

# Derelinquit impius

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

De - re - lin - quit im - pi-us vi -

De - re -

De - re - lin - quit im - pi-us vi - am su -

De - re - lin - quit im -

4

- am su - - - - - am, vi - am su -

- lin - quit im - pi-us vi - am su - - - - - am, vi -

De - re - lin - quit im - pi-us vi - am su -

De - re - lin - quit im -

De - re - lin - quit im - pi-us vi - am su -  
 - - am, de-re-lin - quit im - pi-us vi - am su - am,  
 - am su - am, de - re-lin - quit im-pi-us vi -  
 - - - - - am, vi - am su - - - -  
 - pi-us vi - am su - - - - - am, vi - am su -

- - - - - am, et  
 vi - am su - am, vi - am su - am,  
 - am su - - - - am, vi - am su - am,  
 - am, vi - am su - - - - am,  
 - - - - - am, vi - am su - am,

vir i - ni - quus co-gi-ta - ti - o - nes su - as,  
 et vir i - ni - quus co-gi - ta - ti - o - nes  
 et vir i - ni - quus co-gi-ta - ti - o - nes su -  
 et vir i - ni - quus co-gi - ta - ti - o - nes  
 et vir i - ni - quus co-gi - ta - ti -

22

et re - ver - ta - tur ad Do - mi - num, —  
 su - as, et re - ver - ta -  
 as, et re - ver - ta - tur ad Do -  
 — su - as, et  
 - o - nes su - as, et re - ver -

26

et re - ver - ta - tur ad Do - mi - num, et mi - se -  
 - tur ad Do - mi - num, et mi - se - re - bi -  
 - mi - num, et re - ver - ta - tur ad Do -  
 re - ver - ta - tur ad Do - mi - num, ad Do - mi -  
 - ta - tur ad Do - mi - num,

30

- re - bi - tur e - ius, et mi - se - re - bi -  
 - tur e - ius,  
 - mi - num, et mi - se - re - bi - tur e - ius,  
 - num, et mi - se - re - bi - tur e -  
 et mi - se - re - bi - tur e -

34

- tur e - ius, qui - a be - ni - gnus  
 et mi - se - re - bi-tur e - ius, qui - a be -  
 et mi - se - re-bi-tur e - ius, qui - a  
 - ius, e - ius, qui - a be -  
 - ius, e - ius, qui - a

39

et mi - se - ri - cors\_\_\_\_\_ est,  
 - ni - gnus et mi - se - ri - cors\_\_\_\_\_ est, et mi - se - ri - cors\_\_\_\_\_  
 be - ni - gnus et mi - se - ri - cors\_\_\_\_\_  
 - ni - gnus et mi - se - ri - cors\_\_\_\_\_ est, et mi - se - ri - cors\_\_\_\_\_  
 be - ni - gnus et mi - se - ri - cors\_\_\_\_\_

44

be - ni - gnus et mi - se - ri - cors\_\_\_\_\_ est,  
 est, be - ni - gnus et mi - se - ri - cors, mi - se - ri - cors est, et prae - sta - bi - lis su - per  
 est, be - ni - gnus et mi - se - ri - cors\_\_\_\_\_ est, et prae - sta - bi - lis su -  
 est, be - ni - gnus et mi - se - ri - cors est,  
 est, be - ni - gnus et mi - se - ri - cors\_\_\_\_\_ est, et prae - sta - bi - lis su -

49

et prae - sta - bi - lis su - per ma - li - ti -  
 ma - li - ti - a, Do - mi -  
 - per ma - li - ti - a, et prae - sta - bi - lis su - per ma - li - ti -  
 et prae - sta - bi - lis su - per ma - li - ti -  
 - per ma - li - ti - a,

53

- a, Do - mi-nus De - - - - -  
 - nus De - us no - - - - - ster, Do -  
 - a, Do - mi-nus De - - - - -  
 - a, Do - mi - nus De - us no - - - - - ster,  
 Do - mi-nus De - us no - - - - - ster,

57

- us no - - - - - ster,  
 - mi-nus De - - - - - us no - - - - - ster,  
 - us no - - - - - ster,  
 Do - mi - nus De - us no - - - - -  
 Do - mi-nus De - us no - - - - -

61

Do - mi - nus De - us no -

De - us no - ster, Do - mi -

Do - mi - nus De - us no - ster, De - us no -

- ster, De - us no - ster, Do - mi - nus De - us no -

- - - - - ster, Do -

65

- ster, Do - mi - nus De - us no - - - - - ster, Do -

- nus De - us no - - - - - ster, -

- - - - - ster, De - us no -

- - - - - ster, Do - mi - nus De - us no - - - -

- mi - nus De - us no - - - -

69

- mi - nus De - us no - ster.

Do - mi - nus De - us no - ster.

- ster, Do - mi - nus De - us no - ster.

- ster, Do - mi - nus De - us no - ster.

- ster, De - us no - ster.

## Translation

The impious man abandons his way and the unrighteous man his thoughts, and let him turn again to the Lord and he will have mercy upon him, for the Lord our God is gracious and merciful, and pre-eminent over evil.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The prefatory staves at the start of the piece show the original clef, mensuration symbol and first note for each voice.

Editorial accidentals are placed above the notes concerned.

Underlay repeat signs are expanded using italic text.

## Sources

**A** Thomas Tallis and William Byrd, *Cantiones quae ab argumento sacrae vocantur* (Thomas Vautrollier, London, 1575). Copy used: London, Royal College of Music I.E.9.

Superius	(M)	No.13	at top of each page:	V. Voc. T. Tallis.
Discantus	(Ct1)	No.13	at top of each page:	V. Voc. T. Tallis.
Contratenor	(Ct2)	No.13	at top of each page:	V. Voc. T. Tallis.
Tenor	(T)	No.13	at top of each page:	V. Voc. T. Tallis.
Bassus	(B)	No.13	at top of each page:	V. Voc. T. Tallis.
Sexta Pars	—	—		

**B** Oxford, Bodleian Library, MSS Tenbury 341–4 (c.1610; lacking B).

341	(M)	f.20	at end:	M <sup>f</sup> Tallis
342	(Ct1)	f.20	at end:	M <sup>f</sup> Tallis
343	(Ct2)	f.20	at end:	M <sup>f</sup> Tallis
344	(T)	f.20	at end:	M <sup>f</sup> Tallis

## Notes on the Readings of the Sources

**A** was very carefully proof-read during the printing process, presumably by the composers, with many stop-press corrections being made. Comparatively few mistakes remained uncorrected. John Milsom has compared all the surviving copies of the 1575 *Cantiones Sacrae* and, although he found that some pages of this motet exist in two states, he found no variants between them that concerned the notation. In view of the meticulous attention to production there is no reason to suppose that the first word is a misprint, even though in the liturgical sources and all other settings of the text that word is *Derelinquat*. Why Tallis changed it is unknown.<sup>1</sup>

**B** is a faithful copy of **A**. It transmits all the same accidentals and the same underlay repeat signs. The scribe's few slips (noted below) are unimportant, but his customary loose alignment of syllables with notes results in many ambiguities of underlay, some of which must have yielded readings in performance at variance with those of **A**, especially where musical phrases end with anacrusic final syllables (e.g. Ct1, bar 60). The possibility that a few of these variants may have been deliberate alterations is raised by the clear placing of the syllable *su-* below the Tenor's **A** in bar 21. Nevertheless, the underlay of **B** carries no authority and its variants are not listed below.

In each section below the references are listed by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source. Pitches are those of the edition and are given in capital letters, preceded by a number if necessary, e.g. <sup>2</sup>E = second note E in the bar.

### Accidentals

**A** 18 Ct1 ♯ for <sup>2</sup>E, ♯ for <sup>3</sup>E / 19 T ♯ for <sup>2</sup>A, ♯ for <sup>3</sup>A / 20 Ct1 ♯ for <sup>2</sup>A / 24 M ♯ for <sup>2</sup>A, ♯ for <sup>3</sup>A / 25 Ct2 ♯ for <sup>2</sup>A / 66 Ct2 ♯ for <sup>2</sup>A, ♯ for <sup>3</sup>A /

**B** All accidentals identical to **A**.

### Underlay

**A** Inconsistencies in the punctuation and in the spelling of *praestabilis/prestabilis* are not recorded.

11 M *-liquit* for *-linquit* / 64–65 Ct1 *Dominns* for *Dominus* /

**B** 23 M *ad* omitted; Ct2 *-os* for *-as* / 43 T *e-* below <sup>2</sup>D, (44) *-ius* below C (in place of *est*) / 58 T underlay repeat sign omitted /

### Other Readings

**A** 47 Ct1 direct C at end of line after <sup>2</sup>C /

**B** 8 T B is a corrected G / 11 T C is a corrected crotchet / 29 Ct1 <sup>3</sup>C is a corrected crotchet /

<sup>1</sup> John Milsom (ed.), *Thomas Tallis & William Byrd: Cantiones Sacrae 1575*, Early English Church Music 56 (London, Stainer & Bell Ltd, 2014), p.216.