

# Miserere mei, Deus

$\text{♩} = 68$ , *gently and unhurried*

*p* *mf* *p* //

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

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

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

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

The score for the first system shows four vocal parts: Soprano, Alto, Tenor, and Bass. Each part begins with a piano (*p*) dynamic and a half note, followed by a mezzo-forte (*mf*) dynamic and a half note, and ends with a piano (*p*) dynamic and a half note. The lyrics are "Mi - se - re - re me - i, De - us." The time signature changes from 4/4 to 3/4 and back to 4/4. A large "Sample" watermark is overlaid on the score.

4 *sim.* //

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

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

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

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

The second system continues the vocal parts. It starts with a measure rest of 4 measures, followed by a *sim.* (simile) dynamic marking. The lyrics are "Mi - se - re - re me - i, De - us." The time signature changes from 4/4 to 3/4 and back to 4/4.

7

S Me - se - re - re me - i, De - us.

A Me - se - re - re me - i, De - us.

T Me - se - re - re me - i, De - us.

B Me - se - re - re me - i, De - us.

11

11 *mp*

S Se - cun - dum mag - nam mi - se - ri - cor - diam

A *mp* Se - cun - dum mag - nam mi - se - ri - cor - diam

T *mp* Se - cun - dum mag - nam mi - se - ri - cor - diam

B *mp* Se - cun - dum mag - nam mi - se - ri - cor - diam

14

S  
tu - am, et se - cun - dum

A  
tu - am, et se - cun - dum

T  
n, t se cun - m

B  
tu - am, et se - cun - dum

Sample

17

S  
mul - ti - tu - di - nem mi - se - ra - ti - on - um tu - a - rum,

A  
mul - ti - tu - di - nem mi - se - ra - ti - on - um tu - a - rum,

T  
mul - ti - tu - di - nem mi - se - ra - ti - on - um tu - a - rum,

B  
mul - ti - tu - di - nem mi - se - ra - ti - on - um tu - a - rum,