

Sancte Deus

Edited by Jason Smart

Philip van Wilder (d.1554)

Treble 1

Treble 2

Mean

Countertenor

San - - - cte De -

5

San - - - cte De - - - - - us,
- - - cte De - - - - - us,
us,
us,

12

san - - - cte for -
san - - - cte for - - - - -
san - - - cte for - - - - -
san - - - cte for - - - - -

18

- - - - - tis, san -

- - - - - tis, san - cte et im - mor -

- - - - - tis, san - cte et im - mor -

- - - - - tis,

25

- cte et im - mor - ta -

- ta -

- ta -

san - - - cte et im - mor - ta -

30

- - - - - lis,

- - - - - lis,

- - - - - lis,

- - - - - lis,

36

mi - se - re - re no - - - - -
mi - se - re - re no -
mi - se - re - re no - - - - - bis, mi - se -
mi - se - re - re no -

42

- - - - -
- - - - -
- re - re - - - no - - - - -
- - - - -

47

- - - - - bis.
- - - - - bis. Nunc, - - - - - Chri -
- - - - - bis. Nunc, - - - - -
- - - - - bis.

52

Nunc, _____ Chri - - - - -
Chri - - - - -
Nunc, _____ Chri - - - - -

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'Nunc, _____ Chri - - - - -'. The second staff is a vocal line with lyrics '- - - - -'. The third staff is a piano accompaniment line with lyrics 'Chri - - - - -'. The fourth staff is a piano accompaniment line with lyrics 'Nunc, _____ Chri - - - - -'. A fermata is placed over the final note of the piano accompaniment in the fourth staff.

57

ste,
ste,
ste,
ste,

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'ste,'. The second staff is a vocal line with lyrics 'ste,'. The third staff is a piano accompaniment line with lyrics 'ste,'. The fourth staff is a piano accompaniment line with lyrics 'ste,'. A fermata is placed over the final note of the piano accompaniment in the fourth staff.

62

te pe - ti - - - - -
te pe - ti - - - - -
te pe - ti - - - - -
te pe - ti -

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics 'te pe - ti - - - - -'. The second staff is a vocal line with lyrics 'te pe - ti - - - - -'. The third staff is a piano accompaniment line with lyrics 'te pe - ti - - - - -'. The fourth staff is a piano accompaniment line with lyrics 'te pe - ti -'. A fermata is placed over the final note of the piano accompaniment in the fourth staff.

67

mus; mi - se - re - re quae - su -

mus; mi - se - re - re quae - su -

mus; mi -

72

- mus; mi - se - re - re quae - su -

mus: qui ve -

se - re - re quae - su -

76

- mus: qui ve - ni - sti re - di -

- mus: qui ve - ni - sti re - di - me - re -

ni - sti re - di - me -

mus: qui ve -

97

Musical score for measures 97-101. It consists of four staves. The top staff is a vocal line with lyrics: "re re dem". The second staff continues the vocal line with lyrics: "da mna re re". The third staff is a piano accompaniment with lyrics: "re re dem". The bottom staff is a bass line with lyrics: "re re dem". There are rests in the vocal lines between the words.

102

Musical score for measures 102-106. It consists of four staves. The top staff is a vocal line with lyrics: "dem". The second staff continues the vocal line. The third staff is a piano accompaniment. The bottom staff is a bass line. There are rests in the vocal lines between the words.

107

Musical score for measures 107-111. It consists of four staves. The top staff is a vocal line. The second staff continues the vocal line. The third staff is a piano accompaniment with a flat symbol (b) above the first measure. The bottom staff is a bass line.

112

ptos,
ptos, qui
ptos, qui
ptos, qui

117

qui a per cru cem tu
a per cru cem tu
a per cru cem tu
a per cru

123

tu
cem tu

128

am

am re - de -

am re - de - mi - sti

am

133

re - de - mi - sti mun

- mi - sti mun

mun

re - de - mi - sti mun

139

dum.

dum.

143

Musical score for measures 143-148. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. It contains a melodic line with notes and rests, and the text "- dum." below it. The second staff has a treble clef and contains a melodic line with notes and rests, and the text "A" below it. The third staff has a treble clef and contains a melodic line with notes and rests, and the text "dum." below it. The fourth staff has a bass clef and contains a melodic line with notes and rests, and the text "A" below it. There are also some small markings like "8" and "A" on the staves.

149

Musical score for measures 149-153. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. It contains a melodic line with notes and rests. The second staff has a treble clef and contains a melodic line with notes and rests. The third staff has a treble clef and contains a melodic line with notes and rests. The fourth staff has a bass clef and contains a melodic line with notes and rests.

154

Musical score for measures 154-158. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. It contains a melodic line with notes and rests. The second staff has a treble clef and contains a melodic line with notes and rests. The third staff has a treble clef and contains a melodic line with notes and rests. The fourth staff has a bass clef and contains a melodic line with notes and rests.

159

Musical score for measures 159-163. It consists of four staves. The top staff is a vocal line with a melodic line. The second staff is a vocal line with a lower melodic line. The third and fourth staves are piano accompaniment, with the third staff being the right hand and the fourth being the left hand. The music is in a minor key and features various rhythmic patterns and phrasing.

164

Musical score for measures 164-168. It consists of four staves. The top staff is a vocal line with a melodic line. The second staff is a vocal line with a lower melodic line. The third and fourth staves are piano accompaniment, with the third staff being the right hand and the fourth being the left hand. The music is in a minor key and features various rhythmic patterns and phrasing.

169

Musical score for measures 169-173. It consists of four staves. The top staff is a vocal line with a melodic line. The second staff is a vocal line with a lower melodic line. The third and fourth staves are piano accompaniment, with the third staff being the right hand and the fourth being the left hand. The music is in a minor key and features various rhythmic patterns and phrasing. The word "men." is written below the vocal lines in measures 170, 171, 172, and 173.

Translation

Holy God, Holy Mighty, Holy and Immortal, have mercy upon us. Now, O Christ, we pray thee, have mercy we beg thee. Thou who comest to redeem the lost, condemn not those whom thou hast redeemed, for by thy cross thou hast redeemed the world. Amen.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The prefatory staves at the start of the piece show the original clef, mensuration symbol and first note for each voice.

Editorial accidentals are placed above the notes concerned.

An underlay repeat sign is expanded using italic text.

Source

London, British Library Add. MSS 17802–5 (c.1572–c.1578).

| | | | | |
|-------|-------|--------------------|---------------|--------------------------------------|
| 17802 | (Tr2) | f.220 | at beginning: | master phillippes |
| 17803 | (Tr1) | f.218 ^v | at beginning: | Master phillippes |
| 17804 | (M) | f.210 ^v | at beginning: | Master phillippes |
| 17805 | (Ct) | f.201 | at beginning: | m ^f phillippes Van Wilder |

Notes on the Readings of the Source

In bars 51–54 there is disagreement among the parts as to whether the syllable *Chri-* should fall on the second or third note of the point of imitation. In the Tr1, Tr2 and M both notes (at least) appear above the syllable, but in the Ct the *Chri-* is clearly positioned under the third note. In bars 99–107 the partbooks disagree over whether the first two syllables of *redemptos* should be allocated to the first or second set of imitative entries. The edition assumes Tr1 is correct in choosing the first, even though Tr2 and Ct both allocate the word to the second set in bars 104–107. In the M the word is placed after the significant rest in 109, a characteristically Elizabethan alteration.

In the Amen the Cs in 155 and 157 and the F in 158 are sharpened. These accidentals are rejected here since it is unlikely that they were intended by van Wilder, but they may reflect what Marian or Elizabethan singers performed. If they are reinstated, consideration should also be given to whether consistency should be applied by adding corresponding sharps in the Ct at bar 154, the M at bar 156 and the Tr1 at bar 159.

In all four partbooks the scribe wrote *immortalis* for *immortalis*, as he did when copying Tallis's setting of this text. Since his spelling of Latin was often idiosyncratic (*asparges* and *dessendit* for, respectively, *asperges* and *descendit* are just two of many examples), there is no reason to suppose that this was how the composers spelt the word and the more familiar spelling is retained.

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice; 3) reading of the source. The last is expressed in the note values of the edition, with pitches given in capital letters, preceded by a number where necessary, e.g. ²G = 2nd note G in the bar.

Abbreviations

| | | | | | |
|------|-----------------------|----------|--------------------|----------|--------------------|
| conj | (syllables) conjoined | M | Mean | SS | staff signature |
| cr | crotchet | <i>m</i> | minim | Tr1, Tr2 | Treble 1, Treble 2 |
| Ct | Countertenor | NL | new line in source | + | tie |
| imp | imprecisely aligned | | | | |

Staff Signatures and Accidentals

39 M # for F / 42 Ct NL with SS *b*s for B and E begins with G / 48 Ct NL with SS *b* for B only begins with ²G / 52 M *b* for B / 59 M NL begins with E, *b* for E at end of previous line but not before note / 127 M NL with SS *b*s for B and E begins with rest / 133 M NL with SS *b* for B only begins with G / 155 Tr2 # for C / 157 Tr1 # for C / 158 Ct # for F / 162 M *b* placed before E in 162 /

Underlay and Ligatures

5 Ct *-us* below G (not in 11) / 5–7 Tr1 *Sancte* conj below DFEC, (8) *De-* below D / 24–25 Tr2 *-mor-* below A+AG, (26) *-ta-* below G / 27 Tr1 *-ta-* below A / 31–33 Ct *-morta-* conj below D+DCBA (not in 27–28) / 51 Tr2 *Chri-* imp below ¹EF / 51–52 M *Chri-* below ¹AB / 54–55 Tr1 *Chri-* imp below EFE / 95–97 Ct *da-* imp below GDCEB, *-mma-* imp below AG / 96 M *-mma* below F (not in 94) / 104–105 Ct *-re redem-* (the last two syllables above deleted *perdi-*) below DG+GF (not in 98–100) / 105–106 Tr2 *redem-* conj below G+GFG (not in 101–102) / 108 M *-re* below D, (109) *re-* below D, (110–111) *-dem-* imp below F+FED (not in 99–100) / 118–119 M *crucem* conjoined below DGDCB / 128 Ct *-am* below C (not in 132) / 133–134 Tr2 the ligatures are probably not van Wilder's since the other voices suggest that the scribe's underlay (for which, see the next entry) is misplaced / 135 Tr2 *-sti* below E, (137) *mun-* below A /

Other Readings

35 Tr2 barline after C (end of page) / 49 Tr1 barline after G / 87 Tr1 GA are *sb m* / 110 Tr2 superfluous *m*-rest after ¹D / 137 Ct FG are *m m* / 162–163 Tr1 *mB sbA* are *mC mB mA* /