

# Sancte Deus

Edited by Jason Smart

Philip van Wilder (d.1554)

Treble 1

Treble 2

Mean

Countertenor

5

12

The musical score for "Sancte Deus" is a four-part setting in common time with a key signature of one flat. The parts are Treble 1, Treble 2, Mean, and Countertenor. The lyrics "Sancte Deus" are repeated multiple times. Measure 1: Treble 1 and Treble 2 are silent. Mean and Countertenor enter with quarter notes. Measure 2: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 3: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 4: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 5: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 6: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 7: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 8: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 9: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 10: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 11: Treble 1 and Treble 2 are silent. Mean and Countertenor continue. Measure 12: Treble 1 and Treble 2 are silent. Mean and Countertenor continue.

18

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one sharp. The vocal parts sing the Latin words "tis, san - cte et im - mor - tis, san - cte et im - mor - tis, san - cte et im - mor - tis," with the bass part entering at measure 18.

25

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one sharp. The vocal parts sing the Latin words "cte et im - mor - ta - ta - ta - san - cte et im - mor - ta -" with the bass part entering at measure 25.

30

Music for four voices (Soprano, Alto, Tenor, Bass) in common time, key signature one sharp. The vocal parts sing the Latin words "lis, \_\_\_\_\_ lis, \_\_\_\_\_ lis, \_\_\_\_\_ lis, \_\_\_\_\_" with the bass part entering at measure 30.

36

mi - se - re - re no -  
mi - se - re - re no -  
mi - se - re - re no - bis,  
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 -

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 -  
-  
-  
- -

76

-  
-  
-  
- -

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

Musical score for measures 97-101. The score consists of four staves. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 8th note time (indicated by an '8'). The vocal parts sing 're - dem', 'da - mna - re', 're re - dem', and 're - dem'. The piano accompaniment provides harmonic support throughout.

102

Musical score for measures 102-106. The vocal parts sing 'dem' and continue the melodic line established in the previous measures. The piano accompaniment maintains the harmonic structure.

107

Musical score for measures 107-111. The vocal parts continue their melodic line. A sharp sign (b) is placed above the third staff, indicating a key change or临时调号. The piano accompaniment continues to provide harmonic support.

112

ptos,  
ptos, qui  
ptos, qui  
ptos, qui

117

qui - a per cru - cem tu - - -  
- a per cru - cem tu - - -  
- a per cru - cem tu - - -  
- a per cru - - -

123

tu - - -  
tu - - -  
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

dum.

A

A

149

154

159

A musical score for four voices. The top two staves are soprano (G clef), the bottom two are alto (C clef). The key signature is one flat. The music consists of measures 159 through 163. Measure 159 starts with a dotted half note followed by a half note. Measures 160-161 show various patterns of eighth and sixteenth notes. Measure 162 begins with a dotted half note followed by a half note. Measure 163 concludes with a half note.

164

A musical score for four voices. The top two staves are soprano (G clef), the bottom two are alto (C clef). The key signature changes to one sharp. The music consists of measures 164 through 168. Measure 164 starts with a dotted half note followed by a half note. Measures 165-166 show various patterns of eighth and sixteenth notes. Measure 167 begins with a dotted half note followed by a half note. Measure 168 concludes with a half note.

169

A musical score for four voices. The top two staves are soprano (G clef), the bottom two are alto (C clef). The key signature changes to one sharp. The music consists of measures 169 through 173. Measure 169 starts with a dotted half note followed by a half note. Measures 170-171 show various patterns of eighth and sixteenth notes. Measure 172 begins with a dotted half note followed by a half note. Measure 173 concludes with a half note. The vocal parts are labeled "men." at the end of each measure.

## 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 philippes                    |
| 17803 | (Tr1) | f.218 <sup>v</sup> | at beginning: | Master philippes                    |
| 17804 | (M)   | f.210 <sup>v</sup> | at beginning: | Master philippes                    |
| 17805 | (Ct)  | f.201              | at beginning: | m <sup>r</sup> philippes 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 could be idiosyncratic (*asperges* and *descendit* 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. <sup>2</sup>G = 2nd note G in the bar.

## Abbreviations

|      |                       |          |                    |          |                    |
|------|-----------------------|----------|--------------------|----------|--------------------|
| conj | (syllables) conjoined | M        | Mean               | SS       | staff signature    |
| cr   | crotchet              | <i>m</i> | 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 b for B and E begins with G / 48 Ct NL with SS b for B only begins with <sup>2</sup>G / 52 M b for B / 59 M NL begins with E, b for E at end of previous line but not before note / 127 M NL with SS b for B and E begins with rest / 133 M NL with SS b for B only begins with G / 155 Tr2 # for C / 157 Tr1 # for C / 158 Ct # for F / 162 M b 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 <sup>1</sup>EF / 51–52 M *Chri-* below <sup>1</sup>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 m cr / 110 Tr2 superfluous cr-rest after <sup>1</sup>D / 137 Ct FG are cr cr / 162–163 Tr1 crB mA are crC crB crA /