

Quaesumus omnipotens

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Treble  

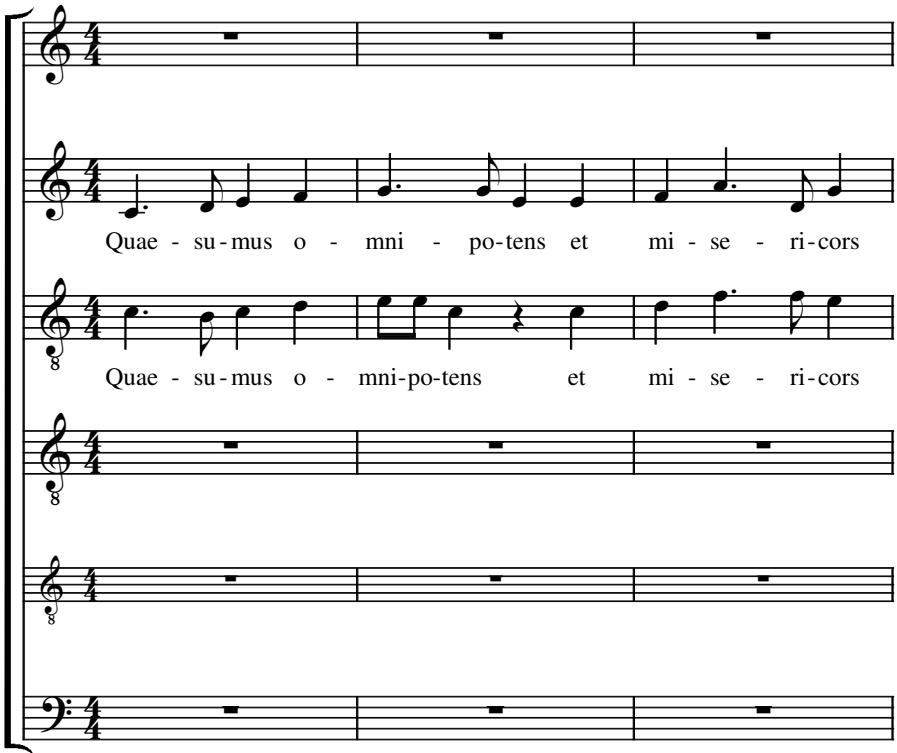
Mean  

Countertenor 1  

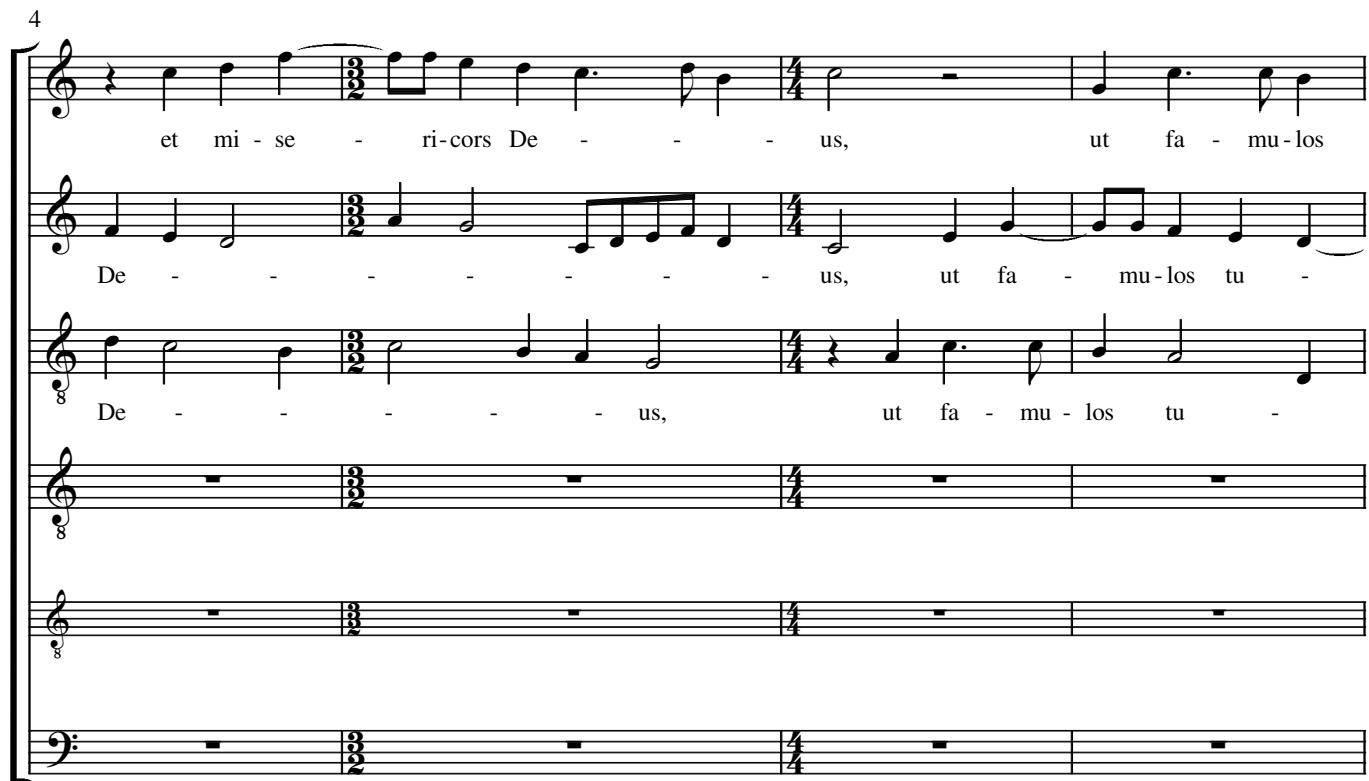
Countertenor 2  

Tenor [Missing]

Bass  



4



8

tu - - - os
os
os
vi - vi - fi -
vi - vi - fi - ces nos gra - ti -
vi - vi - fi - ces nos

13

vi - vi - fi - ces nos
vi - vi - fi - ces nos gra - ti - a
vi - vi - fi - ces nos gra - ti -
- ces nos gra - ti - a tu - - - a,
- a tu - - - - - a,
gra - ti - a tu - - - - a,

17

grati - a tu - - - - a, quos ti -

tu - - - - a, quos ti -

- a tu - - - - a, quos ti -

8
- - - - quos ti -

8
- - - - quos

Bass: - - - - quos ti -

21

- bi nul - la - te - nus mo - ri vel - les,

- - - bi nul - la - te - nus mo - ri vel - - -

8
- bi. nul - la - te - nus

8
- bi. nul - la - te - nus

8
ti - - - - bi nul - la - te - nus mo - ri vel - - -

Bass: - bi nul - la - te - nus mo - ri vel - - - les,

25

et er - ran - - - tes
 - - - les, et er - ran - - - tes
 mo - ri vel - - les,
 mo - ri vel - - les,
 les, et _____ er - ran - - - tes,
 et _____ in vi - am,

29

in vi - am, du - - - cas,
 in vi - am, du - - -
 - - - tes in vi - am, du - - - cas, qui
 - - - tes in vi - am, du - - - cas, qui
 — er - ran - - tes in vi - am, du - - - cas, qui tu - a sub pro -

33

qui tu - a sub pro - te - cti - o - ne in ter - cas,
qui tu - a sub pro - te - cti - o - tu - a sub pro - te - cti - o - ne in ter - ris, in
tu - a sub pro - te - cti - o - ne in ter - ris, in
cas, qui tu - a sub pro - te - cti - o - ne in ter - - te - cti - o - ne

38

ris
- ne in ter - ris mi -
ter - ris mi - li -
ter - ris mi - li - ta - mus mi - se -
in ter - ris mi - li - ta - mus mi - se - ri.

43

mi - li - ta - mus mi - se - ri.
- li - ta - mus mi - se - ri, mi - li - ta - mus mi - se - ri.
mi - li - ta - mus mi - se - ri.
- ta - mus mi - se - ri.
- ri. Mo - ve -
Mo - ve - ant

48

Mo - ve - ant te pre - ces no - strae,
Mo - ve - ant te pre - ces no - strae,
Mo - ve - ant te pre - ces no - strae,
Mo - ve - ant te pre - ces no - strae, mo - ve -
ant te pre - ces no - strae, mo - ve - ant te pre - ces no - strae, mo - ve - ant te pre - ces no - strae,
te pre - ces no - strae, mo - ve - ant te pre - ces no - strae, mo - ve - ant te pre - ces no - strae,

53

mo - ve - ant te pre - ces no - strae,

mo - ve - ant te pre - ces no - strae,

mo - ve - ant te,

- strae, nam ad te so - lum

strae, nam ad te

58

nam ad te so - lum ve -

nam ad te so -

nam ad te so - - lum ve - ni -

nam ad te so - lum ve - ni - mus sup - pli - ces.

ve - ni - mus sup - pli -

so - lum ve - ni - mus sup - pli - ces.

63

- ni - mus sup - pli - ces. Da o - pem, fer au - xi - li - um,
 - lum ve - ni - mus sup - pli - ces. Da o - pem, fer au - xi - -
 - mus sup - pli - ces. Da o - pem, fer au - xi - li - um,
 - ces. Da o - pem, fer au - xi - li - um,
 Da o - pem, fer au - xi - li - um,

68

et cri - mi-na no - stra de - le,
 - li - um, et cri - mi-na [no - - - stra] de - - -
 et cri - mi-na no - stra de - - -
 et cri - mi-na no - stra de - - -
 et cri - mi-na no - stra de - - -
 et cri - mi-na no - stra de - - - le,

73

qui - bus ad i - ram te in - ci - ta - vi -
 le, qui - bus ad i - ram te in - ci -
 le, qui - bus ad i - ram te in - ci - ta - [vi] -
 le, qui - bus ad i - ram te in - ci - ta - vi -
 qui - bus ad i - ram te in - ci - ta - vi - mus, et
 — qui - bus ad i - ram te in - ci - ta - vi - mus, et cor pu -

78

- - - - mus, et cor pu - rum no - bis do - na -
 - - vi-mus, et cor pu - rum no - - bis do - na -
 - - mus, et cor pu - rum no - bis do - na -
 - - mus, et cor pu - rum no - bis do - na -
 - - cor pu - rum no - bis do - na -
 - - rum no - bis do - na -

83

<img alt="Musical score for 'Ut, vi-ti-o-num' featuring five staves. The top staff uses soprano C-clef, the second staff alto F-clef, the third staff tenor G-clef, the fourth staff bass F-clef, and the bottom staff bass C-clef. The music consists of measures of various note values (eighth, sixteenth, etc.) and rests. The lyrics are: [to;] ut vi - ti - o - rum vo - ra - gi - to; ut vi - ti - o - rum vo - ra - gi-ne to; ut vi - ti - o - rum vo - ra - gi - ne to; ut vi - ti - o - rum vo - ra - gi - ne to; ut vi - ti - o - rum vo - ra - gi - ne to; ut vi - ti - o - rum vo - ra - gi - ne to;
 </p>

88

A musical score for 'Ave Maria' featuring five staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef (with a '8' indicating octave), and the bottom two staves use a bass F-clef. The lyrics are written below the staves, corresponding to the vocal parts. The music consists of measures 11 through 15.

- ne de vi - ta

de - vi - ta

de - vi - [ta]

93

Musical score for measure 93:

Staff 1: Treble clef, common time. Notes: - [ta,] - [ta,] - ta,

Staff 2: Treble clef, common time. Notes: - [ta,] - [ta,] - ta,

Staff 3: Treble clef, common time. Notes: - [ta,] - [ta,] - ta,

Staff 4: Bass clef, common time. Notes: - [ta,] - [ta,] - ta,

Lyrics: ti - bi ser - vi - a - mus ac in tran - qui - la
ti - bi ser - vi - a - mus ac in tran - qui - la pa -
ti - bi ser - vi - a - mus ac in tran - qui - la pa - - -

98

Musical score for measure 98:

Staff 1: Treble clef, common time. Notes: - dum in hu - ma - nis a - gi -

Staff 2: Treble clef, common time. Notes: - dum in hu - ma - nis a -

Staff 3: Treble clef, common time. Notes: - dum in hu - ma - nis a - gi - - -

Staff 4: Treble clef, common time. Notes: pa - - - ce

Staff 5: Treble clef, common time. Notes: - - - ce

Staff 6: Bass clef, common time. Notes: - - - ce

Lyrics: dum in hu - ma - nis a - gi - - -
dum in hu - ma - nis a -
dum in hu - ma - nis a - gi - - -
pa - - - ce
- - - ce
- - - ce

102

mus.
Tam fe - li - ci-ter
gi mus.
Tam fe - li - ci-ter po -
mus.
Tam fe - li - ci-ter po -
Tam fe - li - ci-ter po - sci - mus
Tam fe - li - ci-ter po - sci - mus
Tam fe - li - ci-ter po - sci - mus

107

po - sci - mus
sci - mus
sci - mus
no - stra tem - po - ra per - tran - si -
no - stra tem-po-ra per - tran - si -
no - stra tem - po - ra per - tran - si -

112

ut post hu - ius vi - tae de - cur - sum, ad te qui vi -
 ut post hu - ius vi - - - tae de -
 ut post hu - ius vi - tae de - cur - sum, ad
 - - - re, ut post hu - ius vi - tae de - cur - sum, ad
 - re, ut post hu - ius vi - - - tae de - cur - sum, ad te qui vi -
 - - - re, ut post hu - ius vi - tae de - cur - sum, ad te qui vi -

117

- a ve - ri-tas, qui vi - a ve - ri - tas
 - cur - - - sum, ad te qui vi - a ve - ri-tas
 te qui vi - a ve - ri-tas et vi - ta
 te qui vi - a ve - ri-tas et vi - ta
 - a ve - ri - - - tas, qui vi - a ve - ri-tas
 - cur - sum, ad te qui vi - a ve - ri - tas

122

Musical score for measure 122, featuring six staves of music. The vocal parts are in common time (indicated by a 'C') and the basso continuo part is in 3/2 time (indicated by a '3' over a '2'). The lyrics are:

et vi - ta es gra - ti - o - - - si
 et vi - - - - ta es gra - ti -
 es gra - ti - o - - - - si
 es gra - ti - o - - - - si
 et vi - ta es gra - ti - o - - -
 et vi - - - - - - - - - -

127

Musical score for measure 127, featuring six staves of music. The vocal parts are in common time (indicated by a 'C') and the basso continuo part is in 3/2 time (indicated by a '3'). The lyrics are:

va - le - a - mus ve - ni - - -
 - o - - - - si - va - - le - a - mus ve -
 va - le - a - mus ve - ni - re, va -
 va - le - a - mus ve - ni - re, va -
 - - - - si va - le - a - mus ve - ni - - - re,
 - - - si va - - - - - - - - - re.

131

Musical score for page 131. The score consists of five staves. The top four staves are in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics are:

- re, va - le - a - mus ve - ni
 - ni - re, va - le - a - mus ve - ni
 - le - a - mus ve - ni
 - le - a - mus ve - ni
 va - le - a - mus ve - ni

135

Musical score for page 135. The score consists of six staves. The top two staves are in treble clef and the bottom four staves are in bass clef. The music is in common time. The lyrics are:

re. A -
 A -

140

A musical score page featuring six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 140 are indicated at the beginning of each staff.

145

A musical score page featuring six staves of music. The top four staves are in treble clef, and the bottom two are in bass clef. The music consists of various note heads and stems, with some notes connected by horizontal lines. Measure numbers 145 are indicated at the beginning of each staff. The word "men." appears five times in the vocal parts, each time followed by a short horizontal line.

Translation

We beseech thee, almighty and merciful God, that thou wilt quicken us thy servants with thy grace, whom thou dost by no means wish to die, and that thou wilt lead us, wandering, back into thy way, who wretchedly struggle here on earth under thy protection. May our prayers move thee, for to thee alone do we come in supplication. Give aid, bring help and take away our sins by which we have roused thee to anger; and grant us a pure heart, so that avoiding the abyss of vice we may serve thee while we live this human life, and in tranquil peace we may so happily pass through our own times that, after the course of this life, we may come to thee who art the way, the truth and the life. Amen.

Liturgical Function

A devotional motet addressed to God with a text in the nature of a collect. It may perhaps have been intended for performance in a reformist church at a time when Latin was still permitted, but traditional votive memorials were no longer acceptable. Some of the musical material in this motet is shared with the composer's Mass *Euge bone*.

Editorial Conventions

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece. There are no staff signatures.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar unless cancelled.

Ligatures are denoted by the sign [—].

Repeat signs in the underlay have been expanded editorially in italics.

Material between square brackets is editorial.

The missing Tenor part has been reconstructed editorially in small notation.

Source

Oxford, Christ Church MSS Mus. 979-83 (c.1575).

979	(M)	no.121	at end:	docter: tye-
980	(Ct1)	no.121	at end:	docter: tye-
981	(Ct2)	no.121	at end:	docter: tye-
982	(Tr)	no.121	at end:	doc: tye-
983	(B)	no.121	in index:	D <small>r</small> C. Tye. [later hand]

Notes on the Readings of the Source

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references, subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ²G = 2nd note G in the bar.

Abbreviations:	B	Bass	M	Mean	sb	semibreve
	cr	crotchet	m	minim	sl	slur
	Ct ¹ , Ct ²	Countertenor 1, Countertenor 2	om	omitted	Tr	Treble
	dot-	dotted	q	quaver	+	tie

Accidentals

17 Ct1 # for C / 49 M ♭ fr B / 64 M # for F / 65 M # for F / 67 M ♭ for F / 122 B # for C /

Underlay and Ligatures

21–22 Ct2 *nulla-* below CB, sl for BE, E is *dot-cr q* with *-te-* below *qE*, *-nus* below A (Ct1 is as the edition) / 28–31 Ct1 *errantes* undivided, *in viam, ducas* one note earlier / 50–57 M Ct2 *nostra* for *nostrae* / 51 Tr sl for A¹D / 55 M underlay ambiguous / 62 Ct1 *-ni-* below D / 71 M *-rum* (producing *criminatarum*) below D / 72 Ct2 *-le* below D (and in 73) / 80–81 M *nobis* undivided below BC+CB / 84 M *-to* ambiguously aligned below EC, (85) *ut vitio-* all one note earlier / 90 Ct1 *-ta* below G, (91) *z* below D / 101 Tr Ct1 *-ge-* for *-gi-* / 107 M *-sci* below ²G / 118 Tr *z* below AC; Ct1 *-ta* for *-a* / 125 M *-ta* below E / 128 B *-se* for *-si* / 132–134 Ct1 *-ne venire* below EEAB (no *-re* in 135) / 145 Ct2 no ligature /

Other Readings

1 Ct2 B ‘*Quesum⁹*’ below staff at beginning / 11 B *m-rest* is *sb-rest* / 25 Tr ¹A is B / 38 Ct1 dot for E is below note suggesting its addition as an afterthought (dot in Ct2 may also be an afterthought) / 94–98 M extra *sb-rest* / 99 Ct2 *m-rest* om / 108 Tr *m-rest* om / 115 Tr A is G / 116 Ct1 A is G (Ct2 has G) / 118 Tr A is G / 140 Tr B is A /