

Deus tuorum militum (II)

Edited by Jason Smart

John Sheppard (d.1558)

v.1 *The principal ruler of the choir* *Chorus*

De - us, tu - o - rum mi - li - tum Sors et co - ro - na, prae - mi - um:
Lau - des ca - nen - tes mar - ty - ris Ab - sol - ve ne - xu cri - mi - nis.

v.2

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Hic nem - pe mun - di -
Hic nem - pe mun - di gau - di -
Hic nem - pe mun - di gau -
Hic nem - pe mun - di gau - di - a,
Hic

4

- di gau - di - a, Et blan - di - men -
- a, Et blan - di - men - ta no - xi - a,
- di - a, mun - di gau - di - a, Et blan - di -
- gau - di - a, Et blan - di - men - ta no - xi - a, no -
nem - pe mun - di gau - di - a, Et blan - di -

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- ta no - xi - - - a, Ca - du - ca
no - xi - a, Ca - du - ca ri - te de - pu - - - -
- men - ta no - xi - a, Ca - du - ca ri - te de - pu -
- - xi - a, Ca - du - ca ri - te de - pu - tans, Per -
- men - ta no - xi - a, Ca - du - ca ri - te de - pu - tans,

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ri - te de - pu - - - - tans, Per - ve -
- tans, _____ Per - ve - nit
- tans, _____ Per - ve - nit ad cae - le - sti -
- ve - nit ad cae - le - sti - a, per - ve - nit ad cae - le - sti -
Per - ve - nit ad cae - le - sti -

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- nit ad _____ cae - le - sti - - - - a.
ad cae - le - sti - a, per - ve - nit ad cae - le - sti - a.
- - - a, per - ve - nit ad cae - le - sti - - - a.
- a, per - ve - nit ad cae - le - sti - a, ad cae - le - sti - a.
- a, per - ve - nit ad cae - le - sti - a.

v.3 *Chorus*

Poe - nas _____ cu - cur - rit for - ti - ter, Et su - stu - lit vi - ri - li - ter:



Pro te ef - fun - dens san - gui - nem, Ae - ter - na do - na pos - si - det.

v.4

20 ♪ [Faster]

Ob hoc _____ pre - ca - tu sup - pli -

Ob hoc pre - ca - tu sup - pli - - - -

Ob hoc pre - ca - tu sup - pli - - - - ci

Ob hoc pre - ca - tu sup - pli -

Ob hoc pre - ca - tu

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- ci Te po - sci - mus, pi - is - si - - - me;

- ci Te po - sci - mus, pi - is - si - me;

Te po - sci - mus, _____ pi - is - si - me, pi - is - si - me; In

- ci Te po - sci - mus, _____ pi - is - si -

sup - pli - ci Te po - sci - mus, pi - is - si -

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In hoc tri - um - pho mar - ty - - ris Di -
 In hoc tri - um - pho mar - ty - -
 hoc tri - um - pho mar - ty - - ris Di - mit - te
 - me; In hoc tri - um - pho mar - ty - -
 - me; In hoc tri - um - pho mar - ty - - ris

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mit - te no - xam cri - mi - nis.
 - ris Di - mit - te no - xam cri - mi - nis.
 no - xam cri - mi - nis.
 - ris Di - mit - te no - xam cri - mi - nis.
 Di - mit - te no - xam cri - mi - nis.

v.5

Sit Chri - ste, Rex pi - is - si - me, Ti - bi Pa - tri - que, glo - ri - a,
 Cum Spi - ri - tu Pa - ra - cli - to, In sem - pi - ter - na sae - cu - la. A - men.

Translation

1. O Lord, your soldiers' destiny, crown and reward, absolve those singing the praises of the martyr from the bonds of sin.
2. Truly, by considering the joys and blandishments of the world noxious and ephemeral, he reached the heavenly realms.
3. Bravely he faced torture and endured courageously. Shedding his blood for you, he won everlasting gifts.
4. Thus in suppliant prayers we beseech you, most loving one, that, in this martyr's triumph, you waive punishment for our sins.
5. To you, Christ, the most holy King and Father, be glory, together with the Spirit, the Paraclete, for all eternity. Amen.

Liturgical Function

In the Use of Sarum, *Deus tuorum militum* was the hymn at Lauds and Second Vespers when the Common of a Martyr was sung. The tune set by Sheppard was for use at Second Vespers, and also at Lauds if desired, on feasts with rulers of the choir outside Eastertide.

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, staff signature, mensuration symbol and first note for each voice.

Accidentals not given explicitly in the source, but implied by the original staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \lrcorner .

Repeat signs in the underlay have been expanded using italicised text.

Sources

Polyphony: **A** Oxford, Christ Church, Mus. 979–83 (lacking T).

979	(M)	no.83	at end:	m ^r : shepperd:
980	(Ct1)	no.83	at end:	m ^r : shepperd:
981	(Ct2)	no.83	at end:	m ^r : shepperd:
982	—	—		
983	(B)	no.83	index heading: at end:	m ^r : shepperde: 5: voc. m ^r : John: shepperd:

B Oxford, Bodleian Library, Tenbury MSS 341–4 (lacking B).

341	(M)	f.23 ^v	in index:	Mr Tallis Hymns [a block ascription for seven hymn settings]
342	(Ct2)	f.23 ^v	in index:	Mr Tallis Hims [a block ascription in 341]
343	(Ct1)	f.23 ^v	[no ascription]	
344	(T)	f.23 ^v	in index:	The Hymns of: Tallis [a block ascription as in 341]

C Oxford, Bodleian Library, Tenbury MS 1464 (B only).

(B)	f.63 ^v	at beginning:	exultet celum in left-hand margin [an error]
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Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f. 112.

Notes on the Readings of the Source

Each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: (1) bar number(s); (2) voice(s); (3) source(s); (4) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ¹E = first note E in the bar.

Abbreviations:

amb	underlay ambiguously aligned	M	Mean	SS	staff signature
B	Bass	<i>m</i>	minim	T	Tenor
<i>cr</i>	crotchet	lig	ligature	+	tie
Ct1, Ct2	Countertenor1, Countertenor 2	MS	mensuration symbol	∴	underlay repeat sign
<i>dot-</i>	dotted	sl	slur		

Staff signatures and accidentals

1 Ct2 **B** SS *b* for upper B throughout (= E*b* in the transcription) / 3 Ct2 **B** *b* implied by SS / 5 M **A** *h* for E / 6 Ct1 **A** *h* for E / 8 Ct2 **B** E implied *b* by SS / 11 M **B** no *h*, Ct2 **B** *b* implied by SS / 13 M Ct1 **B** no *b* / 17 Ct2 **B** *h* for E / 18 M **A** *h* for E; Ct2 **B** ¹E²E both implied *b* by SS / 20 Ct1 **B** SS *b* for upper B (= E*b* in the edition) / 22 Ct1 **B** *h* for E / 27 Ct2 **B** *b* implied by SS / 30 Ct2 **B** *b* implied by SS / 31 Ct1 **B** no *b* / 33 M **B** no *b* / 35 T **B** *h* for E / 37 Ct1 **B** *b* implied by SS / 39 M **AB** *h* for E /

Ligatures and underlay

3 Ct1 **B** -*a* below D, (4) *gau-* below F, (5) -*dia* below D¹C / 4 Ct2 **A** *gaudi-* below ⁴DC (**A** and **B** interpreting a ∴ differently?) / 8 Ct1 **B** -*xia* below BC, (9) *Caduca* amb below ¹DC²DE / 8–9 M **B** lig for BA (not AG), -*xi-* below G / 11–13 Ct2 **A** *deputans* undivided below C in 11 to A in 13; (12) *dot-mA* is *mA crA* / 12 Ct1 **A** -*pu-* below F (not in 10), (13) -*tans de-* below FB, (14) -*putans* amb below AGF; 12 Ct1 **B** F is *m m* with underlay -*tans* ∴ (for *caduca rite deputans*); 12 Ct2 **B** ∴ below B / 16 Ct2 **A** -*sti-* below B, **B** lig for CB / 17 Ct2 **B** ∴ (for *pervenit ad caelestia*) below ²C; B **C** ∴ (for *pervenit ad caelestia*) below C / 18 M **B** -*sti-* below E; Ct1 **B** ∴ (for *pervenit ad caelestia*) below ¹C (no room below E in 17) / 25 Ct1 **B** lig for DC / 26 Ct1 **AB** -*ces* for -*ci* / 27 B **C** -*ces* for -*ci* / 27–29 Ct2 **B** -*mus piissime* one note later, (29) ∴ (for *piissime*) below F / 29 M **B** lig for BA (not AG), (30) -*si-* below G / 33–34 M **B** lig for E²D, -*ty-* below C; 33 Ct2 **A** sl for DC / 38–40 Ct1 **B** ¹DC²D are *cr m m* with lig for C²D / 38–39 Ct1 **A** *criminis* undivided below DCDC, (40) ∴ below A / 40 Ct1 **B** lig for AB /

Other readings

1 M **B** void mensural notation throughout / 5–6 M **B** *mF+crF* is *mF cr-rest* / 16 B **C** F is corrected *cr* / 20 all parts **ABCMS** \oint /