



PSALMUM ⁵⁰
MISERE RE

decantandum a quatuor vocibus
cum Organo & Bassis.

SIMO DN.
PIO VI
Summo Pontifici

D.D.C.

Composer.

Georgius Josephus Vogler,
Proton. Ap. Aulæ Lat. Comes Serimi.
ac pot. Elect. Pal. Bav. Consiliar. Eccl.
Capellan. Magist. Capel. Mus. & Scient
Tonor. Professor publicus.

Secund. nov. invent. Consiliar. Expedit. Brandenb. Böslér
Spirae impressum, cura & sumtib. ejusd. et Societatis.

Larghetto.

Soprano

Contralto

Tenore

Basso

Organo Bassi

Larghetto.

SOLO

secundum magnam mi seri — cordiam

SOLO

Mi-se - re re mei De — us

SOLO

Mi-se - re re mei De — us

FAGOTTI

VIOLONCELLI SOLI .

SENZA CONTRA BASSI

secundum magnam mi se - ri cordiam

5 6 6

6 7

6 7

6 7

20 TUTTI

le ini-qui - ta - tem me — am Amplius lava me ab i - niquitate mea et a pec-

niquitatem me — — am Amplius lava me ab i - niquitate mea et a pec-

niquitatem me am Amplius lava me ab i - niquitate mea

le iniqui - ta - tem me am Amplius lava me ab i - niquitate mea

TUTTI BASSI

Solo

FAGOTI

ALL'8VA

VIOOLONCELLO SOLI

TUTTI

SOLO

VCLLI.SOLI

TUTTI

tuis et vincas cum judi-ca - ris Ecce enim in i niquitati bus concepus sumet in pec catis con-

TUTTI

tuis et vincas cum judi-ca - ris Ecce enim in i niquitati bus concepus sumet in peccatis con-

TUTTI

el vincas cum judi-ca - ris

TUTTI

et in peccatis con-

4b. 6/5 el vincas cum judi - ca - ris FAG. ALU 8VA

6 6/6 5 2 6/6 6/5 6 7b - et in pec catis con-

TUTTI BASSI

for

for

SOLO

incerta

cepit me mater me a.
CONTR.RIP. mater me a.

cepit me ma — mea. — ter me a. Ecce enim veritatem dilexisti et occulta
TEN.RIP. ma — ter me a. Ecce enim veritatem dilexisti et occulta

cepit me mater ma — ter me a. Ecce enim veritatem dilexisti et occulta

ce pit me mater me a

TUTTI SOLO

ma-nifestasti mihi As-per-ges mehysso - po et mundabore mun
sa-pi-enti-ae tuae ma-nifestasti mihi As per-ges mehysso - po et mundabore mun
sa-pi-enti-ae tuae ma-nifestasti mihi

PAGANINI
PASSITUTTI VCELLI SOLI

85

da — bor la vabis me et supernivem de al - ba — bor

da — bor la vabis me et supernivem de — al — ba — bor

SOLO La vabis me La — vabis et supernivem de — al — ba — bor

SOLO La vabis me La — vabis et supernivem de — al — ba — bor

$\frac{5}{6} \frac{4}{3}$ $\frac{5}{3} = \frac{6}{4} = \frac{5}{3} \frac{6}{5} = \frac{6}{4} \frac{5}{6} \frac{6}{5} \frac{6}{4} \frac{6}{5} \frac{6}{4} \frac{6}{5} \frac{5}{3} \frac{7}{4} \frac{5}{6} \frac{6}{5} \frac{6}{4}$

Andante.

10 5

8 3 4

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt
TUTTI for

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt
TUTTI for

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt
TUTTI

Auditui meo dabis gaudium et lae ti-ti-am et exul-ta-bunt

7 5 7 5 7 6 4 6 5 5 6 5 7 6 4

20

pp ossa hu mi-li - a - ta. Averte faciem tuam a peccat-is meis et omnes i ni qui-
pp ossa hu mi-li - a - ta. Averte faciem tuam a peccat-is meis et omnes i ni qui-
ossahumi-li a - ta. Averte faciem tuam a peccat-is meis et omnes i ni qui-
pp ossa hu mi-li - a - ta. Averte faciem tuam a pec ca-tis meis et omnes i ni qui-

3# 4 8 6# = 6 7 9 7 6 8 6 3# 5 6 3# 7

30

tates meas de-le. Cor mundum mundum crea crea in me De-us
DOICE

tates meas de-le. Cor mundum mundum crea crea in me De-us

tates meas de-le. Cor mundum mundum crea crea in me De-us

tates meas de-le. Cor mundum mundum crea crea in me De-us
FAG. p VIOLON CELLI DOLCE. CONTRABASSO

ORG. PIA. 3# 9. 7# 9. 9. 7#

6

40

et spiritum rectum innova in vis ceribus me- is. *Ne projicias me a facie*

et spiritum rectum innova in vis ceribus me- is. *Ne projicias me a facie*

et spiritum rectum innova in vis ceribus me- is. *Ne projicias me a facie*

et spiritum rectum innova in vis ceribus me- is. *Ne projicias me a facie*

ff

COLONEO

50

tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae

tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae

tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae

tua et spiritum sanctum tuum ne auferas ne auferas a me. Redde mihi reddelae

titiam Salutaris tui et spiritu principali confirma confirma me

titiam Salutaris tui et spiritu principali confirma confirma me

titiam Salutaris tui et spiritu principali confirma confirma me

titiam Salutaris tui et spiritu principali confirma confirma me

5 7 6 4 6 5 3 5 6 4 5 6 4 5

Andantino.

10 7

22

Et impi -

SOLO

Do ce bo i-niquas vias luas vi as

Do ce bo i-niquas vias tuas vi as tuas

p SOLO 6 6 5 3# 6 3 6 3 6 7 6 6 6 5 3# 6 3 6 3 6 7 3 6 6 6 5 3#

A musical score page featuring a soprano vocal line and a piano accompaniment. The vocal line consists of a single staff with black note heads and stems. The piano accompaniment consists of two staves, one for the treble clef and one for the bass clef, both with black note heads and stems. The vocal line begins with a half note, followed by a quarter note, a eighth note, a sixteenth note, a eighth note, a quarter note, a eighth note, a sixteenth note, and a eighth note. The piano accompaniment has a similar pattern of eighth and sixteenth notes. The music is set against a background of vertical grid lines.

A musical score for three voices (SATB) in common time. The vocal parts are: Tenor (T), Bass (B), and Alto (A). The lyrics are: us li - bera me li - bera me et exul ta - bit
luti ssalutis me ae li - bera me et ex-ul-ta-bit. The music consists of four measures per line, with each measure containing two half notes. The bass part has a sustained note in the first measure.

li - bera me *li - bera me et ex-ul-ta-bit*

li — bera me li — bera me et ex-ul-ta-bit

A musical score page featuring a single staff of music. The staff begins with a whole note followed by a half note. A fermata is placed over the half note. This is followed by a short vertical line, a whole rest, another whole rest, a short vertical line, and a half rest. Then there is a series of eighth notes: a sharp eighth note, a natural eighth note, a sharp eighth note, a natural eighth note, and a sharp eighth note.

libera me el exultabit

A page from a handwritten musical manuscript. It features two staves of music. The top staff begins with a soprano C-clef, followed by a measure starting with a quarter note. The bottom staff begins with an alto F-clef, followed by a measure starting with a quarter note. Both staves are in common time, as indicated by the 'C' symbol. The music is composed of eighth-note patterns.

lingua mea ius-ti-tiam tu — am
 lingua mea ius-ti-tiam tuam tu — am la
 lingua mea mea ius-ti-tiam tu — am. Do — mine labia mea a — peri
 lingua mea ius-ti-tiam tu — am
 6[#]6^b₃ 6[#]6^b₃ 7 6[#]6^b 5[#] 6 5[#] 3[#] 6 4 8[#]6^b 6 6 3[#] 6^b 5 6[#]3[#] 6^b 7 3[#]

50

La — bia mea La — bia mea la — bia
 bia mea Et os meum annuntiabit Lau —
 es es La — bia mea a — peri es
 La — bia mea a — pe — ries
 9 6 9 6 9 6 9 6 9 5[#] 9 6 5 6 5 3[#] 6 5 6^b 5 6^b 7 3[#] 9 10 6

60

a — — pe — ri es
 demtu am Quo — ni am si vo — lu
 Quo — ni am si vo — lu isses sa — cri ficium
 5 6 5 7 3[#] 6 3[#] 6 3[#] 6^b 3[#] 6^b 7 3[#] 6 3[#] 6^b 3[#] 6^b

9

Holo caus tis non delectaberis
de dissem utique de dissem uti qued edis Sem uti que non
isses sa cri ficium.

80

non delectaberis non non de-lec ta be
delectaberis non non de-lec ta beris non de lec ta be
taberis non non delec ta be
non non delec ta be

90

97

ris non non non delec ta be ris
ris non non non delec ta beris non non delec ta be ris
ris non non non delec ta be ris
ris non non non delec ta be ris

10 *Largo*

pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
 pp *Sacri-ficium* *Sacri-ficium* *De-o* *Spiritus* *Spiritus con tri bu*
SOLO
PIZZ.
SENZA ORG.
SENZA FAG.
ORG. e FAG. TEN.
VCLLI. e CONTR.
COLLARCO

10 *SOPR. RIP.* *contri - bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *CONTR. RIP.* *contri bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *TEN. RIP.* *contri bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *BASSO RIP.* *contri bu la - tus* *cor con - tri - tum* *cor con - tri - tum*
La *6* *6#* *3#* *3#* *6* *6#* *3#* *6* *6#* *3#* *6* *6#* *3#*

20
ethumili a - tum *Deus non despici - es* *et humili a - tum* *De-us non non non*
ethumili a - tum *Deus non despici - es* *ethumili a - tum* *humili - a -*
ethumili a - tum *Deus non despici - es* *ethumili a - tum* *De-us non non non*
ethumili a - tum *Deus non despici - es* *et humili a - tum* *De-us non*
p *6b* *7#* *3# 7 5* *5 3# 2 6* *pp* *6b* *7#* *for 3#*

for *p*

Deus non despici es Deus non despici es

tum humili-a tum non despici es

Deus non despici es Deus non despici es

Deus non despici es non despici es

Larghetto.

Be-nigne be-nigne fac Do-mi-ne in bona voluntate tua Si-on Benigne be-

Be-nigne be-nigne fac Do-mi-ne in bona voluntate tua Si-on Benigne be-

Be-nigne be-nigne fac Do-mi-ne Benigne be-

Be-nigne be-nigne fac Do-mi-ne Benigne be-

FAG all 8va. VCELLI SENZA CONTRB.

BASSI TVTTI pia.

nigne fac Do-mi-ne solo muri Ie-rusa-lem

nigne fac Do-mi-ne ut aedi-fi-cen-tur muri Ie-rusa-lem solo

nigne fac Do-mi-ne ut aedi-fi-cen-tur tunc accep-tabis sacri-fi-ci

nigne fac Do-mi-ne FAG all 8va. tunc accep-tabis sacri-fi-ci

7 for 5 4 5 3# VCELLI SOLI. pp 7b 7b 7b 5 6 5 4 3 7 3#

12

Be nigne benigne oblati ones et holo caus-

um Sacri-ficium justi - ti ae Be nigne benigne

um Sacri-ficium justi - ti ae Be nigne benigne

BASSI TVTTI pia *VC CELISOLI pp.*

30.

ta Be nigne benigne fac Do - mi ne. Tunc imponent superal ta - re tu - um vi - tu -

ta Be nigne benigne fac Do - mi ne. Tunc imponent superal ta - re tu - um vi - tu -

Be nigne benigne fac Do - mi ne.

Be nigne benigne fac Do - mi ne.

BASSI TVTTI pia *VC CELISOLI pp.*

40

los Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

los Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

Be nigne benigne fac Do - mi ne be nigne benigne fac Do - mi ne Domine.

BASSI TVTTI p.

49

Largo.

13

Andante. $\frac{3}{5}$ 20

A page from a musical manuscript featuring a vocal score and a basso continuo part. The vocal score consists of four voices: soprano, alto, tenor, and bass. The basso continuo part is located at the bottom of the page, featuring a bass staff and a separate staff for the continuo instrument, likely harpsichord or organ. The music is written in common time. The vocal parts sing the Latin phrase "O et nunc et Semper". The basso continuo part includes figured bass notation, with numbers and symbols indicating harmonic progressions such as 6, 6, 4, 7, 6, #, 5, 5, 6, 3, 5, 5, 3, 5, 6, 6, 6, 4, and 6. The page is numbered I, II, III, IV, V, VI, VII, and VIII at the bottom.

30

50

Semper et in
Saecu-la Saecu-lorum amen a

Semper et in Saecu-la Saecu-lorum amen a

men amen a men

men amen a men

VCLLI e FAG.

IX X XI XII XIII XIV XV XVI XVII XVIII XIX XX

VCLLI e FAG.

SENZA CONTRAB.

80

15.

La Saecu Lo rum Semper et in Saecu La a men in Saecula
Saecu Lorum a men a -- men Semper et in Saecu La a --
La a -- men Semper et in Saecu La a --
Saecu Lorum a -- men a -- men a -- men a --

3 3 6 6 5 7 6 6 5 7 6 5 7 6 6 5 7 6

LVII LVIII LIX LX LXI LXII LXIII LXIV LXV LXVI LXVII LXVIII

I go

40

pp

saecu lorum saecu lorum amen saecu lorum a - men a

a — men saecu lorum amen saecu lorum amen a

— men saecu lorum amen saecu lorum amen a — —

— — men saecu lorum amen saecu lorum amen a — — — — men

6 6 7

LXIX LXX LXXI LXXII LXXIII LXXIV LXXV LXXVI LXXVII LXXVIII LXXIX LXXX LXXXI

三

-110

ENVCLEATIO FV GAE.

Thema

FINIS
CANTILENAE
TERTIAE.

Soprano

men

Semper

CANTILENA
TERTIA.

Alto

men a men

CANTILENA
SECUNDA.

Tenore

amen a

THEMA.

Basso

Semper et in Saecu la Saecu Lorum amen

Basis
Harmoniae

3#

Responsio.

CANTILENA
TERTIA.

Soprano

men a men

CANTILENA
SECUNDA.

Alto

amen a

RESPONSIO.

Tenore

Semper et in Saecu la Saecu Lorum amen

FINIS
CANTILENAE
TERTIAE.

Basso

men

THEMA

Semper

Basis
Harmoniae

5