

## Candidi facti sunt

Thomas Tallis (c.1505-1585)

Superius [Alto]      Discantus [Tenor]      Contratenor [Baritone]      Tenor [Bass]      Bassus [Bass]

-jus, can - di - di, fa - - cti sunt, can - di - di fa - cti  
 sunt na - za - re - i e - - jus, can - di - di, fa - cti sunt  
 - i e - jus, can - di - di, fa - cti sunt na - za - re - i,  
 -za - - - re - i e - - jus, al - - - le - - - re - i e - - jus, can - di - di, fa - cti sunt

10

sunt na - za-re - i e - jus, al - le - lu - ya, al - le - lu - ya,  
 — na - za-re - i e - jus, al - le - lu - ya, al - le - lu - ya, al - le -  
 na - za - re - i e - jus, al - le - lu - ya, al -  
 - - - - - - - - - lu -  
 na - za - re - i e - jus, al - le - lu - ya, al - le - lu - ya, al - le - lu -

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The music consists of four staves. The soprano and alto voices sing the primary melody, while the tenor and bass provide harmonic support. The lyrics are in Latin, including "splendo rem" and "al le lu ya". The score is set against a background of a stone wall and trees.

30

The musical score consists of five staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, the fourth staff a bass clef, and the bottom staff a bass clef. The music is in common time. The lyrics "al-le-lu-ya" are repeated throughout the piece, with each repetition on a new line. The score is divided into measures by vertical bar lines.

al - le - lu - ya,  
al - le - lu - ya,  
al - le - lu - ya.  
al - le - lu - ya.

**A**

Et si - cut lac co - a - gu - la - ti sunt,  
Et si - cut lac co - a -  
Et si - cut lac co - a - gu - la - ti sunt,  
Et si - cut lac co - a -  
Et si - cut lac co -

et si - cut lac co - a - gu - la - ti  
- gu - la - ti sunt, et si - cut lac co - a - gu - la - ti sunt,  
et si - cut lac co - a - gu la - ti sunt, co - a -  
-gu - la - ti sunt, al - - - - le -  
-a - gu - la - ti sunt, et si - cut lac co -

40  
sunt, al - le - lu - ya, al - le - lu - - -  
al - - - - le - lu - - - ya, al - le - lu -  
-gu - la - ti sunt, al - le - lu - ya, al - le - lu -  
-lu - - - - - ya, al - - - -  
-a - gu - la - ti sunt, al - le - lu - ya, al - le - lu - - -

*Fine*

Music score for the Alleluia chant, featuring five staves of music for voices. The lyrics "al - le - lu - ya" are repeated in each staff. The music consists of quarter notes and eighth notes, with various dynamics and rests.

Continuation of the musical score, showing two staves of music for voices. The lyrics "In om - nem ter - ram ex - i - vit so - nus e - o - rum:" and "et in - fi - nes or - bis ter - rae ver - ba e - o - rum" are provided below the staves.

Repeat from A to *Fine*.

Continuation of the musical score, showing two staves of music for voices. The lyrics "Glo - ri - a Pa - tri et Fi - li - o:" and "Et Spi - ri - tu - i San cto." are provided below the staves.

Repeat from A to *Fine*.

Radiant white became his Nazarites, alleluia; they gave splendour to God, alleluia, and are curdled like milk, alleluia.  
Their sound is gone out through all the earth; and their words to the ends of the earth.  
Glory be to the Father, and to the Son, and to the Holy Spirit.

Source:

Polyphony: Thomas Tallis and William Byrd: *Cantiones, quæ ab argomento sacrae vocantur...* (London, 1575), no.22.  
Chant: *Antiphonale ad usum ecclesie Sarum* (London, 1519).

Liturgical function: Responsory, first Vespers of any Apostle or Evangelist in Paschal Time, Sarum rite.

All voices, throughout: *Al - le - luy - a*