

# Quaesumus omnipotens

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Quae - su - mus o - mni - po - tens et mi - se - ri - cors

Quae - su - mus o - mni - po - tens et mi - se - ri - cors

4

et mi - se - ri - cors De - - - us, ut fa - mu - los

De - - - us, ut fa - mu - los tu -

De - - - us, ut fa - mu - los tu -

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

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

21

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

25

et er - ran - - - tes

- - - les, et er - ran - - - tes

mo - ri vel - les, et er - ran -

mo - ri vel - les, et er - ran -

- - - les, et er - ran - - - tes, et

et er - ran - - - tes 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 - - -

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  
 ter - - - - - ris mi - li -  
 - - - - - 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 - ant

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

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

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

53

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

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

mo - ve - ant te,

- 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 - ces.

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,  
 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 - - - - - - - - - -  
 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 -  
 - le, 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 -  
 - ta - 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

- - - [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;  
 - - - - - to;  
 - - - - - to;

88

- ne de - vi - ta - - - - -  
 - - - de - vi - ta - - - - -  
 de - vi - [ta] - - - - -  
 - - - - -  
 - - - - -  
 - - - - -

93

- [ta,]  
 - [ta,]  
 - ta,  
 ti - bi ser - vi - a - mus ac in tran - quil - la  
 ti - bi ser - vi - a - mus ac in tran - quil - la pa -  
 ti - bi ser - vi - a - mus ac in tran - quil - la pa - - -

98

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 -

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

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 - ta es gra - ti - o - - - - -

127

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 - le - a - mus ve - ni - re.

131

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

re. A -

re. A -

re. A -

re. A -

re. A -

A -

140

Musical score for measures 140-144. The score consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment. The music features a mix of quarter, eighth, and sixteenth notes, with various rests and phrasing slurs. The key signature has one flat, and the time signature is 4/4.

145

Musical score for measures 145-149. The score consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are instrumental accompaniment. The music continues with similar notation to the previous system, ending with a double bar line. The lyrics "men." are repeated at the end of each vocal 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  $\square$ .

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 <sup>r</sup> 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. <sup>2</sup>G = 2nd note G in the bar.

<i>Abbreviations:</i>	B	Bass	<i>dot-</i>	dotted	<i>sb</i>	semibreve
	<i>b</i>	breve	M	Mean	sl	slur
	<i>cr</i>	crotchet	<i>m</i>	minim	Tr	Treble
	Ct <sup>1</sup> , Ct <sup>2</sup>	Countertenor 1, Countertenor 2	om	omitted	+	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-m cr* with *-te-* below *crE*, *-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 A<sup>1</sup>D / 55 M underlay ambiguous / 62 Ct1 *-ni-* below D / 71 M *-rum* (producing *criminarum*) 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) ∷ below D / 101 Tr Ct1 *-ge-* for *-gi-* / 107 M *-sci* below <sup>2</sup>G / 118 Tr ∷ 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 '*Quesum*' below staff at beginning / 11 B *sb-rest* is *b-rest* / 25 Tr <sup>1</sup>A 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 *b-rest* / 99 Ct2 *sb-rest* om / 108 Tr *sb-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 /