

Gregorio Allegri
(1582–1652)

MISERERE

after manuscripts I-Rvat, Capp.Sist. 205 & 206
copied by Bonaventura Argenti in 1661

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FOREWORD

The sources for this edition of Gregorio Allegri's *Miserere* are the manuscripts 205 (ff. 48v–54r) and 206 (ff. 51v–57r) from the Library of the Sistine Chapel. These manuscripts were copied in 1661 by Bonaventura Argenti, who was a singer of the chapel. The manuscripts were copied soon after the composer's death, and their version notoriously differs from the first printed edition, which was edited by Charles Burney in 1771. Burney's edition reflects the way in which the piece was sung in the Chapel at that time. However, the version normally performed nowadays (prepared by Ivor Atkins in the 1950s) is even more different, since it includes a large number of ornamentations which were invented in modern times. Hopefully, this new edition may help for the performance of the piece in a way closer to its original conception.

The manuscripts 205 and 206 are lectern books for the first and second choirs, respectively. As usual, each voice is written independently from the others in a different part of the page.

The notation still makes use of mensural rules.

This edition has not included extra barlines to those present in the manuscripts. The ligatures have been pointed out with a bracket, while the coloration has been indicated with a dashed bracket. The orthography has been standardized according to the text of the *editio typica* of the *Antiphonale pro diurnis horis* (Rome, 1912), p. 8. The even verses of the psalm have been added using the first tone with the D ending of this same antiphonarium.

PREFACIO

La presente edición del *Miserere* de Gregorio Allegri toma como fuente los manuscritos 205 (ff. 48v–54r) y 206 (ff. 51v–57r) del Archivo de la Capilla Sixtina, copiados en 1661 por Bonaventura Argenti, cantor de la capilla. Esta partitura, cercana en el tiempo al compositor, difiere considerablemente de la primera versión impresa, editada por Charles Burney en 1771. La edición de Burney refleja el modo en que se la pieza se cantaba entonces en la Capilla. Sin embargo, la versión que hoy en día suele interpretarse (elaborada por Ivor Atkins en la década de 1950) es aún más diferente de la contenida en fuentes históricas, puesto que introduce numerosas ornamentaciones de reciente invención. Esperemos que la presente edición contribuya a una interpretación de la pieza más acorde con su concepción original.

Los manuscritos 205 y 206 son libros de facistol para el primer y segundo coro, respectivamente. Cada una de las voces está anotada de forma independiente en una parte de la página, como es habitual. La notación aún hace uso de convenciones mensurales.

La presente edición incluye solo las barras de compás presentes en el manuscrito. Las ligaduras se han marcado con un corchete sobre las notas; los ennegrecimientos, con un corchete de línea discontinua. La ortografía se ha normalizado, empleando el texto de la edición típica del *Antiphonale pro diurnis horis* (Roma, 1912), p. 8. Los versos pares del salmo han sido añadidos empleando la fórmula melódica del primer tono, con la terminación D, según el mismo antifonario.

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GREGORIO ALLEGRI

MISERERE

1661 VERSION

Cantus

1 CHORUS I

Altus

Tenor I

Tenor II

Bassus

Miserere me - i De - us, secundum magnam miseri-cor - di - am tu - am.

Miserere me - i De - us, secundum magnam miseri-cor - di - am tu - am.

Miserere me - i De - us, secundum magnam miseri-cor - di - am tu - am.

Miserere me - i De - us, secundum magnam miseri-cor - di - am tu - am.

Miserere me - i De - us, secundum magnam miseri-cor - di - am tu - am.

2

Et se - cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu - a - rum, de - le i - ni - qui - ta - tem me - am.

[Cantus I]

3 CHORUS II

Amplius lava me ab iniqui - ta - te me - a, et a pec - ca - to me - o mun - da me.

Amplius lava me ab iniqui - ta - te me - a, et a pec - ca - to me - o mun - da me.

Amplius lava me ab iniqui - ta - te me - a, et a pec - ca - to me - o mun - da me.

Amplius lava me ab iniqui - ta - te me - a, et a pec - ca - to me - o mun - da me.

[Cantus II]

[Altus]

[Bassus]

4

Musical score for measure 4. Treble clef, B-flat key signature. The melody consists of eighth-note patterns. The lyrics are: Quon-i - am in - i - qui - ta - tem me - am e - go cog-nos - co: et pec - ca - tum me - um con - tra me est sem - per.

5

CHORUS I

Musical score for Chorus I. Treble clef, B-flat key signature. The score includes four staves of music. The lyrics are: Tibi soli peccavi et malumco - ram te fe - ci, ut iustificeris in sermonibus tuis, et vincas cumiu - di - ca ris. This line is repeated three times. The bass staff is also shown below the treble staves.

6

Musical score for measure 6. Treble clef, B-flat key signature. The melody consists of eighth-note patterns. The lyrics are: Ec - ce e - nim in in - i - qui - ta - ti - bus con - cep - tus sum: et in pec - ca - tis con - ce - pit me ma - ter me - a.

7

CHORUS II

Musical score for Chorus II. Treble clef, B-flat key signature. The score includes four staves of music. The lyrics are: Ecce enim veritatem di - le - xi - sti. Incerta, et oculta sapientiae tuae manifes - ta - sti mi - hi. This line is repeated three times. The bass staff is also shown below the treble staves.

8

As - per - ges me hys - so - po, et mun - da - bor: la - va - bis me, et su - per ni - vem de - al - ba - bor.

9

CHORUS I

Auditui meo dabis gaudium et lae - ti - ti - am, et exultabunt ossa hu - mi - li - a - ta.
Auditui meo dabis gaudium et lae - ti - ti - am, et exultabunt ossa hu - mi - li - a - ta.
Auditui meo dabis gaudium et lae - ti - ti - am, et exultabunt ossa hu - mi - li - a - ta.
Auditui meo dabis gaudium et lae - ti - ti - am, et exultabunt ossa hu - mi - li - a - ta.
Auditui meo dabis gaudium et lae - ti - ti - am, et exultabunt ossa hu - mi - li - a - ta.

10

A - ver - te fa - ci - em tu - am a pec - ca - tis me - is: et om - nes in - i - qui - ta - tes me - as de - le.

11

CHORUS II

Cor mundum crea in me De - us, et spiritum rectum innova in vis - ce - ri - bus me - is.
Cor mundum crea in me De - us, et spiritum rectum innova in vis - ce - ri - bus me - is.
Cor mundum crea in me De - us, et spiritum rectum innova in vis - ce - ri - bus me - is.
Cor mundum crea in me De - us, et spiritum rectum innova in vis - ce - ri - bus me - is.

12

Musical score for page 12. The music is in common time, treble clef, and consists of two staves. The lyrics are:

Ne pro - jí - ci - as me - a fá - ci - e tu - a: et spí - ri - tum sanc-tum tu - um ne áu - fe - ras a ____ me.

13

CHORUS I

Musical score for page 13, Chorus I. The music is in common time, treble clef, and consists of five staves. The lyrics are repeated four times with slight variations in the melody:

Redde mihi laetitiam salu - ta - ris tu - i, et spiritu princi - pa - li con - fir - ma me.
Redde mihi laetitiam salu - ta - ris tu - i, et spiritu princi - pa - li con - fir - ma me.
Redde mihi laetitiam salu - ta - ris tu - i, et spiritu princi - pa - li con - fir - ma me.
Redde mihi laetitiam salu - ta - sa - lu - ta - ris tu - i, et spiritu princi - pa - li con - fir - ma me.
Redde mihi laetitiam salu - ta - ris tu - i, et spiritu princi - pa - li con - fir - ma me.

14

Musical score for page 14. The music is in common time, treble clef, and consists of two staves. The lyrics are:

Do - ce - bo in - i - quos vi - as tu - as: et im - pi - i ad te con - ver - ten - tur.

15

CHORUS II

Musical score for page 15, Chorus II. The music is in common time, treble clef, and consists of five staves. The lyrics are repeated four times with slight variations in the melody:

Libera me de sanguinibus Deus, Deus sa - lu - tis me - ae. Et exultabit lingua mea ius - ti - am tu - am.
Libera me de sanguinibus Deus, Deus sa - lu - tis me - ae. Et exultabit lingua mea ius - ti - am tu - am.
Libera me de sanguinibus Deus, Deus sa - lu - tis me - ae. Et exultabit lingua mea ius - ti - am tu - am.
Libera me de sanguinibus Deus, Deus sa - lu - tis me - ae. Et exultabit lingua mea ius - ti - am tu - am.

16

Musical score for page 16. The music is in common time, key signature of one flat. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are: "Do - mi - ne, la - bi - a me - a a - pe - ri - es: et os me - um an - nun - ti - á - bit lau - dem tu - am." The score includes a basso continuo staff with a cello-like line and a harpsichord-like line.

17

CHORUS I

Musical score for page 17. The music is in common time, key signature of one flat. It features four voices (SATB) and basso continuo. The lyrics repeat three times: "Quoniam si voluisses sacrificium de-dis - sem u - ti - que, holocaustis non de - lec - ta - be - ris." The score includes a basso continuo staff with a cello-like line and a harpsichord-like line.

18

Musical score for page 18. The music is in common time, key signature of one flat. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are: "Sa - cri - fi - ci - um De - o spí - ri - tus con - tri - bu - lá - tus: cor con - trí - tum et hu - mi - li - á - tum, De - us, non des - pí - ci - es." The score includes a basso continuo staff with a cello-like line and a harpsichord-like line.

19

CHORUS II

Musical score for page 19. The music is in common time, key signature of one flat. It features four voices (SATB) and basso continuo. The lyrics repeat three times: "Benigne fac Domine in bona voluntate tu - a Si - on ut aedificantur mu - ri Ie - ru - sa - lem." The score includes a basso continuo staff with a cello-like line and a harpsichord-like line.

20

CHORUS I

Tunc acceptabis sacrificium iustitiae oblationes et ho - lo - ca - - - us - ta,
Tunc acceptabis sacrificium iustitiae oblationes et ho - - lo - caus - - ta,
Tunc acceptabis sacrificium iustitiae oblationes et ho - lo - ca - - us - ta,
Tunc acceptabis sacrificium iustitiae oblationes et ho - lo - ca - - - us - ta,
Tunc acceptabis sacrificium iustitiae oblationes et ho - lo - ca - - - us - ta,

CHORUS I

tunc im - po - - nent su - per al - ta - re tu - um vi - - tu - los.
tunc im - po - - nent su - per al - ta - re tu - um vi - - tu - los.
tunc im - po - - nent su - per al - ta - re tu - um vi - - - tu - los.
tunc im - po - - nent su - per al - ta - re tu - um vi - - - tu - los.
tunc im - po - - nent su - per al - ta - re tu - um vi - - - tu - los.

CHORUS II

Tunc im - po - - nent su - per al - ta - re tu - um vi - - tu - los.
Tunc im - po - - nent su - per al - ta - re tu - um vi - - tu - los.
Tunc im - po - - nent su - per al - ta - re tu - um vi - - - tu - los.
Tunc im - po - - nent su - per al - ta - re tu - um vi - - - tu - los.