

EDITOR'S NOTE

Johann Adolf Hasse (born in Bergedorf, Germany on March 25, 1699 and died in Venice on December 16, 1783) spent the majority of his mature life as a composer, alternating frequently between Dresden, Venice and Vienna. He was highly respected in his own time by no less than Handel in London, Rousseau in Paris and Galuppi in Venice. Hasse is known for his many operas in the Italian *opera seria* style. However, his creative powers as a composer were extended to include many Italian oratorios and cantatas, Masses and Requiems, individual Mass movements, smaller sacred choral works, solo motets, instrumental concerti and chamber music.

Miserere Mei Deus is the first movement of Hasse's **Miserere in C Minor**, for SSAA chorus and two violins, two violas, cello, bass and continuo, and was composed in 1728 for the Conservatory of the Incurabili in Venice, Italy.

This edition of Hasse's **Miserere Mei Deus** is based upon a hand-copied score located in the Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv in Berlin, Mus. Ms. 9506.

In preparing this performing edition, text, where shown in only one voice, was written out for all vocal parts, with slurs added where two or more notes appeared for a single syllable of text. Soprano and alto parts, notated in C clef, were rewritten in treble clef. Editorial markings are noted in parentheses.

Latin	English
Psalm 51: 3-5	
Miserere mei Deus secundum magnam misericordiam tuam.	Have mercy on me, God, according to your great loving kindness.
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.	And according to the multitude of your mercies, blot out my iniquity.
Amplius lava me ab iniestate mea et a peccato meo munda me.	Wash me more from my iniquity and cleanse me from my sin.
Quoniam iniestate meam ego cognosco, et peccatum meum contra me est semper.	For I acknowledge my iniquity, and my sin is always before me.

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Martin Banner

MISERERE MEI DEUS

JOHANN ADOLF HASSE

(1699-1783)

Edited by Martin Banner (ASCAP)

Violin I Largo

Violin II

Viola I

Viola II

Soprano I

Soprano II

Alto I

Alto II

Cello,
Bass &
Continuo

(*f*) 2 7 $\frac{4}{4}$ 6 $\frac{6}{3}$

Musical score page 2, featuring six staves of music. The score consists of two systems of three measures each.

Measure 1: Treble clef, 2 flats. Dynamics: *p*, *tr*, *f*. Time signature changes: $\frac{6}{4}$, $\frac{7}{4}$, $\frac{7}{4}$.

Measure 2: Treble clef, 2 flats. Dynamics: *p*, *f*. Time signature changes: $\frac{6}{4}$, $\frac{7}{4}$.

Measure 3: Bass clef, 2 flats. Dynamics: *p*, *f*. Time signature changes: $\frac{6}{4}$, $\frac{7}{4}$.

Measure 4: Bass clef, 2 flats. Dynamics: *f*. Time signature changes: $\frac{6}{4}$.

Measure 5: Treble clef, 2 flats. Dynamics: *p*. Time signature changes: $\frac{6}{4}$.

Measure 6: Treble clef, 2 flats. Dynamics: *f*. Time signature changes: $\frac{6}{4}$.

Measure 7: Treble clef, 2 flats. Dynamics: *p*. Time signature changes: $\frac{6}{4}$.

Measure 8: Treble clef, 2 flats. Dynamics: *f*. Time signature changes: $\frac{7}{4}$.

Measure 9: Treble clef, 2 flats. Dynamics: *p*. Time signature changes: $\frac{7}{5}$, $\frac{6}{4}$.

Measure 10: Bass clef, 2 flats. Dynamics: *f*. Time signature changes: $\frac{6}{4}$.

Measure 11: Bass clef, 2 flats. Dynamics: *p*. Time signature changes: $\frac{5}{4}$.

10

A musical score for orchestra and choir. The score consists of six staves. The top three staves represent the orchestra, and the bottom three staves represent the choir. The music is in common time, with a key signature of one flat. Measure 10 starts with dynamic **p**. Measures 11-12 also have dynamic **p**. Measure 13 starts with dynamic **p**. Measure 14 starts with dynamic **(f)**. The lyrics "Mi - - se - re - re," are repeated three times in measure 14. Measure 15 starts with dynamic **(f)**. The lyrics "Mi - - se - re - re," are repeated three times in measure 15. Measure 16 starts with dynamic **(f)**. The lyrics "Mi - - se - re - re," are repeated three times in measure 16. Measure 17 starts with dynamic **p**. Measure 18 has a time signature change: 4 over 2, 7 over 5, 7 over 5, 7 over 5. Measure 19 has a time signature change: 4 over 3 over 2. Measure 20 has a time signature change: 4 over 3 over 2.

p

p

p

(f)

Mi - - se - re - re, mi - - se - re - re, mi - - se -

(f)

Mi - - se - re - re, mi - - se - re - re, mi - - se -

(f)

Mi - - se - re - re, mi - - se - re - re, mi - - se -

p

4
2 7
5 5
7
5

4
3
2

4
3
2

15

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

6 6 \flat 6 5 3 \sharp 4 2 6 5 3 \sharp 7 2 \sharp 7 2 \sharp 7 4

24

f *p*

f *p*

f *p*

f *p*

- - - di-am tu - am.

cor - - - di-am tu - am.

cor - - - di-am tu - am. Et se-cun-dum mul-ti -

se - ri - cor - di-am tu - am. Et se -

9 8
4 3

f

2 7 *p* 6
 5

29

Et se - cun-dum mul - ti - tu - dinem mi - se - ra - ti - o - num, mi-se-ra - ti -

Et se - cun-dum mul - ti - tu - dinem mi - se - ra - ti - o - num,

tu - dinem mi - se - ra - ti - o - num, mi - se - ra - ti - o - num, mi - se - ra - ti -

cun-dum mul - ti - tu - dinem mi - se - ra - ti - o - num, mi - se - ra - ti - o - num,

5 7

32

o - num tu-a - - - - rum, de - le i - ni-qui-ta - tem,
 mi-se-ra - ti-o - num tu - a - - - rum, de - le i - ni-qui-ta - tem,
 o - num tu-a - - - rum, de - le i - ni-qui - ta - tem, i - ni-qui -
 mi-se-ra - ti-o - num tu - a - - - rum, de - le i - ni-qui -

6 6 5 4 # #6 #7 #7 7 2 8