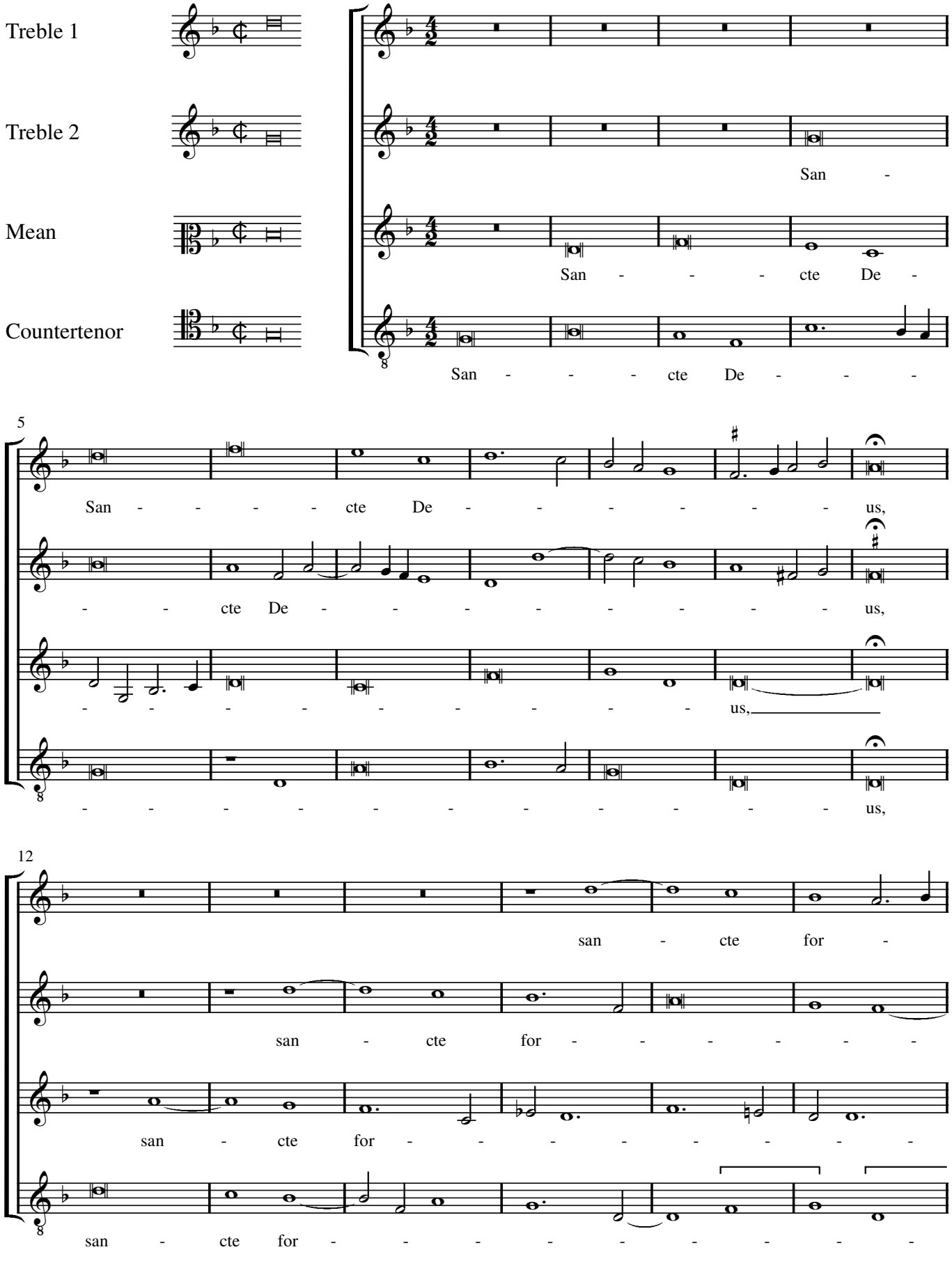
Sancte Deus

Edited by Jason Smart

Philip van Wilder (d.1554)



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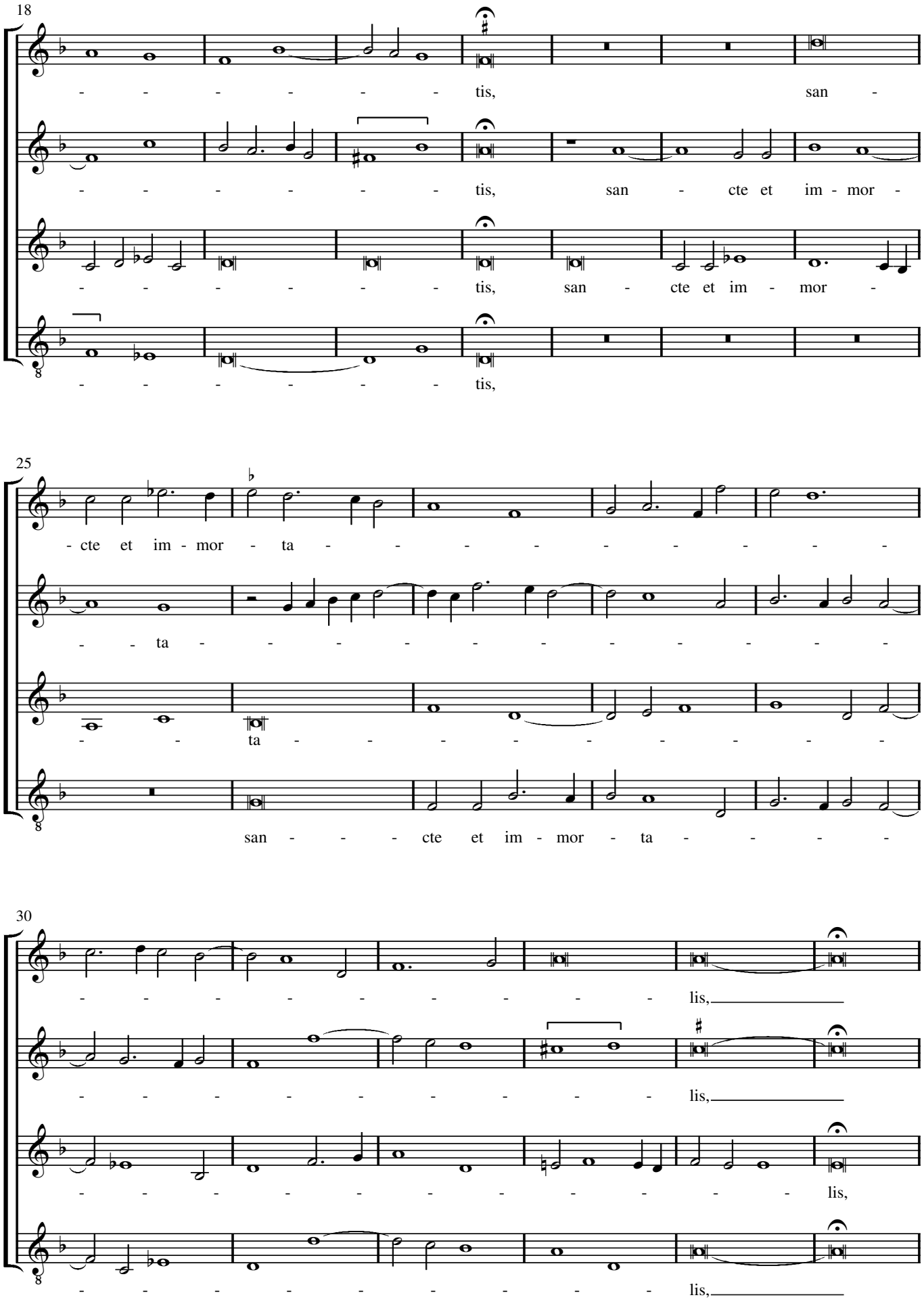
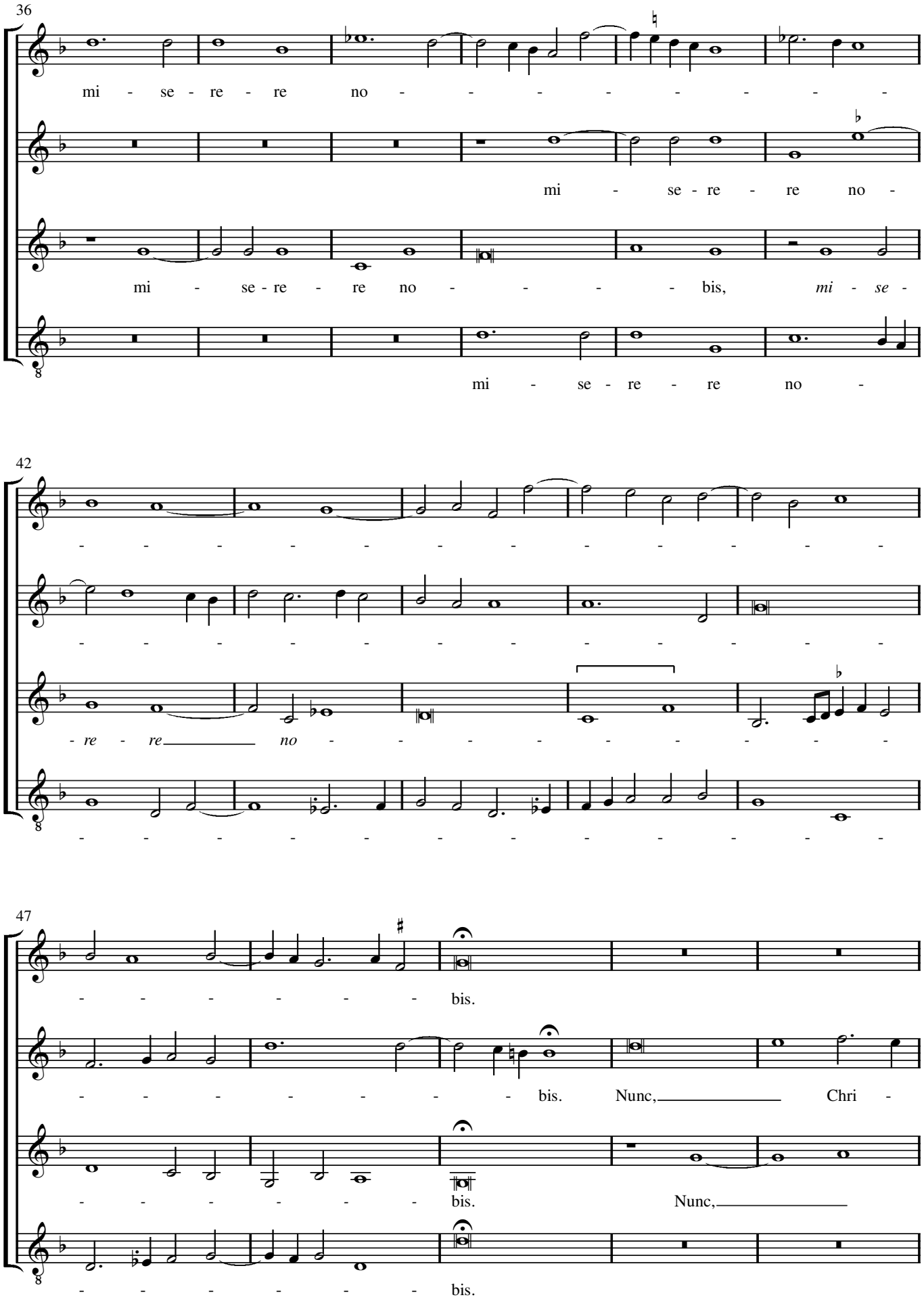
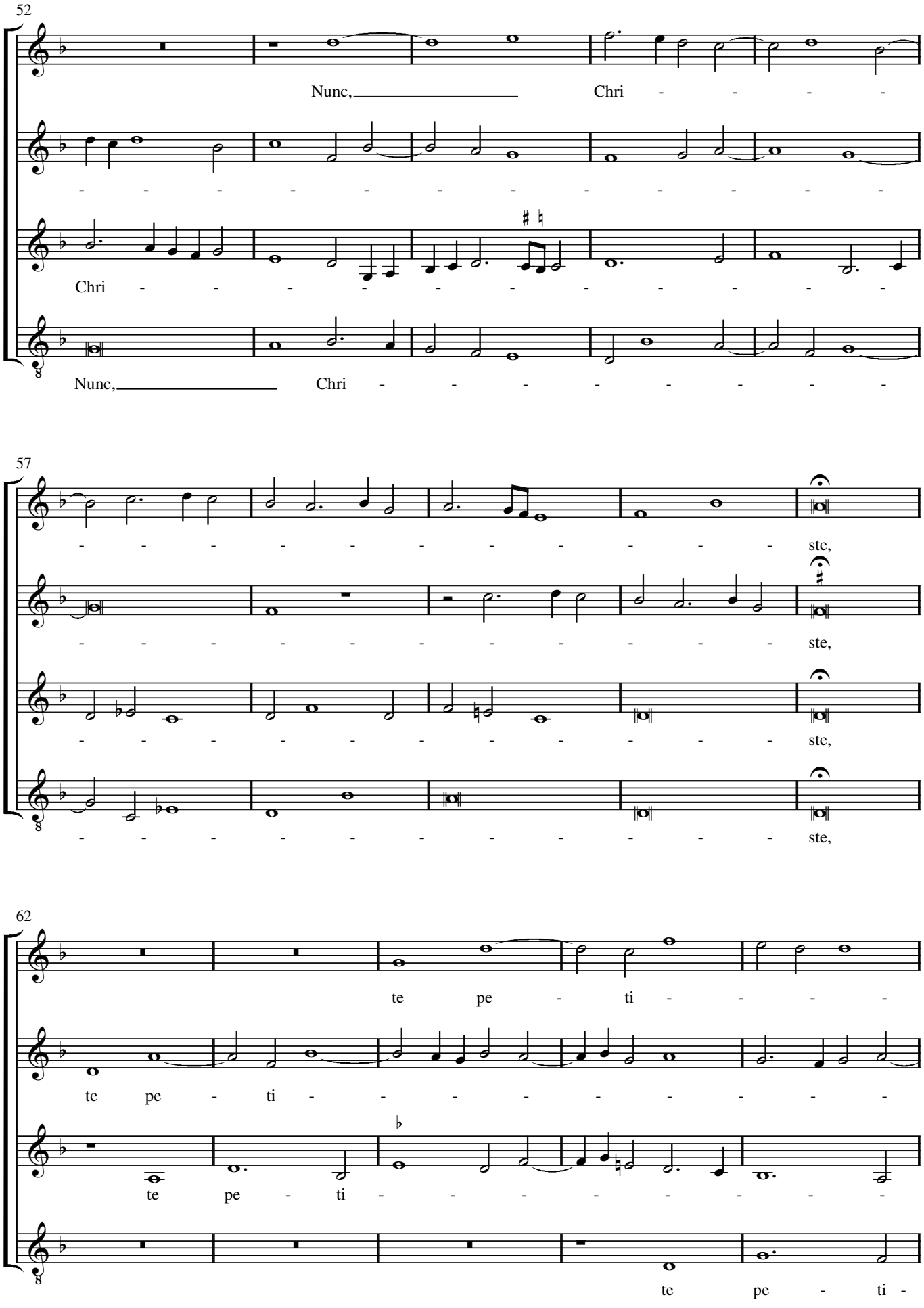
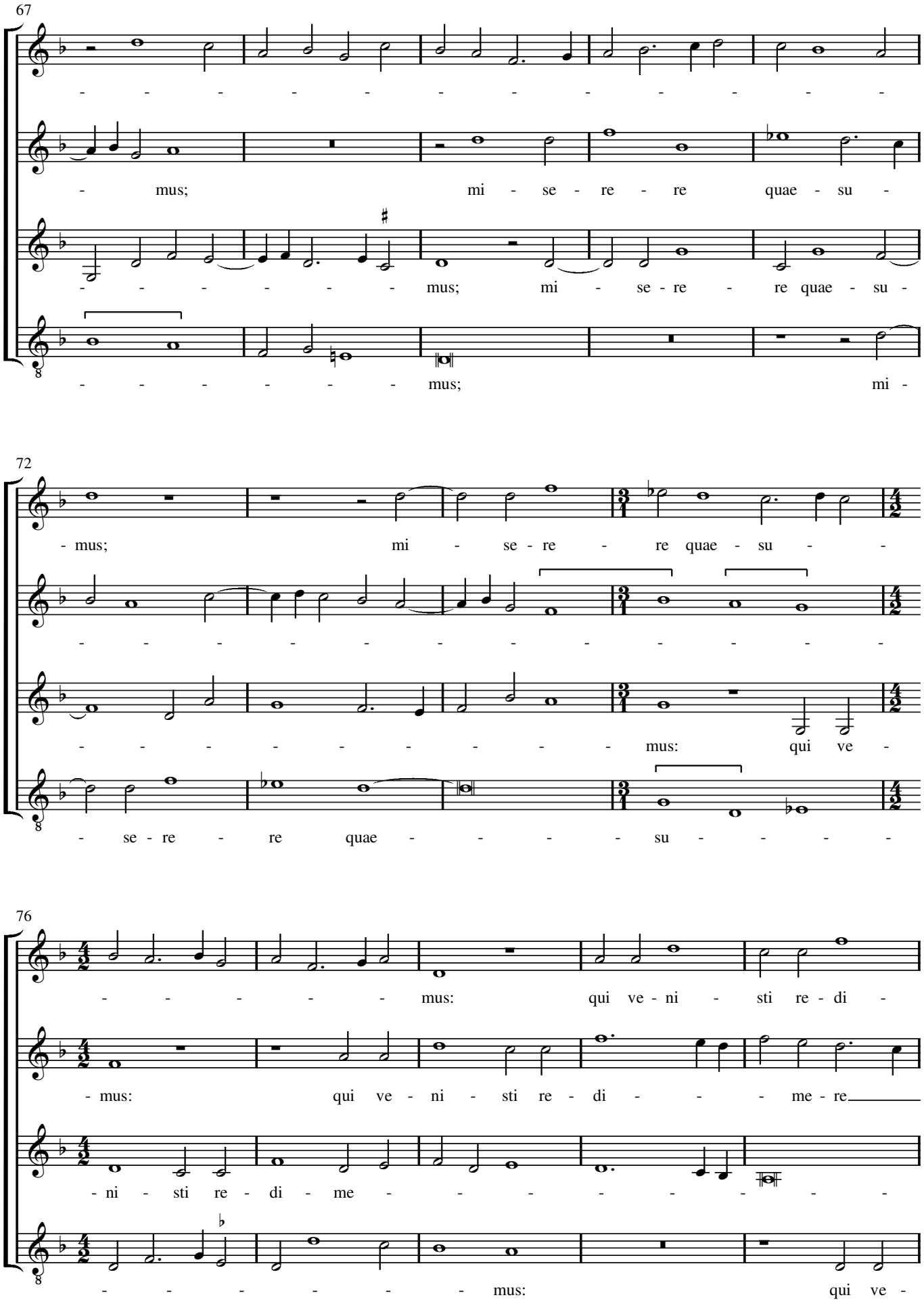
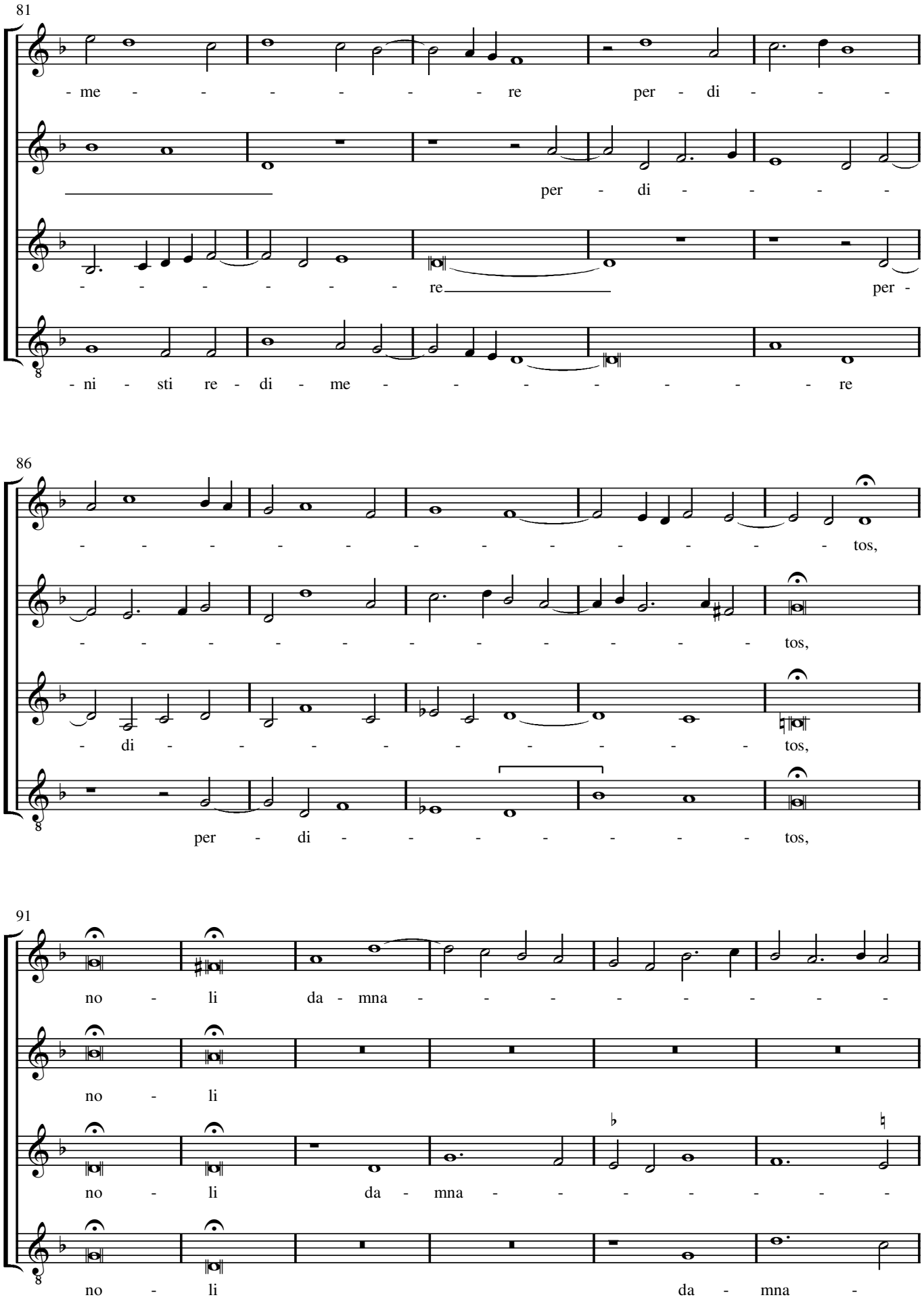
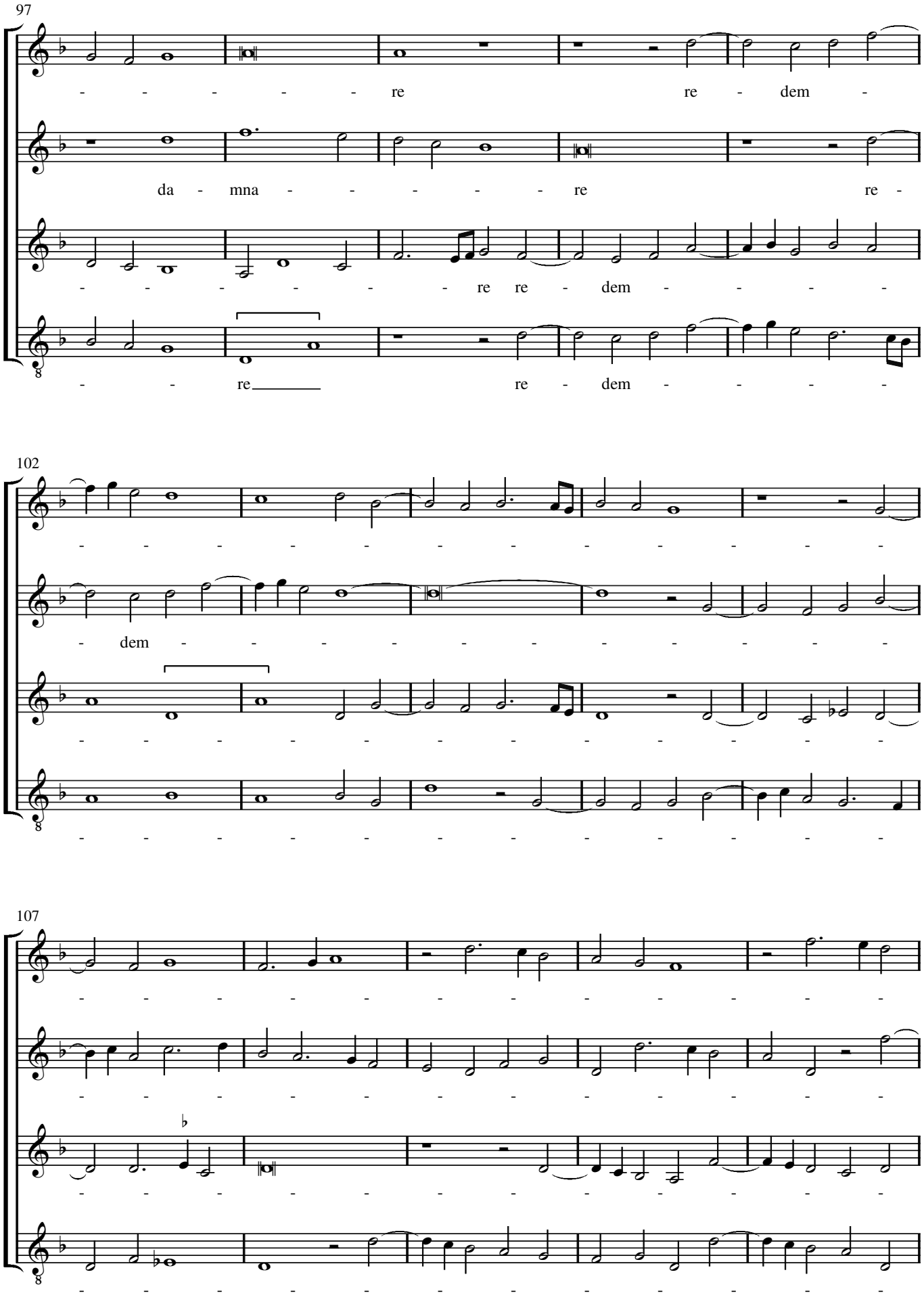

18
- - - - - - - tis, san -
- - - - - - - tis, san - cte et im - mor -
- - - - - - - tis, san - cte et im - mor -
- - - - - - - tis,
25
- cte et im - mor - ta - - - - - - - - - -
- - ta - - - - - - - - - - - - -
- - ta - - - - - - - - - -
san - - - cte et im - mor - ta - - - -
30
- - - - - - - - - - lis,
- - - - - - - - - - lis,
- - - - - - - - - - - lis,
- - - - - - - - - - lis,

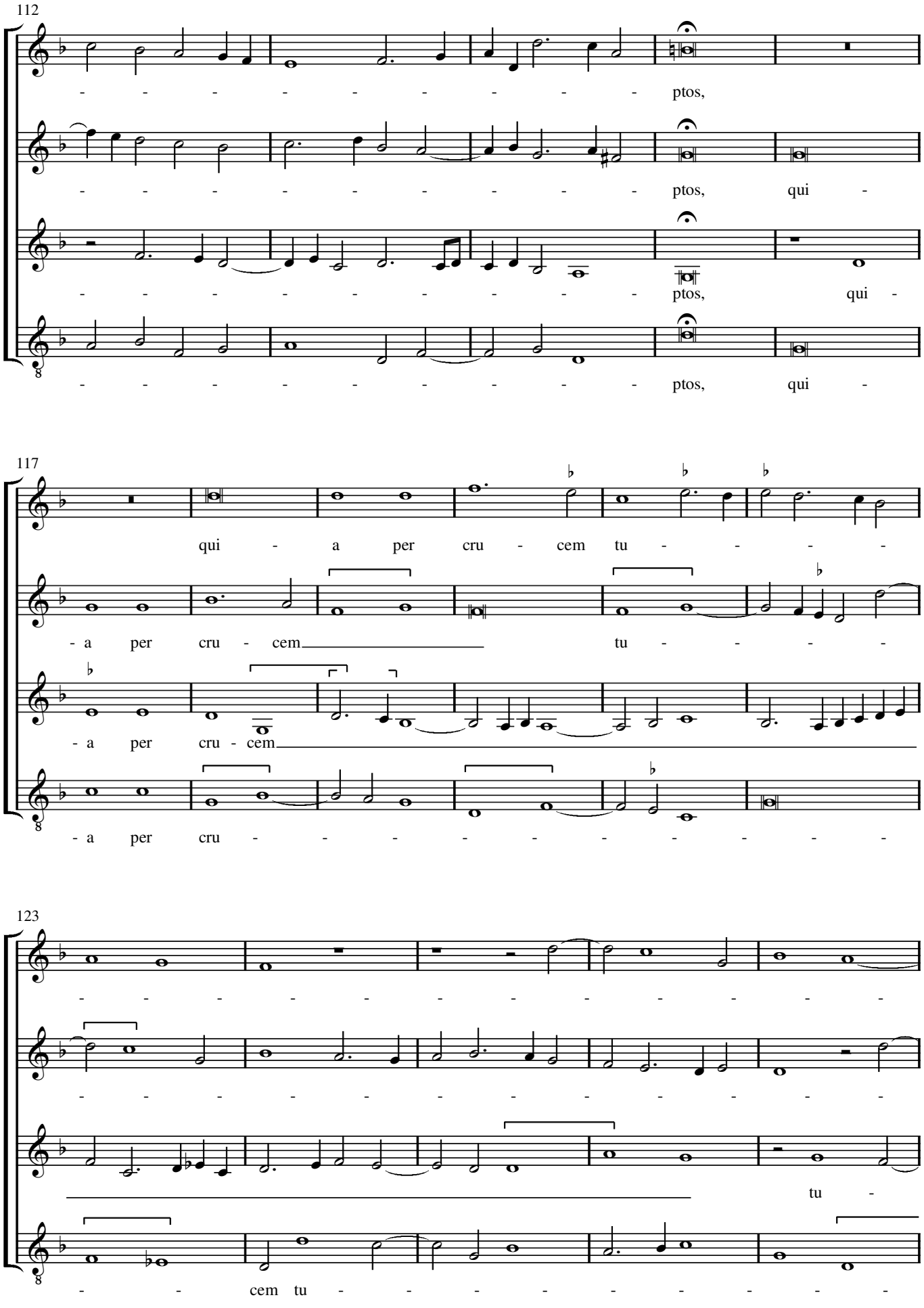

36
mi - se - re - re no - - - - - - - -
mi - se - re - re no -
mi - se - re - re no - - - - bis, mi - se -
mi - se - re - re no -
42
- - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - -
- re - re no - - - - - - - - - - - -
- - - - - - - - - - - - - - - - - -
47
- - - - - - - bis.
- - - - - - - bis. Nunc, Chri -
- - - - - - - bis. Nunc,
- - - - - - - bis.

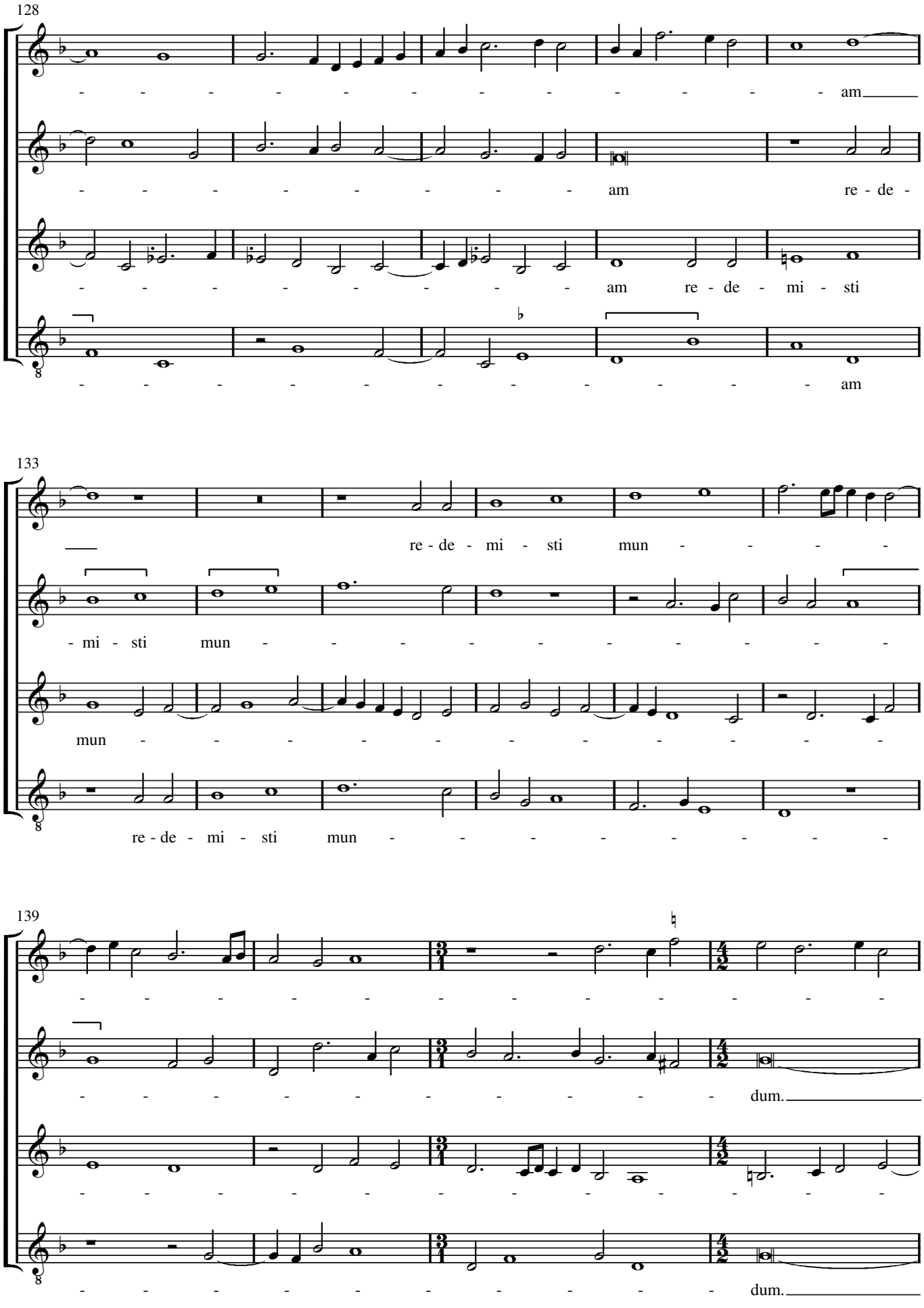

52
Nunc,
Chri - - - - -
- - - - - - - - - - - - - -
Chri - - - - - - - - - - - - -
Nunc,
Chri - - - - - - - - -
57
- - - - - - - - - - - - - ste,
- - - - - - - - - - - - - ste,
- - - - - - - - - - - - - ste,
- - - - - - - - - - - - - ste,
62
te pe - ti - - - -
te pe - ti - - - - - - - - -
te pe - ti - - - - - - - - -
te pe - ti -

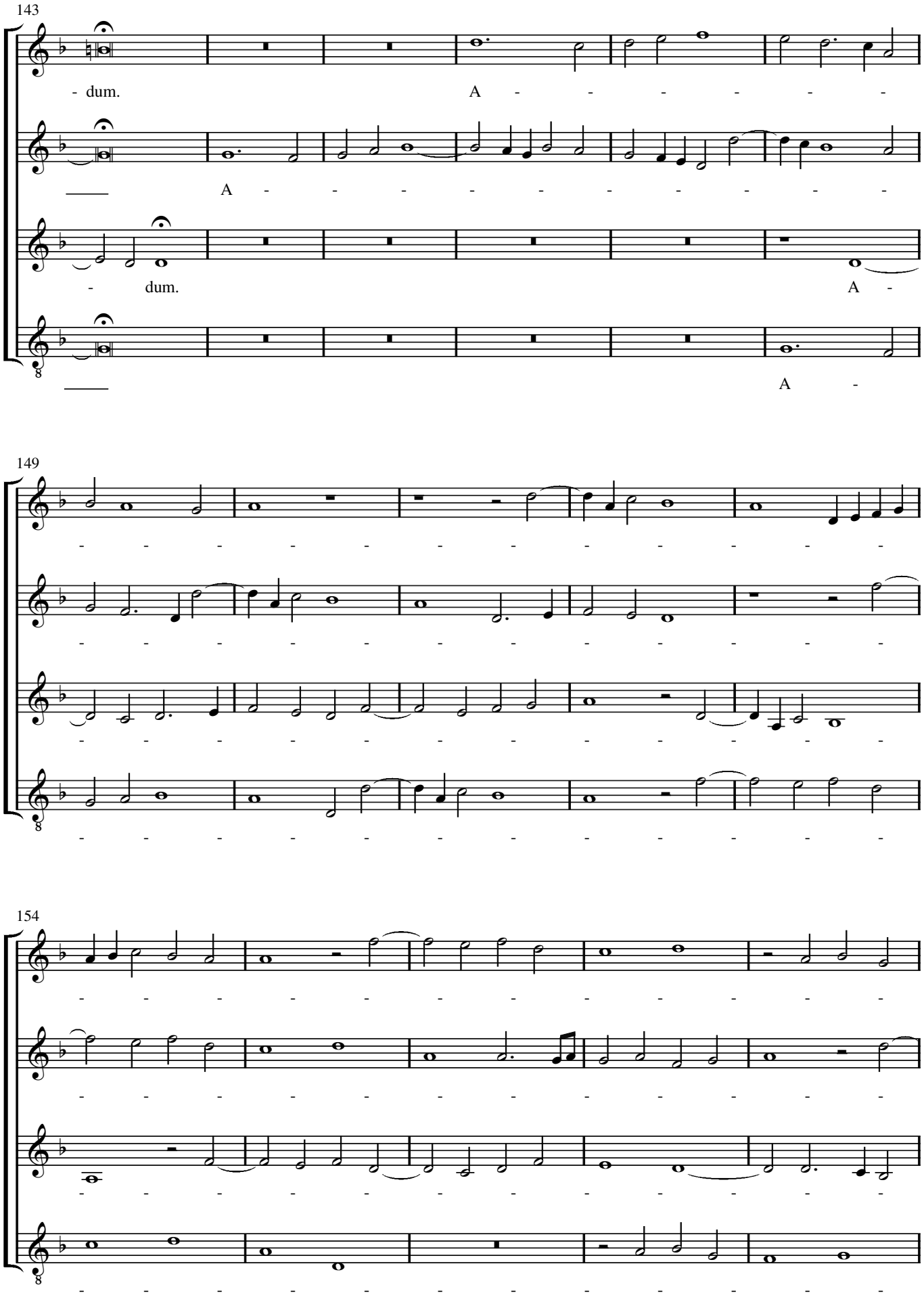

67
mus; mi - se - re - re quae - su -
mus; mi - se - re - re quae - su -
mus; mi -
72
- mus; mi - se - re - re quae - su - -
mus: qui ve -
- se - re - re quae - su -
76
mus: qui ve - ni - sti re - di -
- mus: qui ve - ni - sti re - di - me - re
- ni - sti re - di - me -
mus: qui ve -

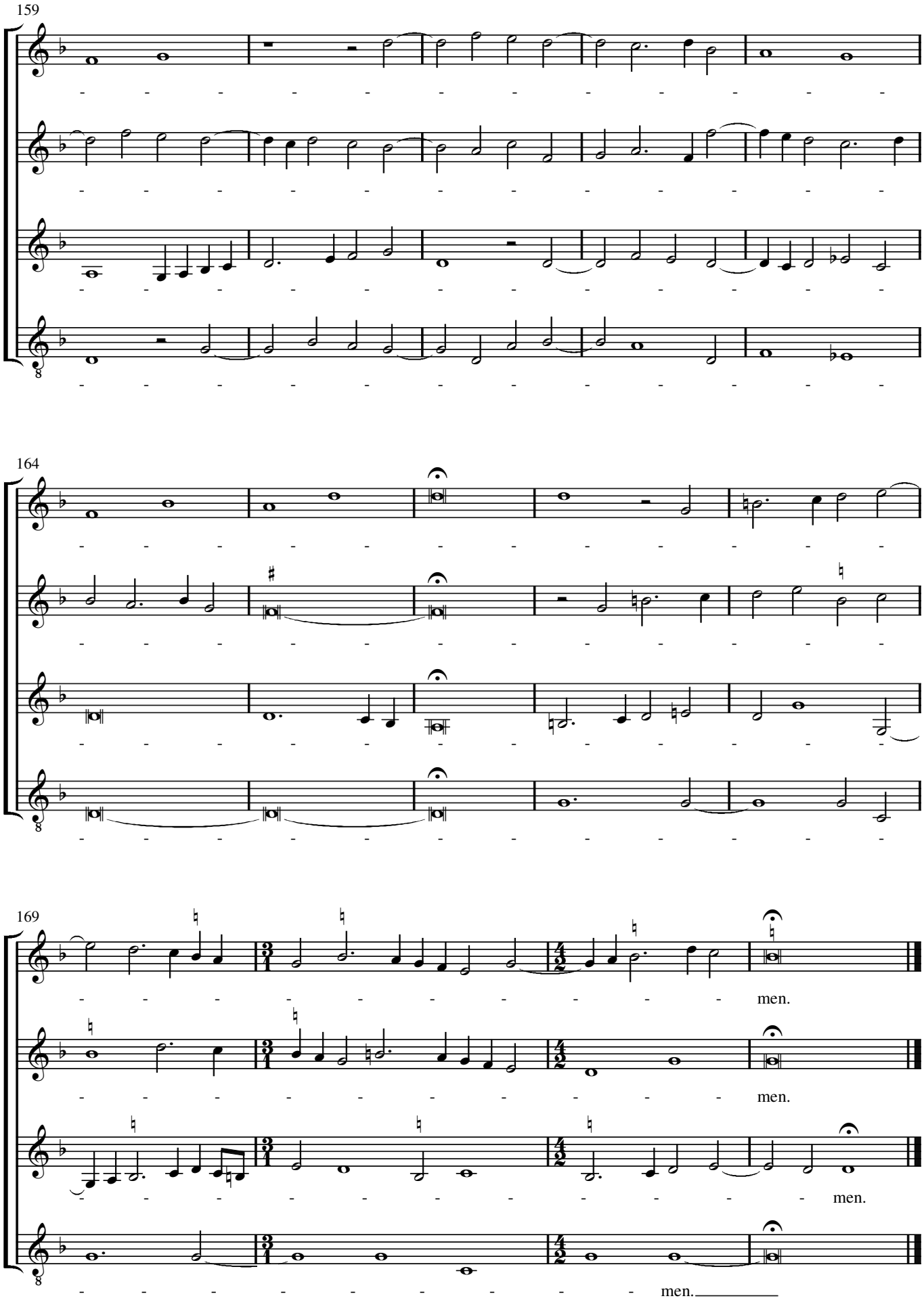

81
- me - - - - - - - re per - di - - -
per - di - - - - -
- - - - - - - re per -
- ni - sti re - di - me - - - - - - - - re
86
- - - - - - - - - - - - - - - tos,
- - - - - - - - - - - - - tos,
- di - - - - - - - - - - - tos,
per - di - - - - - - - tos,
91
no - li da - mna - - - - - - - -
no - li
no - li da - mna - - - - - - -
no - li da - mna -


97
re re dem
da mna re re
re re dem
re re dem
102
dem
107


112
ptos,
ptos, qui -
ptos, qui -
ptos, qui -
117
qui - a per cru - cem tu - - - -
- a per cru - cem tu - - - -
- a per cru - cem
- 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
- dum.
A - - - - - -
A - - - - - - - - - -
- dum.
A -
A -
149
154


159
164
169
men.
men.
men.
men.

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^{r} 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 *inmortalis* 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. ^{2}G = 2nd note G in the bar.

Abbreviations

conj	(syllables) conjoined	M	Mean	SS	staff signature
cr	crotchet	*m*	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 ♭s for B and E begins with G / 48 Ct NL with SS ♭ for B only begins with ^{2}G / 52 M ♭ for B / 59 M NL begins with E, ♮ for E at end of previous line but not before note / 127 M NL with SS ♭s for B and E begins with rest / 133 M NL with SS ♭ for B only begins with G / 155 Tr2 ♯ for C / 157 Tr1 ♯ for C / 158 Ct ♯ for F / 162 M ♭ 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 ^{1}EF / 51–52 M *Chri-* below ^{1}AB / 54–55 Tr1 *Chri-* imp below EFE / 95–97 Ct *da-* imp below GDCB, *-mna-* imp below AG / 96 M *-mna* 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 ^{1}D / 137 Ct FG are *m m* / 162–163 Tr1 *m*B *sb*A are *m*C *m*B *m*A /