

Salve intemerata

Thomas Tallis

(c. 1505 – 1585)

Tenor Bass

Sal - ve in - te - me - ra - ta Vir - go Ma - ri - - -
Sal - ve in - te - me - ra - ta Vir - go Ma - ri - - a,

T B

a, fi - li - i De - i ge - ne - trix, prae ce - te - ris e - le - cta vir - gi - ni -
fi - li - i De - i ge - ne - trix, prae ce - te - ris e - le - - cta vir - gi - ni -

T B

bus: quae ex u - te - ro tu - ae ma - - - - -
bus: quae ex u - te - ro tu - ae ma - - - - -

S T

An - nae, mu - li - e - -
tris

B B

An - nae, mu - li - e - - ris
tris

Salve intemerata

21

Soprano (S) vocal line with lyrics: ris sanctis - si - mae, sic a Spi - ri - tu San - cto

Tenor (T) vocal line with lyrics: sic a Spi - ri - tu San - cto tum sancti - fi - ca -

Bass (B) vocal line with lyrics: san - ctis - si - mae, sic a Spi - ri - tu San - cto tum san - cti - fi - ca -

26

Soprano (S) vocal line with lyrics: tum sancti - fi - ca - ta tum il - lu - mi - na - ta fu - i - sti,

Tenor (T) vocal line with lyrics: ta tum il - lu - mi - na - ta fu - i - sti, mu - ni -

Bass (B) vocal line with lyrics: - - - ta tum il - lu - mi - na - ta fu - i - sti, mu - ni - ta -

31

Soprano (S) vocal line with lyrics: mu - ni - ta - que tan - to - pe - re De - i om - ni - po - ten -

Tenor (T) vocal line with lyrics: - ta - que tan - to - pe - re De - i om - ni - po - ten - tis gra -

Bass (B) vocal line with lyrics: que tan - to - pe - re De - i om - ni - po - ten - tis -

Salve intemerata

3

36

S tis gra - ti - a, ut us-que ad con-ce-ptum Fi - li-i tu - i, Do - mi-ni

T - ti - a, ut us - que ad con - ce - ptum Fi - li-i tu - i,

B _____ ut us - que ad con - ce - ptum Fi - li-i tu - i, Do - mi-

41

S no - stri Je-su Chri - - -

T Do - mi - ni no - stri Je-su Chri - - -

B ni - no - stri Je - su Chri - - -

46

S ste. Et dum e - um con - ci - pe - res, -

A - - - - - Et dum e - - - - - um con -

T ste. Et dum e - - - - - um con - ci -

B - - - - - ste. Et dum e - - - - - um con - ci - pe - res, -

B - - - - - Et - - - - - dum e - - - - - um con - ci - pe -

Salve intemerata

51

S

A

T

B

B

56

S

A

T

B

B

Salve intemerata

5

61

S sem - per-que post par-tum, vir-go o - mni - um quae na -
A _sem - per-sem - per-que post par-tum, vir - go o-mni - um
T sem - per-que post par - tum, vir-go o - mni - um quae na - tae _____
B que post par - - - tum, vir - go o - mni -
B - per-que post par - tum, vir - go o - mni - um

66

S - - - tae ca - stis - si - ma _____
A _quae na - tae ca-stis - si - ma _____
T sunt ca - stis - si - ma _____ ca - stis - si -
B um _____ quae na - tae sunt ca - stis - si - ma in - cor -
B quae na - tae sunt ca - stis - si - ma in -

Salve intemerata

71

Soprano (S): in-cor-ru-ptis-si - - - ma

Alto (A): ca-stis - si - ma in - cor - ru-ptis-si - - - ma et im-ma-cu-la-

Tenor (T): ma _____ in-cor-ru - ptis - si - - - ma et

Bass (B): ru-ptis - si - - - - ma et im-ma-cu-la - tis - si -

Bass (B): - cor - ru - ptis - si - - - ma et im-ma-cu-la-tis - si -

76

Soprano (S): et im-ma-cu-la-tis - si - - - ma

Alto (A): tis - si - - - - ma et cor-po-re et a - ni-mo _____

Tenor (T): im-ma - cu-la-tis - si - - - ma

Bass (B): - - - ma _____ et im-ma - cu-la-tis - si - - ma et cor - po - re__ et a - ni-mo

Bass (B): - - - - ma et cor - po - re et a - ni-

Salve intemerata

7

81

S et cor-po-re et a - ni-mo _____

A _____ et cor-po-re et a - ni-mo

T et cor-po-re et a - ni-mo _____

B _____ et cor-po-re et

B mo _____

86

S — to-ta vi - - - ta per - man -

A — to-ta vi - - - ta per - man -

T — to-ta vi - - - ta to-ta vi - - - ta per -

B a - ni-mo — to-ta vi - - - ta per - man -

B — to-ta vi - - - ta per - man -

Salve intemerata

91

Soprano (S) vocal line with lyrics: se-ris.

Alto (A) vocal line with lyrics: se-ris. Tu ni - mi-rum u-ni-ver-

Tenor (T) vocal line with lyrics: man se-ris.

Bass (B) vocal line with lyrics: se - ris. Tu ni - mi - rum u - ni-ver -

Bass (B) vocal line with lyrics: se-ris. Tu ni - mi - rum u - ni - ver -

97

Alto (A) vocal line with lyrics: sas a - li-as lon-ge su-pe - ra-sti vir-gi - nes sin-cer-

Bass (B) vocal line with lyrics: sas a - li-as lon - ge su - pe-ra - sti vir - gi-nes sin-cer - ra

Bass (B) vocal line with lyrics: sas a - li - as lon - ge su - pe-ra - sti vir - gi - nes sin-cer - ra men - tis

102

Alto (A) vocal line with lyrics: ra men - tis im-pol-lu - tae con-ci - en - ti - a,

Bass (B) vocal line with lyrics: men-tis im - pol - lu - tae con - ci - en - ti - a, con - ci-en - ti - a,

Bass (B) vocal line with lyrics: im-pol-lu - tae con - ci-en - ti - a, quot-

106

A

— quot-quot vel ad - huc fu - e - - - runt abip - somundi pri -

B

quot - quot vel ad - huc fu - e - - - runt ab ip - somun - di pri -

B

- quot vel ad - huc fu - e - - - runt ab ip - somun - di primordi -

III

A

mor - di-o, vel unquamfuturae sunt usque in fi - nem mun -

B

mordi-o, vel un - quamfu-tu - rae sunt usque in fi - nem mun -

B

o, vel un-quamfu - tu - rae sunt usque in fi - nem mun -

II6

S

Per haec nos

A

di.

T

Per haec nos prae -

B

di.

B

di.

Salve intemerata

121

Soprano (S) vocal line:

prae - cel-len-tis si-ma gra - ti - ae ce-le-stis do na ti -

Alto (A) vocal line:

mur, me -

Tenor (T) vocal line:

- cel-len-tis - si ma gra - ti - ae ce-le - stis do - na ti - bi, vir -

127

Soprano (S) vocal line:

- bi, vir - go et ma - ter Ma-ri - a, prae ce - te-ris o-mni - bus mu - li-e - ri-

Alto (A) vocal line:

go et ma - ter Ma-ri - a, prae ce - te-ris o-mniibus mu-li - e - ri-bus

Tenor (T) vocal line:

go et ma - ter Ma - ri - a, prae ce - te - ris o - mni - bus mu - li-e-ri - bus

132

Soprano (S) vocal line:

- bus et vir - gi-ni - bus a De - o sin-gu - la - ri - tur in - fu -

Alto (A) vocal line:

et vir - gi-ni - bus a De - o sin-gu - la - ri - tur in - fu -

Tenor (T) vocal line:

et vir - gi - ni - bus a De - o sin - gu - la - ri - tur in - fu -

137

Soprano (S) vocal line:

- - - - - sa.

Alto (A) vocal line:

- - - - - sa.

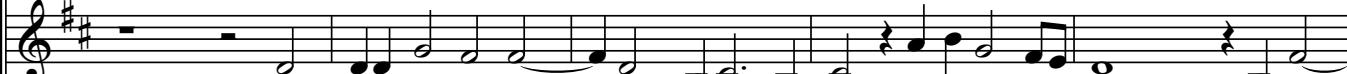
Tenor (T) vocal line:

- - - - - sa.

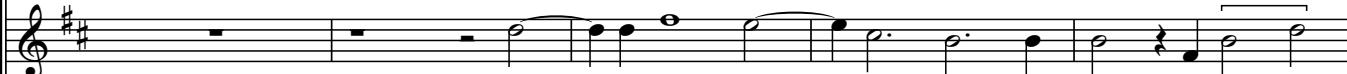
142

Soprano (S) 

Te pre - ca - mur, quae _____ mi - se - ris mor-ta - li -

Alto (A) 

Te pre-ca-mur, quae ___ mi - se - - - - ris mor-ta -

Tenor (T) 

Te pre - ca - mur, ___ quae mi - se - ris mor-ta -

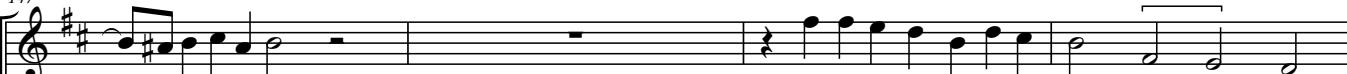
Bass (B) 

Te pre-ca - mur, quae mi - se - - - - ris mor -

Bass (B) 

Te pre-ca - - mur, quae _____ mi - - se - ris mor - ta - - li -

147

Soprano (S) 

- - bus mi-se - ri - cors pa - tro - na -

Alto (A) 

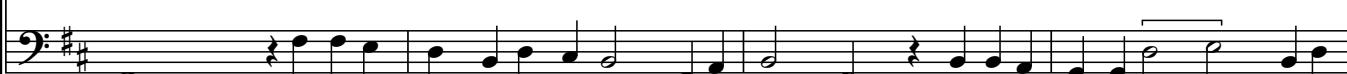
- li - bus mi-se - ri - cors pa - tro - na -

Tenor (T) 

- li - bus mi - se - ri - cors pa - tro - na -

Bass (B) 

ta - - li - bus mi - se - ri - cors pa - tro - na - es, mi - se - ri -

Bass (B) 

bus mi - se - ri - cors pa - tro - na - es, mi - se - ri - cors pa - tro - - na -

Salve intemerata

151

S: - es, ut pro pec - ca - tis no -

A: - es, ut pro pec - ca - tis no -

T: $\frac{8}{8}$ es, ut pro pec - ca - tis no - stris no -

B: cors pa-tro-na - es, ut pro pec - ca - tis no -

B: - es, ut pro pec - ca - tis no - stris

156

S: - stris no - bis con-do - nan - dis in - ter - ce - de-re di-gne -

A: - stris no - bis con-do-nan - dis in - ter - ce - de-re di - gne -

T: $\frac{8}{8}$ - bis con-do - nan - - - dis in - ter - ce - de-re di - gne -

B: stris no - bis con-do-nan - dis in - ter - ce - de-re di - gne -

B: no - bis con-do-nan - - - dis in - ter - ce - de-re di - gne -

161

S - - ris a - pud De - um pa - trem o-mni -

A - - ris a - pud De - um pa-trem o-mni - po - ten -

T - - ris a - pud De - um pa - trem o-mni - po - ten -

B - - ris a - pud De - um pa - trem o-mni - po - ten -

B - - ris a - pud De - um pa -

167

S - po-tent tem e - jus-que Fi-li um

A - - tem e-jus - que Fi-li um

T - - tem e - jus - que Fi-li um Je-sum Chri

B - - tem e - jus - que Fi-li um Je-sum Chri

B trem o - mni - po - ten - tem e - jus - que Fi - li - um Je - sum Chri -

Salve intemerata

172

Soprano (S): Je-sum Chri - stum, se-cun - dum di - vi-ni - ta

Alto (A): Je-sum Chri - stum, se - cun - dum di-vi - ni - ta tem

Tenor (T): - - - stum, se-cun - dum di-vi - ni - ta tem qui-dem ex Pa-

Bass (B): - - - stum, se-cun - dum di-vi - ni - ta tem

Bass (B): - - - stum, se-cun - dum di-vi - ni - ta tem

177

Soprano (S): qui - dem ex Pa - tre an - te o-mni - a sae - cu - - -

Alto (A): qui - dem ex Pa - - - tre an - te o-mni-a sae - cu la

Tenor (T): - - - tre an-te o-mni-a - - - sae - cu - -

Bass (B): - - - qui-dem ex Pa-tre an-te o - mni-a sae - cu la ge - ni -

Bass (B): - - - qui-dem ex Pa - - - tre an - te o-mni-a sae - cu - - la

Salve intemerata

15

182

S la ge - ni - tum.
A ge - ni - tum.
T la ge - ni - tum.
B
B

187

S Se - cun - dum hu - ma - ni - ta - tem au - tem ex te na -
A Se - cun - dum hu - ma - ni - ta - tem au - tem ex te na -
T
B
B

Salve intemerata

192

S

A

T

B

B

tum;

tum;

Se - cun - dum hu - ma - ni - ta - tem au - tem ex te

Se - cun - dum hu - ma - ni - ta - tem au - tem ex te na -

Se - cun - dum hu - ma - ni - ta - tem _____ au - tem

196

S

A

T

B

B

at - que a - pud Spi - ri - tum San -

at - que a - pud Spi - ri - tum San -

na - - - tum; at - que a -

- - - tum; at - que a -

ex - te - na - - - tum;

Salve intemerata

17

201

S: - - - - - ctum, ut _____ pec - ca - to - rum no - stro -
A: - - - - - ctum, ut _____ pec - ca - to - rum no - stro -
T: pud Spi - ri - tum San - ctum, ut pec - ca - to - rum no - stro -
B: - pud Spi - ri - tum San - ctum, ut _____ pec - ca - to - rum no - stro -
B: - - - - - ut pec - ca - to - rum no - stro -

206

S: - - - - - rum ma - cu - lis tu - a ab - ste -
A: - - - - - rum ma - cu - lis tu - a ab - ste - ris in -
T: - - - - - rum ma - cu - lis tu - a ab - ste -
B: - rum ma - cu - lis tu - a _____ ab - ste - - -
B: - rum ma - cu - lis tu - - - a ab - ste - - -

Salve intemerata

211

Soprano (S): - ris in - ter-ces-si-o - ne, te - cum, san -

Alto (A): ter-ces-si-o - - - ne, te - cum, san - cta Vir -

Tenor (T): ris in - ter-ces-si - o - - - ne, _____ te-cum, san - cta Vir-go, sem-

Bass (B): - - - - ne, te - cum, san - cta Vir - go, sem -

Bass (B): ris in - ter-ces-si-o - - - ne, te - cum, san - cta

216

Soprano (S): cta Vir-go, sem-per con-gau-de - re, te-que in regno cae - lo -

Alto (A): - go, sem - per con-gau - de - re, te - que in regno caelo -

Tenor (T): - per - con - gau-de - re, te-que in re-gno cae-lo - - -

Bass (B): per con-gau - de - - - re, _____ teque in re-gno

Bass (B): Vir-go, sem - per con-gau-de - - - re, te - que in regno caelo -

Salve intemerata

19

226

S

A

T

B

B

lauda - re mere - a mur. A

mur. A

mur, lauda - re me-re-a mur, A

re me-re-a mur. A

Salve intemerata

231

Soprano (S) starts with a eighth note followed by a sixteenth note. Alto (A) has a eighth note followed by a sixteenth note. Tenor (T) has a eighth note followed by a sixteenth note. Bass (B) has a eighth note followed by a sixteenth note. Bass (B) continues with a eighth note followed by a sixteenth note.

A
T
B
B

234

Soprano (S) starts with a eighth note followed by a sixteenth note. Alto (A) starts with a eighth note followed by a sixteenth note. Tenor (T) starts with a eighth note followed by a sixteenth note. Bass (B) starts with a eighth note followed by a sixteenth note. Bass (B) continues with a eighth note followed by a sixteenth note.

men.
men.
men.
men.
men.

Salve intemerata Virgo Maria, filii Dei genetrix, p[re] ceteris electa virginibus: quae ex utero tuae matris Annae, mulieris sanctissimae, sic a Spiritu Sancto tum sanctificata tum illuminata fuisti, munitaque tantopere Dei omnipotentis gratia, ut usque ad conceptum Filii tui, Domini nostri Jesu Christe.

Et dum eum conciperes, ac usque ad partum, et dum eum pareres, semperque post partum, virgo omnium quae natae sunt castissima incorruptissima et immaculatissima et corpore et animo tota vita permanseris.

Tu nimirum universas alias longe superasti virgines sincerra mentis impollutae conscientia, quotquot vel adhuc fuerunt ab ipso mundi primordio, vel unquam futurae sunt usque in finem mundi. Per haec nos praecellentissima gratiae celestis dona tibi, virgo et mater Maria, p[re] ceteris omnibus mulieribus et virginibus a Deo singularitur infusa.

Te precamur, quae miseris mortalibus misericors patrona es, ut pro peccatis nostris nobis condonandis intercedere digneris apud Deum patrem omnipotentem eiusque Filium Iesum Christum, secundum divinitatem quidem ex Patre ante omnia saecula genitum.

Secundum humanitatem autem ex te natum; atque apud Spiritum Sanctum, ut peccatorum nostrorum maculis tua absteris intercessione, tecum, sancta Virgo, semper congaudere, teque in regno caelorum sine fine laudare mereamur. Amen.

Hail, pure virgin Mary, Mother of the Son of God, chosen above all other virgins; who from the womb of thy mother Anna, most holy of women, was by the Holy Spirit first made holy, then filled with light, and was so greatly fortified by the grace of almighty God, that until the conception of thy Son, our Lord Jesus Christ.

And while thou were conceiving Him, and until the birth and while thou were bearing Him, and always after the birth, remained in body and spirit for your whole life the Virgin most pure, most incorruptible, most chaste of all who were born.

Thou truly has surpassed, by the blamelessness of thy pure mind, all other virgins as many soever as have been either hitherto, from the beginning of the world, or ever shall be, or ever shall be until the end of the world.

We beseech thee, by this most excellent gift of heavenly grace imparted particularly from God to thee, Virgin and Mother Mary, above all other women and virgins, thou who art the merciful protector of unhappy mortals, to deem it right to intercede with Almighty God and His son Jesus Christ for our sins to be pardoned, according to the divinity of One who was begotten of the Father before all worlds, in accordance with His humanity because he was born of thee;

So we pray to thee, who livest with the Holy Spirit, Holy Virgin, that when the stains of our sins have been taken away by thy intercession, we may be considered worthy to rejoice for ever with thee, praising thee in the Kingdom of Heaven for ever. Amen.

Almost certainly composed for King Henry VIII in the early 1530s, this is one of the oldest surviving compositions of Thomas Tallis. The prose text is dense and difficult to set and Tallis overcame that challenge brilliantly. Set entirely in the phrygian mode until the final amen, the interplay of duets, trios and full five-voice choir give the motet a flow and texture, all together reaching backwards reminding one of a late medieval sound.