

Mass: Puer natus est nobis

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

Gloria

Celebrant

Mean 1 Mean 2 Countertenor 1 Countertenor 2 Tenor Bass 1 Bass 2

Glo-ri - a in ex - cel - sis De - o,

Et in ter - ra pax ho - mi - ni -

Et in ter - - - - ra pax

Et in ter - ra pax ho - mi -

Et in ter - ra pax ho -

Et in ter - - ra pax ho -

Et in ter - ra pax ho -

Et in ter - ra pax ho -

Et in ter - - ra pax ho -

Et in ter - ra pax ho -

4

- bus bo - nae vo - lun - ta - - tis. Lau - da - mus

ho - mi - ni - bus bo - nae vo-lun - ta - - tis. Lau - da - mus

- ni-bus, ho - mi - ni - bus bo - nae vo - lun - ta - - tis. Lau - da - mus

- mi - ni - bus bo - nae vo - lun - ta - - tis. Lau - da - mus

- mi - ni - bus bo - nae vo - lun - ta - - tis. Lau - da - mus

- mi - ni - bus bo - nae vo - lun - ta - - tis. Lau - da - mus

8

te. Be - ne - di - ci - mus te. A - do - ra - mus

te, lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -

te, lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -

te. Be - ne - di - ci - mus te. A - do - ra - - - - mus

Be - ne - di - ci - mus te. A - do -

te, lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra - mus

Lau - da - mus te. Be - ne - di - ci - mus te. A - do - ra -

12

te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

- mus te. Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra -

- mus te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

— te. Glo - ri - fi - ca - mus te. Gra - ti - as a -

- ra - - - - mus te. Gra - ti - as

te. Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra -

- mus te. Glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

16

te.
Gra - ti - as a - gi - mus ti - - - bi pro - pter -
ti - as a - gi-mus ti - bi pro - pter ma - gnam glo - ri - am, pro -
Gra - ti - as a - - gi-mus ti - - bi pro - pter ma - gnam
gi - mus ti - - - bi pro - pter ma - gnam glo - ri - am
a - gi - mus ti - - - bi pro - pter ma - gnam glo - ri -
ti - as a - gi-mus ti - - bi pro - pter ma - - -
Gra - ti - as a - - gi-mus ti - - bi pro - pter ma - - - gnam glo - ri -

20

ma - gnam, pro - pter - ma - gnam glo - ri - am tu - am, Do - mi - ne De -
- pter ma - gnam glo - ri - am tu - - - am, Do - mi - ne De - us, Rex coe -
pro - pter ma - - - gnam glo - ri - am tu - am, Do - mi - ne De -
tu - am, Do - - - mi - ne De - us, Rex coe - le -
- am_____, tu - am, Do - - - mi - ne De -
gnam glo - ri - am tu - - am, Do - mi - ne De - us, De -
- am_____, tu - am, glo - ri - am tu - am, Do - mi - ne De - us, De - us,

24

- us, Rex coe - le - - - - stis,
 - le - - - - stis, De - us, Pa - - ter, De -
 - us, Rex coe - le - - - - stis, De - - us, Pa - ter o - mni - po - tens.
 - stis, De - us, Pa - - ter o - mni - po - tens, De - us
 8 Rex coe - le - - stis, De - - us, Pa - - - - ter
 De - us, Pa - ter o - mni - po - - -
 De - us, Pa - - ter o - mni - po - tens.

28

De - us, Pa - ter o - mni - po - tens. Je - su
 - us, Pa - ter o - mni - po - tens. Do - mi - ne fi - li u - ni - ge - ni -
 Do - mi-ne fi - - li u - ni - ge - ni - te,
 Pa - ter o - mni - po - tens, o - mni - po - tens. Do - mi-ne fi - li u - ni - ge - ni -
 8 o - mni - - po - tens.
 - - tens, o - mni - po - tens. Do - mi - ne fi - li u - ni - ge - ni -
 Do - - mi - ne fi - - li u - ni - ge - ni -

32

Christe, Jesu Christe, Domine
- te, Je - su Christe, Domine
Je - su Christe, Domine
- te, Je - su Christe, Domine De -
8 Je - su Christe, Domine Do -
- te, Je - su Christe, Domine De -
- te, Je - su Christe, Domine De -

36

De - us, A - gnus De - i, _____ Fi - li - us Pa - tris,
Do - mi-ne De - us, A-gnus De - i, Fi - li - us
De - us, A-gnus De - i, Fi - li - us Pa - tris,
- us, A - gnus De - i, A - gnus De - i, Fi - li -
8 - mi - ne De - us,
- us, Do - mi-ne De - us, A-gnus De - i, Fi - li - us Pa - tris, Fi -
- ste, Do - mi-ne De - us, A-gnus De - i, Fi - li - us Pa - tris,

40

Fi - li - us Pa - - tris, Fi - li - us Pa - tris, Fi - li - us Pa -

Pa - - - tris, Fi - li - us Pa - - - tris, Fi - li - us Pa -

Fi - li - us Pa - - - - tris, Fi - li - us Pa - - - - tris,

us Pa - - - - tris, Fi - li - us Pa - - - - tris,

8 Fi - li - us Pa - - - - tris,

- li - us Pa - - tris, Fi - li - us Pa - - tris, Fi - li - us Pa -

Fi - li - us Pa - - tris, pa - - tris, Fi - li - us Pa - - - -

44

tris, $\frac{C}{4}$

- tris, $\frac{C}{4}$

- tris, $\frac{C}{4}$

$\frac{C}{4}$ Qui tol - lis pec - ca - ta mun - di, pec -

8 - tris, $\frac{C}{4}$ Qui tol - lis pec - ca - ta mun - - -

- tris, $\frac{C}{4}$ Qui tol - - lis

49

Qui tol - lis pec - ca - ta mun - di,
Qui tol - lis
Qui tol - lis pec - ca - ta, pec -
ca - ta mun - di, pec - ca - ta mun -
di, pec - ca - ta mun -
di, pec - ca - ta mun - di, pec - ca - ta mun -
di, pec - ca - ta mun - di, pec - ca - ta mun -

54

mi - se - re - re no -
pec - ca - ta mun - di, mi - se - re - re no -
ca - ta mun - di, mi - se - re - re no - bis,
di, mi - se - re -
mi - - se - re - re no -
qui tol - lis pec - ca - ta mun - di,
di, pec - ca - ta mun - di, pec - ca - ta mun - di,

59

bis, mi - se - re - re no - - -
 bis, mi - se - re - re no - - - bis, mi - se -
 mi - se - re - re no - - - bis,
 - re - no - - bis, mi - se - re - re no - - -
 8 - bis, mi - se - re - re no - - - re no - - -
 mi - se - re - re no - - - bis,
 mi - se - re - re no - - - bis, mi -

64

bis. Qui
 - re - re no - - - bis. Qui tol - lis pec - ca - ta mun -
 mi - se - re - re no - - - bis. Qui tol - lis pec - ca - ta mun -
 - bis., mi - se - re - re no - - - bis. Qui tol - lis
 8 - bis. Qui tol - lis pec -
 mi - se - re - re no - - - bis.
 - se - re - re no - - - bis. Qui tol - lis pec - ca -

69

tol - lis pec - ca - ta mun - di,
di, pec - ca - ta mun - di, qui tol - lis pec - ca - ta
di, qui tol - lis pec - ca -
pec - ca - ta mun - di, qui tol - lis pec - ca - ta,
ca - ta mun - di, qui tol - lis pec -
Qui tol - lis pec - ca - ta, qui tol - lis pec - ca -
ta, qui tol - lis pec - ca - ta,

74

su - sci-pe de - pre - ca - ti - o - nem no -
mun - di,
- ta, pec - ca - ta mun - di, su - sci-pe
pec - ca - ta mun - di, su - sci-pe de - pre - ca - ti -
- ca - ta mun - di, su - sci - pe
- ta, pec - ca - ta mun - di, su -
su - sci-pe de - pre-ca - ti - o - nem no -

79

stram,
 su - sci-pe de - pre - ca - ti - o - nem
 su - sci-pe de - pre - ca - ti - o - nem no - stram,
 de - pre - ca - ti - o - nem no - stram, su - sci-pe
 - o - nem, su - sci-pe de - pre - ca - ti - o - nem
 8 de - pre - ca - ti - o - nem no - stram
 - sci-pe de - pre - ca - ti - o - nem no - stram,
 - stram, su - sci-pe de - pre - ca - ti - o - nem, su - sci-pe de - pre -

84

no - stram, de - pre-ca - ti - o - nem no - ;
 su - sci-pe de - pre - ca - ti - o - nem no - ;
 de - pre-ca - ti - o - nem no - stram, de-pre - ca - ti - o - nem no - ;
 no - stram, su - sci-pe de - pre - ca - ti - o - nem no - ;
 stram. su - sci-pe de - pre - ca - ti - o - nem no - ;
 su - sci-pe de - pre - ca - ti - o - nem no - ;
 - ca - ti - o - nem no - stram.

89

A musical score for a four-part choir. The top three staves are in soprano range (G clef) and the bottom staff is in bass range (F clef). The music is in common time with a key signature of two flats. The vocal parts are: Soprano 1 (top), Soprano 2 (middle), Alto (second from bottom), and Bass (bottom). The lyrics are: stram. Qui se - des ad dex - te-ram Pa - - - - stram. Qui _____ se - des ad dex - - - te - ram Pa - - - stram. Qui se - des ad dex-te-ram Pa - - - stram. Qui se - des ad dex - te-ram Pa - - - stram. Qui se - des ad dex - te-ram Pa - - - stram. Qui se - des ad dex - te-ram Pa - - - stram. Qui se - des ad dex - te-ram Pa - - - stram. Qui se - des ad dex - te-ram Pa - - -

94

A musical score consisting of six staves of music. The top five staves are in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The time signature is common time. The lyrics are repeated across the staves: "tris, qui se - des ad dex - te-ram Pa - - - tris, mi - se - tris, qui se - des ad dex - te-ram Pa - - - tris, ad dex - tris, qui se - des ad dex - te-ram Pa - - - tris, mi - tris, qui se - des ad dex - te-ram Pa - - - tris, tris, qui se - des ad dex - te-ram Pa - - - tris, Qui se - des ad dex - te-ram Pa - - - tris, - tris, qui se - des ad dex - te-ram Pa - - - tris, - tris, qui se - des ad dex - te-ram Pa - - - tris,

99

A musical score for voice and piano, featuring five staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature is common time. The lyrics are written below the notes, corresponding to the vocal parts. The piano part consists of harmonic chords indicated by dots above the staff.

re - - re no - - - bis, mi - se - re - re, mi - se - re -
- te - ram Pa - - tris, mi - se - re - re,
- se - re - re no - - - bis, mi - se -
mi - se - re - re no - - - bis,
8 mi - - - se - re - re no - - -

104

109

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of six staves. The top three staves are in treble clef, and the bottom three are in bass clef. The key signature is two flats. The vocal parts sing "misere re no" followed by "bis." The piano accompaniment provides harmonic support throughout the section.

misere re no bis.
- se - re - re no bis.
- bis, no bis.
- bis.
Quo -
re re no bis.
bis.
bis.
bis.

114

Musical score for "Quoniam tu solus sanctus" featuring four staves of music. The score consists of four systems of music, each starting with a treble clef and a key signature of two flats. The first system ends with a fermata over the soprano note. The second system begins with a bass clef. The third system begins with a treble clef and includes a dynamic marking "b". The fourth system begins with a bass clef. The lyrics are written below the notes in a combination of short and long dashes. The vocal parts are soprano, alto, tenor, and bass.

Quo - ni - -

Quo - ni - am tu

Quo - ni -

- ni - am tu so - lus san - - - - - - - - - ctus,

8 Quo - ni - am tu so - - - - - - - - - lus _____

Quo - ni - am tu so - - lus san - - - - - - - - - ctus,

Quo - ni - am tu so - - lus san - - - - - - - - - ctus,

119

124

The musical score consists of six staves of music for voices. The first five staves are in soprano range, and the last staff is in basso continuo. The music is set in common time with a key signature of two flats. The lyrics are written below each staff, corresponding to the notes. The vocal parts are labeled with Roman numerals I through VI above the staves. The basso continuo part is labeled with a 'C' above the staff.

129

- mus,
Tu so - lus al - tis - si - mus, Tu
- mus, Tu so - lus al - tis - si - mus, Tu
- mus, Tu so - lus al - tis - si -
Tu so - lus al - tis - si - mus, Tu so -
- mus, Tu so - lus al - tis - si -
Tu so - lus al - tis - si - mus, Tu so - lus al - tis -
Tu so - lus al - tis - si - mus, Tu so - lus al - tis -

134

so - lus al - tis - si - mus, Je - su Chri -
so - lus al - tis - si - mus,
- mus, Tu so - lus al - tis - si - mus, Je - su Chri -
- lus al - tis - si - mus, al - tis - si - mus
- mus, Je - su Chri -
- si - mus, Tu so - lus al - tis - si - mus, Je - su Chri -
- si - mus, Tu so - lus al - tis - si - mus, Je - su Chri -

139

139

- ste, Je - su Chri - - - ste cum San - cto Spi - ri -

Je - su Chri - - - ste cum San -

- ste _____

Je - su Chri - - - ste cum

8 - ste, Je - - - su Chri - - -

- - ste

- ste cum San - cto Spi - ri -

144

144

- tu, cum San - cto Spi - ri - - tu, cum San - cto Spi - ri -

- cto, cum San - cto Spi - ri - - - - tu, _____ cum

cum San - cto Spi - ri - - tu, cum

San - cto Spi - ri - - tu, cum San - cto Spi - ri -

8 - ste _____

cum San - cto Spi - ri - - tu

- tu, Spi - - - ri - - tu

149

tu in glo - ri - a De - ,
Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris,
Sancto Spi - ri - tu in glo - ri - ,
- tu in glo - ri - a De - i Pa - - - ,
cum Sancto Spi - ri - tu in glo - ri - ,
in glo - ri - in glo - ri - a De - i Pa - tris,

154

- i Pa - - tris, in glo - ri - a De - i Pa - ,
in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - - - ,
- a De - i Pa - - - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - - - ,
- a De - i Pa - - - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - - - ,
in glo - ri - a De - i Pa - - - , in glo - ri - a De - i Pa - tris,

159

tris, in glo - ri - a De - i Pa - ;
 in glo - ri - a De - i Pa - - - tris, De - ;
 Pa - tris, in glo - ri - a De - i Pa - ;
 in glo - ri - a De - i Pa - ;
 a De - i Pa - - - tris;
 in glo - ri - a De - i Pa - - - tris, De - i Pa - tris, De - ;
 in glo - ri - a De - i Pa - - - tris, in glo - ri - a

164

tris. A - men.;
 - i Pa - - - tris. A - - - men.;
 - - tris. A - - - men.;
 - - tris. A - - - men.;
 - - - - men.;
 - i Pa - - - tris. A - - - men.;
 - - tris. A - - - men.;
 - - - - men.;
 De - i Pa - - - tris. A - - - men.

Sanctus

Sheet music for the Sanctus chant, featuring six staves of music. The music is in common time, key signature of three flats, and consists of eighth and sixteenth note patterns. The lyrics "San - ctus, San - - - - ctus, San - - - - ctus, San -" are repeated across the staves.

Sheet music for the Sanctus chant, continuing from the previous page. The music is in common time, key signature of three flats, and consists of eighth and sixteenth note patterns. The lyrics "San - - - - ctus, San - - - - ctus, San - - - - ctus, San -" are followed by "Do - mi-nus De - - us Sa - ba -" and then repeated sections.

oth,
Do - mi-nus De - us Sa -
Do - mi-nus De - us Sa - ba - oth,
- oth, Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De
- oth, Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us
- us Sa - ba - oth, Do - mi -
Do - mi-nus De - us Sa - ba - oth,
- oth, Do - mi-nus De - us Sa -

ba - oth, Do -
Do - mi-nus De - us Sa - ba -
- us, Do - mi-nus De - us Sa - ba - oth,
— Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth,
- nus De - us Sa - ba -
Do - mi-nus De - us Sa - ba - oth,
- ba - oth,

16

A musical score for a five-part setting of the hymn "Dominus De-us Sa-ba-oth". The score consists of five staves, each with a treble clef and a key signature of one flat. The lyrics are written below each staff, corresponding to the notes. The music includes various note values such as eighth and sixteenth notes, and rests. The score is set against a white background.

- mi-nus De - us Sa - ba - - - oth,
Do - mi-nus De - us

- oth,
Do - mi-nus De - us Sa - ba -

Do - mi-nus De - us Sa - ba -
Do - mi-nus De - - - us,

Do - mi-nus De - us Sa - ba - - - oth,
Do - mi-nus De - us Sa -

8
- oth,
Do - mi-nus De - -

Do - mi-nus De - us Sa -

Do - mi-nus De - us Sa - ba - - - oth,

20

20

Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth;
- oth, Do - mi-nus De - us Sa - ba - oth, Sa - ba - oth;
Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth;
- ba - oth, Do - mi-nus De - us Sa - ba - oth;
- us Sa - ba - oth, Sa - ba - oth, - oth;
- ba - oth, Do - mi-nus De - us Sa - ba - - - oth;
- ba - oth, Do - mi-nus De - us Sa - ba - oth; Sa - ba - oth, - oth;
Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth;

34

glori - a tu - - - a,
glori - a tu - - -
glori - a tu - - - a,
glori - a tu - - -
- ri - a tu - - - a,
glori - a tu - - - a,
8 - ra glori - a tu - - - a, glori - a
glori - a tu - - - a, glori - a tu - - - a,
glori - a tu - - - a,

39

- - - a, glo - ri - a tu - - -
- - a, glo - ri - a tu - - a, glo - ri - a tu - -
glo - ri - a tu - - -
- - a, glo - ri - a tu - - -
8 tu - - - a, glo - ri - a tu - - -
glo - ri - a tu - - - a;
glo - ri - a tu - - - a, glo - ri - a tu - - - a;

44

44

a; O - san - - na, O -
a; O - san - - - na, O - san - -
- a; O - san - na, O - san - - na, O - san - -
- a; O - san - na, O - san - - na, O - san - -
a;

O - san - -

49

49

- san - - na,
- na in ex - cel - sis, O - san - na in ex - cel - -
- na in ex - cel - sis, O - san - na in ex - cel - - sis,
- na, O - san - na in ex - cel - -
a; O - san - na in ex - cel - sis,
- na, O - san - na in ex - cel - -

54

O - san - na in ex - cel - sis,
O - san - na,
- sis, O - san - na, O - san - na,
O - san - na, O -
- sis, O - san - na in ex - cel - sis, O - san - na,
8 O - - - san - - - na
- cel - sis, O - san - na, O -
- sis, in ex - cel - sis, O - - - san - na,

59

O - san - na in ex - cel - sis, O - san -
O - san - na in ex - cel - sis, O - san - na in ex -
- san - na in ex - cel - sis, O - san - na,
O - san - na in ex - cel - sis, O - san -
8 in ex - cel - sis, O - san - na, O - san -
- san - na in ex - cel - sis, O - san - na, O - san -
O - san - na in ex - cel - sis, O - san - - -

64

The musical score consists of six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat). The time signature varies between common time and 8/8. The lyrics are written below each staff, corresponding to the notes. The lyrics are:

na, O - san - - - na____ in ex - cel - sis,
cel - sis, O - san - - na____
O - san - na____ in ex - cel - sis, O - san - na
na, O - san - na in ex - cel - sis, O -
8 O - san - - - na
na, O - san - na
na, O - san - na

69

A musical score for a five-part choir or ensemble. The score consists of five staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, and Bass). The music is in common time, with a key signature of two flats. The lyrics are repeated multiple times across the staves, with some variations in the bass parts. The vocal parts are separated by vertical bar lines, and the lyrics are placed below the notes.

in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.
— in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
in ex - cel - sis, in
- san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex -
in ex - cel - sis.
— in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis
— in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis

74

- sis, in ex - cel - sis.
ex - cel - sis, in ex - cel - sis. Be - ne - di - ctus qui ve - nit
- cel - sis. Be - ne - di - ctus qui
ex - cel - sis, in ex - cel - sis. Be - ne - di - ctus qui
- sis, in ex - cel - sis.

79

Be - ne - di - ctus qui ve - nit in -
in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
Be - ne - di - ctus qui ve -

83

Bene - di - ctus qui ve - nit in
 — no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 Be - ne - di - ctus qui ve - nit in no - mi -
 - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -
 - ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi -

87

— no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
 - - ni, be - ne - di - ctus qui ve - nit
 - ni, be - ne - di - ctus qui ve - nit in no - mi -
 - ne Do - mi - ni, in no - mi - ne Do -
 - ni, be - ne - di - ctus qui ve - nit
 - ni,

91

be - ne - di - ctus qui ve - nit in no - mi - ne
in no - mi - ne Do - mi-ni in no - mi - ne Do - mi -
ne Do - mi - ni, in no - mi - ne, in no - mi - ne
ve - nit in no - mi - ne Do - mi - ni, in
8 mi - ni,
in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne,
be - ne - di - ctus qui ve - nit in no - mi - ne,

95

Do - mi - ni, in no - mi - ne,
ni, Do - mi - ni, in no - mi -
Do - mi - ni, in no - mi - ne Do - mi - ni, in no - mi -
no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni,
8 in no - mi - ne Do - mi - ni, Do -
in no - mi - ne Do - mi - ni, in no - mi -
in no - mi - ne Do - mi - ni,

99

in no - mi - ne Do - mi - ni; O - san - na, O -
 ne, in no - mi - ne Do - mi - ni; O - san - na in ex - cel -
 ne Do - mi - ni; O - san - na in ex - cel -
 in no - mi - ne Do - mi - ni; O - san - - - mi - ni; O - san - na
 8 - mi - - - - ni; O - san - na
 ne, in no - mi - ne Do - mi - ni; O - san - na, O -
 in no - mi - ne Do - mi - ni; O - san - - - mi - ni; O - san - -

103

- san - na in ex - cel - - - sis,
 - sis, in ex - cel - - - sis, O - san - na in ex - - - sis,
 - sis, in ex - cel - - - cel - - - sis, - na, O - san - - - na, O - san - na in ex - - - cel - - - na, O - san - - - na, O - san - na in ex - cel - - - sis, - san - - - na, O - san - na in ex - cel - - - na, O - san - na

8 - na,

106

O - san - na, O - san - na,
 - cel - sis, O - - - sis,
 sis, in ex - cel - sis, O - san - na in ex - cel - sis,
 - cel - sis, O - san - na____ in ex - cel - sis, O - - - san - - sis,
 ex - cel - sis, O - - - san - - sis,
 - sis, O - san - na in ex - cel - sis, O - - - sis,
 O - san - na in ex - cel - sis, O - - - sis,

109

O - san - na in ex - cel - sis, in ex - cel - - - san - na____ in ex - cel - sis, in ex - cel - sis,
 - cel - sis, O - cel - sis, O - san - na in ex - cel - - - sis, in ex - cel - sis,
 - cel - sis, O - san - na in ex - cel - - - sis, in ex - cel - sis, O - san - na,
 O - san - na in ex - cel - - - sis, in ex - cel - - - san - na in ex - cel - - - sis, O - - - san - - sis,
 - - - san - na in ex - cel - - - sis, O - - - san - - sis, O - san - na in ex - cel - - - sis, O - - - san - - sis,

113

sis, in ex - cel - sis, in ex - cel - sis, in
 O - san - na in ex - cel - sis, in ex - cel - sis,
 - sis, O - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel -
 sis.
 cel - sis, in ex - cel - sis, in ex - cel - sis,
 in ex - cel - sis, in

116

ex - cel - sis, in ex - cel - sis.
 in ex - cel - sis.
 ex - cel - sis, in ex - cel - sis.
 sis, in ex - cel - sis.
 in ex - cel - sis, in ex - cel - sis.
 ex - cel - sis, in ex - cel - sis.

Agnus Dei

- di, qui tol - lis pec - ca - ta mun -
- di, qui tol - lis pec - ca - ta mun -
qui tol - lis pec - ca - ta mun - di,
- di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun -
pec - ca - ta mun - di, qui tol - lis
- di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun -
qui tol - lis pec - ca - ta mun - di,

- di: mi - se - re - re no -
- di, pec - ca - ta mun - di: mi - se - re - re no -
qui tol - lis pec - ca - ta mun - di: mi - se - re - re no -
- di, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no -
pec - ca - ta mun - di:
- di, qui tol - lis pec - ca - ta mun - di: mi - se - re - re no -
qui tol - lis pec - ca - ta mun - di:

17

21

Musical score for "Miserere" featuring five staves of music with lyrics:

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

24

28

A musical score for "Agnus Dei" featuring five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The lyrics are written below each staff, corresponding to the notes. The score consists of five systems of music, each starting with "Agnus Dei". The first system ends with a fermata over the last note. The second system starts with a repeat sign. The third system ends with a fermata over the last note. The fourth system starts with a repeat sign. The fifth system ends with a fermata over the last note.

A - gnu s De - - - - -

- - gnu s De - - i, A - gnu s De - - i,

- - i, A - gnu s De - - - - -

A - gnu s De - - - - i, A - gnu s De - - - - -

8 A - - - - gnu s De - - - - i, A - gnu s De - - - - i,

- - - - - i, A - gnu s De - - - - i, - - - - -

- - - - i, A - gnu s De - - - - -

31

- i,
qui tol - lis pec - ca - ta mun -
A - gnus De - - - - i, A - gnus De - - i,
- i, A - gnus De - - - i, qui tol - lis pec - ca - ta mun -
- - - - i, qui tol - lis pec - ca - ta, qui tol -
8 qui tol - lis pec - ca - ta mun - di,
qui tol - lis pec - ca - ta mun - di, qui tol - lis
- - - i, qui tol - lis pec - ca - ta,

35

- - di, pec - ca - ta mun - di, qui tol - lis pec - ca -
qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta
- di, qui tol - lis pec - ca - - - ta, qui tol - lis
- lis pec - ca - ta mun - - - - - di, pec -
8 qui tol - lis,
qui tol - lis pec - ca - ta
pec - ca - ta mun - di, pec - ca - ta mun - di, qui tol - lis pec - ca - ta
qui tol - lis pec - ca - ta mun - di,

39

A musical score for a vocal piece, likely a hymn or spiritual song. The score consists of five staves, each with a treble clef and a key signature of one flat (B-flat). The music is in common time. The lyrics are written below each staff, corresponding to the notes. The lyrics are in Spanish and repeat the phrase "pecata munida".

- ta mun - di, pec - ca - ta mun - - - - - di:
mun - di, _____ pec - ca - ta mun - di:
pec - ca - ta mun - - - - - di: mi - se - re -
- ca - ta mun - - di, pec - ca - ta mun - - - - - di: mi - se - re -
8 mun - di, pec - ca - ta mun - di: mi - - se -
— mun - di, pec - ca - ta mun - - - - - di:
pec - ca - ta mun - - di, pec - ca - ta mun - - - - -

43

Musical score for "Miserere nobis" featuring five staves of music. The score consists of five staves of music, each with a different vocal line. The lyrics are written below each staff. The music is in common time, with a key signature of two flats. The vocal parts include soprano, alto, tenor, bass, and a fifth part. The lyrics are as follows:

mi - se - re - re no - bis,
mi - se - re - re no - bis,
mi - se - re - re no - bis,
- re, mi - se - re - re no - bis, mi - se - re - re no - bis,
- re no - - - - bis, mi - se - re - re no - -
8 - re - - re, mi - se - re - re no - - bis,
mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re -
di: mi - se - re - re no - bis, mi - se - re - re no - bis,

51

C

C

C

A - - - gnus, A - - - gnus De - - -

A

C

gnus De i, A - - -

C

A - - - gnus De - - -

56

61

A musical score for a vocal piece, likely a hymn or chant. The score consists of five staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is in common time. The lyrics are written below the notes in a cursive script. The lyrics are as follows:

qui tollis pec - ca - ta,
qui tollis pec - ca - ta,
qui tollis pec - ca - ta mun -
tol - lis pec - ca - ta mun - di,
qui tollis pec - ca - ta mun -
lis pec - ca - ta mun - di,
qui tollis pec - ca - ta mun -
- i,
qui tollis pec - ca - ta mun - di,
qui tollis pec - ca - ta mun -

66

A musical score for a five-part setting of the hymn "Qui tollis". The score consists of five staves, each with a treble clef and a key signature of one flat. The lyrics are written below the notes. The first four staves begin with a dotted half note followed by a quarter note. The fifth staff begins with a whole note.

Qui tollis

qui tollis

qui tollis

qui tollis

qui tollis

71

Musical score for "Qui tollis peccata mun" by Palestrina, featuring six staves of music with lyrics:

Qui tollis peccata mun

76

pec - ca - ta mun - di: do - na no - bis pa -

do - na no - bis pa - - - cem,

- ta mun - di: do - na no - bis pa - - - cem,

qui tol - lis pec - ca - ta mun - di: do - na

8 do - na no - bis pa - - - cem, do -

- ca - ta mun - di: do - na no - bis pa - - - cem,

- ta mun - di: do - na no - bis pa - - -

81

- - cem, do - na no - bis pa - - - cem,

do - na no - bis pa - - - cem, do - na no -

do - na no - bis pa - - - cem, do - na no -

no - bis pa - - - cem, do - na no - bis pa - -

8 - - na no - - - bis pa - - cem, do - - na -

do - na no - - - bis, do -

- - cem, do - na no - - - bis, do -

86

do - na no - bis pa - - - cem, do -

- bis pa - - - cem, do - na no - bis pa -

- bis pa - - - cem, do - na no - bis pa - - -

- cem, do - na no - bis pa - - cem, do - na no - bis pa - - - cem,

8 no - - bis pa - - - cem, do -

- na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis,

- na no - bis pa - cem, do - na no - bis pa - - - - cem,

91

- na no - bis pa - - - cem, do - na no - bis

- cem, do - na no - - bis pa - - cem, do -

- - cem, do - na no - bis pa - - -

do - na no - bis pa - - cem, do - na no - bis pa - - -

8 - na no - bis pa - - cem, do - na no - - bis pa - - - cem,

do - na no - bis

do - na no - bis pa - - cem, do -

A musical score for 'Ave Maria' featuring five staves of music with lyrics. The score consists of five staves, each with a different vocal range and a unique melodic line. The lyrics are written below each staff, corresponding to the notes. The music is in common time, with a key signature of one flat. The vocal parts include soprano, alto, tenor, bass, and a lower bass part.

pa - - - cem, do - na no - bis pa - - cem.
- na no - bis pa - - cem, do - na no - bis pa - - cem.
- - cem, — do - na no - bis pa - - - cem.
- - cem, do - na no - bis pa - - - cem.
— do - na no - bis pa - - cem, pa - - - cem.
pa - - cem, do - na no - bis pa - - - cem.
- na no - bis pa - - cem, do - na no - bis pa - - - cem.

APPENDIX

Credo (fragment)

Et ex - pe - cto
Et ex - pe - cto re - sur-re - cti - o - nem mor - tu - o -
Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o -
Et ex - pe - cto re - sur-re - cti - o - nem mor - tu - o -

5 [← ⌂ = ⌂ →]
C3
Et
C3
re - sur-re - cti - o - nem mor - tu - o - rum. Et vi - tam ven -
C3
- o - - - rum. Et vi - tam ven - tu - ri sae - cu - li, sae -
C3
- rum, mor - tu - o - rum.
C3
- rum, mor - tu - o - rum.

- rum, mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu -

vi - tam ven - tu - ri sae - - cu - li, et vi - tam ven - tu -

- tu - - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven -

- cu - - li, et vi - tam ven - tu - ri sae - cu -

Et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri [sae - cu - li]

8 Et vi - tam ven - tu - ri sae - cu - li,

sae - cu - - li, et vi - tam ven - tu - ri sae - cu - li,

- li, et vi - tam ven - tu - ri sae - cu - - li, et

- ri, et vi - tam ven - tu - ri sae - cu - -

- tu - - ri sae - cu - li, ven - tu - ri sae - - - cu - li. A -

- li, et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu -

et vi - tam ven - tu - ri sae - cu - - li, ven - tu - ri sae - cu - -

8 ven - tu - ri sae - cu - li.

et vi - tam ven - tu - ri sae - cu - li, sae - cu - - li.

vi - tam ven - tu - ri sae - cu - - - li, et vi - tam ven - tu - ri sae - cu -

17

li. A - - - men.
- - - men, a - - - men.
li. A - - - men, a - - - men.
li. A - - - men, a - - - men.
8 A - - - men.
A - - - men.
li. A - - - men.

Introit: Puer natus est nobis

(from London, British Library Add. MS 17001, f.15)

1st time: 2 rulers of the choir

2nd & 3rd times: Chorus

Chorus

1st time: 2 rulers of the choir

2nd & 3rd times: Chorus

Chorus

Puer natus est no - bis et Fi - li - us da - tus est
no - bis: cu - jus im - pe - ri - um su - per hu - me - rum
e - - - - jus, et vo - ca bi - tur no - men
e - - - - jus ma - gni con - si - li i an - - - ge - lus.

Fine

2 rulers

Chorus

Can - ta - te Do - mi - no can - ti - cum no - vum: qui - a mi - ra -
- bi - - - li - a fe - cit. Glo - ri - a Pa - tri et Fi - li - o, et

D. C. al fine

2 rulers

Chorus

Spi - ri - tu - i San - cto: si - cut e - rat in prin - ci - pi - o et nunc - et
sem - per, et in sae - cu - la sae - cu - - - lo - rum. A - - - - men.

D. C. al fine

Translation:

Unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Angel of Mighty Counsel.

℣ O sing unto the Lord a new song, for He hath done marvellous things.

℣ Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

After Isaiah 9, v.6; Psalm 98, v.1

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the mass. Subsequent mensuration symbols are shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals resulting from modernisation of the original staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign , coloration (in the Credo only) by the sign .

Repeat signs in the underlay have been tacitly expanded.

Lost sections of voice parts have been reconstructed in small notation. Tallis's first Mean and Countertenor have slightly higher top notes than his second and the same is mostly true of the two Bass parts. These discrepancies have been observed in reconstructing the missing sections.

Sources

A London, British Library Add. MS 34000 and London, British Library, Mad. Soc. MSS G 9–15 (early 17th cent.).

34000	(M1)	f.21 ^v	<i>Et in terra, Qui tollis, Benedictus, pleni sunt coeli</i>
G 9	(M2)	f.21 ^v	<i>Et in terra, Qui tollis, Benedictus, pleni sunt coeli</i>
G 10	(Ct1)	f.21 ^v	<i>Et in terra, Qui tollis, Benedictus, pleni sunt coeli</i>
G 11	(T)	f.21 ^v	<i>Et in terra, Qui tollis, Benedictus, pleni sunt coeli</i>
G 12	(B2)	f.21 ^v	<i>Et in terra, Qui tollis, Benedictus, pleni sunt coeli</i>
G 13	(B1)	f.21 ^v	<i>Et in terra, Qui tollis, Benedictus, pleni sunt coeli</i>
G 14	(Ct2)	f.21 ^v	<i>Et in terra, Qui tollis, Benedictus, pleni sunt coeli</i>
G 15	—	—	

B London, British Library Mad. Soc. MSS G 16–20 (early 17th cent.).

G 16	(M1)	f.57	<i>Et in terra, Qui tollis, pleni sunt coeli, Benedictus, Agnus Dei I & II</i>
G 17	(M2)	f.57	<i>Et in terra, Qui tollis, pleni sunt coeli, Benedictus, Agnus Dei I & II</i>
G 18	(T)	f.57	<i>Et in terra, Qui tollis, pleni sunt coeli, Benedictus, Agnus Dei I & II</i>
G 19	(B2)	f.57	<i>Et in terra, Qui tollis, pleni sunt coeli, Benedictus, Agnus Dei I & II</i>
G 20	(Ct1)	f.57	<i>Et in terra, Qui tollis, pleni sunt coeli, Benedictus, Agnus Dei I & II</i>

C London, British Library Mad. Soc. MSS G 21–26 (early 17th cent.).

G 21	(M1)	f.46 ^v	<i>Et in terra, Qui tollis, Sanctus, pleni sunt coeli, Benedictus, Agnus Dei II</i>
G 22	(T)	f.46 ^v	<i>Et in terra, Qui tollis, Sanctus, pleni sunt coeli, Benedictus, Agnus Dei II</i>
G 23	(B1)	f.46 ^v	<i>Et in terra, Qui tollis, Sanctus, pleni sunt coeli, Benedictus, Agnus Dei II</i>
G 24	(B2)	f.46 ^v	<i>Et in terra, Qui tollis, Sanctus, pleni sunt coeli, Benedictus, Agnus Dei II</i>
G 25	(Ct2*)	f.46 ^v	<i>Et in terra, Qui tollis, Sanctus, pleni sunt coeli, Benedictus, Agnus Dei II</i>
G 26	(M1)	f.46 ^v	<i>Et in terra, Qui tollis, Sanctus, pleni sunt coeli, Benedictus, Agnus Dei II</i>

* Ct1 in *Sanctus, pleni sunt coeli, Benedictus and Agnus Dei II*

D Oxford, Bodleian Library, Tenbury MSS 341–4 (early 17th cent.).

341	(M1)	f.60 ^v	<i>Qui tollis</i>	f.61 <i>Benedictus</i>	f.62 <i>Et expecto</i> (M1)
342	(M2, B1)	f.75 ^v	<i>Qui tollis</i>	f.76 ^v <i>Benedictus</i>	f.79 ^v <i>Et expecto</i> (M2, Ct2)
343	(Ct1)	f.62 ^v	<i>Qui tollis</i>	f.63 <i>Benedictus</i>	f.64 <i>Et expecto</i> (Ct1)
344	(Ct2)	f.63 ^v	<i>Qui tollis</i>	f.64 <i>Benedictus</i>	f.65 <i>Et expecto</i> (T)

Only **D** names Tallis as the composer. **A**, **B**, and **C** have no attributions for any of the compositions they contain.

All the sources belonged to the household of Edward Paston of Norfolk. This edition has used **A** as the copy text for the sections it contains and the other sources jointly where **A** is lacking. **A**, **B** and **C** transmit the mass entirely in *tempus imperfectum*. This is unlikely to have been the way Tallis wrote it. When copying earlier music, Elizabethan and Jacobean scribes often converted *tempus perfectum* into duple time. **D**, on the other hand, presents the *Benedictus* and *Et expecto* in *tempus perfectum* and these must surely have been Tallis's original mensurations. It is likely that the first section of each movement was also originally in perfect time. Joseph Kerman suggested that the whole mass was composed in this mensuration and identified certain proportional relationships that resulted, although he also conceded that these entailed some manipulation of the evidence. This edition takes the view that if **D**'s ♪ signs for the *Benedictus* and *Et expecto* are original, then its ♪ for the *Qui tollis* probably is too. By analogy, and recalling that earlier large-scale music commonly changed from triple to duple time at a mid-way point, this principle is extended to the other movements.

The underlay in all four sources is frequently ambiguous. Except sometimes at ditto signs, it is obvious which words belong to which musical phrase and, more often than not, the scribe shows clearly on which syllables melismas should fall; but the precise matching of syllables with notes was left to the singers. No notes on the manuscript readings are provided here. A critical edition by David Wulstan and Sally Dunkley (Oxford Imprint, 1977, rev. 1980) is available through the RSCM.