

# GREGORIO ALLEGRI

## Miserere

The original is much longer: this version has been abridged for brass by omitting musically similar repeated soli, chorus and chant sections.

The original of this work has no dynamics: suggested dynamics have been added, but they are in no way binding.

There is a good deal of liturgical chant (eg section A to B) in the original: this has been rendered into a more familiar format.

### PERFORMANCE

If the venue permits, it would be useful to locate the soli group of 4 players at a distance from the rest of the band.

The chant sections (A to B and 1st time bar) can be voiced as wished. Suggestions are given.

Divide the cornet section into 3 equal parts for the chorus.

# Miserere Mei

Gregorio Allegri  
(1582 - 1652)

## "SOLI" GROUP

( CHORUS) Band

Soprano Cornet in Eb

Solo Cornet in Bb

Solo Tenor Horn

Solo Euphonium

## "CHORUS" GROUP

Cornet 1 in Bb

Cornet 2 in Bb

Cornet 3 in Bb

Flugelhorn

Tenor Horn 1 and 2

Baritones 1 and 2

Trombones 1 and 2

Bass Trombone

Euphonium 2

Bass in Eb

Bass in Bb

This page of a musical score contains 14 staves. The top four staves are for vocal parts: Soprano Contralto (Sop. Cnt.), three Cornets (Cor.), Trumpet in Horn (T. Hn.), and Euphonium (Euph.). The bottom ten staves are for instrumental parts: three Cornets (Cor.), Flugelhorn (Flug.), Trumpet in Horn (T. Hn.), Baritone (Bar.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), and two Bass parts. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts have rests in the first measure, while the instrumental parts begin with rhythmic patterns of quarter and eighth notes. The instrumental parts feature various musical notations including slurs, ties, and dynamic markings.

**A** (CHANT) *Baritones etc*

10

Sop. Cnt. (CHANT) *Baritones etc*

Cor. (CHANT) *Baritones etc*

T. Hn. (CHANT) *Baritones etc*

Euph. (CHANT) *Baritones etc*

Cor. *Baritones etc*  
*mf*

Cor. *Baritones etc*  
*mf*

Cor. *Baritones etc*  
*mf*

Flug. *Baritones etc*  
*mf*

T. Hn. *Baritones etc*  
*mf*

Bar. *Baritones etc*  
*mf*

Tbn. *Baritones etc*  
*mf*

B. Tbn. *Baritones etc*  
*mf*

Euph. *Baritones etc*  
*mf*

Bass *Baritones etc*  
*mf*

Bass

14 B

Sop. Cnt. *mf*

Cor. *mf*

T. Hn. *mf*

Euph. *mf*

Cor.

Cor.

Cor.

Flug.

T. Hn.

Bar.

Tbn.

B. Tbn.

Euph.

Bass

Bass

19

Sop. Cnt.  
Cor.  
T. Hn.  
Euph.  
Cor.  
Cor.  
Cor.  
Flug.  
T. Hn.  
Bar.  
Tbn.  
B. Tbn.  
Euph.  
Bass  
Bass

Detailed description: This page of a musical score, numbered 19, features a Soprano Contralto (Sop. Cnt.) and a large brass section. The Soprano Contralto part is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a rest, followed by a series of eighth notes, then a half note, and continues with a melodic line of quarter and eighth notes, ending with a double bar line. The brass section consists of 14 staves: three Cornets (Cor.), three Flugel horns (Flug.), two Tenor Horns (T. Hn.), one Baritone (Bar.), one Trombone (Tbn.), one Bass Trombone (B. Tbn.), one Euphonium (Euph.), and two Basses. All brass parts are written in a treble clef with a key signature of two flats. They all begin with a rest and have a single vertical tick mark in each of the four measures, indicating a sustained or muted sound.

24

Sop. Cnt.  
Cor.  
T. Hn.  
Euph.  
Cor.  
Cor.  
Cor.  
Flug.  
T. Hn.  
Bar.  
Tbn.  
B. Tbn.  
Euph.  
Bass  
Bass

The image shows a page of a musical score, page 7, starting at measure 24. The score is for a vocal ensemble and a brass band. The vocal parts are Soprano Contralto (Sop. Cnt.) and Contralto (Cor.). The brass instruments include three Cornets (Cor.), Flugelhorn (Flug.), Trumpet in C (T. Hn.), Baritone (Bar.), Trombone (Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Bass (Bass), and another Bass instrument. The vocal parts have melodic lines with some rests and ties. The brass parts are mostly rests, with some notes in the first few measures. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

30

1.

Sop. Cnt.

Cor.

T. Hn.

Euph.

Cor.

Cor.

Cor.

Flug.

T. Hn.

Bar.

Tbn.

B. Tbn.

Euph.

Bass

Bass



35 | 2.

Sop. Cnt. 

Cor. 

T. Hn. 

Euph. 

Cor. 

Cor. 

Cor. 

Flug. 

T. Hn. 

Bar. 

Tbn. 

B. Tbn. 

Euph. 

Bass 

Bass 

*mf*

C

39

Sop. Cnt. *mp*

Cor. *mp*

T. Hn. *mp*

Euph. *mp*

Cor. *mp*

Cor. *mp*

Cor. *mp*

Flug. *mp*

T. Hn. *mp*

Bar. *mp*

Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Bass *mp*

Bass *mp*

*mp*

44

Sop. Cnt.

Cor.

T. Hn.

Euph.

Cor.

Cor.

Cor.

Flug.

T. Hn.

Bar.

Tbn.

B. Tbn.

Euph.

Bass

Bass

*f*