

Carapella, Tommaso

Miserere a quattro voci raddoppiate
di Tommaso Carapella, Napoletano.

Msc. 42

Sopr.
Alto
Tenor } Basson
Basson } je 3 Bl.

Bassoon continuo

[Ex Collectione Kiesewetter.]

Häuser Abb. 70

Mus. 3900m.546

210a.)

~~Mus. 3960~~

Mus. ms. 546

Carapella, Tommaso.

Miserere a 4. voc.



Mus 3960

6½ Giga

MISERERE

a quattro voci raddoppiate

di

Tommasso Carapella
Napoletano.

Ex coll. B. Kiesewetter

210a



15 fol.



TECHNISCHE
UNIVERSITÄT
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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-546/0003>

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Miserere Bassi.
di Corapella.

D.S. C^{\flat} C F D | G G | G G | G G |

p. Adagio. we - seen - do

A handwritten musical score page showing measures 9 through 11. The key signature is B-flat major (two flats). Measure 9 starts with a half note followed by a fermata over a dotted half note. Measure 10 begins with a dynamic *p* (piano) and contains a sixteenth-note pattern. Measure 11 ends with a double bar line. The page is signed "John Williams" at the bottom.

... N. 2. θ Ten
pp. Canto fermo.

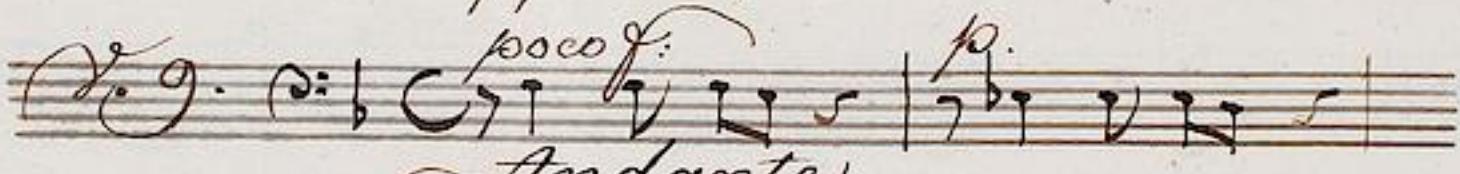
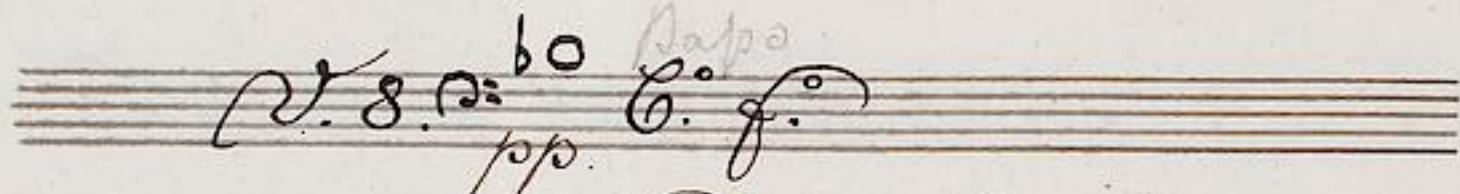
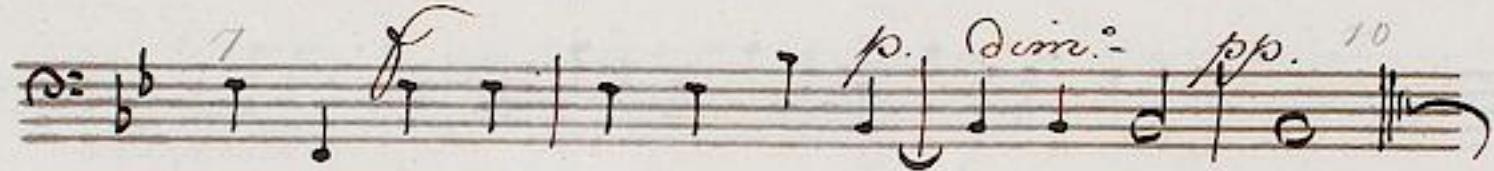
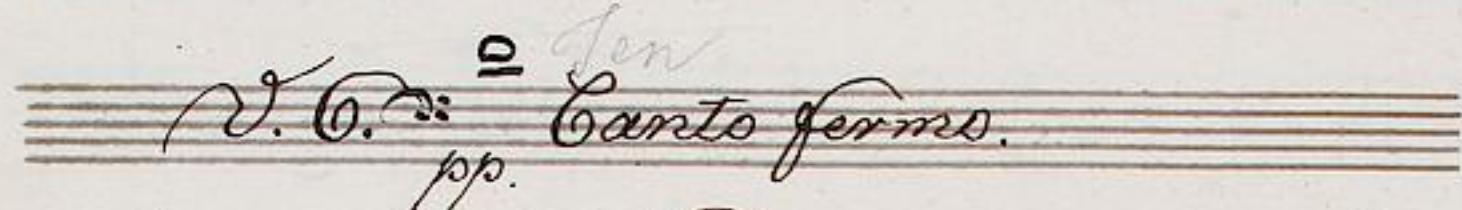
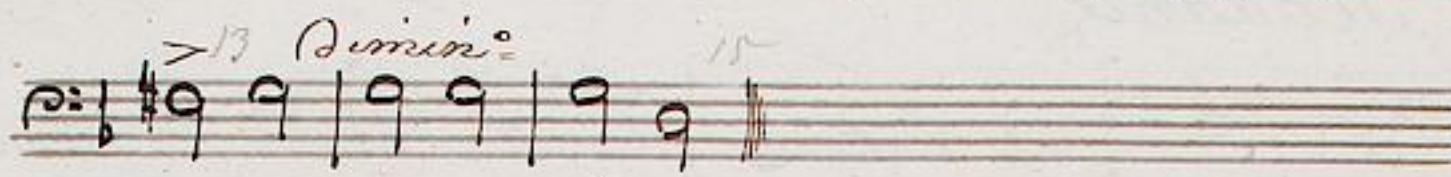
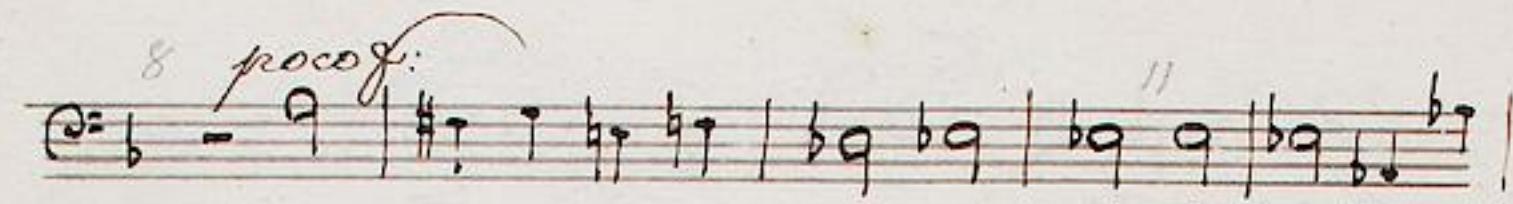
A handwritten musical score page showing measures 9 through 12. The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 9 starts with a forte dynamic (f) and includes a fermata over the first note. Measure 10 begins with a piano dynamic (poco f.). Measure 11 starts with a piano dynamic (pianissimo, p). Measure 12 starts with a forte dynamic (f).

A handwritten musical score page showing measures 14 and 15. The key signature is A major (no sharps or flats). Measure 14 starts with a bass note followed by a treble note. Measure 15 begins with a bass note. The score includes dynamic markings like 'Dimin.' and 'P' (piano).

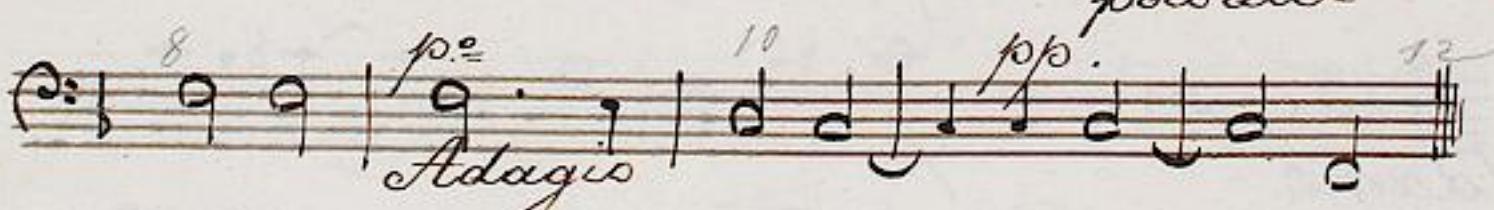
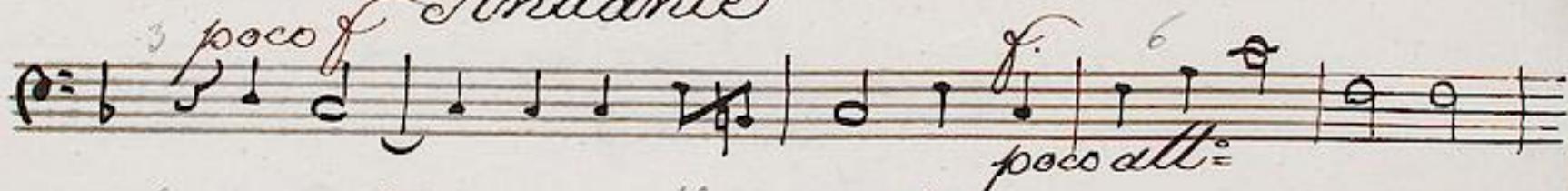
N. 4. Canto fermo.

A handwritten musical score for piano. The first measure starts with a dynamic of $\text{f} \text{ f}$, followed by a tempo marking "Adagio". The key signature is $\text{D. S. } \text{C: } \text{Bb}$. The second measure begins with a fermata over the bass clef, followed by a forte dynamic F . The third measure starts with a forte dynamic F .

A handwritten musical score for piano, page 2, featuring measures 22 through 25. The score is written on five staves. Measure 22 starts with a forte dynamic (f) and includes a fermata over the first note. Measure 23 begins with a forte dynamic (f). Measure 24 starts with a forte dynamic (f) and includes a fermata over the first note. Measure 25 starts with a forte dynamic (f). The music consists primarily of eighth-note patterns.



3 poco f. Andante



pp.

Segue V. 11.

D. 11. $\text{C}:\text{F} \text{ B}:\text{B}$ *Tenor*. B.B.

Andante

D. 12. $\text{C}:\text{F}$ *C. f.*

poco ff.

D. 13. $\text{C}:\text{F}$ $\frac{3}{8}$ *Poco alle*

D. 14. $\text{C}:\text{F}$ *pff.* *C. f.*

D. 15. $\text{C}:\text{F}$ *Adagio*

Tenor.

2.16. o: o C. f.
pp

2.17. o: b: b C p: > | p | d . j.
Adagio

p: b: b 4> | T T T T | q q | . d . j.
p: b: b 8 *dimin.* poco f. | 10 ||

2.18. o: o C. f.
pp.

2.19. o: b: b C d q | q > | 11 | q | p. poco f:
Andante.

p: b: b > | p | q | q | q | q | q | q |
p: b: b 8 p. *dimin.* pp. ||

2.20. o: o C. f.
pp.
Finis.





Carapella. Mus 3960
Misteriosa av.

Soprano.

V. 1. Adagio $\frac{4}{4}$ $\begin{matrix} \text{Ten.} \\ \text{Mise-} \end{matrix}$ $\begin{matrix} \text{Sopr.} \\ \text{piano e cresc.} \end{matrix}$

Mise-re-me $\begin{matrix} \text{Mise-} \\ \text{re-me} \end{matrix}$ Miserere mei

De-us; secundum magnam

poco forte

mi-se-ricor-diam tuam.

V. 2. Canto fermo ~~Eggli & G.~~

V. 3. Adagio $\frac{4}{4}$ piano poco f.

Amplius lava me ab iniqui-

ta-te med;

et a pecca-to me-o, et a pec-

cato mes mundame munda

munda me.

V. 4. Canto fermo. P.

Segre:



V. 5. *piano*

Adagio. *piano*

Tibi soli pec- cavi, et
malum co- ram te fe- ci, et malum co-
ram te fe- ci, coram te fe- ci; ut justi-
fi- ce- ris in sermonibus tu- is, et
vincas cum iude- ca-
ris.

V. 6. *Canto fermo* *B.*

V. 7. *poco forte*

Andante *piano*

Ecce enim veri-tatem dile- xi =
sti; incerta et occulta sapientia =
meno *f.* *poco forte*
tuæ manifestasti mihi, manife-staste
mihi, manife-stasti mi- hi.

V. 8. *Canto fermo* *F.*

Nº 9.

Andante Au-ditui meo audi-tui
 meo dabis gau- dium
 et leti-tiam; et exultabunt of-
 sa humili-a- ta.

Nº 10. Canto fermo.

V. II. Andante

in me Deus, in me Deus; et spiritum
 rectum innova in vi-sceni-
 bus me-is.

Nº 12. Canto fermo.

V.13.

poco f.

Allegro $\#$ 3 8 Bedde mihi la-ti-tiam
non canto. salu-taris cui; et spiritu principe
pa- li confirma me, et
spiritu principe
f confirma me con-firma me.

V.14. Canto fermo. 6

V.15.

B. *Liberame de san-* > piano

Adagio $\#$ 1. *Liberame de san-*
guinibus, Deus, Deus sa-lutis me-
forte a; et exal-tabit lingua mea ju-
= su-tiam tu-am ju-stitiam
tu-am.

V.16. Canto fermo. f.



N. 17. Adagio $\frac{2}{4}$ bbbb C piano

Quoniam poco f.
Quoniam si volu-
isses sacri-fici-um de-dissem uti-
que; holo-caustis non delec-tabe-
ris, ho-locaustis non delec-tabe-
ris.

N. 18. Canto fermo. G:

N. 19. Andante piano > poco forte

Benigne fac Domine, in
bona volun-tate tu-a Si-on; ut
adifi-centur muri Je-rusalem, ut
ad-ifacentur muri Je-rusa-
lem, Je-rusa-lem.

N. 20. Canto fermo.

Finis.



Carapella. Mus 3960
Miserere a 4 v.

Alto.

V. 1. *Mise* *piano* *e cresc°*
Mise-*rere* *Mise*-*rere* *mei*
De-*us*, *secundum* *magnam* *mi-*
poco forte *se*-*ricor* *di*-*am* *tuam*.

V. 2. *Canto fermò* *legg. p. s. f.*

V. 3. *piano* *poco forte*
Adagio. *Amplius lava me ab iniqui-*
ta-*vorte* *te me - a;*
dinir. *et a pecca-to me-o*, *et a pec-* *dinir.*
cato *meo* *mundame, mundame, mundame,*

V. 4. *Canto fermò*. *f.*

V. 5. *Tibi* *piano* > *>*
Adagio *cresc* *Tibi soli pec-ca-*
vi, et malum coram te fe-



ai, et malum coram coram te coram te
 fece; ut je-sti-fice = nis in
 sermonibus tuis, et vincas cum iudi-
 ca- ris.

V. 6. Canto fermo. B.

Andante Ecce enim veri-tatem dile-xi-
 sti; incerta et occulta
 sapi-enti-a tua manife-stasti
 mi-hi, manife-sta-sti mi-hi.

V. 8. Canto fermo. F.

Andante Auditui mes auditui mes
 dabis gau- dium
 & le-ti-tili-am; et exultabunt

adagio *p.* *dimin.*

os-sa os-sa humili-a-ta.

D. 10. Canto fermo. *B. A.*

V. 11. Andante *B.B. Cor mun-*

Cor mundum crea-
in me Deo- us in me Deus;
et spiritum rectum in- nova

forte

in vi- sceribus vi- sceribus me- is.

D. 12. C. *f.* *f.*

poco forte.

D. 13. Poco allegro. *3* *8* *Bedde mihi la- titiam sati-*

taris tui & spiritus princeps pa-
li confirma me, et spiritus
princeps = li confirma

s. s.

20

me, con-forma me.

V. 14. Canto fermo. 6.

V. 15. Adagio 30. piano

Li-bere >
me de sanguinibus (Deus, Deus sa-lutis me-
a salutis meo; et exal-tabit lingua me-
a ju-sti- am justi-tiam meam).

V. 16. C. f. f.

V. 17. Adagio piano piano

Quoniam si volu- isses sacri-
fici- um dedisse m u - tique,
holocaustis non delec- tabe- ris, ho-
locaustis non delec- tabe- ris.

V. 18. Canto fermo. g:



2.19. piano - poco f.

Andante Benigne fac Domine in piano
bona voluntate tua Señor; ut edificet
centur muri Jerusalém, ut edificet
centur muri Jerusalém Jerusalém.

2.20. Canto fermò.

Fine.



Carapella. Mus 3960
Misericordia v.

Tenore.

V. 1. Adagio Mise piano *poco* *adag.*
Miserere mei Deus
mei Deus secundum magnum
poco forte
miseri-cordi-am team.
Canto formo: soli Tenori.

V. 2. * Adagio secundum multitudinem misere-
rati-onum tu-arum; dele iniqui-tatem
mean

V. 3. Adagio Amplius lava me ab iniqui-
te me te me xi;
et a peccato meo, et a peccato
meo munda me munda me
munda me.



V.4. Canto fermo, P.B. soli.

D.5. *Tibi soli peccata* piano >

Adagio *poco forte* *poco forte* *poco forte* *poco forte*

Tibi soli peccata vi, peccata vi, et malum coram te fe ci;
ut justificeris in sermonibus tuis, et vincas cum iudeis.

D.6. * *Canto fermo:* Ecce enim in iniquitatibus con-

ceptus sum; et in peccatis concepit me
mater mea.

D.7. *piano* *poco forte* *poco f.* *poco f.* *Subito:*

Andante Ecce enim veritatem dilexi,
tu, incerta & occulta sapi-
entiae tuae manifestasti mihi, ma-
nifestasti mihi.

V. 8. *Asperges me*. B.B. soli. *F.*

poco forte piano

V. 9. *Andante* *Studitui mes* *auditui mes*

poco forte

Poco all' ~~forte~~ *dabis gaudium et laetitiam;*

Poco all' ~~forte~~ *& exultabunt ossa ~~adagio~~* *piano* *ossibus hu-*

Dimin. *mili-a-ta.*

V. 10. *Canto fermos.* *Averte faciem tuam a peccatis*

meis; *& omnes iniuriae meas*

dele.

(Noi)

V. 11. *Andante* *Cor mundum crede*

cor mundum crede in meus Deus;

& spiritum pretium innova

Dimin. *in visceribus meis.*



X.12. Reprojicias me, B.B. soli. *F*

X.13. *poco forte*
Poco allegro *A* Redde mihi la-titiam salu-
 taris tui; et spiritu princi-pa-li
 confirmame, et spiritu princi-pa-
 li confirmame, con-firma me.

X.14. *C. fermo.* (Docebo iniquas vias tu-as;
 & impii ad te conver-tentur).

X.15. *Adagio* *piano* 1. 2. *Liber*
 me de sanguinibus Deus, Deus sa-
 lutis mea, salu-tis mea; &
 exalta-bit linguam ea justitiam tuam.)

X.16. Domine labia mea, B.B. soli. *F*

2.17. $\# \flat \flat \flat$ C ^p \Rightarrow piano
 Adagio Quoniam si volu- isses sacri-
 fi-cium (dedissem atque; holocau-
 sis non delecta- ris, ho- locau-
 sis non delecta- beris.
^{Dominus}
^{dimin.}

2.18. $\#$ * $\#$ fermata Sacri-fici-um (Deo Spiritus con-
 tri-
 tribu-latus, cor contritum et humili-
 atum (Deus non de-spici- es.

2.19. $\# \flat \flat$ C \Rightarrow piano \Rightarrow poco f.
 Andante Benigne fac (Domine in
 bona voluntate tua Si-on; ut æ-difi-
 centur muri Je-rusalem, ut
 ædifi-centur muri Je-rusa-lem.
^{Dominus} \Rightarrow piano ^{dimin.} \Rightarrow poco f.
^{piano} ^{dimin.} \Rightarrow f.p.

Vert. sub.



X. 20. *

6. ferme. Tunc acceptabis sacri-ficium iustiti-a,
oblationes, et holo-causta;
tunc imponent super altare tuum
vi-tulos. Finis.



Carapella. Mus 3960

Miserere a v.

Basso.

V.1. Adagio *piano* cresc.
Miserere mei Deus meus
secundum magnam misericordiam tuam.

V.2. *Crescendum pro. Tern. soli.* g.

V.3. Adagio Amplius lava me ab ini-iqui-
tate meae in mediis;
et a peccato meo et a pec- cato
meo munda me, munda, munda me, munda me).

V.4. Canto fermo. Quoniam iniquitatem meam ego cognosco; et peccatum meum contra me est semper.



V.5. *Sopr.* *Tibi soli peccata* *Tibi* *piano*
Adagio *cavi, & malum coram te fe- ci te*
poco f. *fecit*; *ut ju- stificari in for- monibus tu-is, & vincas cum iudei-caris.*

V.6. *Ecce enim iniuit: T. S. soli.* *B.*

V.7. *poco forte*
Andante *Ecce enim veri-tatem dile-xi-*
p. *f.* *poco forte*
scii; incerta & osculta sapientia tua
pianoforte *piano*
manifestasti mihi, ma-nifestasti mihi, ma-
nifestasti mihi.

V.8. *C. fermo: * Asperges me hysopo & mundabor;*
lavabis me, et super nivem deal-babor.

V. 9. $\text{C} \frac{2}{4}$ *poco forte* piano
 Andante Auditui meo auditui meo
 $\text{C} \frac{2}{4}$ *poco forte* forte
 labis gau-dium & la-titiam; et exulta-
 bunt gaudi *piano* *pp*
 bunt gaudi *adagio* opa humiliata humili
 alia. || V. 10. Averte faciem tuam a f. C.A.
Cormundum cre-
 V. 11. $\text{C} \frac{2}{4}$ *Cormundum cre-*
 Andante *Cor mundum crea-*
 a in me De-us; et spiritum rectum
 innova in vi-scibus meis.
 V. 12. $\text{C} \frac{2}{4}$ *
C-fermo. Ne pro-jicias me a facie tua;
 & spiritum sanctum tuum ne auferas a me.
 V. 13. $\text{C} \frac{3}{8}$ *poco forte*
 Poco All. Redde mihi la-titiam salu-
 taris tui; et spiritu princi-pali confirma
 me, confirma me, & spiritu princi-



16

pali con-firma me, confirma me, con-

firma me.

f

20

V. 14. Docebo iniquos &c. Tenore soli.

C

(Noi) piano

Adagio

Liberame desanguinibus Deus,

(Deus sa-lutis meæ; et exal-

tabit linguam ea ju-stitiam tuam, ju-

stitiam tu-am.

forte

*V. 15. * piano*

C: fermo: Domine labia mea a-pe-ri=es;

& os meum an-nun-ciabit laudem tu-am.

piano poco piano

Adagio Quoniam si volui-cess sacerdi-

ficium dedi-cess uti-que holocaustis non

delecta-be-ris, holo-caustis non delec-

dimin.



$\text{F} = \text{B} = \text{B} = \text{B}$ $\text{d}.$ $\text{d}.$ | $\text{C} = \text{B}$
tabe- Oris.

V. 18. Sacrificium &c. Ten. soli.

C.

$\text{V. 19. } \text{C} = \text{B} = \text{B} = \text{B}$ piano G poco f:

Andante Benigne fac Domine in
bona voluntate tua Sion; ut adificantur
muri Je-rusalem, muri Jerusa-
lem Jerusa- lem.

$\text{V. 20. } \text{C} = \text{B} = \text{B} = \text{B}$ * piano

G fermo: Tunc acceptabis sacrificium ju-
ficia, oblationes, et holo-cau-sa;
tunc imponent super altare tuum vi-tulos.

Fines.