

# Sancte Deus

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

Soprano 1

Soprano 2

Alto

Tenor

6

us, san cte for -  
us, san cte for -  
De us, san cte for -  
us, san cte

12

tis,  
tis,  
tis,  
for tis,

18

san - - - cte \_\_\_\_\_ et im - mor - ta -

san - - - cte et im - mor - ta - lis, et

san - - - - cte et im - mor - ta - - lis,

8 san - - - - cte \_\_\_\_\_ et im - mor -

24

lis, mi - se - re -  
 im - mor - ta lis, mi - se - re re no -  
 et im - mor - ta lis, mi -  
 ta lis,

29

A musical score for four voices (SATB) in G clef, common time. The lyrics are "re no mi se re". The score consists of four staves, each with a different vocal line. The first staff starts with a dotted half note followed by eighth notes. The second staff starts with a quarter note followed by eighth notes. The third staff starts with a dotted half note followed by eighth notes. The fourth staff starts with a quarter note followed by eighth notes. The lyrics are placed below the staves.

34

Music score for measure 34:

1st staff: bis, mi - se - re - re no - - - - bis.  
2nd staff: mi - se - re - re no - - - - bis.  
3rd staff: mi - se - re - re no - - - - bis.  
4th staff: no - - - - - - - - - - bis.

39

Music score for measure 39:

1st staff: Nunc, Chri - - - - ste,  
2nd staff: Nunc, Chri - - - - ste,  
3rd staff: Nunc, Chri - - - - ste, te  
4th staff: 8 Nunc, Chri - - - - - - - - - - ste, te pe -

45

Music score for measure 45:

1st staff: te pe - ti - mus, \_\_\_\_\_ mi -  
2nd staff: te pe - ti - mus, \_\_\_\_\_  
3rd staff: pe - ti - mus, \_\_\_\_\_ mi -  
4th staff: - ti - mus, \_\_\_\_\_

50

- se - re - re, \_\_\_\_\_ mi - se - re - re, \_\_\_\_\_ mi - se -

mi - se - re - re, \_\_\_\_\_ mi - se - re - re, quae - su -

- se - re - re \_\_\_\_\_ quae - su - mus, \_\_\_\_\_ mi - se -

8 mi - se - re - re quae - sumus, mi - se - re - re quae - su [mus], \_\_\_\_\_

55

- re - re quae - su - mus. Qui ve -

- [mus], quae - su - mus. Qui ve - ni -

- re - re quae - su - mus. Qui \_\_

8 quae - su - mus. Qui \_\_\_\_\_ ve - ni -

60

- ni - - - - sti re - di - me-re per - di -

- - - - sti \_\_\_\_\_ re - di - me - re, re -

- ve - ni - - - sti re - di - me - re per - di - tos,

8 - - - - sti \_\_\_\_\_ re - di - me-re per - di -

65

tos, re - di - me-re per - di - tos,  
 - di - me-re per - di - [tos], \_\_\_\_\_ per - di - tos,  
 re - di - me-re \_\_\_\_\_ per - di - tos,  
 tos,

70

no - li da - mna - re re -  
 no - li da - mna -  
 no - li da - mna - re  
 no - li da - mna - re

76

- dem - - - ptos, re - dem - - -  
 - - re re - dem - - - [ptos], re - dem -  
 re - dem - - - ptos, re - dem - - -  
 re - dem - - - ptos, re - dem - - -

81

The musical score consists of four staves of music for voices. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass F-clef. The key signature changes between staves. The lyrics are written below each staff, corresponding to the notes. The first staff has lyrics: '- ptos; qui - - a \_\_\_\_\_ per cru - cem tu -'. The second staff has lyrics: '- - ptos; qui - - a \_\_\_\_\_ per cru - cem tu - - -'. The third staff has lyrics: '- ptos; qui - - - a per'. The fourth staff has lyrics: '- ptos; qui - - a per cru - - - cem tu -'.

86

A musical score for "Ave Maria" by Franz Schubert. The score consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves:

am  
am \_\_\_\_\_ re - de-mi - sti  
cru - cem tu - am  
8 am re - de -

91

A musical score consisting of four staves of music. The top staff begins with a treble clef, followed by three measures of silence. The lyrics "re - de - mi - sti mun" are written below the staff. The second staff begins with a treble clef and a forte dynamic (F). It has two measures of silence, followed by the lyrics "mun - dum," and then "re - de - mi - sti mun". The third staff begins with a treble clef and a half note. It has two measures of silence, followed by the lyrics "re - de-mi - sti mun" and "dum,". The fourth staff begins with a treble clef and a measure number "8". It has two measures of silence, followed by the lyrics "mi - sti mun". The music consists of eighth and sixteenth notes, with various rests and dynamics.

96

A four-measure musical score for two voices. The top voice starts with a dotted half note followed by eighth notes. The bottom voice enters with eighth notes. The lyrics "dum." and "A" are written below the notes. The measure ends with a double bar line.

dum. A

dum. A

dum. A

101

A five-measure musical score for two voices. The top voice has eighth notes and sixteenth-note patterns. The bottom voice has eighth notes. The measure ends with a double bar line.

106

A five-measure musical score for two voices. The top voice has eighth notes and sixteenth-note patterns. The bottom voice has eighth notes. The measure ends with a double bar line.

men.

men.

men.

men.

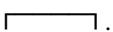
## Translation

Holy God, Holy Might, Holy and Immortal, have mercy upon us. Now, O Christ, we pray thee, have mercy we beg thee. Thou who comest to redeem the lost, condemn not those whom thou hast redeemed, for by thy cross thou hast redeemed the world. Amen.

## Editorial Conventions

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign .

Repeat signs in the underlay have been tactily expanded.

Underlay in square brackets is not in the source.

## Source

London, British Library Add. MSS 17802-5 (c.1570-c.1578).

17802	(S2)	f.222	at beginning:	m <sup>r</sup> tallis
			at end:	m <sup>r</sup> talles
17803	(S1)	f.223	at beginning:	m <sup>r</sup> tallis
			at end:	m <sup>r</sup> talles
17804	(A)	f.214	at beginning:	m <sup>r</sup> talles
			at end:	m <sup>r</sup> talles
17805	(T)	f.203	at beginning:	m <sup>r</sup> talles

## Notes on the Readings of the Source

In the list of readings below the order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>3</sup>G = 3rd note G in the bar.

### Accidentals

8 alto: ♭ for B

31 soprano 2: # for G

80 alto: # is a later addition

88 soprano 2: ♭ for F indicated by letter 'f'

105 alto: # is a later addition

107 alto: ♭ for F indicated by letter 'f'

### Underlay

7 tenor: -us below F

32 tenor: no- below E (not in 34)

37 soprano 2: -bis below <sup>3</sup>G

42 soprano 2: -ste below <sup>2</sup>D

49 soprano 2: -mus below E (not in 46)

55 soprano 1: -su- below D

74 alto: -mna- below A (not in 72) owing to the letters of the word *damnare* being generously spaced

77 soprano 2: redem- below AB

79 alto: -ptos, redem- all one note later

### Other

80-81 soprano 2: E is minim, <sup>1</sup>F cancelled, presumably an attempt to correct the erroneous E (# for <sup>1</sup>F is pre-placed before preceding D)