

# Sancte Deus

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

Soprano 1

Soprano 2

Alto

Tenor

San - - - - - cte De -

San - - - - - cte De -

San - - - - - cte

San - - - - - cte De -

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 -  
et im - mor - ta -  
8 - ta -  
lis, \_\_\_\_\_

29

- re no - - - - bis, mi - se - re - re no - - - - -  
- bis, mi - se - re - re no - - - - - bis, \_\_\_\_\_  
- se - re - - - - - re no - - - - - - - - - - - - - - - bis, \_\_\_\_\_  
8 mi - se - re - - - - - re, \_\_\_\_\_ [mi - se - re - re]

34

- - bis, mi - se - re - re no - - - bis.  
 mi - se - re - re no - - - bis.  
 mi - se - re - re no - - - bis.  
 no - - - bis.

39

Nunc, Chri - - - ste,  
 Nunc, Chri - - - ste,  
 Nunc, Chri - - - ste, te  
 Nunc, Chri - - - ste, te pe -

45

te pe - ti - mus, mi -  
 te pe - ti - mus,  
 pe - ti - mus, mi -  
 - 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 -  
 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 -  
 \_\_\_\_\_ 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,  
 - - - - - sti \_\_\_\_\_ re - di - me-re per - di -



81

- ptos; qui - a - - - per cru - cem tu -  
 - - ptos; qui - a - - - per cru - cem tu - - -  
 - ptos; qui - - - a per  
 - ptos; qui - a per cru - - - - cem tu -

86

- - - - - am  
 - - - - - am - - - re - de-mi - sti  
 cru - cem tu - - - - - am  
 - - - - - am re - de -

91

re - de - mi - sti mun - - - -  
 mun - dum, re - de - mi - sti mun - - - -  
 re - de-mi - sti mun - dum, re - de-mi - sti mun -  
 - mi - sti mun - - - -

96

Musical score for measures 96-100, consisting of four staves. The notation includes notes, rests, and dynamic markings. The lyrics 'dum.' and 'A' are placed below the notes in the first and third staves.

101

Musical score for measures 101-105, consisting of four staves. The notation includes notes, rests, and a sharp sign (#) above a note in the first staff.

106

Musical score for measures 106-110, consisting of four staves. The notation includes notes, rests, and a sharp sign (#) above a note in the first staff. The lyrics 'men.' are placed below the notes in all four staves.

## 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  $\lrcorner$ .

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