

A Communion Motet

O Sacrum Convivium

Thomas Tallis
(c.1505–1585)

for choir of mixed voices (SAATB)

IONIAN ARTS INC.

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Choral Score
CH-1016

PERFORMANCE NOTES

The motet *O sacrum convivium* by Thomas Tallis appeared in the *Cantiones Sacrae* published by Tallis and Byrd in 1575. There also exist several manuscripts with an English text "I call and cry to thee, O Lord" to be found in the archives of several English churches and cathedrals. The English text may well have been the original with the Latin being adapted to the same music later. The present edition remains faithful to that found in the *Cantiones Sacrae* with the exception of the transposition up a major third to accommodate ranges more suitable to a mixed choir and the halving of note values.

In editing this motet, I have offered some suggestions as to dynamics. However, conductors should feel free to employ other dynamic schemes. In performing music of this period, I stress the importance of singing the shapes of individual phrases, most often making a crescendo as the pitch ascends and a diminuendo as the pitch descends. In this way the interweaving and overlapping of the various voice parts can be heard more distinctly in the polyphonic texture. Depending on the size and acoustics of the space, I recommend a moderate tempo for this motet always moving forward, but with some relaxation at the three major cadences (Page 3, Page 4, Page 7).

Although this text has been traditional on the Feast of Corpus Christi, it is most appropriate to any eucharistic celebration, especially during the Lent/Easter cycle.

Carl Crosier
editor

O SACRUM CONVIVIUM

a motet for mixed voices

Text: Antiphon to *Magnificat*
Second Vespers of *Corpus Christi*

THOMAS TALLIS
(c.1505–1585)
edited by Carl Crosier

*O sacram convivum!
in quo Christus sumitur:
recolitur memoria passionis ejus:
mens impletur gratia:
et futurae gloriae nobis pignus datur.*

O sacred banquet!
in which Christ is consumed.
Recalling the memory of his passion,
the mind is filled with grace,
and a pledge is given of the glory to come.

Soprano: O sa - crum con - vi - - -

Alto I: O sa - crum con - vi - - vi - um, con - vi - - vi - um,

Alto II: O sa - crum con -

Tenor: O sa - crum con - vi - - vi - -

Bass: O

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P

tur. Re - co - li - tur me - mo - ri - a,

tur. Re - co - li - tur me - mo - ri - a, me -

tur. Re - co - li - tur me - mo - ri - a, me - mo - ri -

tur. Re - co - li - tur me - mo - ri - a, me -

tur. Re - co - li - tur me - mo - ri - a, me -

Re - co - li - tur me - mo -

cresc.

re - co - li - tur me - mo - ri - a pas-si - o -

mo - ri - a pas - si - o - nis e - jus, re - co - li - tur me - mo - ri -

cresc.

a re - co - li - tur me - mo - ri - a me - mo - ri - a

cresc.

mo - ri - a re - co - li - tur me - mo - ri - a pas - si -

cresc.

- ri - a, re - co - li - tur me - mo - ri - a

cresc.

mens im - ple - tur gra - ti - a.
 ple - tur gra - ti - a, Et fu -
 tur gra - ti - a. Et fu - tu - rae glo -
 im - ple - tur gra - ti - a. Et fu -

f

Et fu - tu - rae glo - ri - ae no-bis pi - gnus
 Et fu - tu - rae glo - ri - ae no-bis
 Et fu - tu - rae glo - ri - ae, et fu - tu - rae glo - ri - ae no-bis pi - gnus da -
 tu - rae glo - ri - ae, et fu - tu - rae glo - ri - ae

mf

tur, et fu - tu - rae glo - ri - ae,
 tur, pi - gnus da - tur, et fu - tu - rae glo -
 et fu - tu - rae glo - ri - ae, no - bis, et
 tu - rae glo - ri - ae, et fu - tu - rae glo -
 tur, et fu - tu - rae glo - ri - ae, et fu -

f

no-bis pi - gnus da
 ri - ae no-bis pi - gnus da - tur,
 fu - tu - rae glo - ri - ae no -
 ri - ae, no-bis pi - gnus da - tur, no-bis pi - gnus
 tu - rae glo - ri - ae, no-bis pi - gnus da -

cresc.

f