

Tanto tempore vobiscum sum

Phillipe Verdelot
(1485-1552)

5

Tenor I
Tan- to tem-po - re vo - bis- cum

Tenor II
Tan- to tem - po -

Tenor III
Tan - to tem- po-re, tan to tem - po - re vo - bis-

Bass
Tan - to tem- po-re, tan - to tem- po-re vo - bis -

The first system of the musical score features four vocal parts: Tenor I, Tenor II, Tenor III, and Bass. The music is in a common time signature (C) and a key signature of one flat (B-flat). Tenor I begins with a rest followed by a melodic line starting at measure 5. Tenor II and Tenor III have rests until measure 5, then enter with their respective parts. The Bass part starts at measure 5 with a low, steady line. The lyrics are distributed across the staves, with Tenor I having the longest line of text.

10 15

T I
sum, vo - bis- cum sum,

T II
re vo - bis cum sum, et non co - gno-vi-

T III
cum sum, et

B
cum sum, vo-bis - cum sum, et non co - gno - vi-

The second system continues the vocal parts. Tenor I has a melodic line with a fermata over the word 'cum' at measure 10. Tenor II and Tenor III have rests until measure 10, then enter. The Bass part continues its line. The lyrics are distributed across the staves, with Tenor I having the longest line of text.

20

T I
vo - bis- cum sum, et non co - gno - vi-

T II
stis me, et non co - gno-vi- stis

T III
non co - gno - vi- stis me, et

B
stis me, et non co - gno - vi- stis me, et non co -

The third system continues the vocal parts. Tenor I has a melodic line with a fermata over the word 'cum' at measure 20. Tenor II and Tenor III have rests until measure 20, then enter. The Bass part continues its line. The lyrics are distributed across the staves, with Tenor I having the longest line of text.

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T I stis me, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

T II me, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

T III non co- gno-vi-stis me, al - le - lu - ia, al - le - lu - ia, al - le - lu -

B gno - vi- stis me, al - le - lu - ia, al - le - lu -

30

T I le-lu- ia. Phi - lip - pe, Phi - lip - pe,

T II le-lu- ia. Phi - lip-pe qui vi-

T III ia, al-le- lu- ia. Phi-lip -

B ia, al - le- lu - ia, Phi-lip - pe, qui vi - det me,

35

T I qui vi - det me, qui vi- det

T II det me, qui vi - det me,

T III pe, qui vi - det me, qui vi - det me, qui vi - det

B qui vi - det me, qui vi - det me,

40

T I me, vi-det et Pa- trem, vi-det et Pa-

T II vi-det et Pa- trem, vi-det et Pa-

T III me, vi-det et Pa- trem vi-det et Pa-

B vi-det et Pa- trem, vi-det et Pa- trem,

45

T I - trem, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-

T II trem, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-

T III trem, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-

B vi-det et Pa- trem, al-le-lu-ia, al-le-lu-ia, al-le-

50

T I - ia, al-le-lu-ia.

T II ia, al-le-lu-ia.

T III ia, al-le-lu-ia.

B lu-ia, al-le-lu-ia.

55