

*To allow for wider accessibility, the Soprano canon has been shifted down to the Soprano 2 and Alto, while the Alto line has been transposed up one octave and placed in the Soprano 1 line. The left segment shows the original voicing.

Miserere nostri, Domine. Miserere nostri.
Have mercy on us, Lord. Have mercy on us.

Miserere nostri

THOMAS TALLIS (1505-1585)
 Transcription by Keith Harmel

$\text{♩} = \text{c. } 33-38$ ($\text{♩} = 66-76$)

The first system of the musical score includes the following parts and lyrics:

- (Superius):** Soprano 1: *Mi - se - re - re no - stri, Do - mi - ne, mi - se -*
- (Superius Secundus):** Soprano 2: *Mi - se - re - - - re no -*
- (Discantus):** Alto: *Mi - se - re - - - re*
- Contra Tenor:** Tenor 1: *Mi - - - - se - - -*
- Tenor:** Tenor 2: *Mi - se - re - re no -*
- Bassus:** Bass 1: *Mi - - - - se - re - - -*
- Bassus Secundus:** Bass 2: *Mi - se - re - - - -*

The second system of the musical score includes the following parts and lyrics:

- S1.:** *re - - - re no - - -*
- S2.:** *- stri, Do - - - mi - ne,*
- A.:** *no - stri, Do - - - mi - ne,*
- T1.:** *re - - - re no - - -*
- T2.:** *- stri, mi - se - re - - - re no -*
- B1.:** *re no - - - - -*
- B2.:** *- re no - - - - - stri,*

7

S1. *stri, mi - se - re - re - no - stri, Do -*

S2. *mi - se - re - re no - stri,*

A. *mi - se - re - re no - stri,*

T1. *8 stri Do - - - - - mi -*

T2. *- - - - - stri, Do - mi - ne, mi - se - re -*

B1. *stri, Do - - - - - mi -*

B2. *Do - - - - - mi - ne, mi - se -*

11

S1. *mi - - - - - ne, mi - se - re -*

S2. *mi - se - re - - - - re no - stri,*

A. *mi - se - re - - - - re no - stri,*

T1. *8 ne, mi - - - - - se - - - - - re - - - - -*

T2. *- re no - stri, mi - se - re - - - - - re -*

B1. *ne, mi - se - re - - - - - re -*

B2. *re - - - - - re - no -*

15

S1. re no - stri, mi - se - re - re -

S2. mi - se - re - re, mi - se -

A. mi - se - re - re, mi -

T1. re no -

T2. no - stri, mi -

B1. no -

B2. stri, mi - se - re - re no -

19

S1. no - stri.

S2. re - re no - stri.

A. se - re - re no - stri.

T1. stri.

T2. se - re - re, no - stri.

B1. stri.

B2. stri.

Tallis's *Miserere nostri* is the 34th and final motet in *Cantiones Sacrae* of 1575, Britain's first music publication and a joint project between Tallis and William Byrd. The music gains its structure from ingenious canonic writing. In this modified voicing, an obvious canon is between the Soprano 2 and Alto voices, half a bar apart. Beneath this is a four-voice proportion canon derived from the Soprano 1: the Contra Tenor's note values four times longer, and the two Bass voices inverted (and durations 4x and 8x longer). The remaining Tenor was freely written to fill in the polyphony. Another technical feat is the use of the number 17, referring to Queen Elizabeth I's 17th year on the throne; this is Tallis's 17th contribution to the *Cantiones Sacrae*, there are 17 notes in the Bassus, and 7 voices are utilized.