

Dedicated to Harry Christophers

MISERERE

for mixed voices a cappella

Psalm 51 (50): 3-21

JAMES MACMILLAN

(b 1959)

Larghetto ♩ = c60-63

The musical score is arranged in five systems. The first system contains the vocal staves for Soprano (I and II) and Alto (I and II), all of which are currently empty. The second system contains the vocal staves for Tenor (I and II) and Bass (I and II). Each vocal staff begins with a dynamic marking of *p* and the instruction *desolate and cold*. The lyrics for all parts are: "Mi - se - re - re me - i, De - us: se - cun - dum". The Tenor and Bass parts include a small '8' below the first measure. The third system contains the Piano part, which is marked *(for rehearsal only)*. It begins with a dynamic marking of *p* and the instruction *desolate and cold*. The tempo marking **Larghetto** ♩ = c60-63 is repeated at the start of this system.

6 *cresc* (*warmer and warmer*) *mf*

I
T
II

cresc (*warmer and warmer*) *mf*

I
B
II

cresc (*warmer and warmer*) *mf*

cresc (*warmer and warmer*) *mf*

★

12 *p*

I
T
II

p

I
B
II

p

p

★

★ Grace notes always on the beat

poco accel

♩ = c69

17 ALTO unis *mp*

mi - se - ra - ti - o - num tu - a - rum, de -

mf *p*

I - nem

II - nem

I - nem

II - nem

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

mf *p* *pp*

poco accel

♩ = c69

22 SOPRANO I *p* keening, crying

Am - pli - us la - va

mp *pp*

A - le in - i - qui - ta - tem me - am.

27 *poco* *p*

me ab i - ni - qui - ta - te me - - a: et a pec -

SOPRANO II *p*

et

32

I
S
II

poco *mp*

- ca - to me - o mun - da me. Quo - ni - am i - ni - qui -

a pec - ca - to me - o mun - da me.

37

I
S
II

poco *mp*

- ta - tem me - am e - - go cog - no - sco: et pec -

Quo - ni - am i - ni - qui - ta - tem me - am e - - go co - gno -

41

I
S
II
A
T
B

mf *poco*

- ca - - tum me - um con - tra me est

- sco: et pec - ca - tum me - um

pp *mm* *pp* *mm* *pp* *mm* *pp* *mm*

45

I
S
II
A
T
B

sem-per. Ti - bi so - li pec - ca - vi, et ma-lum co - ram -
com - tra me - est sem - per. Ti-bi so - li pec-ca-vi, et ma-lum co -

f *poco* *mf*

mm *mm*

mm *mm*

mm *mm*

49

I
S
II
A
T
B

te fe - ci: ut jus-ti-fi - ce - ris in - ser-mo - ni -
ram te fe - ci: ut ju - sti - fi - ce - ris in -

3

54

I
S - bus tu - is, et vin - cas cum ju - di - ca -

II
ser - mo - ri - bus tu - is, et vin - cas

A
pp
mm

T
pp
mm

B
mm

59

I
ris.

II
cum ju - di - ca - ris.

A
pp
mm

T
pp
mm

B
mm

64 *ff emphatic*

I
S
II
A
T
B

Ec - ce e - nim in i - ni - qui - ta - ti - bus

ff emphatic

Ec - ce e - nim in i - ni - qui - ta - ti - bus

ff emphatic

Ec - ce e - nim in i - ni - qui - ta - ti - bus

ff emphatic

Ec - ce e - nim in i - ni - qui - ta - ti - bus

ff emphatic

Ec - ce e - nim in i - ni - qui - ta - ti - bus

espress poco

68 *ff con fuoco*

S
A
T
B

con - cep - tus sum: et in pec - ca - tis con - ce - pit me -

espress poco

con - cep - tus sum: et in pec - ca - tis con - ce - pit me -

espress poco

con - cep - tus sum: et in pec - ca - tis con - ce - pit me -

espress poco

con - cep - tus sum: et in pec - ca - tis con - ce - pit me -

espress poco

con - cep - tus sum: et in pec - ca - tis con - ce - pit me -

72

S *pp*
ma-ter me - - - a.

A *pp*
ma-ter me - - - a.

T *pp*
ma-ter me - - - a.

B *mf* *dim*
ma-ter me-a. Ec-ce e - - - nim ve-ri-ta-tem di-

76

S

A *p*
in-cer-ta et

T *mp* *dim*
in-cer-ta et oc-cul-ta sa-pi-en-ti-æ tu-æ,

B *(dim)*
lex-is-ti: in-cer-ta et oc-cul-ta sa-pi-