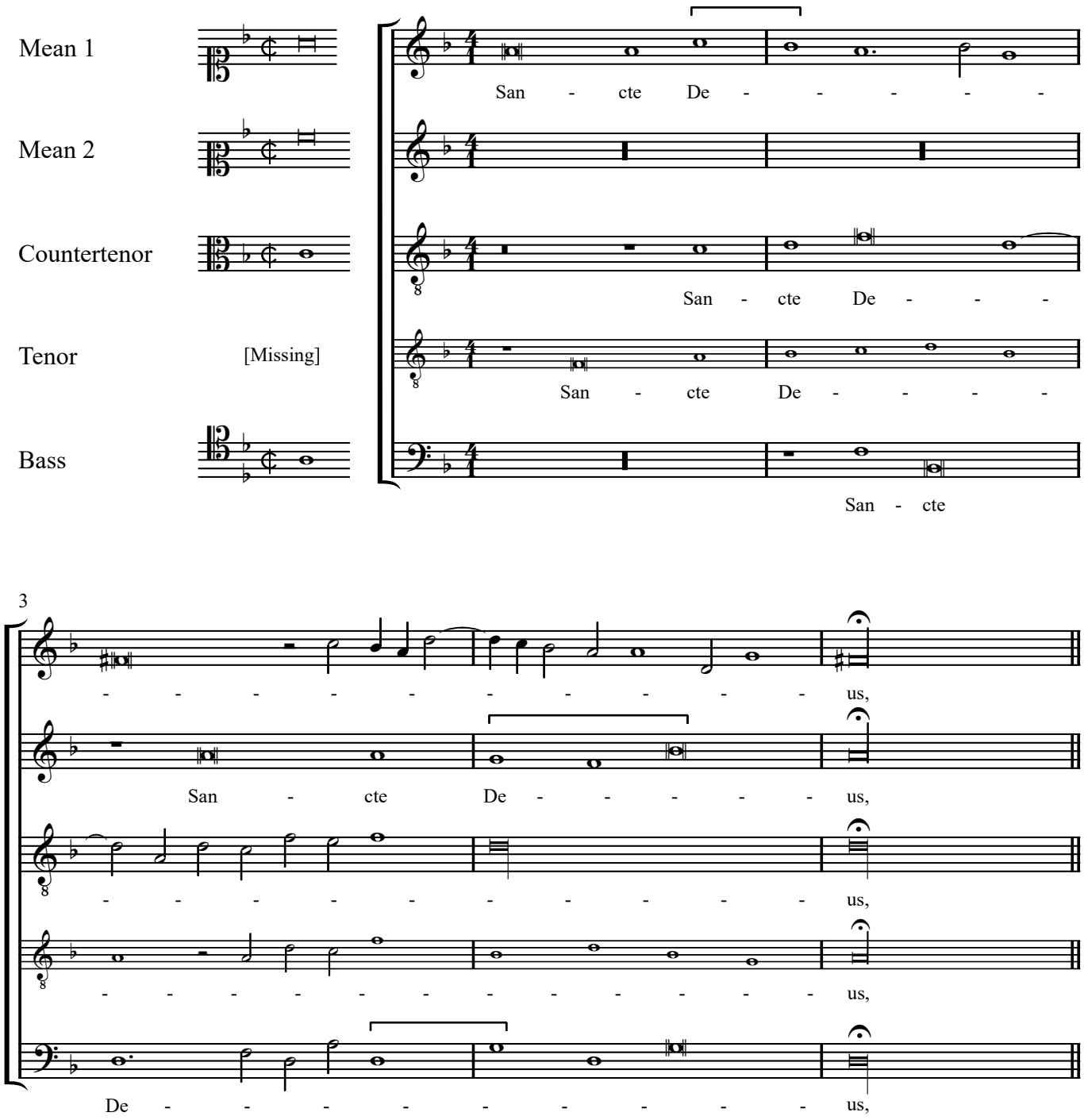
Sancte Deus

Edited by Jason Smart

William Whytbroke (*c*.1501–1569)



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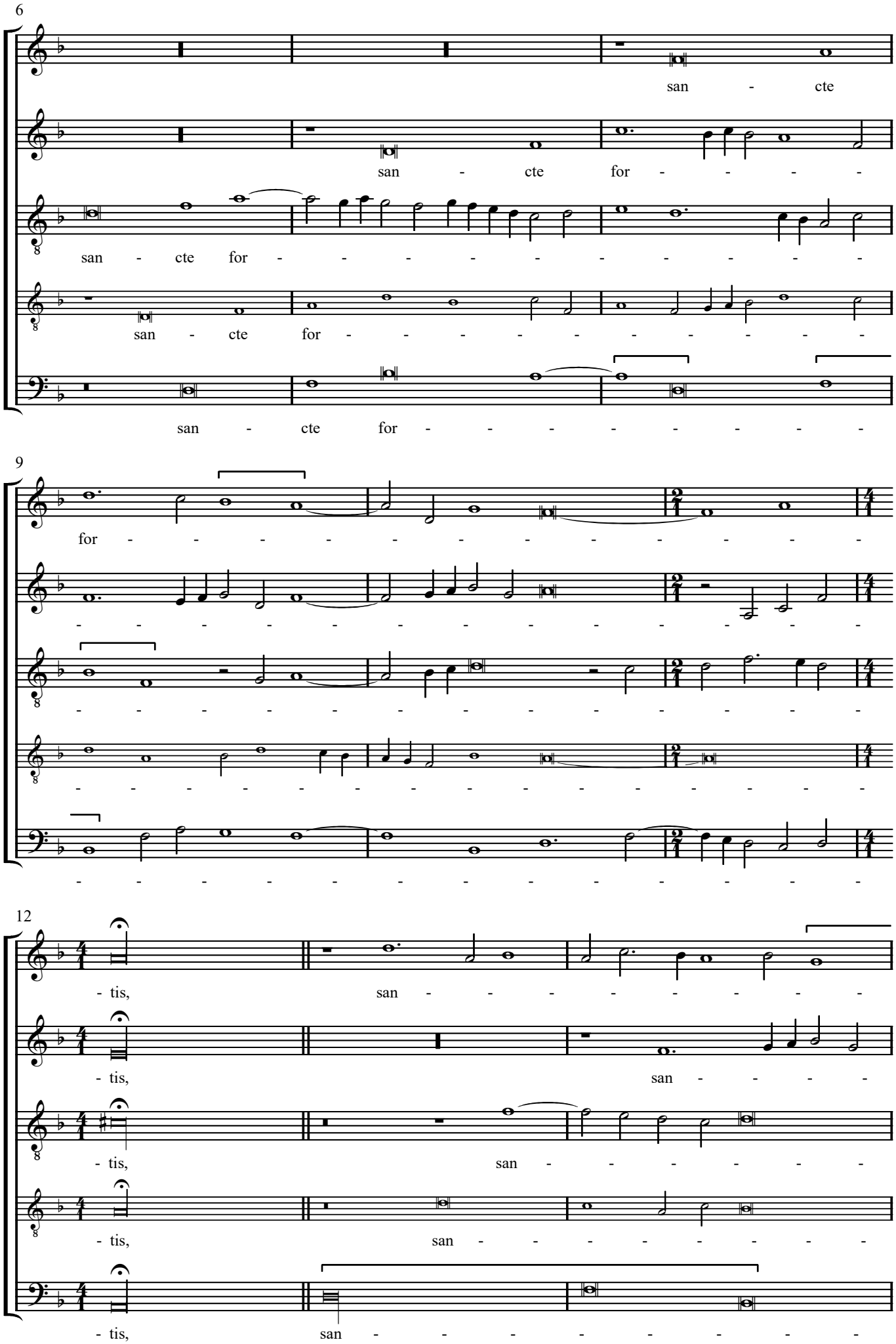
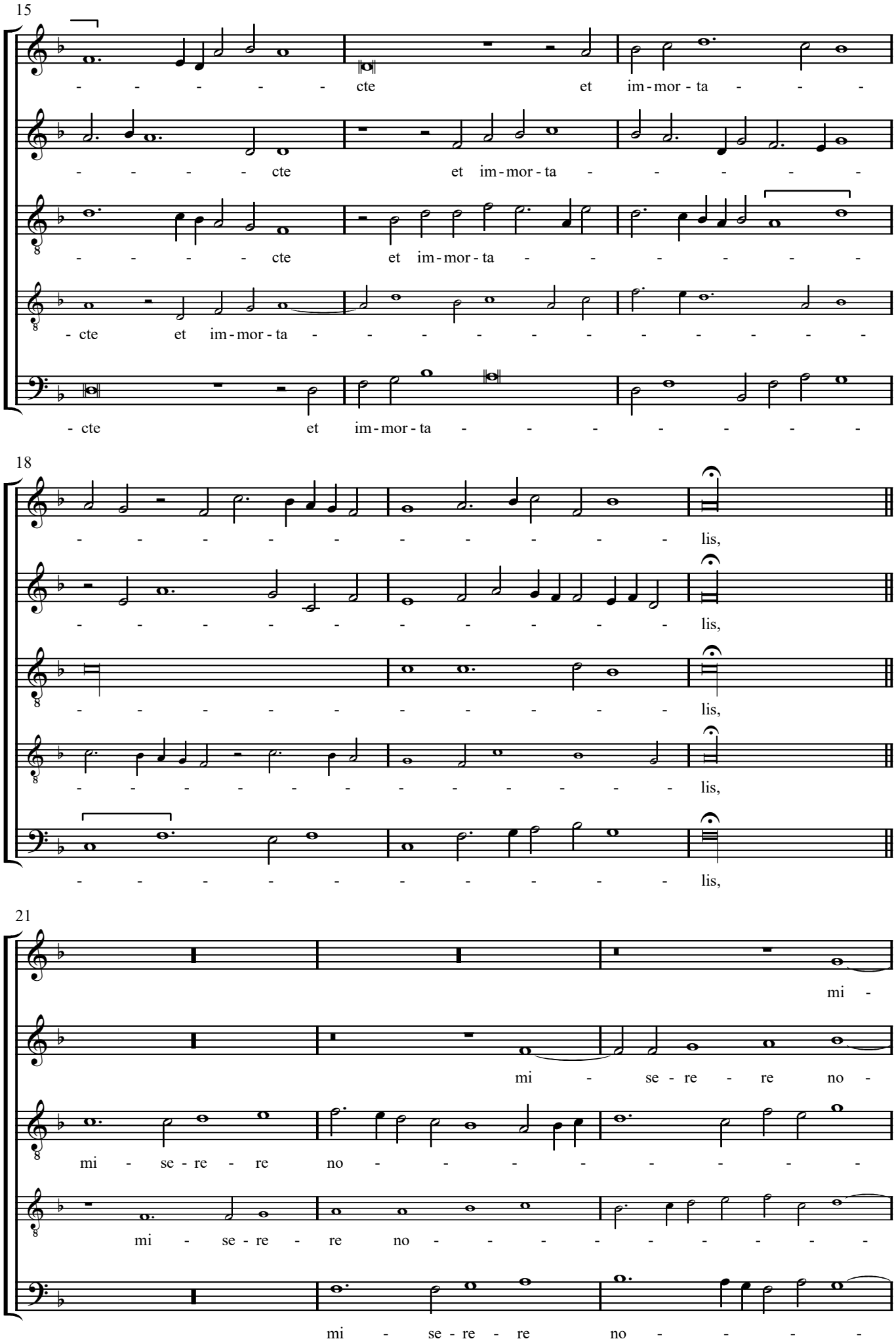
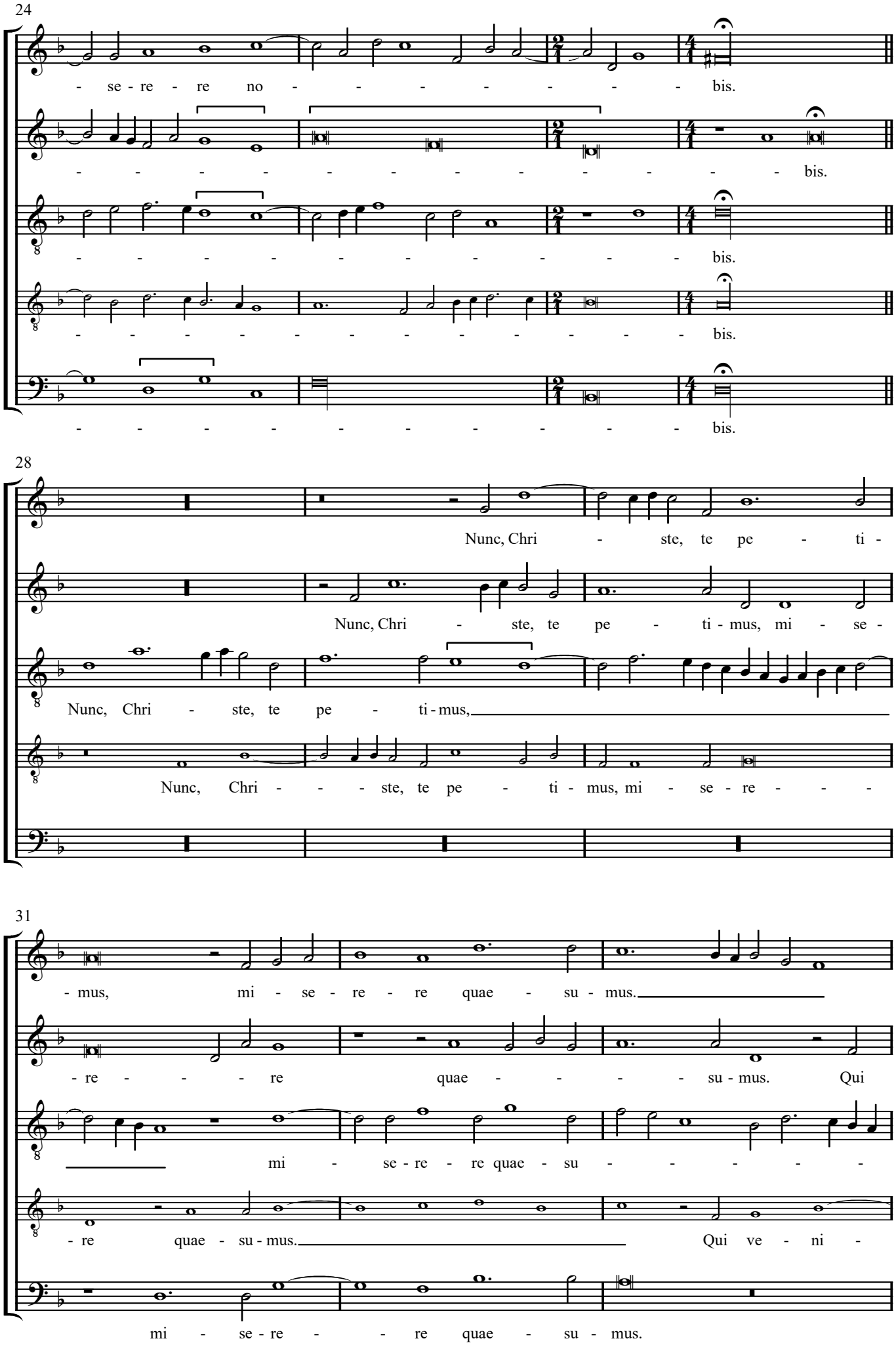
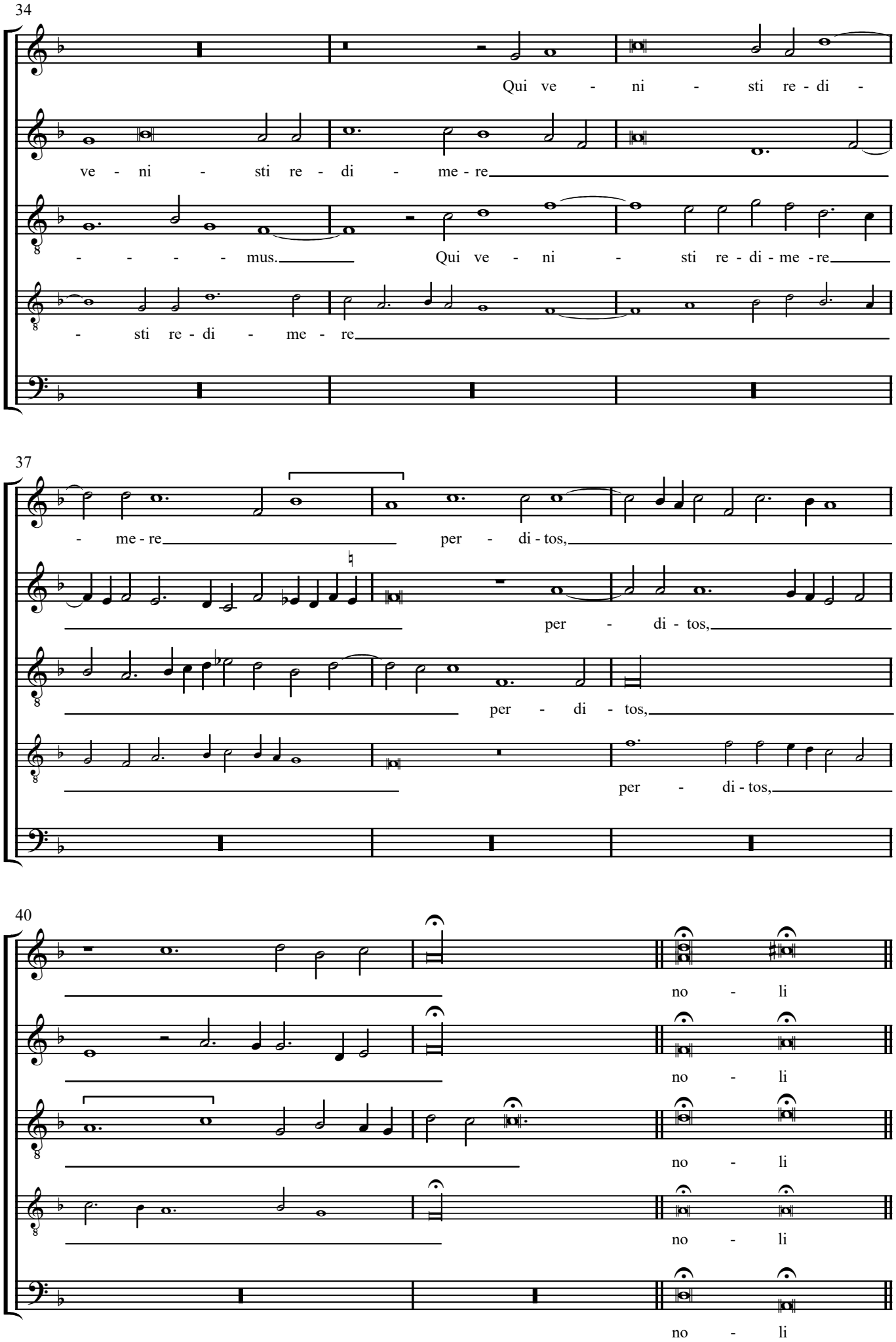
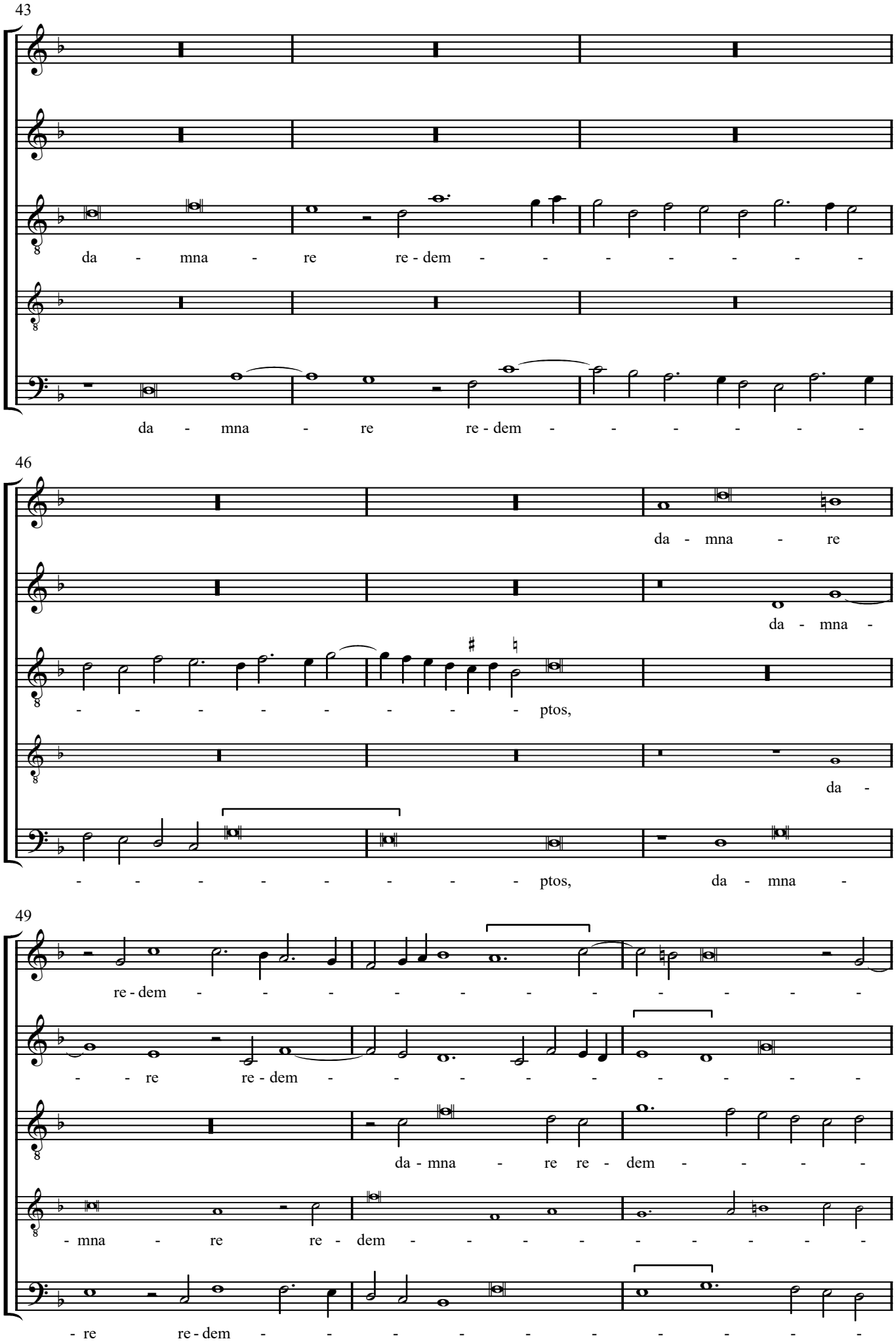
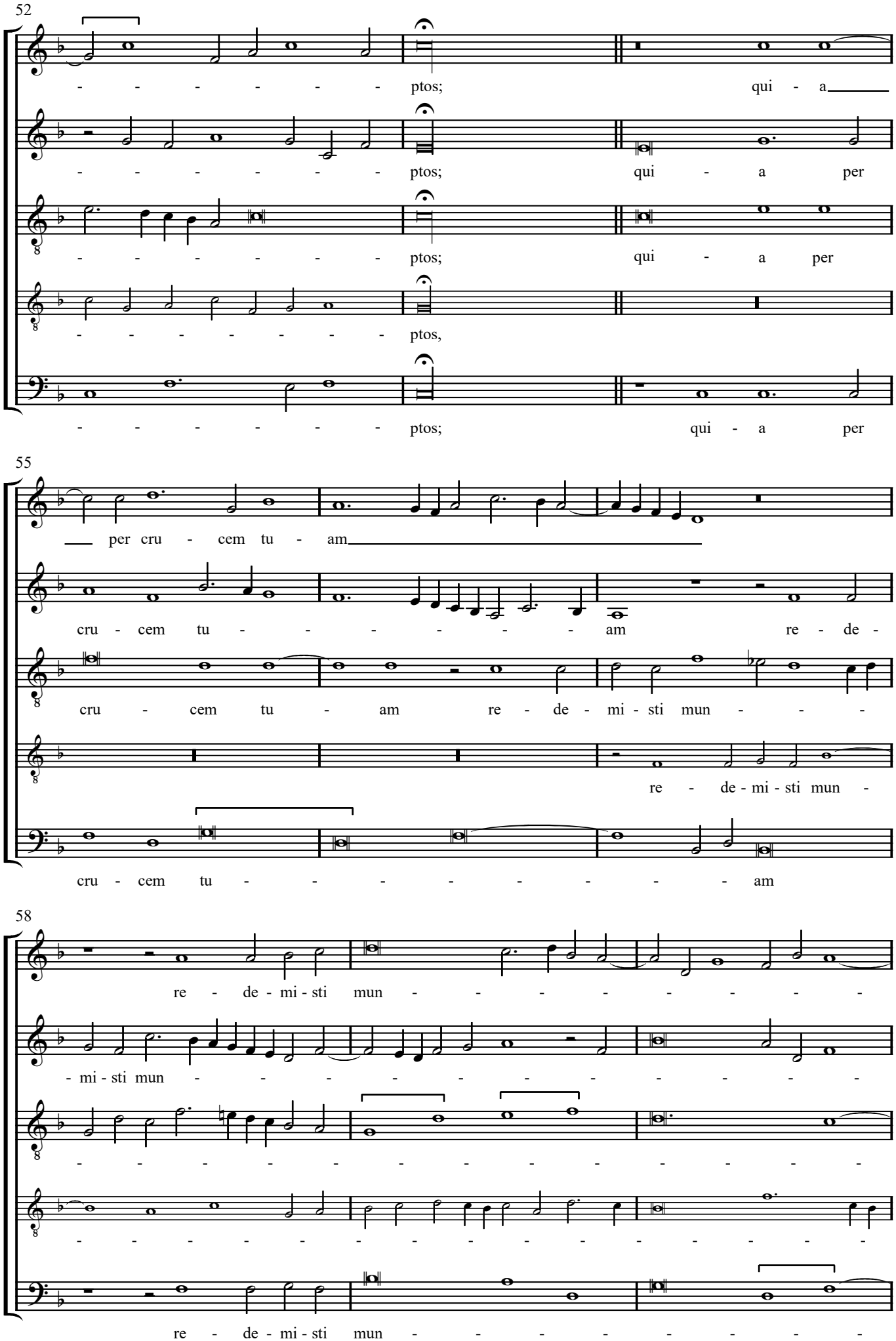

6
san - cte
san - cte for - - - -
san - cte for - - - - - - - - - -
san - cte for - - - - - - - - -
san - cte for - - - - - - - - -
9
for - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -
- - - - - - - - - - - - - - -
12
- tis, san - - - - - - - -
- tis, san - - - -
- tis, san - - - - - -
- tis, san - - - - - - -
- tis, san - - - - - - -

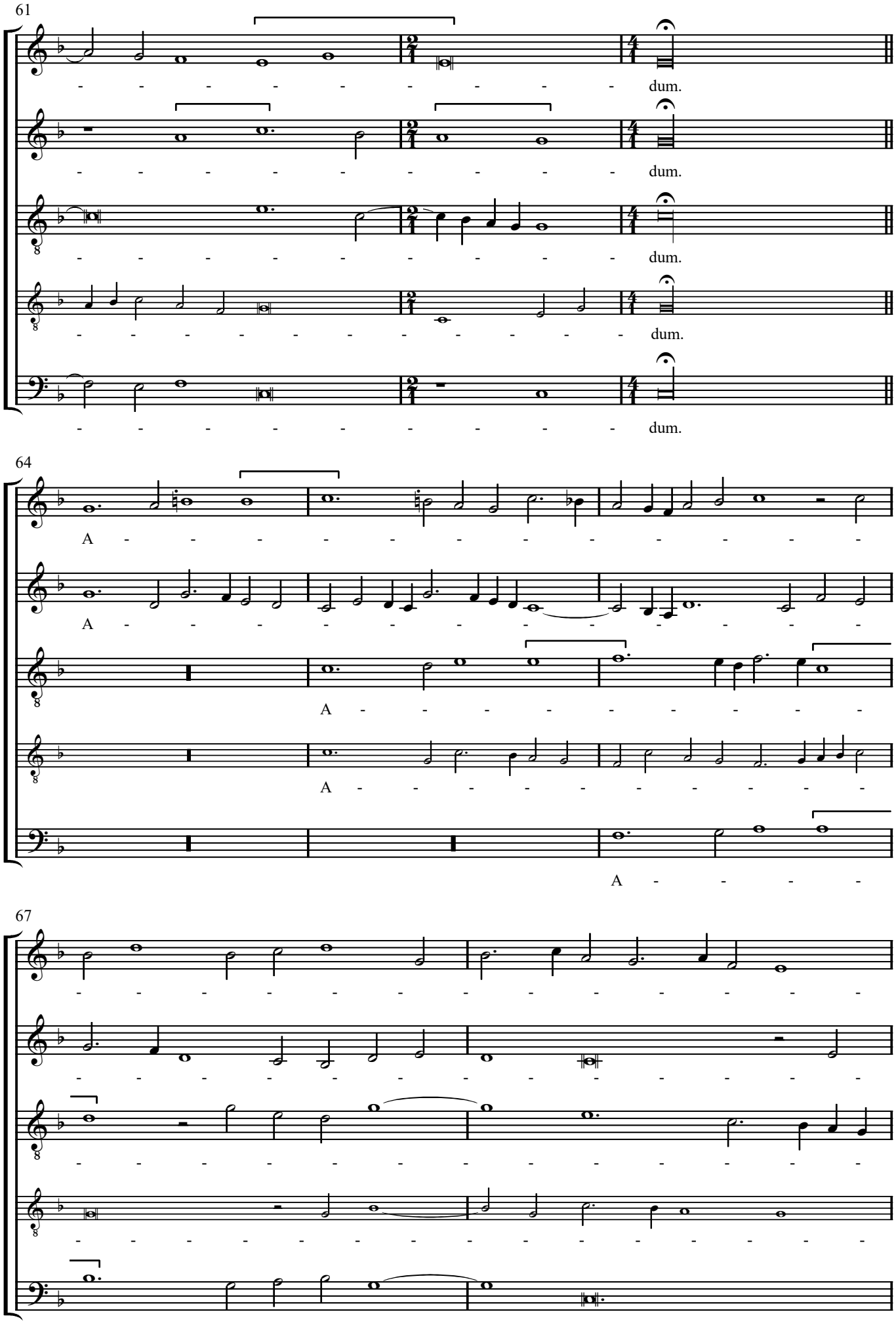

15
- - - - - - cte et im - mor - ta - - -
- - - - - cte et im - mor - ta - - - - -
- - - - - cte et im - mor - ta - - - - - -
- cte et im - mor - ta - - - - - - - - - -
- cte et im - mor - ta - - - - - - - -
18
- - - - - - - - - - - lis,
- - - - - - - - - - - lis,
- - - - - - - - - - - lis,
- - - - - - - - - - - lis,
- - - - - - - - - - - lis,
21
mi -
mi - se - re - re no -
mi - se - re - re no - - - - - - - -
mi - se - re - re no - - - - - - - -
mi - se - re - re no - - - -

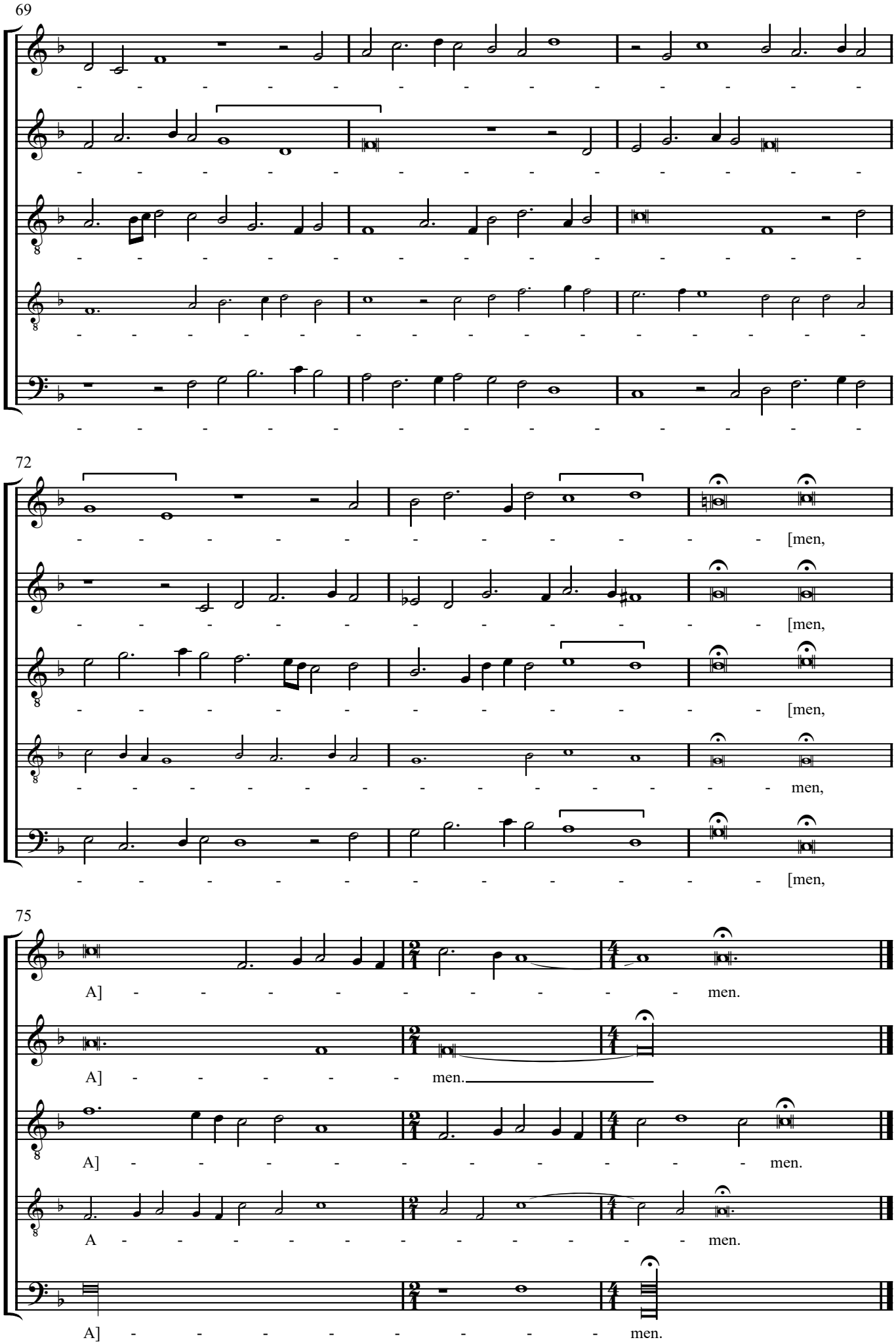

24
- se - re - re no - - - - - - - - bis.
- - - - - - - - - - - - - - - - bis.
- - - - - - - - - - - - - - - - bis.
- - - - - - - - - - - - - - - - bis.
- - - - - - - - - - - - - - - - bis.
28
Nunc, Chri - ste, te pe - ti -
Nunc, Chri - ste, te pe - ti - mus, mi - se -
Nunc, Chri - ste, te pe - ti - 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
dum.
dum.
dum.
dum.
dum.
64
A
A
A
A
A
67


69
72
[men,
[men,
[men,
men,
[men,
75
A] men.
A] men.
A] men.
A men.
A] 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 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 ⌜‾‾‾⌝ .
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. ^{1}C = first note C in the bar. Note values are abbreviated in italics.

Staff Signatures and Accidentals

2 M1 ♯ for G before ^{2}B, but presumably intended for F in bar 3 / 6 M1 letter ‘f’ (= ‘fa’) for F before rest / 18 B new line with staff signature ♭ for upper B only begins with E / 28 B new line with staff signature ♭s for upper and lower B begins with rest / 55 M2 new line with staff signature ♭s for upper and lower B begins with G / 60 M2 new line with staff signature ♭ for upper B only begins with A / 64 M1 new line without staff signature begins with G / 67 M2 no ♭ for B / 70 M1 new line with staff signature ♭ for upper B begins with ^{1}A /

Underlay and Ligatures

31–32 M1 *miserere* undivided below FGABA / 32 M2 *quaesumus* undivided below AGBG, (33) *Qui* ambiguously aligned below ^{2}AD 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 C^{1}B (not in 77) / 66 Ct *-men* ambiguously aligned below ^{1}F^{1}ED (not in 77) / 67 B *-men* ambiguously aligned below ^{1}B^{1}G (not in 77) /

Other Readings

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