

# Miserere

Psalm 50(51)

Tommaso Bai (1650-1714)  
composed c. 1711  
ed. Paul R. Marchesano

*Coro Primo* Vs. 1

Soprano      Mi - se - re - re me - i, De - - - us, se-cun-dum ma-gnam mi-se - ri -

Alto I      Mi - se - re - re me - i, De - - - us, se-cun-dum ma-gnam mi-se - ri -

Tenor I      Mi - se - re - re me - i, De - - - us, se-cun-dum ma-gnam mi-se - ri -

Tenor II      Mi - se - re - re me - i, De - - - us, se-cun-dum ma-gnam mi-se - ri -

Bass I      Mi - se - re - re me - i, De - - - us, se-cun-dum ma-gnam mi-se - ri -

*Coro Secondo*

Soprano I      - - - - -

Soprano II      - - - - -

Alto II      - - - - -

Bass II      - - - - -

The musical score is a setting of the psalm 'Miserere' in common time. It features ten staves, divided into two choirs. The first five staves (Soprano, Alto I, Tenor I, Tenor II, Bass I) form the 'Coro Primo' and sing the main melody. The lyrics are in Latin: 'Mi - se - re - re me - i, De - - - us, se-cun-dum ma-gnam mi-se - ri -'. The last five staves (Soprano I, Soprano II, Alto II, Bass II) form the 'Coro Secondo' and are silent throughout the section. The vocal parts are in common time, with bass clefs and one flat key signature.

*Coro Primo*

Soprano (S): cor - di - am tu - - - am.

Alto I (A I): cor - di - am tu - - - am.

Alto II (A II): cor - di - am tu - - - am.

Tenor (T I): cor - di - am tu - - - am.

Bass I (B I): cor - di - am tu - - - am.

*Coro Secondo*

Soprano I (S I): Am - pli - us la - va me ab in - i - qui -

Soprano II (S II): Am - pli - us la - va me ab in - i - qui -

Alto II (A II): Am - pli - us la - va me ab in - i - qui -

Alto I (A I): Am - pli - us la - va me ab in - i - qui -

Bass II (B II): Am - pli - us la - va me ab in - i - qui -

*Coro Primo*

13

S

A I

TI

TII

B I

Music score for Coro Primo. The score consists of five staves. Staff 1 (Soprano) has a single note on the first staff. Staff 2 (Alto I) has a single note on the first staff. Staff 3 (Tenor I) has a single note on the first staff. Staff 4 (Tenor II) has a single note on the first staff. Staff 5 (Bass I) has a single note on the first staff.

*Coro Secondo*

S I

S II

A II

B II

Music score for Coro Secondo. The score consists of four staves. Staff 1 (Soprano I) starts with a dotted half note followed by eighth notes. Staff 2 (Soprano II) starts with eighth notes. Staff 3 (Alto II) starts with eighth notes. Staff 4 (Bass II) starts with eighth notes. All staves continue with eighth notes. The lyrics are: ta-te me-a; et a pec-ca-to me-o mun-da mun--da me. This pattern repeats for all four staves.

ta - te me - a;      et a pec - ca - to me - o      mun - da      mun - - - da me.

ta - te me - a;      et a pec - ca - to me - o      mun - da      mun - - - da me.

ta - te me - - a;      et a pec - ca - to me - o      mun - da      mun - - da me.

ta - te me - a;      et a pec - ca - to me - o      mun - da me.      mun - - - da me.

*Coro Primo*

20      *V.S. 5*

S Ti - bi so - li pec - ca - vi, et ma - lum co - ram te fe - - -

A I Ti - bi so - li pec - ca - vi, et ma - lum co - ram te fe - - -

TI 8 Ti - bi so - li pec - ca - vi, et ma - lum co - ram te fe - - -

TII 8 Ti - bi so - li pec - ca - vi, et ma - lum co - ram te fe - - -

B I Ti - bi so - li pec - ca - vi, et ma - lum co - ram te fe - - -

*Coro Secondo*

S I - - - - -

S II - - - - -

A II - - - - -

B II - - - - -

*Coro Primo*

25

S      ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin - cas

A I     ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin - cas

TI    8 ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin - cas

TII   8 ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,

B I     ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin -

*Coro Secondo*

S I     - - - - -

S II    - - - - -

A II    - - - - -

B II    - - - - -

ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin - cas

ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin - cas

ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin - cas

ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,

ci;      ut      ju - sti - fi - ce - ris      in      ser - mo - ni - bus      tu - is,      et      vin -

- - - - -

- - - - -

- - - - -

- - - - -

### *Coro Primo*

*Coro Primo*

38

S

A I

TI

TII

B I

The musical score for Coro Primo features five staves, each with a different vocal part: Soprano (S), Alto I (A I), Tenor I (TI), Tenor II (TII), and Bass I (B I). The key signature is one flat, and the time signature is common time (indicated by '38'). The music consists of a series of eighth-note rests, suggesting a rhythmic pattern or a specific performance technique.

*Coro Secondo*

S I

S II

A II

B II

The musical score for Coro Secondo features four staves, each with a different vocal part: Soprano I (S I), Soprano II (S II), Alto II (A II), and Bass II (B II). The lyrics are written below the staves and include words like "sti", "in - cer - ta et oc - cul-ta", "sa - pi-en - ti - ae", "tu - ae", "ma - ni - fe - sta - sti", "xi - - sti", "di - le - xi - - sti", and "ma -". The music includes a mix of eighth and sixteenth notes, with some notes connected by beams.

### *Coro Primo*

*Coro Primo*

51. *Canto Fermo Ad. Lib.* *A Tempo*

S am et exultabunt ossa hu - mi - li - a - ta.  
A I am et exultabunt ossa hu - mi - li - a - ta.  
TI 8 am et exultabunt ossa hu - mi - li - a - ta. hu - mi - li - a - ta.  
TII 8 am et exultabunt ossa hu - mi - li - a - ta.  
B I am et exultabunt ossa hu - mi - li - a - ta.  

*Coro Secondo*

S I

S II

A II

B II

*Coro Primo*

58

Soprano (S): A single note on the first beat.

Alto I (AI): A single note on the first beat.

Alto II (TII): A single note on the first beat.

Tenor I (TI): A single note on the first beat.

Tenor II (TII): A single note on the first beat.

Bass I (B I): A single note on the first beat.

*Coro Secondo Vs. II*

Soprano I (S I):  
Cor mun - - dum cre - a in me De - - - us

Soprano II (S II):  
Cor mun - dum cre - a in me De - - - us

Alto II (A II):  
Cor mun - - dum cre - a in me De - - - us

Bass II (B II):  
Cor mun - dum cre - a in me De - - - us

*Coro Primo*

64

S

A I

TI

TII

B I

The musical score for Coro Primo features five staves, each representing a different vocal part: Soprano (S), Alto I (A I), Tenor I (TI), Tenor II (TII), and Bass I (B I). The music is set in common time (indicated by '64') and consists of eight measures per staff. Each measure contains a single vertical bar line, suggesting a minimalist or sustained note style. The vocal parts are arranged vertically, with Soprano at the top and Bass at the bottom.

*Coro Secondo*

S I

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - - - - - is.

S II

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - - - - - is.

A II

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - - - - - is.

B II

et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - - - - - is.

The musical score for Coro Secondo consists of four staves, each representing a different vocal part: Soprano I (S I), Soprano II (S II), Alto II (A II), and Bass II (B II). The music is set in common time (indicated by '64') and consists of eight measures per staff. The lyrics "et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me - - - - - is." are repeated for each section. The vocal parts are arranged vertically, with Soprano I at the top and Bass II at the bottom.

*Coro Primo*

Vs. 13

S 71 Red - de mi - hi lae - ti - am sa - lu - ta - ris tu - - - i et spi - ri -

A I Red - de mi - hi lae - ti - am sa - lu - ta - ris tu - - - i et spi - ri -

TI 8 Red - de mi - hi lae - ti - am sa - lu - ta - ris tu - - - i et spi - ri -

TII 8 Red - de mi - hi lae - ti - am sa - lu - ta - ris sa - lu - ta - ris tu - i et spi - ri -

B I Red - de mi - hi lae - ti - am sa - lu - ta - ris tu - - - i et spi - ri -

*Coro Secondo*

S I - - - - -

S II - - - - -

A II - - - - -

B II - - - - -

*Coro Primo*

77

S tu prin - ci - pa - li con - fir - - - ma me.

A I tu prin - ci - pa - li con - fir - ma con - fir - - - ma me.

TI 8 tu prin - ci - pa - li con - fir - - - ma me.

TII 8 tu prin - ci - pa - li con - fir - - - ma me.

B I tu prin - ci - pa - li con - fir - - - ma me.

*Coro Secondo*

Vs. 15

S I Li - be - ra me de san -

S II Li - be - ra me de san -

A II Li - be - ra me de san -

B II Li - be - ra me de san -

*Coro Primo*

83

Soprano (S): Rest throughout.

Alto I (A I): Rest throughout.

Alto II (A II): Rest throughout.

Tenor I (T I): Rest throughout.

Tenor II (T II): Rest throughout.

Bass I (B I): Rest throughout.

*Coro Secondo*

Soprano I (S I):  
gui - ni - bus, De - us, De - us sa - lu - tis me - ae: et ex - al - ta - bit lin - gua

Soprano II (S II):  
gui - ni - bus, De - us, De - us sa - lu - tis me - ae: et ex - al - ta - bit lin - gua

Alto II (A II):  
gui - ni - bus, De - us, De - us sa - lu - tis me - ae: et ex - al - ta - bit lin - gua

Bass II (B II):  
gui - ni - bus, De - us, De - us sa - lu - tis me - ae: et ex - al - ta - bit lin - gua

*Coro Primo*

89

*V.S. 17*

Soprano (S): Quo - ni - am      si vo - lu - is - ses, sa - cri -

Alto I (AI): Quo - ni - am      si vo - lu - is - ses, sa - cri -

Alto II (TI): Quo - ni - am      si vo - lu - is - ses, sa - cri -

Tenor I (TII): Quo - ni - am      si vo - lu - is - ses, sa - cri -

Bass I (BI): Quo - ni - am      si vo - lu - is - ses, sa - cri -

*Coro Secondo*

Soprano I (SI): me - a      ju - sti - ti - am      tu - - - am.

Soprano II (SII): me - a      ju - sti - ti - am      tu - - am.

Alto II (AII): me - a      ju - sti - ti - am      tu - - am.

Bass II (BII): me - a      ju - sti - ti - am      tu - - am.

### *Coro Primo*

95

S      fi - ci - um de - dis-sem; u - - - ti - que      ho - lo - cau - stis non      de - lec - ta - be-

AI     fi - ci - um de - dis-sem; u - - - ti - que      ho - lo - cau - stis non      de - lec - ta - be-

TI     8    fi - ci - um de - dis-sem; u - - - ti - que      ho - lo - cau - stis non      de - lec - ta - be-

TII    8    fi - ci - um de - dis-sem; u - - - ti - que      ho - lo - cau - stis non      de - lec - ta - be-

B I    fi - ci - um de - dis-sem; u - - - ti - que      ho - lo - cau - stis non      de - lec - ta - be-

*Coro Secondo*

SI      - - - - -

S II     - - - - -

A II    - - - - -

B II    - - - - -

### *Coro Primo*

*Coro Primo*

107

S A I TI TII B I

The musical score for Coro Primo consists of five staves. The first three staves (Soprano, Alto I, Alto II) have treble clefs and a key signature of one flat. The Tenor I and Tenor II staves have bass clefs and a key signature of one flat. All staves begin with a rest. The vocal parts enter at measure 107.

*Coro Secondo*

S I S II A II B II

Do - mi - ne, in bo - na vo - lun - ta - te tu - a, Si - on: ut ae - di -  
mi - ne, in bo - vo - lun - ta - te tu - a, Si - on: ut ae -  
Do - mi - ne, in bo - na vo - lun - ta - te tu - a, Si - on: ut ae - di -  
Do - mi - ne, in bo - vo - lun - ta - te tu - a, Si - on: ut ae - di -

The musical score for Coro Secondo consists of four staves. The first two staves (Soprano I and Soprano II) have treble clefs and a key signature of one flat. The Alto II staff has a treble clef and a key signature of one flat. The Bass II staff has a bass clef and a key signature of one flat. The vocal parts enter at measure 107. The lyrics are in Latin, alternating between the two soprano voices and then continuing with the alto and bass.

*Coro Primo*

113

*Vs. 20, part 2*

Soprano (S): Tunc im - po-nent

Alto (A I): Tunc im - po-nent

Tenor (T I): Tunc im - po-nent

Bass I (T II): Tunc im - po-nent

Bass II (B I): Tunc im - po-nent

*Coro Secondo*

Soprano I (S I): fi - cen - tur mu - ri Je - ru - sa - lem. Tunc im - po-nent su - per al - ta - re

Soprano II (S II): di - fi - cen - tur mu - ri Je - ru - sa - lem. Tunc im - po-nent su - per al - ta - re

Alto II (A II): fi - cen - tur mu - ri Je - ru - sa - lem. Tunc im - po-nent su - per al - ta - re

Bass I (B II): fi - cen - tur mu - ri Je - ru - sa - lem. Tunc im - po-nent su - per al - ta - re

*Coro Primo*

120

S      su-per al - ta - re    tu - um vi - tu - los.      su-per al - ta - re    tu - um vi - tu - los.

A I     su-per al - ta - re    tu - um vi - tu - los.      su-per al - ta - re    tu - um vi - tu - los.

TI     su-per al - ta - re    tu - um vi - tu - los.      su-per al - ta - re    tu - um vi - tu - los.

B I     su-per al - ta - re    tu - um vi - tu - los.      su-per al - ta - re    tu - um vi - tu - los.

*Coro Secondo*

S I     tu - um      su-per al - ta - re    al - ta - re    tu - um    vi - - - tu - los.

S II    tu - um      tu - um vi - tu - los. al - ta - re    tu - um    vi - tu - los.

A II    tu - um      tu - um vi - tu - los. al - ta - re    tu - um    vi - tu - los.

B II    tu - um      tu - um vi - tu - los. al - ta - re    tu - um    vi - - - tu - los.

*Note: Intermediary verses were intended to be chanted by the Schola. Over the centuries various chant intonations have been used, thus there is no "authoritative" tune to use. I have elected to not set the interim verses to some arbitrary tune; such selection should, by tradition, be up to the ensemble to relate to other components of the service or concert performance.*

*This setting of the Miserere was composed with the intention of using the "soprano extrapolations" (abbellimenti) used at the end of verses as sung by the Sistine Chapel Choir in the setting by Allegri. Following the composition of Tommaso Bai, who apparently died at the end of the year he composed it, it had become the tradition of the Sistine Choir to annually alternate the settings of the Psalm in the Holy Week liturgies.*

*I have chosen to exclude these extrapolations from this edition, as the original music stands on its own and it is likely to cause confusion to the modern ear which knows them so well in their now transposed context. The abbellimenti in their original key fit easily over these verses.*

*Rhythm and tempo should be flexible, according to the text, allowing repetitive harmonic writing to communicate the text as in chant.*