

*Jan Dismas Zelenka*

# MISERERE ZWV 57

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## MOVEMENTS

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1. Miserere I

**Adagio**

This musical score system includes the following parts and markings:

- Oboe I:** Starts with a rest, then plays a melodic line with *sempre ff* dynamics.
- Oboe II:** Starts with a rest, then plays a melodic line with *sempre ff* dynamics.
- Violino I:** Starts with a rest, then plays a melodic line with *ten.* and *f* dynamics.
- Violino II:** Starts with a rest, then plays a melodic line with *ten.* and *f* dynamics.
- Viola:** Plays a continuous sixteenth-note accompaniment with *sempre ff* dynamics.
- Soprano, Alto, Tenore, Basso:** All vocal parts have rests throughout this system.
- Continuo:** Plays a continuous sixteenth-note accompaniment with *ten.* and *f* dynamics.

This musical score system includes the following parts:

- Violino I:** Continues the melodic line from the first system.
- Violino II:** Continues the melodic line from the first system.
- Viola:** Continues the sixteenth-note accompaniment from the first system.
- Continuo:** Continues the sixteenth-note accompaniment from the first system.

8

12

*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 -

20

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

24

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

28

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

*ten.*

10

- - 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- i De-

*ten.*

*f*

*f ten.*

15 *ten.*  
*f*  
*ten.*  
*f*  
*ten.*  
*f*  
*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. Mi-se-re-re me-i De-us.

20 *ten.*  
*f*  
*ten.*  
*f*  
*ten.*  
*f*  
*ten.*  
*f*  
*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- us.

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- tus me - -  
- - ris. Ec- ce e- num in in- i- qui- ta- ti- bus con-  
re- re me- i De- us. Mi- se- re- re  
ten. ten.

44

et in pec-ca-tis me-is con-ce - 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-num, ve- ri-ta-tem di- le-xi- sti. Hys- so - po,

nim: in- cer-rta 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-i,  
 Mi-se-re-re me-i De-us.

*ten.*  
*f*

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.

*Mi-ten.*

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

67

me-is. Mi-ten. se-re-re  
 i-qui-ta-tes me-as, o-mnes in-i-qui-ta-tes me-as de-ta-  
 De-us. Cor-mun-dum cre-a in me, De-us: et  
 Mi-ten. se-re-re me-i De-us.

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- i De- us.

*ten.*  
*f*  
*ten.*  
*f*

75

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.

*ten.*

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- i,  
 Do - ce- bo in- i- quos vi- as tu- as: et  
 Mi- se- re- re me- i De- us.

85



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

*ten.*  
*f*

95

a ju- sti- ti- am, ex- sul- ta- bit ju- sti - ti- am tu- am. Quo- ni- am si vo- lu-

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- ti-

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

*tr.*  
*f*



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.  
 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-

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-ten-se-re-re me-i

112

Tunc ac-cep-ta-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-ten-se-re-re

116

Adagio

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

3. Gloria Patri I

Larghetto ma non troppo  
 tenuto sempre

Oboe I *f* tenuto sempre  
 Oboe II *f* tenuto sempre  
 Violino I *f* tenuto sempre  
 Violino II *f* tenuto sempre  
 Viola *f*  
 Soprano  
 Continuo *f*

7

7

ten.

ten.

ten.

ten.

*p*

*p*

*f*

*p*

*f*

*f*

13

13

ten.

ten.

ten.

ten.

*p*

*f*

*p*

*f*

*p*

*f*

19

Musical score for measures 19-24. The score is in G major and 3/4 time. It features a complex texture with multiple staves. The upper staves contain melodic lines with trills and triplets. The lower staves provide harmonic support. Dynamics include *ten.* and *f*.

25

Musical score for measures 25-30. The score continues the complex texture from the previous page. It features melodic lines with trills and triplets. Dynamics include *ten.*, *p*, and *p*.

31

*f* *f* *f* *f* *f* *f* *f*

*p* *p* *f*

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

38

*f* *f* *f* *f* *f* *f* *f*

*p* *p* *p* *p* *p* *p* *p*

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

44

San - cto,

*f*

51

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

*p*

57

San

63

cto.



70

Musical score for measures 70-75. The score is for a multi-staff instrument, likely a harpsichord or spinet. It features a treble and bass clef with a key signature of one sharp (F#). The music includes various dynamics such as *p* (piano) and *f* (forte), and articulation marks like *tr.* (trill). The lyrics "Glo- ri- a Pa- tri, Pa- tri, et" are written below the bottom staff.

*p* *f* *p*

Glo- ri- a Pa- tri, Pa- tri, et

76

Musical score for measures 76-81. The score continues from the previous page. It features a treble and bass clef with a key signature of one sharp (F#). The music includes dynamics such as *mp* (mezzo-piano) and *f* (forte), and articulation marks like *tr.* (trill) and *ten.* (tenuto). The lyrics "Fi- li- o, Pa- tri, et Fi- li- o, Pa- tri, et Fi- li- o, et Spi-" are written below the bottom staff.

*mp* *f* *ten.* *f*

Fi- li- o, Pa- tri, et Fi- li- o, Pa- tri, et Fi- li- o, et Spi-

82

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

89

ri- tu- i San - - - - -

95

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

101

Musical score for measures 101-106. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes triplets and trills. The vocal line has lyrics: "Fi-li-o, glo-ri-a et Spi-ri-tu-i San-". Dynamics include *f*, *p*, and *tr*.

107

Musical score for measures 107-112. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes chords and arpeggiated figures. The vocal line has lyrics: "cto.". Dynamics include *ff*, *ten.*, and *p*. Performance markings include *ad lib.* and *cto.*

114

Musical score for measures 114-119. The score is written for a grand piano with six staves. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex texture with multiple voices. Dynamic markings include *p* (piano) and *f* (forte). Trills are indicated by 'tr.' above notes. A triplet of eighth notes is marked with a '3' above it. The bottom two staves (bass clef) are mostly silent, with some notes in the lower register.

120

Musical score for measures 120-125. The score continues from the previous system. It features a similar texture with dynamic markings of *ten.* (tension) and *f* (forte). Trills are marked with 'tr.'. The music is characterized by a sense of increasing intensity and tension, particularly in the upper staves.

127

Piano score for measures 127-132. The score is in G major and 3/4 time. It features a complex texture with multiple staves for the piano. Dynamics include piano (*p*) and forte (*f*). Trills and triplets are present in the upper staves.

4. Gloria Patri II

Musical score for "4. Gloria Patri II", measures 1-8. The tempo is marked *Largo*. The score includes parts for Oboe I, Oboe II, Violino I, Violino II, Viola, Soprano, Alto, Tenore, Basso, and Continuo. The vocal parts have the following lyrics:

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,

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.

## 5. Sicut Erat

Andante ma non troppo

Oboe I *f*

Oboe II *f*

Violino I *f*

Violino II *f*

Viola *f*

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

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

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

Basso  
*sempre f e tenuto*  
Mi-se-re-re me-i, De-us.

Continuo

5

- - - 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 - -

17

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 me- i, De- us.



21

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

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 - -

tasto solo

29

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

6. Miserere III

Adagio

Oboe I *sempre ff*

Oboe II *sempre ff*

Violino I *ten.* *f*

Violino II *ten.* *f*

Viola *sempre ff*

Soprano men.

Alto men.

Tenore men.

Basso men.

Continuo *ten.* *f*

4

Musical score for measures 4-6. The score includes piano accompaniment (Grand Staff) and a vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand. The vocal line is mostly silent in these measures.

7

Musical score for measures 7-9. The score includes piano accompaniment (Grand Staff) and a vocal line. The piano part continues with the eighth-note accompaniment. The vocal line enters with the lyrics "Mi-se-re re me-". The piano part has a dynamic marking *f* (forte) in measure 7.

*f* Mi-se-re re me-

*f* Mi-se-re re, mi-se-

*f* Mi-se-re re, mi-se-re-

10

i, mi-se-re - - - re - - - re, mi-se-re - - - re, mi-se-re

13

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

