

Sancte Deus

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

Treble 1

Treble 2

Mean

Tenor

6

12

The musical score consists of four vocal parts: Treble 1, Treble 2, Mean, and Tenor. The score is divided into two systems. System 1 (measures 1-5) contains four staves. The first three staves have a treble clef and a common time signature, while the fourth staff has an 8th note bass clef. The lyrics "San - cte De - us," are repeated across the staves. System 2 (measures 6-12) contains three staves. The first two staves have a treble clef and a common time signature, while the third staff has an 8th note bass clef. The lyrics "san - cte for - us," are repeated across the staves. Measure numbers 6 and 12 are indicated at the beginning of their respective systems.

18

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

re no - - - bis, mi - se - re - re no - - -
 - bis, mi - se - re - re no - - - bis,
 - se - re - - - re no - - - - - bis,
 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 - su - mus, 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 -

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

- ptos; qui - - - a _____ per cru - - cem tu -
- - ptos; qui - - - a _____ per cru - cem tu - - -
- ptos; qui - - - a _____ 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 - - -
re - de-mi - sti mun - dum, re - de-mi - sti mun - - -
- mi - sti mun - - -

96

dum. A

dum. A

dum. A

dum. A

101

106

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 nomenclature of the voice parts follows the Tudor convention.

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 .

Underlay in square brackets is not in the source.

Source

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

17802	(Tr2)	f.223	at beginning:	m ^r tallis
			at end:	m ^r talles
17803	(Tr1)	f.222	at beginning:	m ^r tallis
			at end:	m ^r talles
17804	(M)	f.214	at beginning:	m ^r talles
			at end:	m ^r talles
17805	(T)	f.203	at beginning:	m ^r 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. ³G = 3rd note G in the bar.

Accidentals

8 Mean: ♭ for B

31 Treble 2: ♯ for G

80 Mean: ♯ is a later addition

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

105 Mean: ♯ is a later addition

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

Underlay

7 Tenor: -us below F

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

37 Treble 2: -bis below ³G

42 Treble 2: -ste below ²D

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

55 Treble 1: -su- below D

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

77 Treble 2: redem- below AB

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

Other

80–81 Treble 2: E is semibreve, ¹F cancelled, presumably an attempt to correct the erroneous E (# for ¹F is pre-placed before preceding D)