-la
 re - re me-i, De - us. Sic-ut e - rat in prin-ci - pi - o, sic-ut e-rat,
 Mi - se-re - re me-i, De - us.

13



me - i, De - us. Et in sae-cu-la sae-cu - lo - rum, sic-ut
 sae-cu-lo - rum. A - men. Et in sae-cu-la sae - cu -
 e-rat in prin- ci-pi - o, et nunc, et sem - per, et nunc, et sem -
 Mi - se-re - re me - i, De - us.

e-rat in prin-ci-pi-o, et nunc, et sem-per, et in
lo-rum. A-men. Et in sae-cu-la sae-cu-lo-rum. A-men. Mi-se-
per, nunc, et sem-per, et in sae-cu-la sae-cu-lo-rum.
Mi-se-re-re mei, De-us.

sae-cu-la sae-cu-lo-rum. A-men, a-men. Et in sae-cu-la sae-cu-lo-rum. A-men.
-re-re mei, De-us. Et in sae-cu-la sae-cu-lo-rum. A-men.
Mi-se-re-re mei, De-us. In sae-cu-la sae-cu-lo-rum. A-men.
Mi-se-re-re mei, De-us.

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25

A - men. Et in sae-cu-la sae - cu - lo - rum. A -
Et in sae-cu-la sae - cu - lo - rum. A -
Et in sae-cu-la sae - cu - lo - rum. A - men, a -
us. Nunc, et sem - per, et in sae - cu - la sae - cu-lo -

29

men, a - men, a -
men, A -
-rum. A -

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Miserere III

A da gio

Oboe I *sempre ff*

Oboe II *sempre ff*

Violino I *f*

Violino II *ten. f*

Viola *sempre ff*

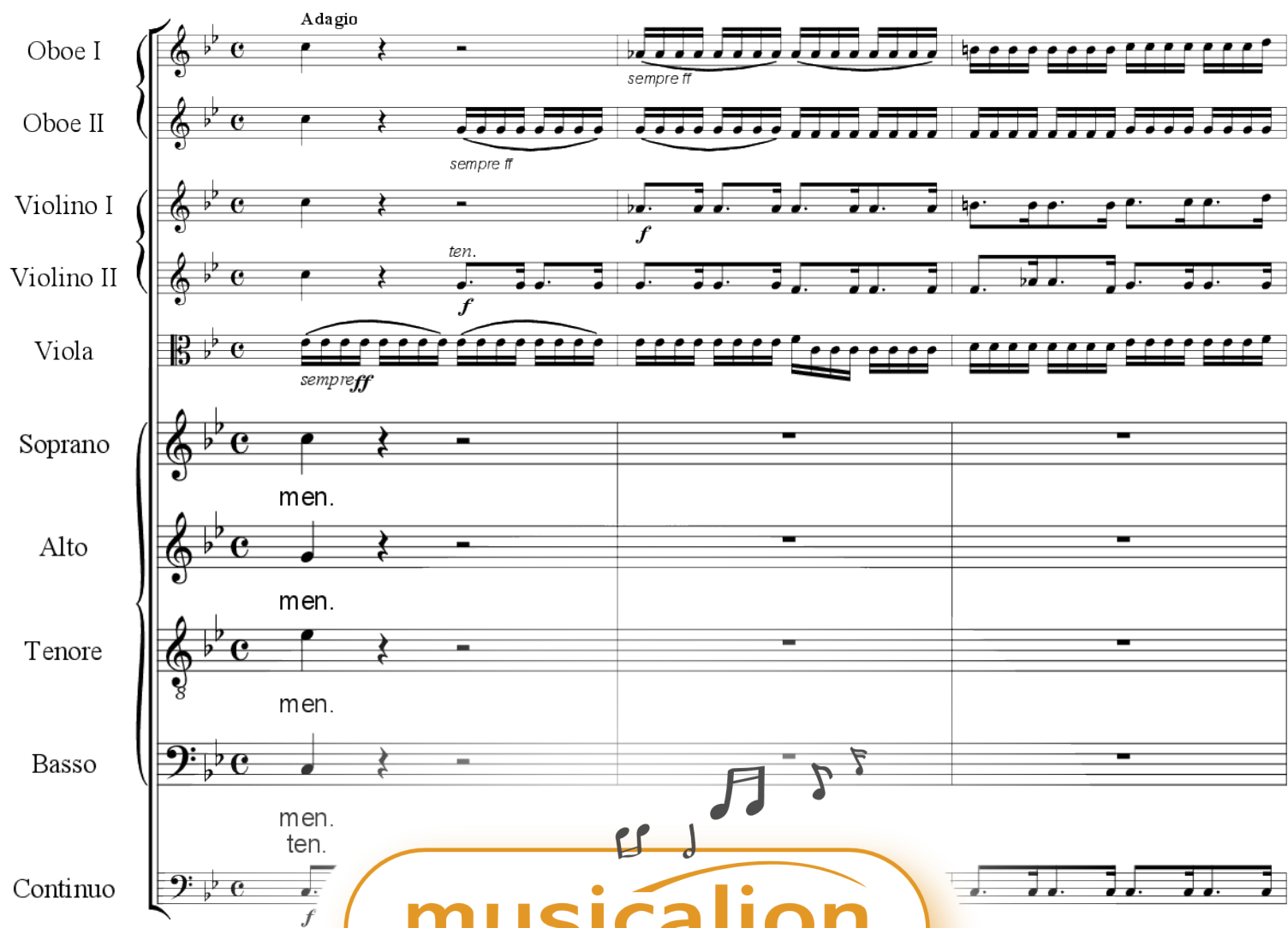
Soprano *men.*

Alto *men.*

Tenore *men.*

Basso *men. ten.*

Continuo *f*



4



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7

Musical score for measures 7-9. The score is written for a piano and voice. The piano part features a complex, fast-moving melody in the right hand and a more rhythmic, steady accompaniment in the left hand. The voice part enters in measure 8 with the lyrics "Mi - se - re - re, mi - se -". The key signature is one flat (B-flat), and the time signature is 4/4.

10

Musical score for measures 10-12. The score continues the piano and voice parts. The piano part maintains its complex texture. The voice part continues with the lyrics "-i, mi - se - re - re, mi - se - re -". The key signature remains one flat (B-flat), and the time signature is 4/4.

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13

Musical score for measures 13-16. The score is written for a choir and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The piano accompaniment features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes, and a more melodic line in the left hand. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 13 with the lyrics "re, mi - se - re -". The lyrics continue through measure 16: "re me - i, De -". There are dynamic markings like *ff* and *4r* (fourth measure rest).

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17

Musical score for measures 17-20. The score continues from the previous page. The piano accompaniment remains complex and rhythmic. The vocal parts enter in measure 17 with the lyrics "us, mi - se - re -". The lyrics continue through measure 20: "us, mi - se - re - re.". There are dynamic markings like *ff* and *f*.

Musical score for piano and voice, measures 20-24. The score is written for piano (p) and voice (ten). The piano part features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a steady eighth-note accompaniment in the left hand. The voice part consists of a melodic line with various dynamics and articulations. The score is divided into two systems, with measures 20-24 shown in the first system and measures 25-29 in the second system. The key signature is one flat (B-flat), and the time signature is 4/4.

Measures 20-24:

- Measure 20: Piano (p) and Voice (ten) enter with a melodic line.
- Measure 21: Piano (p) and Voice (ten) continue the melodic line.
- Measure 22: Piano (p) and Voice (ten) continue the melodic line.
- Measure 23: Piano (p) and Voice (ten) continue the melodic line.
- Measure 24: Piano (p) and Voice (ten) continue the melodic line.

Measures 25-29:

- Measure 25: Piano (p) and Voice (ten) continue the melodic line.
- Measure 26: Piano (p) and Voice (ten) continue the melodic line.
- Measure 27: Piano (p) and Voice (ten) continue the melodic line.
- Measure 28: Piano (p) and Voice (ten) continue the melodic line.
- Measure 29: Piano (p) and Voice (ten) continue the melodic line.

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Typ: Digitale Noten zum Download

Titel: [Miserere](#)

Komponist: [Jan Dismas Zelenka](#)

Epoche: Barock

Thema: Ostern / Passionszeit, Glaube

Reihe/Zyklus: Messen

Schwierigkeit: Mittel

Instrumentierung Gruppe: Gemischter Chor mit (Kammer-)Orchester

Arrangement: Chor>SATB+Ob2+BC+[VI2+Vla]

Instrumentierung: Basso Continuo = BC (nummerierte Form)(1), Gesang
Chor>Alt-Stimmen = A(1), Gesang Chor>Bass-Stimmen = B (1), Gesang
Chor>Sopran-Stimmen = S(1), Gesang Chor>Tenor-Stimmen = T(1), Oboe =
Ob(2), Viola (Bratsche) = Vla(1), Violine (Geige) = VI(2)