

Jesu salvator saeculi

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

v.1 *One from the higher stalls* *Chorus*

Je - su sal - va - tor sae - cu - li, Ver - bum Pa - tris al - tis - si - mi,
Lux lu - cis in - vi - si - bi - lis, Cu - stos tu - o - rum per - vi - gil;

v.2

Treble

Mean

Countertenor

Tenor

Bass

Tu fa - bri - ca - tor om - ni - um
Tu fa - bri - ca - tor om - ni - um
Tu fa - bri - ca - tor om - ni - um
Tu fa - bri - ca - tor om - ni - um

3

Dis - cre - tor at - que tem - po - rum, Fes - sa la -
Dis - cre - tor at - que tem - po - rum, at - que tem - po - rum, Fes - sa
Dis - cre - tor at - que tem - po - rum, at - que tem - po - rum, Fes - sa la -
Dis - cre - tor at - que tem - po - rum, [at - que] tem - po - rum, Fes - sa la -
Dis - cre - tor at - que tem - po - rum, Fes - sa la -

6

- bo - - - re cor - po - ra
 la - bo - re cor - po - ra No - ctis qui - e - te
 - bo - re cor - po - ra No - ctis qui - e - -
 - bo - re cor - po - ra No - ctis qui - e - te
 - bo - re cor - po - ra

8

— No - ctis qui - e - te re - cre - a.
 re - cre - a, no - ctis qui - e - te re - cre - a.
 - te re - cre - a, no - ctis qui - e - te re - cre - a.
 re - cre - a, no - ctis qui - e - te re - cre - a.
 No - ctis qui - e - te re - cre - a.

v.3

Chorus

Ut dum gra - vi in cor - po - re Bre - vi ma - ne - mus tem - po - re,
 Sic ca - ro no - stra dor - mi - at Ut mens in Chri - sto vi - gi - let.

11 v.4

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste li -

Ut nos ab ho - ste

14

- ste li - be - res, Ne va - le - at

li - be - res, ab ho - ste li - be - res, Ne va - le - at se - du - ce - re

li - be - res, li - be - res, Ne va - le - at se - du - ce -

- be - res, li - be - res, Ne va - le - at se - du - ce -

li - be - res, Ne va - le - at se - du - ce -

17

se - du - ce - re Tu - o re - dem - ptos san - gui - ne.

Tu - o re - dem - ptos san - gui - ne, tu - o re - dem - ptos san - gui - ne.

- re Tu - o re - dem - ptos san - gui - ne, tu - o re - dem - ptos san - gui - ne.

- re Tu - o re - dem - ptos san - gui - ne, tu - o re - dem - ptos san - gui - ne.

- re Tu - o re - dem - ptos san - gui - ne.

v.5

Quae - su - mus au - ctor o - mni - um, In hoc pa - scha - li gau - di - o
Ab o - mni mor - tis im - pe - tu Tu - um de - fen - de po - pu - lum.

21 v.6

Glo - ri - a ti - bi, Do - mi - ne,
Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti,
Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti
Glo - ri - a ti - bi, Do - mi - ne, Qui
Glo - ri - a ti - bi, Do - mi - ne, Qui

25

Qui sur - re - xi - sti a mor -
qui sur - re - xi - sti a mor - tu - is, a mor - tu - is, Cum
a mor - tu - is, a mor - tu - is, a mor - tu - is,
sur - re - xi - sti a mor - tu - is, a mor - tu - is, a mor - tu - is, Cum
sur - re - xi - sti a mor - tu - is, a mor - tu - is, a mor - tu - is,

29

- tu - is, Cum Pa - tre et San - - -
 Pa - tre et San - cto, cum Pa - tre et San - cto Spi - ri -
 Cum Pa - tre et San - cto Spi - ri - tu, cum
 Pa - tre et San - cto Spi - ri - tu, et San - cto Spi - ri - tu, cum
 Cum Pa - tre et San - cto Spi - ri - tu

33

- - cto Spi - ri - tu In
 - tu, cum Pa - tre et San - cto Spi - ri - tu In
 Pa - tre et San - cto Spi - ri - tu In sem - pi - ter - na
 Pa - tre et San - cto Spi - ri - tu, et San - cto Spi - ri - tu,
 In sem - pi -

37

sem - pi - ter - na sae - cu - la.
 sem - pi - ter - na, in sem - pi - ter - na sae - cu - la.
 sae - cu - la, in sem - pi - ter - [na] sae - cu - la.
 In sem - pi - ter - na sae - cu - la, sae - cu - la.
 - ter - na sae - cu - la, in sem - pi - ter - na sae - cu - la.

41

A - - - - -

A - - - - -

A - - - - -

A - - - - -

A - - - - -

44

- men. _____

men.

men. _____

men.

men.

Translation

1. Jesu, saviour of the world, word of the Father on high, light of invisible light, ever-watchful guardian of your own.
2. You, the maker of all things and the governor of time, refresh our bodies, weary from toil, in the peace of the night.
3. So that, while in burdensome bodies we lie for a short time, our flesh may so sleep that the soul may watch in Christ.
4. We humbly beseech you to free us from the enemy, that he may not seduce those who have been redeemed by your blood.
5. We pray, O creator of all things, during this joyful Eastertide, that from all assaults of death you will defend your people .
6. Glory be to you, O Lord, who rose from the dead, and to the Father and the Holy Spirit, for all eternity. Amen.

Liturgical Function

In the Use of Sarum, *Jesu salvator saeculi, verbum Patris* was the hymn at Compline from the first Sunday after Easter until the Feast of the Ascension.

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. Where the mensuration changes the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned. The accidental with a superscript dot in bar 43 is implied in one source by the staff signature.

Ligatures are denoted by the sign \lrcorner .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Polyphony: **A** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(Tr)	no.86	at end:	m ^r tallis:
980	(M)	no.86	at end:	m ^r : tallis:
981	(Ct)	no.86	at end:	m ^r : tallis:
982	—	—		
983	(B)	no.86	index heading: at end:	M ^r Tho Tallis [later hand] m ^r : tallis:

B Oxford, Bodleian Library, MSS Tenbury 341–4 (c.1610; lacking B).

341	(M)	f.22
342	(Tr)	f.22
343	(Ct)	f.22
344	(T)	f.22

Jesu salvator appears in a group of hymn settings that are attributed collectively to Tallis in the indexes of MSS 341, 342 and 344.

C Oxford, Bodleian Library, MS Tenbury 1464 (c.1575; B only).

1464	(B)	f.62	[no attribution]
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Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.46.

Notes on the Readings of the Sources

In the cantus firmus responds and hymns that Tallis published in 1575, the cantus firmi retain the underlay of the plainsong books. That the same was true in the present hymn is suggested by the underlay of the Treble in source **B** which is largely faithful to the hymnal, unlike the more wayward underlay in **A**. For the lower parts the underlay of the three sources is broadly in agreement, allowing for inevitable ambiguities and some variants that are doubtless attributable to the scribes' differing interpretations of repeat signs in their archetypes. Digital images of all three sources can be consulted at www.diamm.ac.uk.

In source **A** the Amens of Tallis's hymns share certain features with the Amen of the hymn *Sermone blando angelus* that he published in 1575: no 'barline' before the Amen; pauses on the dominant chord of the final perfect cadence; and, above this dominant chord (here in bar 43), a suspension in the top voice that resolves onto a note which arithmetically should be a semibreve, but which in fact is notated as a breve. The similarities with the authoritative notation of the 1575 publication suggest that **A** preserves Tallis's original notation. Thus the pauses are accepted in the edition and no double bar is given at bar 40 (although the singers would surely have made a break here).

In each section below the readings are separated by oblique strokes. Bar numbers are followed by the reading. The sources are treated in order and each voice is listed separately. Where a reading extends over several bars, subsequent bar numbers are given in brackets. Pitches are in capital letters, preceded by a superscript number if necessary, e.g. ¹B = 1st note B in the bar (or group of bars). The underlay readings list most ambiguities, but some uncontentious details are not recorded. They should be read in conjunction with the digital images of the sources available at www.diamm.ac.uk. The duration of text repetition signs is generally indicated by the words in the edition that they replace.

Abbreviations:

amb	underlay ambiguously positioned	cr	crotchet	MS	mensuration symbol	SS	staff signature
b	breve	dot-	dotted	sb	semibreve	+	tie
con	conjoined	m	minim	sl	slur	z	underlay repeat sign

Staff Signatures and Accidentals

- A Treble:** 2 no # for C / 43 no ♯ for ¹B²B (♯ in 39 on same staff probably still endures) /
Mean: 35 no # for C /
Countertenor: 5 # for C / 15 # for C / 16 # for C /
- B Treble:** 6 new staff without SS begins with ¹E / 9 ♭ for ¹B / 12 new staff begins with ²D, SS ♭ for B / 28 # for C after C (presumably to be read retrospectively) / 29 ♭ for B / 30 new staff without SS begins with ¹D / 34 # for C / 38 ♭ for B / 39 ♯ only implied by lack of SS /
Mean: 7 ♯ for B / 17 ♯ for B / 18 ♭ for B /
Countertenor: 1 no SS throughout / 3 # for ¹C (but not in 13) / 6 # for C (but not in 16) / 33 # for ¹C / 37 ♭ for B / 41 B implied ♯ by SS / 44 ♭ for B /
Tenor: 1 # for C (but not in 11) /
- C Bass:** 24 new staff without SS begins with D / 38 ♭ for ¹B /

Underlay and Ligatures

- A Treble:** 2 *omnium* con below FEDEC / 3 *-que* below ²E / 4 *tempo-* below ¹D¹C, sl for ¹C²D, *-rum* below ²C, (4–5) sl for ²CB / 7 sl for C³DE, (8) *-ra* below ¹D / 12 *suppli-* con below FEDEC / 13 *-ste* below ²E, (14–15) *liberes* con below DCDCB / 17 sl for C³D, (17–18) *educere* (for *seducere*) con below ²DCDED / 26–27 no ligature for FE, *-xisti* amb below EFED, (28) *a* below D, (29) *sbC* is *mC mC*, *mortuis* below CCB / 31–33 no ligatures, *Sancto* con below DEFED / 34 ligature for DC, (35) *-ri-* below D, (36) *-tu* below ¹D / 39 *saecula* con below DCB /
Mean: 5 sl for FG / 6 slurs for ¹GF, D³A / 8 *-te re-* below ¹AB / 16 sl for D³A, (16–17) sl for ²G²F / 17 sl for BC / 18 sl for ¹AB / 30 *-to* amb below ED / 35–36 *Spiritu* con below FDCCD / 43 *-men* below D, (44) A- below ¹E /
Countertenor: 2 *omnium* con below DEFED / 3 sl for AC / 4 sl for ¹F¹E, (4–5) notation cramped above text, sl for ²FED (∴ is therefore for *tempore*), (5) *Fessa* con below CFF / 7–8 *quiete* con below ²EFDDGF / 12 *supplices* con below DEFED, but ¹E spaced from ¹D to fall over *-pli-* / 13 sl for AC / 14 sl for ¹F¹E, *liberes* con below FEEDF, (14–15) *liberes* con below EDDC / 17–18 *redemptos* con below ²EFDDGF / 25–26 *mortuis* con below EDD+DCD /
Bass: 4 sl for ¹D¹A / 6 sl for ²D¹A / 9 sl for C¹G / 14 sl for ¹D¹A / 16 sl for ²D¹A / 19 sl for C¹G / 31 *sbE* for ¹E²E, (32) no ligature, *sbE* is *dot-mE crE*, (31–32) *Spiritu* con below *sbEDFdot-mE* /
- B All parts:** 7–9 all parts *quieta* for *quiete* /
Treble: 2 *-um* below C / 3 *-que* below ²E / 5–7 *labora* for *labore* / 7–8 *-ra* amb below E⁴D / 11–12 *-mur* amb below ¹E²F, (12) *suppli-* con below EFE / 13 *-ste* below ²E / 36 *-tu* below ¹D / 38–39 *-terna saecu-* all one note later /
Mean: 4 *sbA* for ³A⁴A, (4–5) *atque temporum* omitted (no ∴) / 6 *corpo-* con below FDA / 8 *-cre-* below B, ∴ (for *noctis quiete recrea*) below ⁴A / 16 *se-* below F, *-duce-* below ³A²G, (17) *-re* below F / 17 *-ptos* below C / 18 *san-* below B; ∴ (for *tuo redemptos sanguine*) omitted below ⁴A / 25 ∴ (for *qui surrexisti*) below ¹D / 27 ∴ (for *a mortuis*) below D, (28) ²F is *crF crF*, *Cum* below ²crF, (29–30) *Patre et Sancto* amb below EDFFED / 31 ∴ (for *cum Patre et Sancto*) below G / 34 ∴ (for *et Sancto Spiritu*) amb after *Patre* / 38 ∴ (for *in sempiterna saecula*) below ²F /
Countertenor: 2 *omnium* amb below DEFE / 3 *-que* amb / 4 *temporum* con below FEED / 7 *-ta re-* below DG, (8) *-crea* below ¹F¹E / 8 ∴ (for *noctis quiete recrea*) below ²F / 11–12 *-mur* amb below ¹E¹D, (12) *supplices* con below EFED / 13 *li-* below ²C / 17 *-ptos* amb below ²DG, (18) *sanguine* con below ¹F¹E²ED / 18 ∴ (for *tuo redemptos sanguine*) below ²F / 25 *mortu-* con below EDD+D / 26 ∴ below A with no underlay in 27–28, (27) *mF* is *crF crF* / 32 ∴ (for *cum Patre et Sancto Spiritu*) below ³D / 38 ∴ (for *in sempiterna saecula*) below ¹D /
Tenor: 4 *-porum* amb below ²A³A²D, (4–5) *temporum* amb below ⁴ABGA / 6–7 *-pora Noctis* one note earlier, *qui-* amb below ²A³A / 8 *recrea* con below DGAD / 14 ∴ (for *ut nos ab hoste liberes*) below ²D, ⁴A is *crA crA*, (15) ¹A²A are *dot-m cr* (*dot-m* is corrected from *cr*), *Ne* below ⁴A, (16) *valeat* below ¹AFC, ²A³A are *mA dot-mA crA* with underlay *seduce-* / 18 *-guine* ∴ below G¹A²D / 29–30 *Sancto* con below DCB, (30) *Spiri-* below ¹A²B, (31) *-tu* ∴ below ²A³A / 35–36 *Spiritu* con and displaced, ending below F /
- C Bass:** 4 *temporum* con below DAA / 6–7 *corpora* con below ²DAAD / 9–10 *tempora* for *recrea*, *-po-* below ¹G / 14 *-be-* below ¹A / 16–17 *sedu∴cere* for *seducere* (the ∴ apparently serving to extend the *-du-* for two notes) / 19 *-guine* below GG / 26 ∴ (for *a mortuis*) below ²D / 28 ∴ (for *a mortuis*) below ¹A (viz. one note late) / 38 ∴ (for *in sempiterna saecula*) below ¹B / 42 ligature for CA /

Other Readings

- A All parts:** 21 MS ♯ at start of bar / 40 no vertical line through staff after fermata /
Treble: 43 ²B is *b* (with fermata) /
Mean: 41 MS ♯ at start of bar /
- B All parts:** 40 vertical line through staff after fermata / 43 no fermata /
Treble: 1 no MS / 21 no MS /
Mean: 21 no MS /
Countertenor: 2 Ct ¹D¹E are *dot-cr q* / 12 Ct ¹D¹E are *dot-cr q* / 21 no MS / 46–47 CC+C are *dot-sbC mC bC* with fermata, *-men* amb below CCC /
Tenor: 21 MS ♯ at start of bar /
- C Bass:** 4 ¹A²A are *m m* (but not in 14) / 9 ¹G²G are *m m* (but not in 19) / 21 MS ♯ at start of bar / 23 ¹E²E are *m m* / 37 ¹E²E are *dot-m cr* / 40 vertical line through staff after fermata / 43 no fermata /