

Sancte Deus

Edited by Jason Smart

William Whytbroke (c.1501–1569)

Mean 1

Mean 2

Countertenor

Tenor [Missing]

Bass

San - cte De - - - -

San - cte De - - - -

San - cte

Detailed description: This block contains the first system of a musical score for 'Sancte Deus'. It features five vocal parts: Mean 1, Mean 2, Countertenor, Tenor, and Bass. The Tenor part is marked as '[Missing]'. The lyrics are 'San - cte De - - - -' for the upper parts and 'San - cte' for the Bass. The music is in a 4/4 time signature with a key signature of one flat (Bb). The vocal lines are written in treble clef, while the lute parts (Mean 1 and Mean 2) are in bass clef. The Bass line has a '8' below it, indicating an octave shift. The system concludes with a double bar line.

3

us,

San - cte De - - - - us,

us,

us,

us,

De - - - - us,

Detailed description: This block contains the second system of the musical score. It begins with a measure rest marked '3'. The lyrics continue with 'us,' for the upper parts, 'San - cte De - - - - us,' for the Countertenor, and 'us,' for the Tenor and Bass. The music continues in the same 4/4 time signature and key signature. The system concludes with a double bar line.

6

Musical score for measures 6-8. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "san - cte for - - - - -".

9

Musical score for measures 9-11. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "for - - - - -".

12

Musical score for measures 12-14. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "- tis, san - - - - -".

15

- cte et im-mor-ta

- cte et im-mor-ta

- cte et im-mor-ta

- cte et im-mor-ta

- cte et im-mor-ta

18

lis,

lis,

lis,

lis,

lis,

21

mi -

mi - se - re - re no -

mi - se - re - re no -

mi - se - re - re no -

mi - se - re - re no -

24

se - re - re no - - - - - bis.

- - - - - bis.

- - - - - bis.

- - - - - bis.

- - - - - bis.

28

Nunc, Chri - ste, te pe - ti -

Nunc, Chri - ste, te pe - ti - mus, mi - se -

Nunc, Chri - ste, te pe - ti - mus, _____

Nunc, Chri - - - ste, te pe - ti - mus, mi - se - re - - -

31

- mus, mi - se - re - re quae - su - mus. _____

- re - - - re quae - - - su - mus. Qui

_____ mi - se - re - re quae - su - - - -

- re quae - su - mus. _____ Qui ve - ni -

mi - se - re - - - re quae - su - mus.

34

Qui ve - ni - sti re - di -
 ve - ni - sti re - di - me - re
 - - - mus. Qui ve - ni - sti re - di - me - re
 - sti re - di - me - re

37

me - re per - di - tos,
 per - di - tos,
 per - di - tos,
 per - di - tos,

40

no - li
 no - li
 no - li
 no - li
 no - li

43

da - mna - re re - dem - - - - -

da - mna - re re - dem - - - - -

46

da - mna - re

da - mna -

- - - - - ptos, da -

- - - - - ptos, da - mna -

49

re - dem - - - - -

- re re - dem - - - - -

da - mna - re re - dem - - - - -

- mna - re re - dem - - - - -

- re re - dem - - - - -

52

ptos; qui - a

ptos; qui - a per

ptos; qui - a per

ptos,

ptos; qui - a per

55

per cru - cem tu - am

cru - cem tu - am re - de -

cru - cem tu - am re - de - mi - sti mun -

re - de - mi - sti mun -

cru - cem tu - am

58

re - de - mi - sti mun -

mi - sti mun -

re - de - mi - sti mun -

61

Musical score for measures 61-63. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music features a melodic line in the first staff, a bass line in the fifth staff, and accompaniment in the second, third, and fourth staves. The word "dum." is written below the first four staves at the end of each measure.

64

Musical score for measures 64-66. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music features a melodic line in the first staff, a bass line in the fifth staff, and accompaniment in the second, third, and fourth staves. The word "A" is written below the first four staves at the end of each measure.

67

Musical score for measures 67-69. The score consists of five staves. The first four staves are in treble clef, and the fifth is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music features a melodic line in the first staff, a bass line in the fifth staff, and accompaniment in the second, third, and fourth staves.

69

Musical score for measures 69-71. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The music is in a minor key and 4/4 time. The vocal parts feature a melodic line with some rests, while the piano accompaniment provides a steady harmonic and rhythmic foundation.

72

Musical score for measures 72-74. The score consists of five staves: four vocal staves and one piano accompaniment staff. The vocal parts enter with the word "[men," in measure 72. The piano accompaniment continues with a consistent rhythmic pattern.

75

Musical score for measures 75-77. The score consists of five staves: four vocal staves and one piano accompaniment staff. The vocal parts enter with the word "men." in measure 75. The piano accompaniment features a change in meter from 4/4 to 2/4 in measure 76, then returns to 4/4 in measure 77.

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 camest to redeem the lost, condemn not those whom thou hast redeemed, for by thy cross thou hast redeemed the world. Amen.

Liturgical Function

A votive antiphon to Christ.

Editorial Conventions

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

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign $\overline{\quad}$.

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Source

Cambridge, Peterhouse MSS 31, 32, 40, 41 (c.1541).

40	(M1)	f.31	[no attribution]
41	(M2)	f.29	in contents table: Whitbroke page header, f.29: Whytbroke
31	(Ct)	f. 35	in contents table: Whitbroke at end: Whitbroke
32	(B)	f.29 ^v	in contents table: Whitbroke at end: Whytbroke

Notes on the Readings of the Source

The high clef combination implies a sounding pitch lower than notated. Even as notated the two Mean parts have a low compass, yet they clearly are intended for boys (the Peterhouse source meticulously identifies in its indexes all those compositions intended for men only and this is not one of them). Conversely, the countertenor part is of a high compass, with an upper limit of a'. It was not until the 1550s at the earliest that countertenors began to be required to sing so high and then only for the occasional note. In the 1540s the voice was not expected to sing higher than g'. Transposition down a tone would bring all the voices within their customary compasses.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar. Note values are abbreviated in italics.

Staff Signatures and Accidentals

2 M1 # for G before ²B, but presumably intended for F in bar 3 / 6 M1 letter 'f' (= 'fa') for F before rest / 18 B new line with staff signature *b* for upper B only begins with E / 28 B new line with staff signature *bs* for upper and lower B begins with rest / 55 M2 new line with staff signature *bs* for upper and lower B begins with G / 60 M2 new line with staff signature *b* for upper B only begins with A / 64 M1 new line without staff signature begins with G / 67 M2 no *b* for B / 70 M1 new line with staff signature *b* for upper B begins with ¹A /

Underlay and Ligatures

31–32 M1 *miserere* undivided below FGABA / 32 M2 *quaesumus* undivided below AGBG, (33) *Qui* ambiguously aligned below ²AD with hairline to F / 37–38 M1 *perdi-* ambiguously aligned below BACC / 41 M1 *-tos* below A (and in 38) / 65 M1 *-men* ambiguously aligned below C¹B (not in 77) / 66 Ct *-men* ambiguously aligned below ¹F¹ED (not in 77) / 67 B *-men* ambiguously aligned below ¹B¹G (not in 77) /

Other Readings

4 M1 ²A is corrected minim / 14 M1 ²A is corrected minim / 62 Ct ²G is later addition / 77 Ct D is corrected minim /