

Mus. msp. 1

671.

# Miserere

von

# Allegri

Nach einem gleichnamigen Tringere, nach allem Wahrscheinlichen nach  
Andreas Ludwig del Rustrocht ungesungen, wie es jetzt in der Tring-  
erischen Ausgabe gesungen wird (v. f. seit 1824), - auf bey-  
den Aufsätzen zu sehen.

BIBLIOTHECA  
REGIA  
MONACENSIS.

Thibaut

*Miserere*

*Sopr I* *f.* *p.* me - i de - us *Secundum mag x*

*Sopr II* *f.* *p.* me - i de - us

*Alt* *f.* *p.* me - i de - us

*Tenore* *f.* *p.* me - i de - us

*Basso* *f.* *p.* me i de - us

*nam* *p.* Mi - se - ri Cor - di am tu -

*p.* Mi - se - ri Cor - di am tu

*p.* mi - se - ri - Cor - di mi - se - ri

*p.* mi - se - ri Cor - di am

*p.* mi - se - ri Cor - di am tu

eres

eres

eres tu

eres

eres

am

am

am

am

am

Il Popolo risponde l'altro verso

Et secundum multitudinem \* miserationem tuarum, dele iniquitatem  
meam

6  
Primo Coro.

*f:* Amplius la x va me ab iniqui  
Sopra I *f:* la — te me  
Sopra II *f:* la — te me  
C. Alto *f:* la — te me  
Basso *f:* la — te me

*a* et a pec ca — to me — mun — da  
*a* ca to me mun da  
*a* me — da  
*a* *cres.* *cres.* *cres.* *cres.*

me

*Risposta:*

Quoni xam & c.

me

Secondo Coro

Sopr I

Tibi soli pecca x vi et malum

Co ram te se

Sopr II

Co ram te se

Alto

Co ram te se

Tenore

Co ram te se

Basso

Co ram te se

ci ut *justificeris* in sermonibus tuis *f.* Et vincas cum ju - di  
 ci *f.*  
 ci *f.*  
 ci *f.*  
 ci *f.*  
 Et vincas cum ju

Ca - di - ca *cresc.* re is  
 di - ca *cresc.* re is  
 Cum judi - ca *cresc.* re  
 di - ca *cresc.* re is  
 di - ca *cresc.* re

*Risposta*  
 Ecce enim iniqui habitus.

Coro Primo.

*Soprano I* *f.* *Ecce exnim veritas tui* *p.* di - le xi

*Soprano II* *f.* *di - le xi*

*Alto* *f.* *di - le xi*

*f.* *di - le xi*

*f.* *incertat ocul\* ta sapientia tua \* a manes* *p.* tas - ti

*f.* *tas - ti*

*f.* *tas - ti*

*f.* *tas - ti*

*f.* *tas - ti*

*Prisposta*

mi

hi

asperges me

Cres.

cres.

*Secondo Coro.*

Sopr 1

Sopr: 2

Alto

Tenore

Basso.

Auditui meo dabis gaudium et laeti

et laeti

et laeti

et laeti

et laeti



Handwritten musical score for five staves. The lyrics are: *fiam Et exultabunt os fa hu mi li*. The notation includes various dynamics such as *f.* and *p.*, and includes a fermata over the word *hu* in the second staff.

Handwritten musical score for five staves. The lyrics are: *a-ta hu mi li a-ta mi-li-a-ta hu mi-li a-ta*. The notation includes dynamics like *p.* and *f.*. The section concludes with the instruction *Prisposta.* and the Latin phrase *Averte faciem*.

Coro I mo

Cor mundum Cre \* a  
in me de

et spi \* ritum rectum in \* nova  
in vi ri bus me -

*Cres*

*is*

*Risposta.*

*Ne proicias ee*

*Secundo Coro*

*Sopri*

*f.*

*f.*

*f.*

*f.*

*f.*

*Prede miki la fi \* tiam*

*fa lu -*

*fa*

*fa - lu -*

*fa - ris*

*fa - lu -*

*fa - ris*

*fa - lu -*

*fa - ris*

*fa - lu -*

*fa - ris*

Handwritten musical score for the first system, featuring five staves. The lyrics are: *Tu - i Et spi\*ritu princi - pa - li Con - fir - ma*. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like *f.* and *pa*.

Handwritten musical score for the second system, featuring five staves. The lyrics are: *Con - fir - ma me Con - fir - ma me. Con - fir - ma me. Con - fir - ma me.* The system concludes with the section header *Risposta* and the text *Docedo iniquos*. The notation includes musical symbols and dynamic markings such as *cres* and *me*.

Coro 1mo

Sopr 1 *f.* *p.* Liebera me de sanguinibus Deus Deus fa- lu- sis

Sopr 2 *f.* *p.*

Alto *f.* *p.*

Basso *f.* *p.*

*f.* *p.* me a Et exultabit lingua mea jus- ti- ti

Handwritten musical score for four voices. The lyrics are: *am tu*, *am tu*, *am tu*, *am tu*, *cres.*, *am*, *am*, *am*, *am*. The lyrics *Domine labia mea aperies* are written on the right side of the staves. The score includes various musical notations such as notes, rests, and dynamic markings.

**Secondo Coro.**

Handwritten musical score for a five-part choir. The lyrics are: *Quoniam si voluis \* se \* sacrifici \* cium de - dis - sem - u*. The parts are labeled: *Sopr. 1*, *Sopr. 2*, *Alto*, *Tenore*, and *Basso*. The score includes various musical notations such as notes, rests, and dynamic markings.

ti-que holocaustis non de-lecta-beris non delecta-beris non delecta-beris

non delecta-beris non delecta-beris non delecta-beris

*Frisposta*  
*Sacrificium*

Coro I<sup>mo</sup>

Handwritten musical score for the first system of a choir. It consists of four staves. The top staff is the vocal line, starting with a forte (*f.*) dynamic and a double bar line. The lyrics are: "Benigne fac Do\*mine in bo\*na volunta \* te lu a si". The other three staves are for instruments, each starting with a forte (*f.*) dynamic and a double bar line. The music is in a key with one flat (B-flat) and a common time signature. The vocal line features a melodic line with various note values and rests, including a long note for "lu" and a trill for "si".

Handwritten musical score for the second system of a choir. It consists of four staves. The top staff is the vocal line, starting with a forte (*f.*) dynamic and a double bar line. The lyrics are: "ut edificen \* tur mu ri Je ru sa lem". The other three staves are for instruments, each starting with a forte (*f.*) dynamic and a double bar line. The music is in a key with one flat (B-flat) and a common time signature. The vocal line features a melodic line with various note values and rests, including a long note for "mu" and a trill for "Je".