

Deus tuorum militum (II)

Edited by Jason Smart

John Sheppard (d.1558)

v.1 *The principal ruler of the choir*

Chorus

8

v.2

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

4

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

8

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 - - - 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 ad cae - le - - sti -
- 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 -

16

- 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, ad cae - le - - sti - - - a.
- a, per - ve - nit ad cae - le - - sti - - - a, 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 - guin em, Ae - ter - na do - na pos - si - det.

v.4 [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 sup - pli -
Ob hoc pre - ca - tu

26

- 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 -

31

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 - - - , - ris

36

- 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 [—].

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 Hyms [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 Hyms 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	\gtrless	underlay repeat sign
<i>dot-</i>	dotted	sl	slur		

Staff signatures and accidentals

1 Ct2 **B** SS \flat for upper B throughout (= G \natural in the transcription) / 3 Ct2 **B** \natural implied by SS / 5 M **A** \sharp for G / 6 Ct1 **A** \sharp for G / 8 Ct2 **B** G implied \flat by SS / 11 M **B** no \sharp , Ct2 **B** \natural implied by SS / 13 M Ct1 **B** no \flat / 17 Ct2 **B** \sharp for G / 18 M **A** \flat for G; Ct2 **B** $^1G^2G$ both implied \flat by SS / 20 Ct1 **B** SS \flat for upper B (= G \natural in the edition) / 22 Ct1 **B** \sharp for G / 27 Ct2 **B** \flat implied by SS / 30 Ct2 **B** \flat implied by SS / 31 Ct1 **B** no \flat / 33 M **B** no \flat / 35 T **B** \sharp for G / 37 Ct1 **B** \flat implied by SS / 39 M **AB** \sharp for G /

Ligatures and underlay

3 Ct1 **B** -*a* below F, (4) *gau-* below A, (5) -*dia* below F¹E / 4 Ct2 **A** *gaudi-* below ⁴FE (**A** and **B** interpreting a \gtrless differently?) / 8 Ct1 **B** -*xia* below DE, (9) *Caduca* amb below ¹FE²FG / 8–9 M **B** lig for DC (not CB), -*xi-* below B / 11–13 Ct2 **A** *deputans* undivided below E in 11 to C in 13; (12) *dot-mC* is *mC crC* / 12 Ct1 **A** -*pu-* below A (not in 10), (13) -*tans de-* below AD, (14) -*putans* amb below CBA; 12 Ct1 **B** A is *m m* with underlay -*tans* \gtrless (for *caduca rite deputans*); 12 Ct2 **B** \gtrless below D / 16 Ct2 **A** -*sti-* below D, **B** lig for ED / 17 Ct2 **B** \gtrless (for *pervenit ad caelestia*) below ²E; B **C** \gtrless (for *pervenit ad caelestia*) below E / 18 M **B** -*sti-* below G; Ct1 **B** \gtrless (for *pervenit ad caelestia*) below ¹E (no room below G in 17) / 25 Ct1 **B** lig for FE / 26 Ct1 **AB** -*ces* for -*ci* / 27 B **C** -*ces* for -*ci* / 27–29 Ct2 **B** -*mus piisime* one note later, (29) \gtrless (for *piisime*) below A / 29 M **B** lig for DC (not CB), (30) -*si-* below B / 33–34 M **B** lig for G²F, -*ty-* below E; 33 Ct2 **A** sl for FE / 38–40 Ct1 **B** ¹FE²F are *cr m m* with lig for E²F / 38–39 Ct1 **A** *criminis* undivided below FEFE, (40) \gtrless below C / 40 Ct1 **B** lig for CD/

Other readings

1 M **B** void mensural notation throughout / 5–6 M **B** *mA+crA* is *mA cr-rest* / 16 B **C** A is corrected *cr* / 20 all parts **ABC MS** \emptyset /