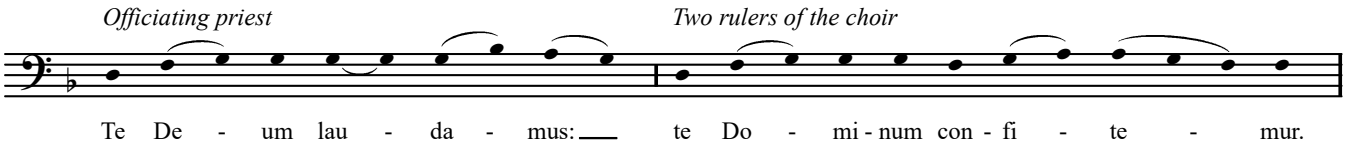
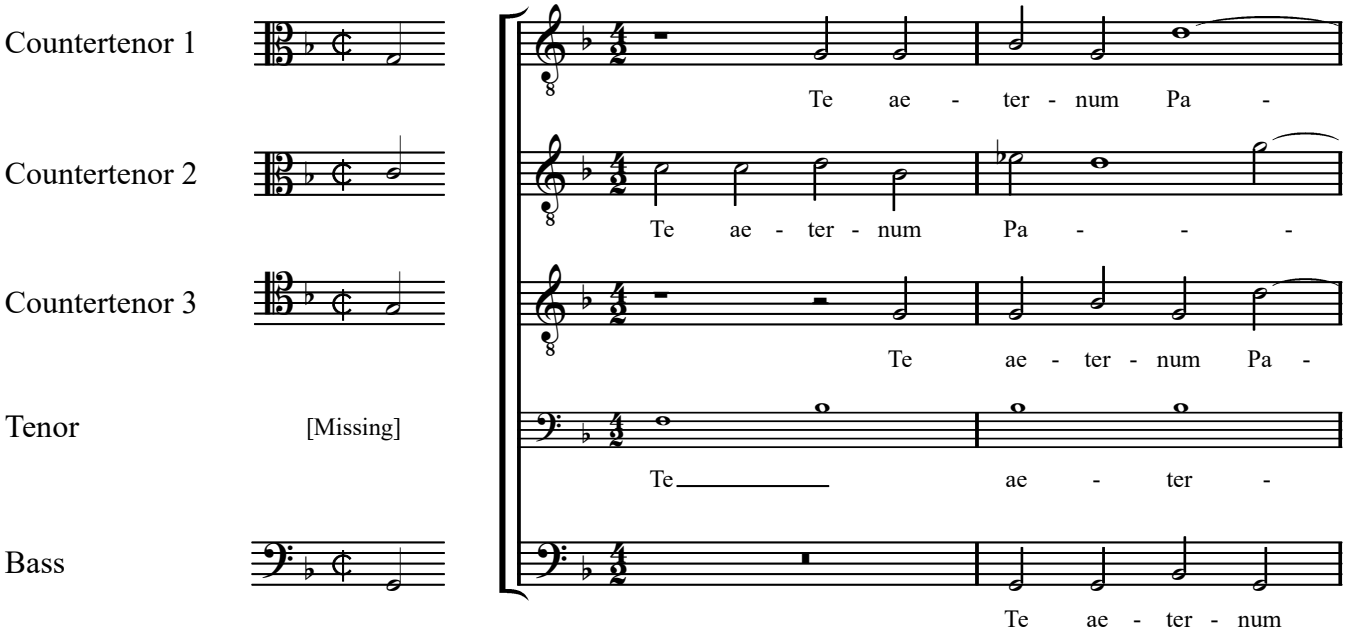
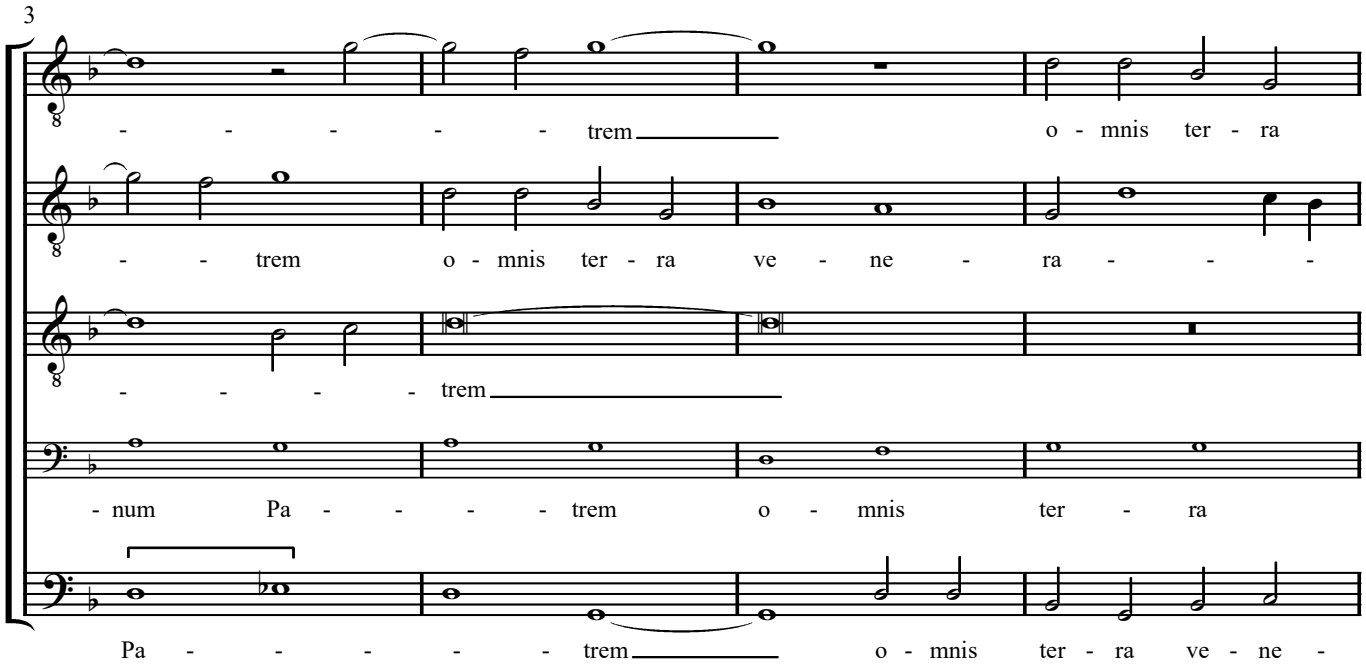
Te Deum

Edited by Jason Smart

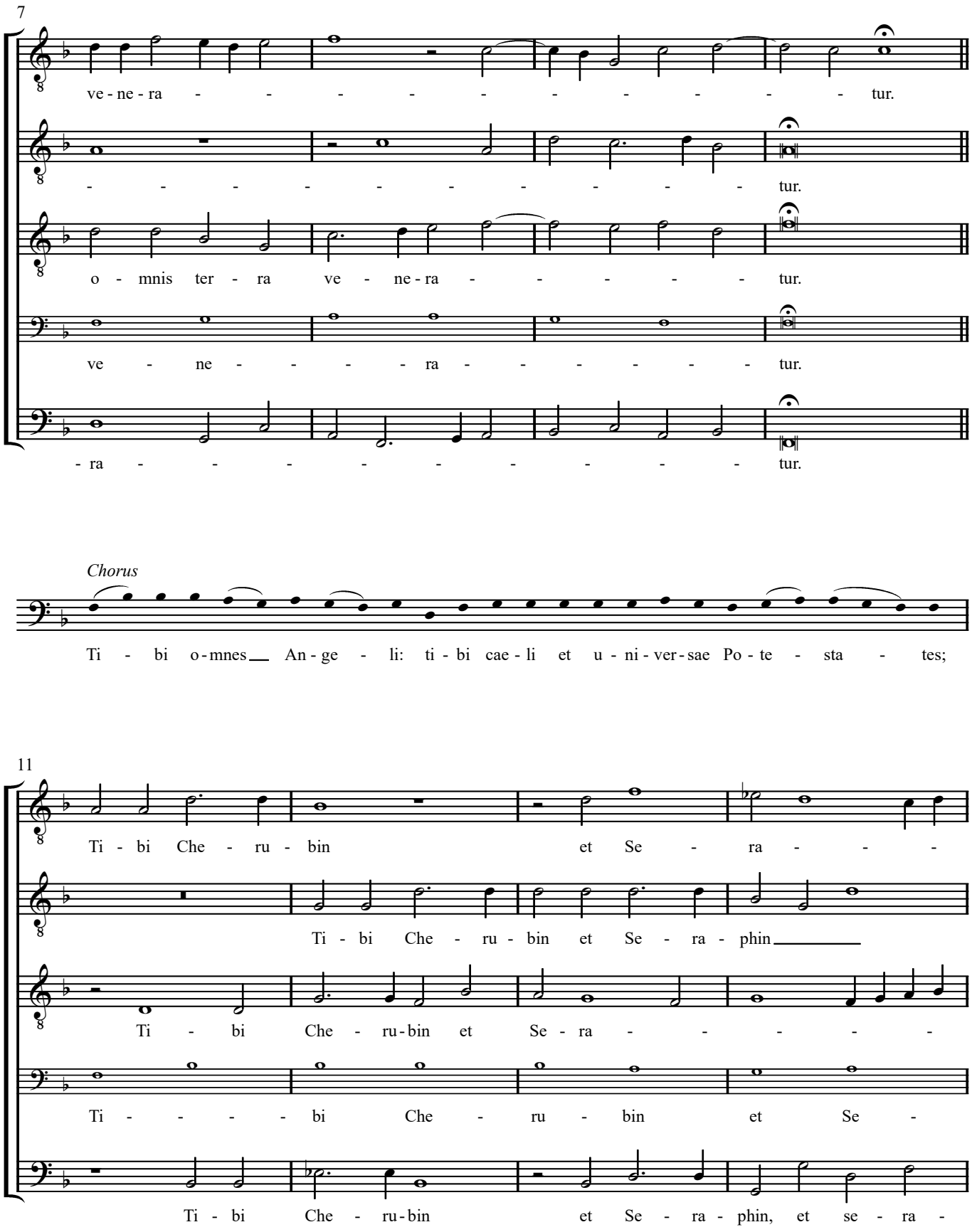
John Taverner (*c.*1495–1545)

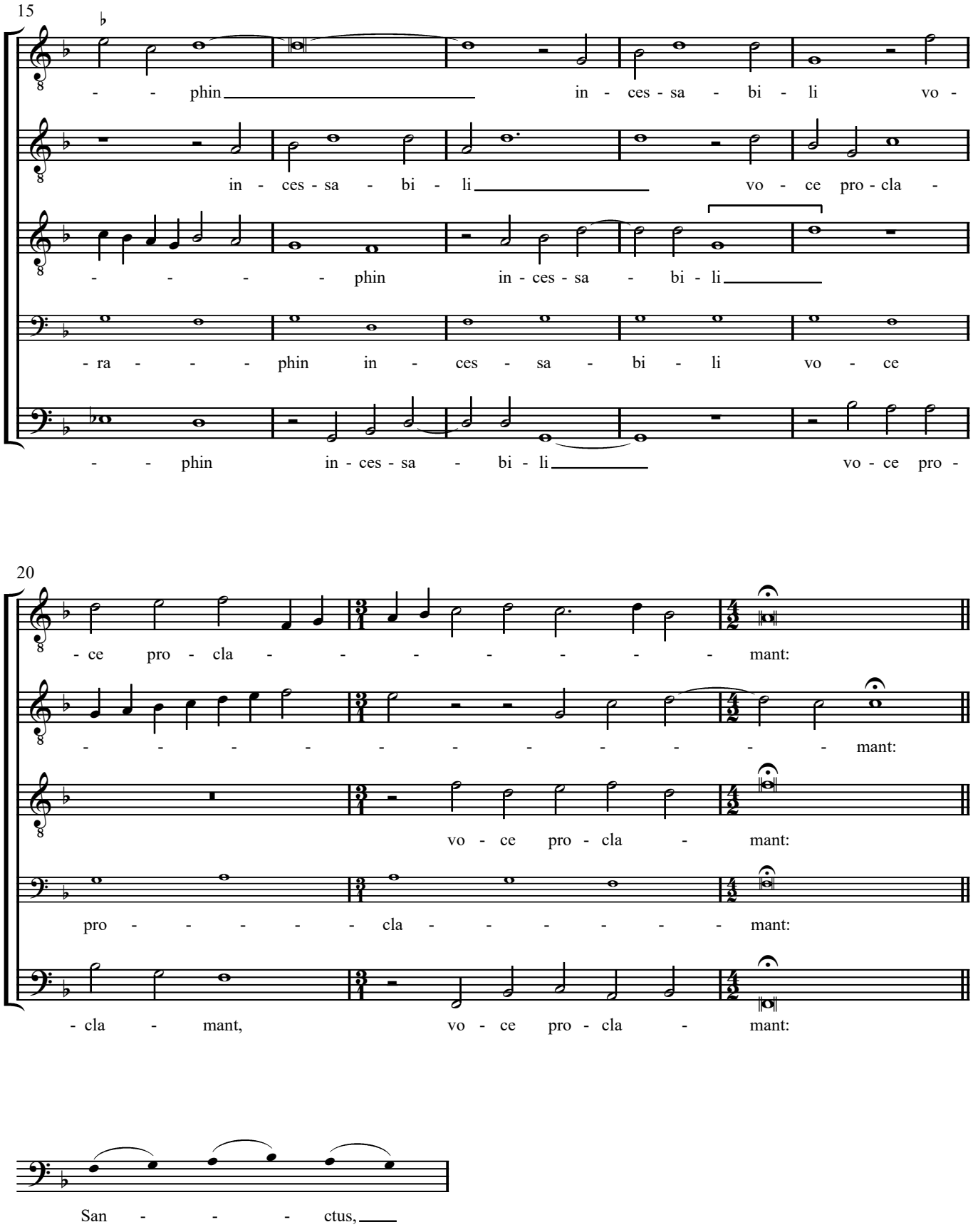


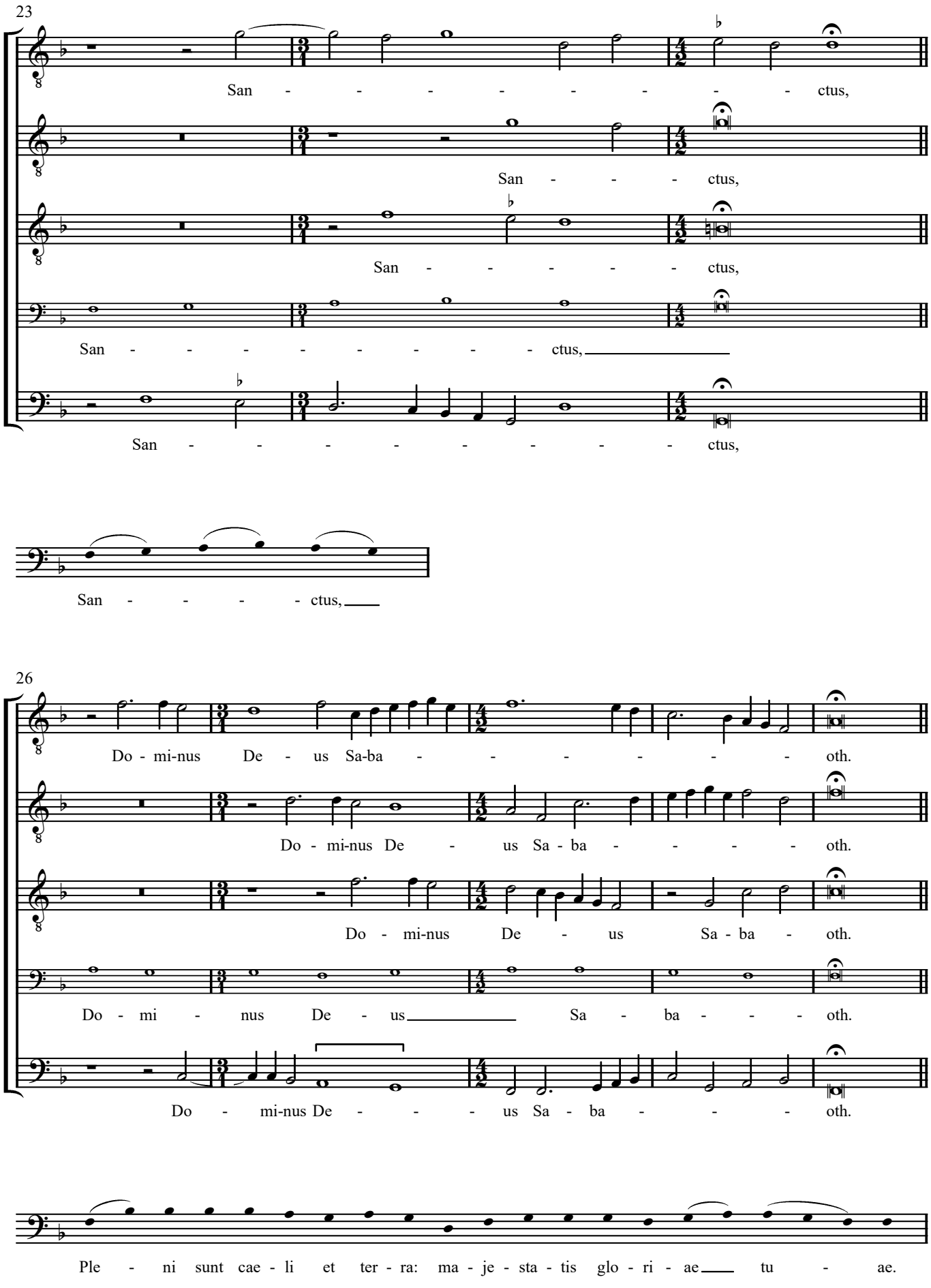


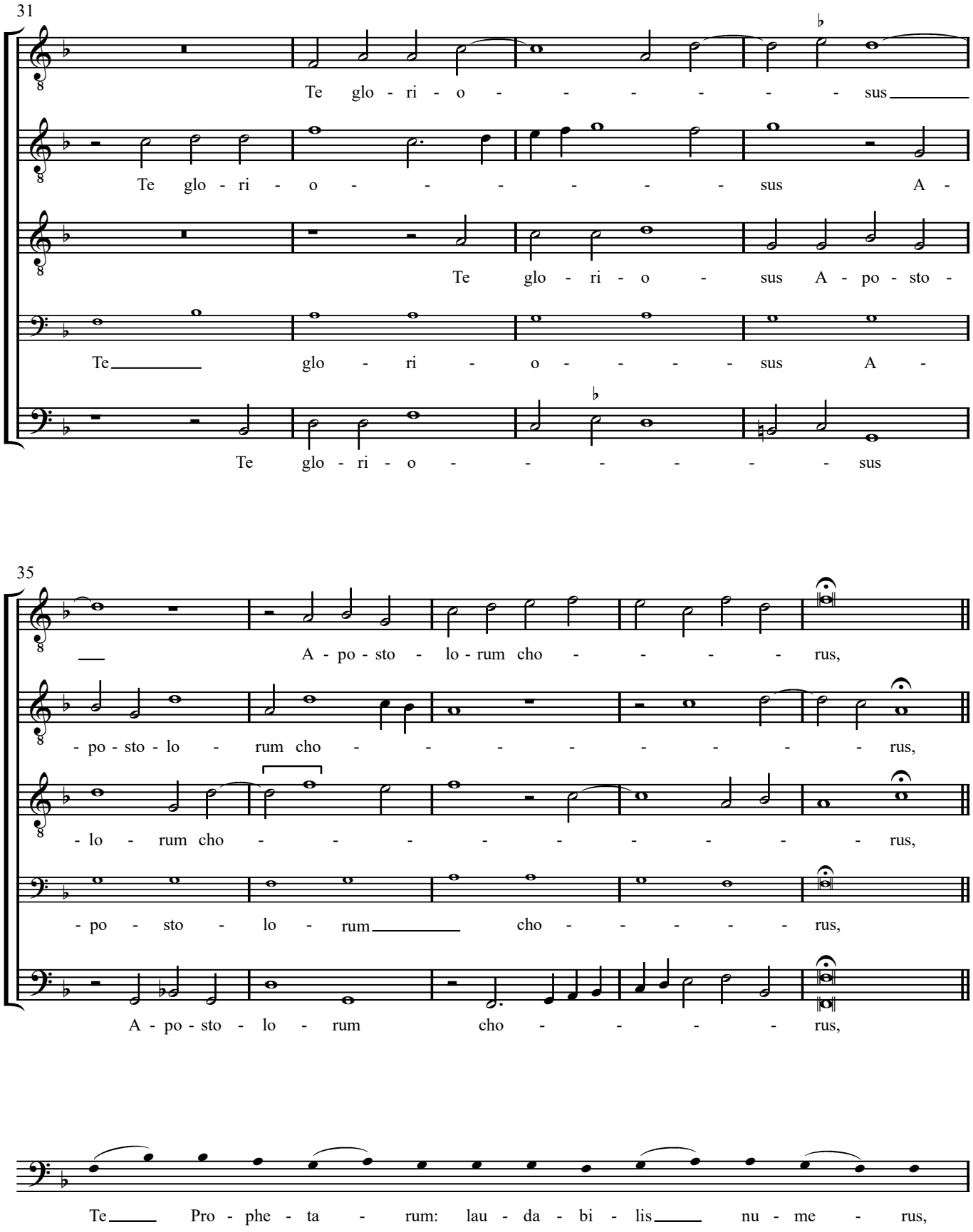


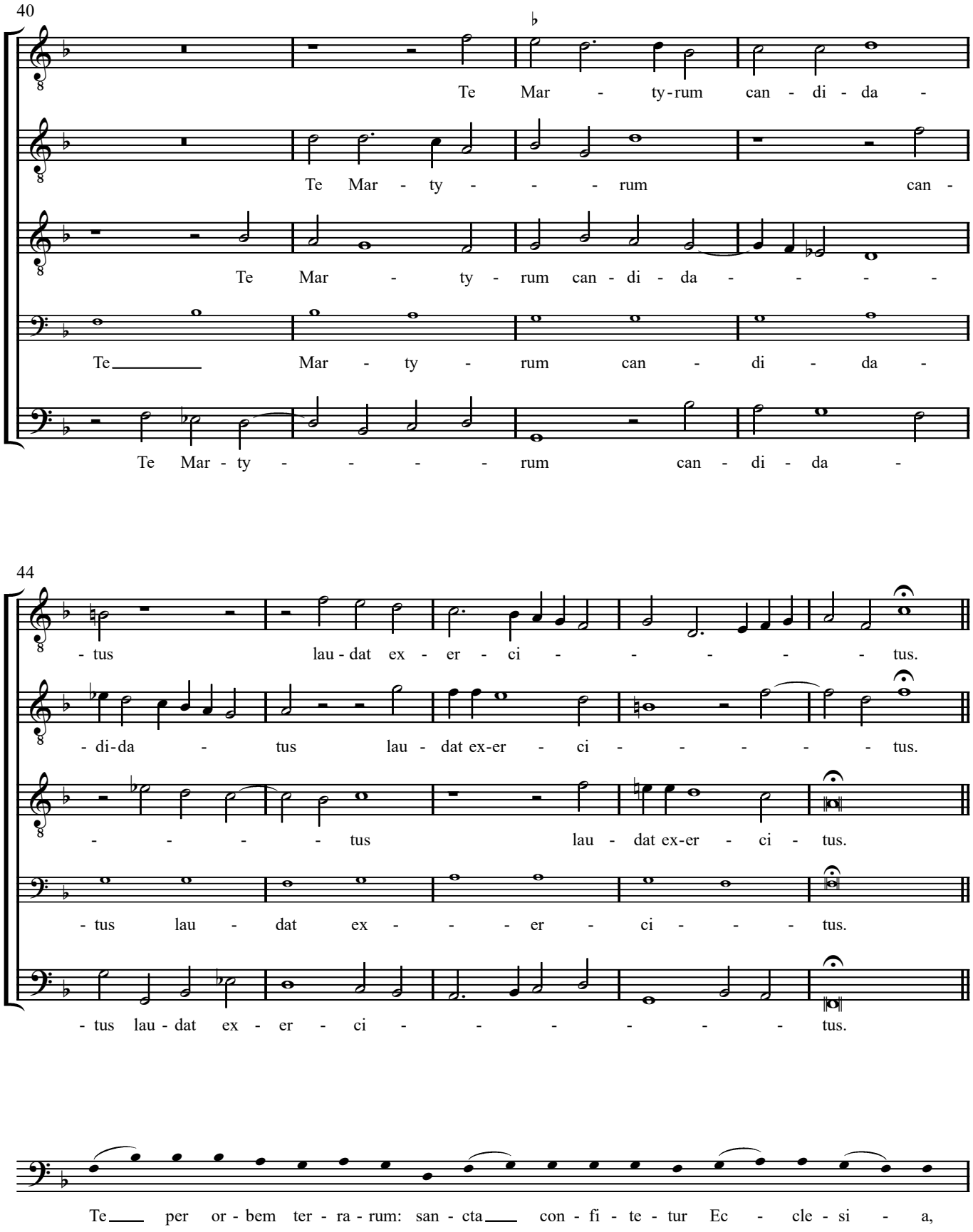
© Jason Smart 2022


7
ve - ne - ra - - - - - - - - - - tur.
- - - - - - - - - - - - tur.
o - mnis ter - ra ve - ne - ra - - - - - tur.
ve - ne - - - - ra - - - - - - - tur.
- ra - - - - - - - - - - tur.
Chorus
Ti - bi o - mnes An - ge - li: ti - bi cae - li et u - ni - ver - sae Po - te - sta - tes;
11
Ti - bi Che - ru - bin et Se - ra - - -
Ti - bi Che - ru - bin et Se - ra - phin
Ti - bi Che - ru - bin et Se - ra - - - - -
Ti - - - - bi Che - ru - bin et Se -
Ti - bi Che - ru - bin et Se - ra - phin, et se - ra -

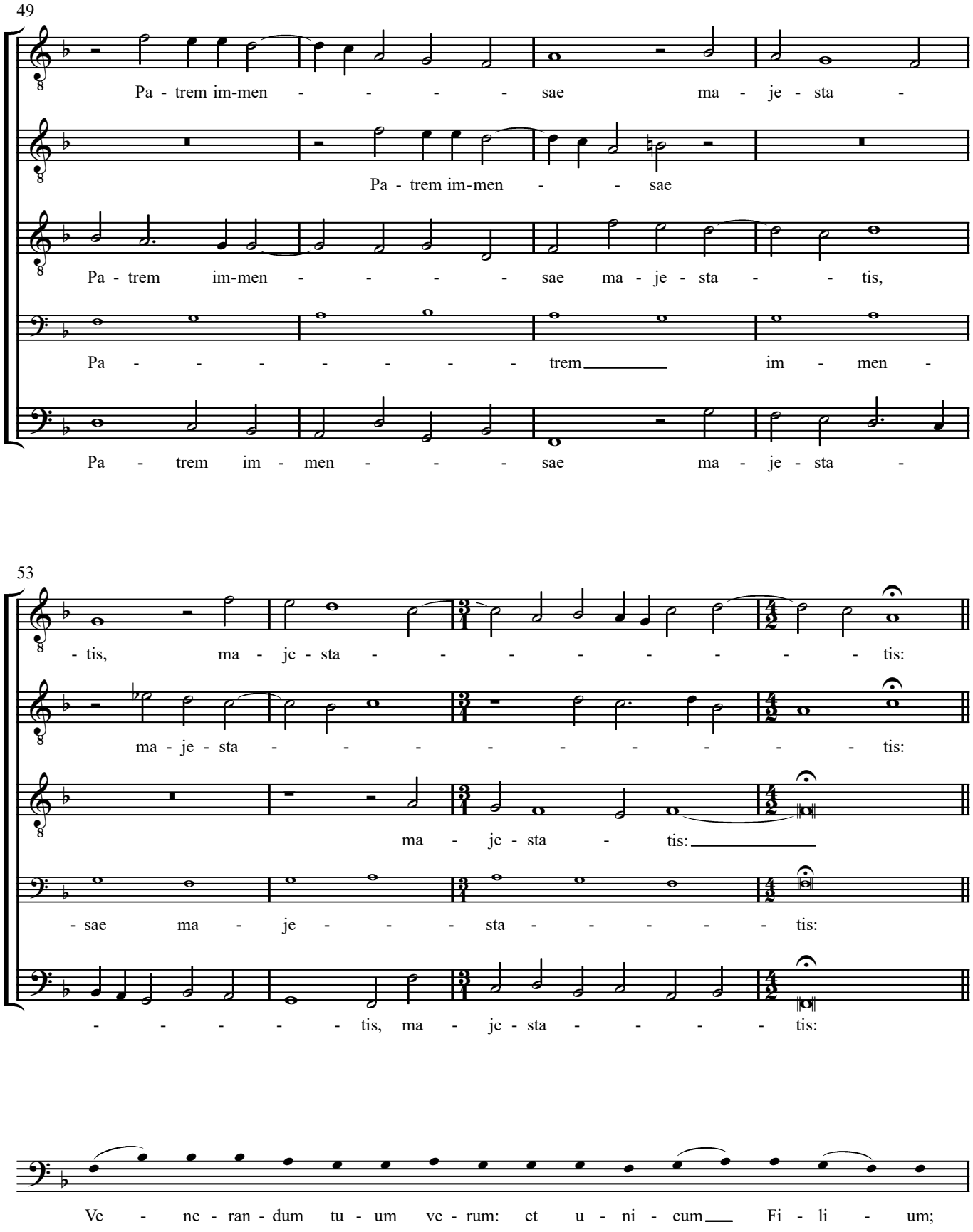

15
- - phin in - ces - sa - bi - li vo -
in - ces - sa - bi - li vo - ce pro - cla -
- - - - phin in - ces - sa - bi - li
- ra - - - phin in - ces - sa - bi - li vo - ce
- - phin in - ces - sa - bi - li vo - ce pro -
20
- ce pro - cla - - - - - - - mant:
- - - - - - - - - - - - mant:
vo - ce pro - cla - mant:
pro - - - - - cla - - - - - mant:
- cla - mant, vo - ce pro - cla - mant:
San - - - ctus,

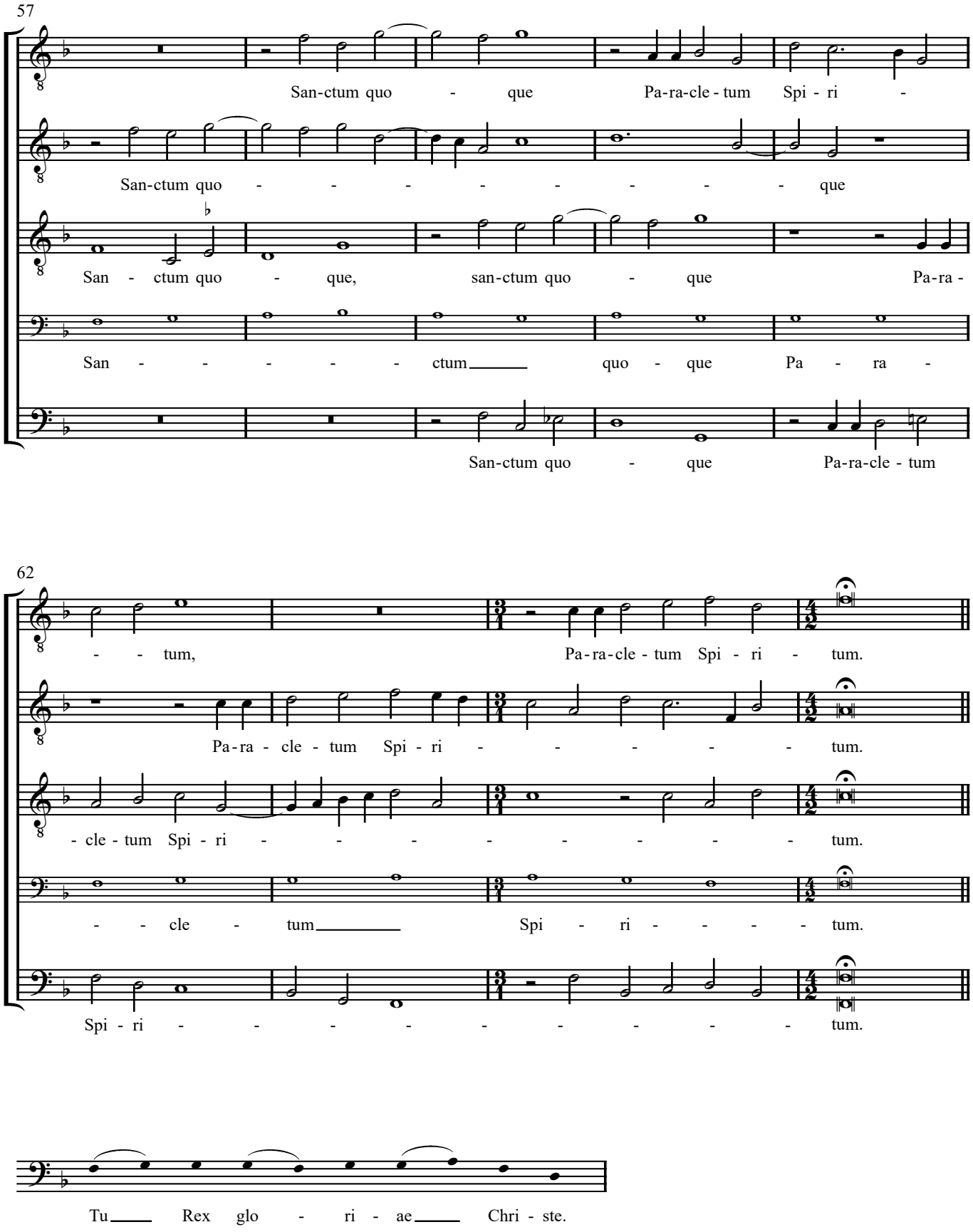

23
San - - - - - - - - ctus,
San - - - ctus,
San - - - - - ctus,
San - - - - - - - - ctus,
San - - - - - - - - ctus,
San - - - - ctus,
26
Do - mi-nus De - us Sa-ba - - - - - - oth.
Do - mi-nus De - us Sa - ba - - - - oth.
Do - mi-nus De - us Sa - ba - oth.
Do - mi - nus De - us Sa - ba - - - oth.
Do - mi-nus De - - - us Sa - ba - - - oth.
Ple - ni sunt cae - li et ter - ra: ma - je - sta - tis glo - ri - ae tu - ae.

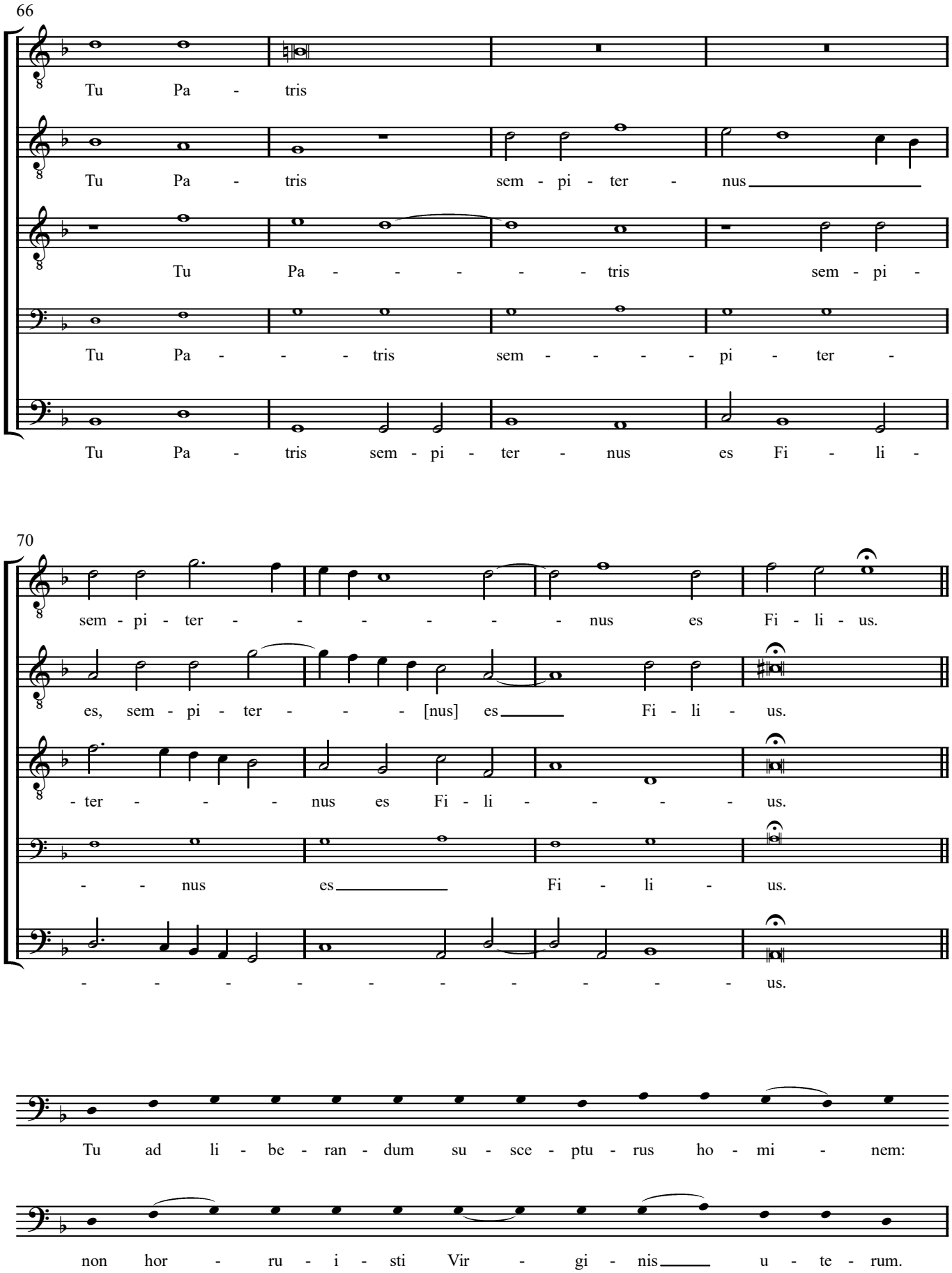

31
Te glo - ri - o - - - - - - - sus
Te glo - ri - o - - - - - - - sus A -
Te glo - ri - o - sus A - po - sto -
Te glo - ri - o - - - - - - - sus A -
Te glo - ri - o - - - - - - - sus
35
A - po - sto - lo - rum cho - - - - - rus,
- po - sto - lo - rum cho - - - - - - - - - rus,
- lo - rum cho - - - - - - - - - - rus,
- po - sto - lo - rum cho - - - - - rus,
A - po - sto - lo - rum cho - - - - - rus,
Te Pro - phe - ta - rum: lau - da - bi - lis nu - me - rus,

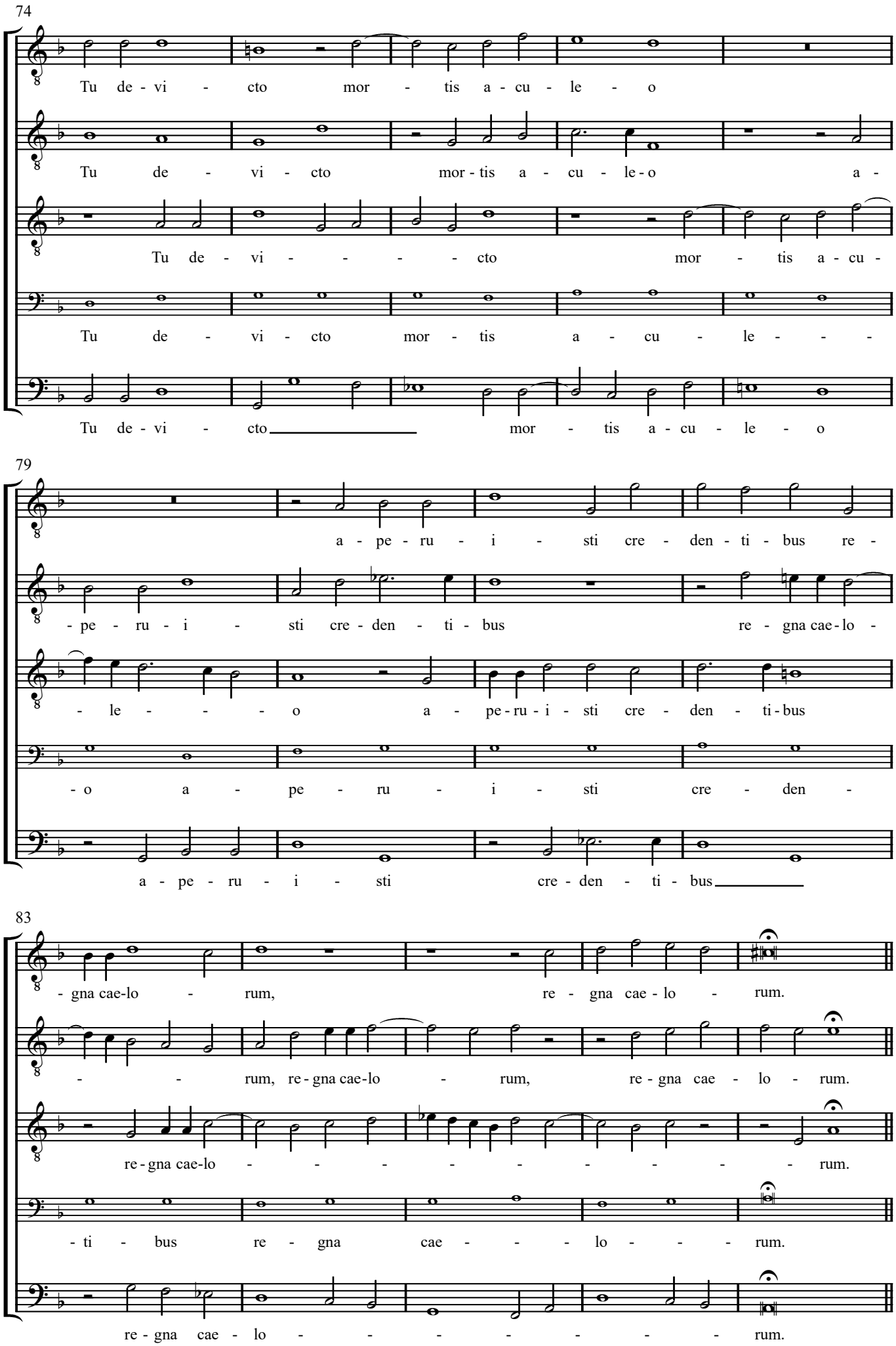

40
Te Mar - ty-rum can - di - da -
Te Mar - ty - - - rum can -
Te Mar - ty - rum can - di - da - - - -
Te Mar - ty - rum can - di - da -
Te Mar - ty - - - - rum can - di - da -
44
- tus lau - dat ex - er - ci - - - - - tus.
- di-da - tus lau - dat ex-er - ci - - - - - tus.
- - - - - tus lau - dat ex-er - ci - tus.
- tus lau - dat ex - - - er - ci - - - tus.
- tus lau - dat ex - er - ci - - - - - - tus.

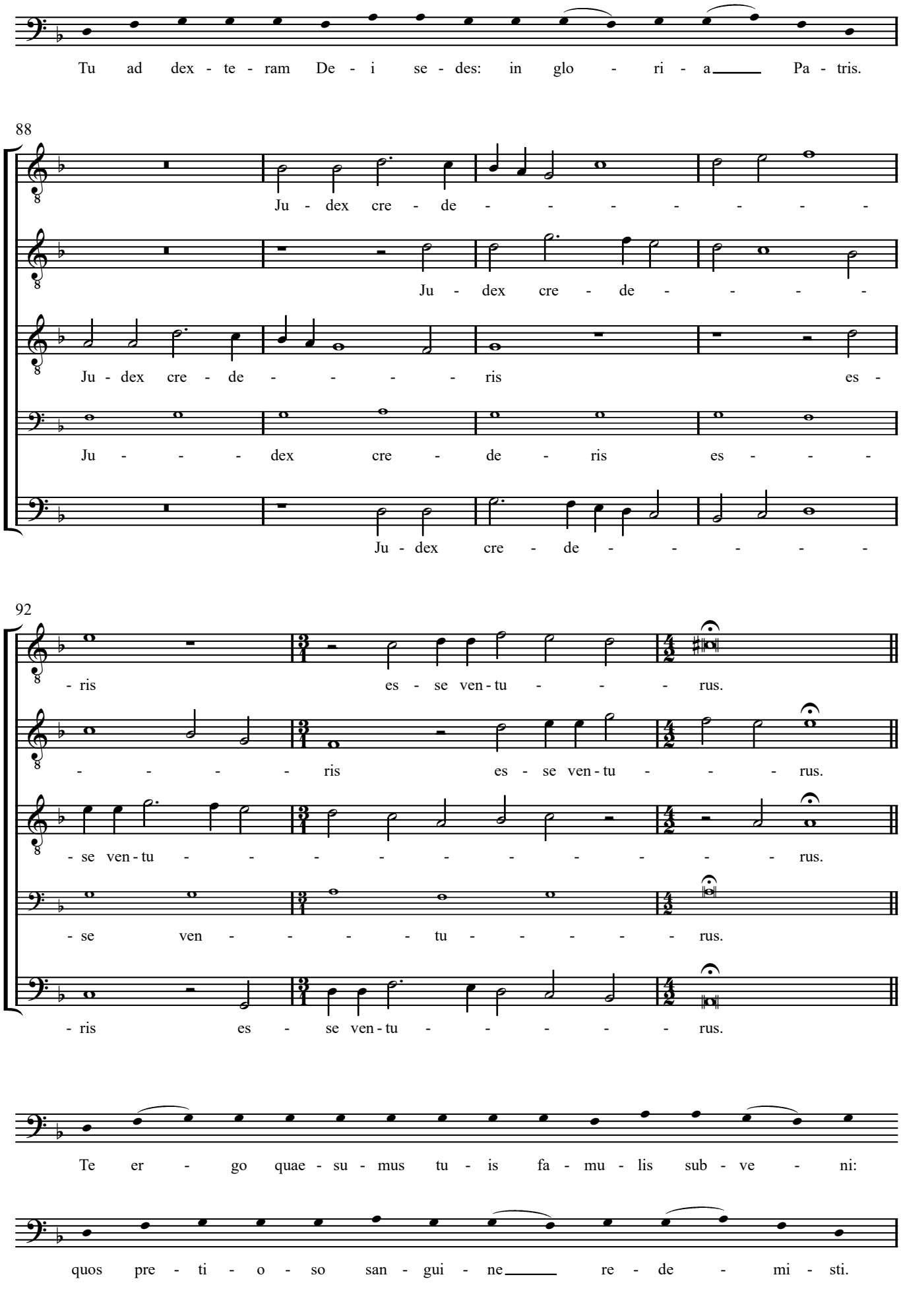
Te per or - bem ter - ra - rum: san - cta con - fi - te - tur Ec - cle - si - a,

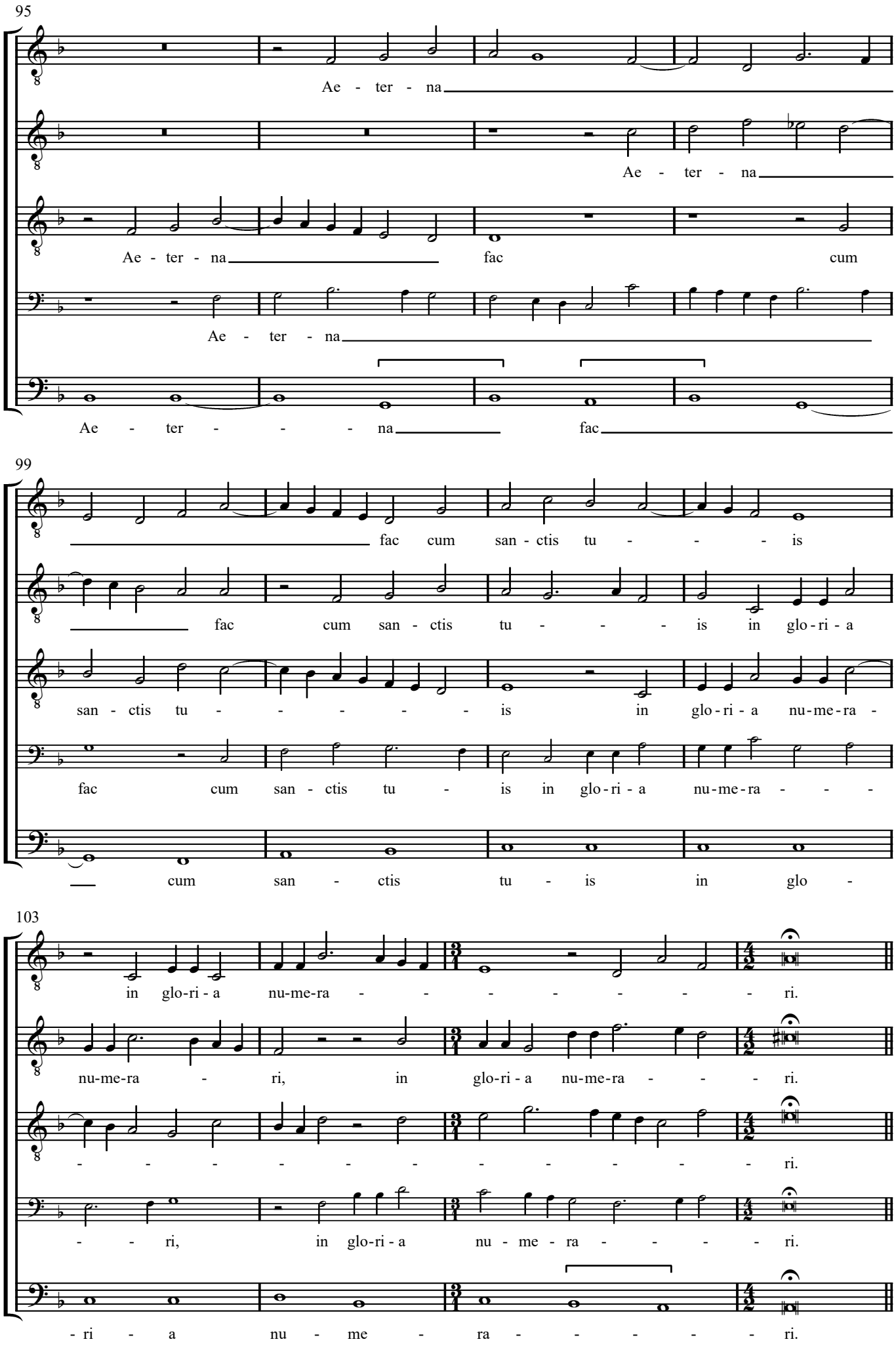

49
Pa - trem im-men - - - - - sae ma - je - sta -
Pa - trem im-men - - - sae
Pa - trem im-men - - - - - sae ma - je - sta - - - tis,
Pa - - - - - - - - trem im - men -
Pa - trem im - men - - - - sae ma - je - sta -
53
- tis, ma - je - sta - - - - - - - - - tis:
ma - je - sta - - - - - - - - - - - tis:
ma - je - sta - tis:
- sae ma - je - - - sta - - - - - - tis:
- - - - - - tis, ma - je - sta - - - - - tis:
Ve - ne - ran - dum tu - um ve - rum: et u - ni - cum Fi - li - um;

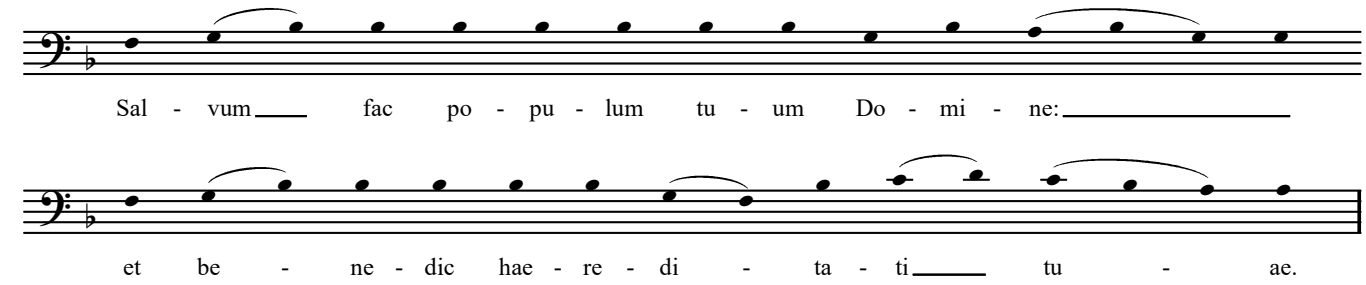

57
San-ctum quo - que Pa-ra-cle-tum Spi - ri -
San-ctum quo - - - - - - - - que
San - ctum quo - que, san-ctum quo - que Pa-ra -
San - - - - - ctum quo - que Pa - ra -
San-ctum quo - que Pa-ra-cle - tum
62
- - tum, Pa-ra-cle-tum Spi - ri - tum.
Pa-ra - cle - tum Spi - ri - - - - - tum.
- cle - tum Spi - ri - - - - - - - tum.
- - cle - tum Spi - ri - - - - tum.
Spi - ri - - - - - - - - tum.
Tu Rex glo - ri - ae Chri - ste.

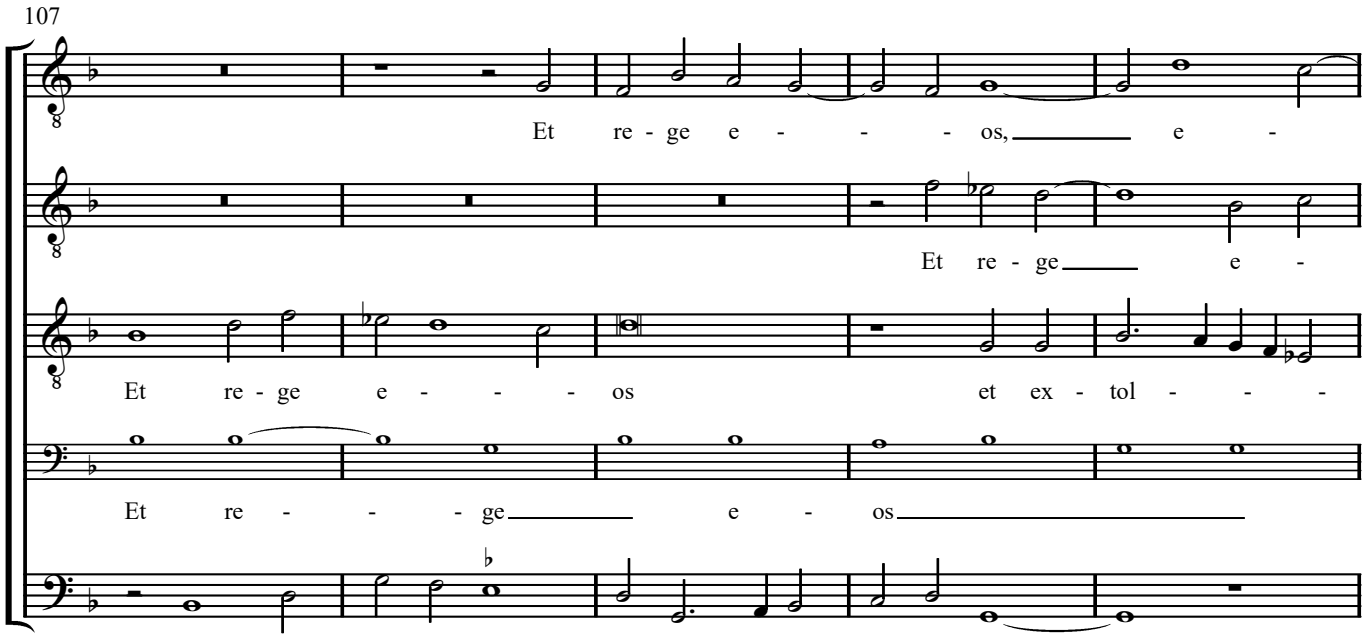

66
Tu Pa - tris
Tu Pa - tris sem - pi - ter - nus
Tu Pa - - - - - tris sem - pi -
Tu Pa - - - tris sem - - - - pi - ter -
Tu Pa - tris sem - pi - ter - nus es Fi - li -
70
sem - pi - ter - - - - - - - nus es Fi - li - us.
es, sem - pi - ter - - - [nus] es Fi - li - us.
- ter - - - - nus es Fi - li - - - - - us.
- - nus es Fi - li - us.
- - - - - - - - - - us.
Tu ad li - be - ran - dum su - sce - ptu - rus ho - mi - nem:
non hor - ru - i - sti Vir - gi - nis u - te - rum.

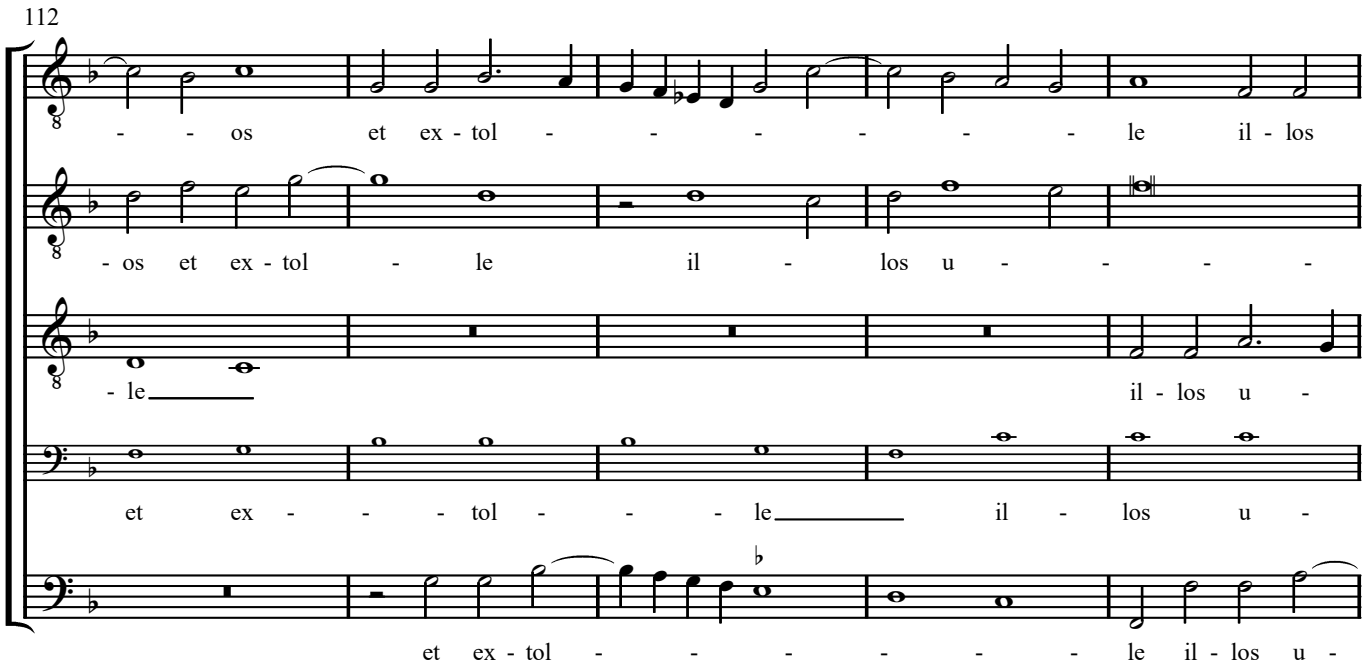

74
Tu de - vi - cto mor - tis a - cu - le - o
Tu de - vi - cto mor - tis a - cu - le - o a -
Tu de - vi - - - - cto mor - tis a - cu -
Tu de - vi - cto mor - tis a - cu - le - - - -
Tu de - vi - cto mor - tis a - cu - le - o
79
a - pe - ru - i - sti cre - den - ti - bus re -
- pe - ru - i - sti cre - den - ti - bus re - gna cae - lo -
- le - - - - o a - pe - ru - i - sti cre - den - ti - bus
- o a - pe - ru - i - sti cre - den -
a - pe - ru - i - sti cre - den - ti - bus
83
- gna cae-lo - rum, re - gna cae - lo - rum.
- - rum, re - gna cae-lo - rum, re - gna cae - lo - rum.
re - gna cae-lo - - - - - - - - - rum.
- ti - bus re - gna cae - - - - lo - - - - rum.
re - gna cae - lo - - - - - - - - rum.

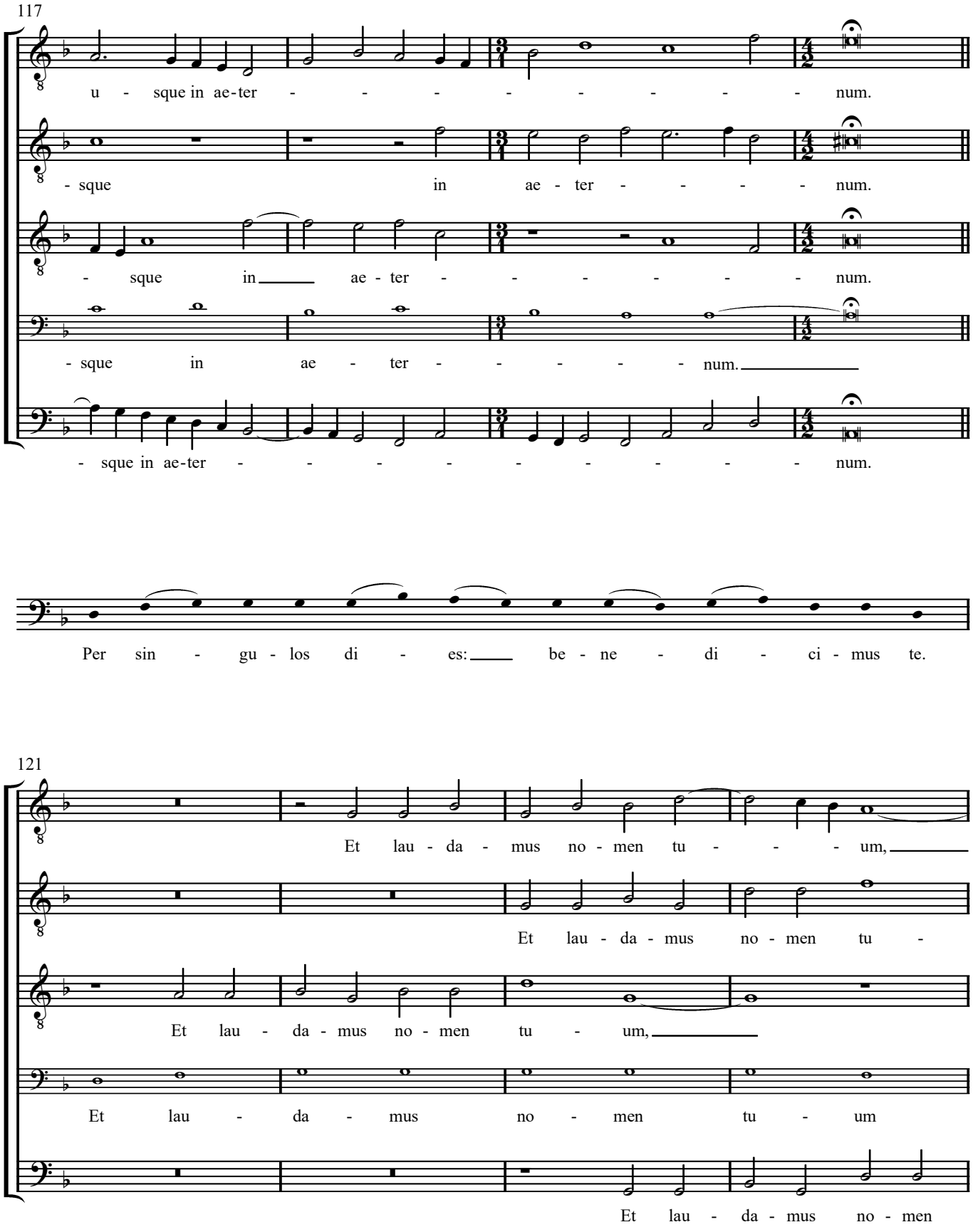

Tu ad dex - te - ram De - i se - des: in glo - ri - a Pa - tris.
88
Ju - dex cre - de - - - - - - - -
Ju - dex cre - de - - - - -
Ju - dex cre - de - - - - ris es -
Ju - - - dex cre - de - ris es - - -
Ju - dex cre - de - - - - -
92
- ris es - se ven - tu - - - rus.
- - - - - ris es - se ven - tu - - - rus.
- se ven - tu - - - - - - - - - rus.
- se ven - - - - tu - - - - - rus.
- ris es - se ven - tu - - - - rus.
Te er - go quae - su - mus tu - is fa - mu - lis sub - ve - ni:
quos pre - ti - o - so san - gui - ne re - de - mi - sti.

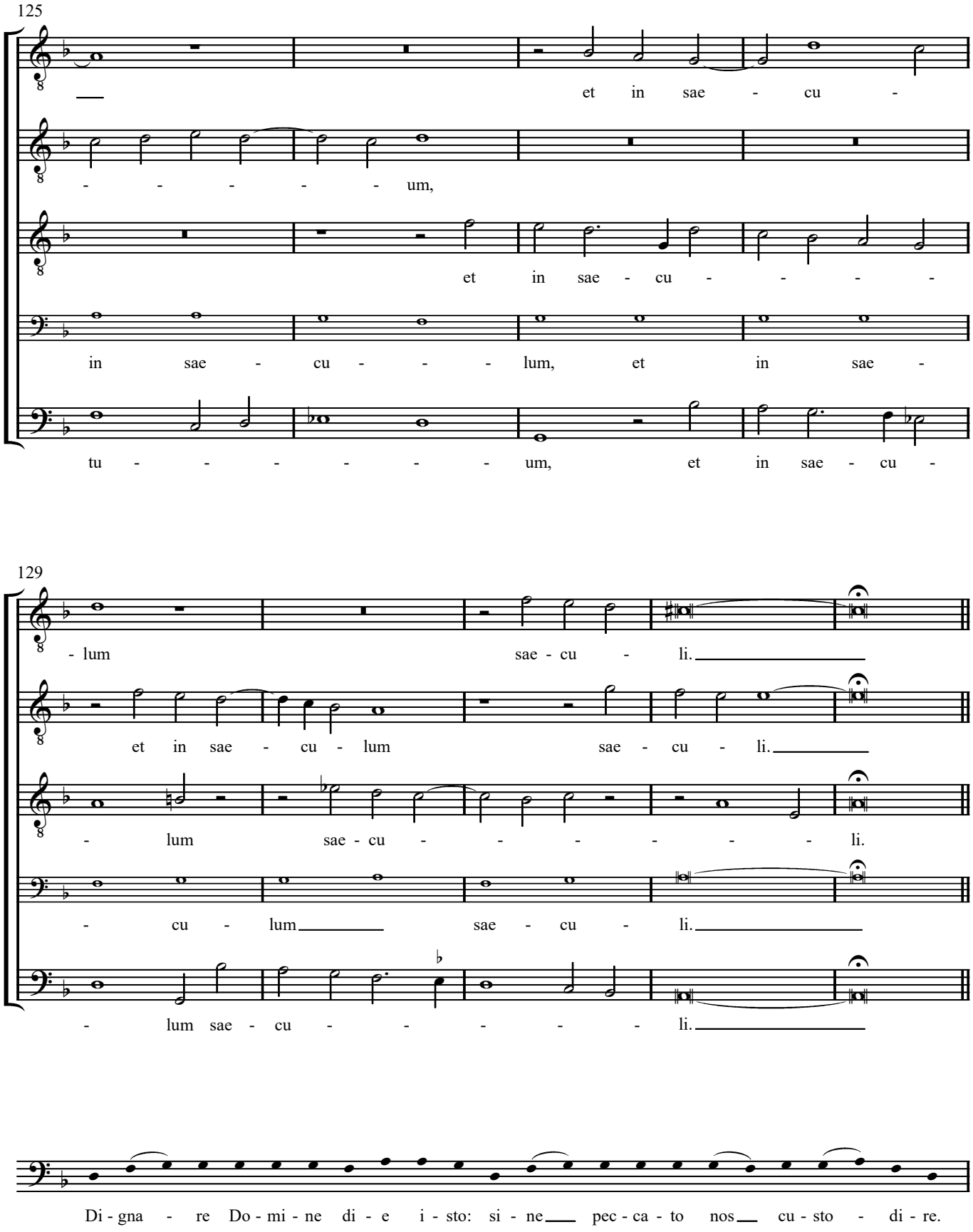

95
Ae - ter - na
Ae - ter - na
Ae - ter - na
fac
cum
Ae - ter - na
Ae - ter - - - - na
fac
99
fac cum san - ctis tu - - - - is
fac cum san - ctis tu - - - - is in glo - ri - a
san - ctis tu - - - - - - is in glo - ri - a nu - me - ra -
fac cum san - ctis tu - is in glo - ri - a nu - me - ra - - - -
cum san - ctis tu - is in glo -
103
in glo - ri - a nu - me - ra - - - - - - - - ri.
nu - me - ra - ri, in glo - ri - a nu - me - ra - - - ri.
- - - - - - - - - - - - ri.
- - ri, in glo - ri - a nu - me - ra - - - - ri.
- ri - a nu - me - ra - - - - - ri.

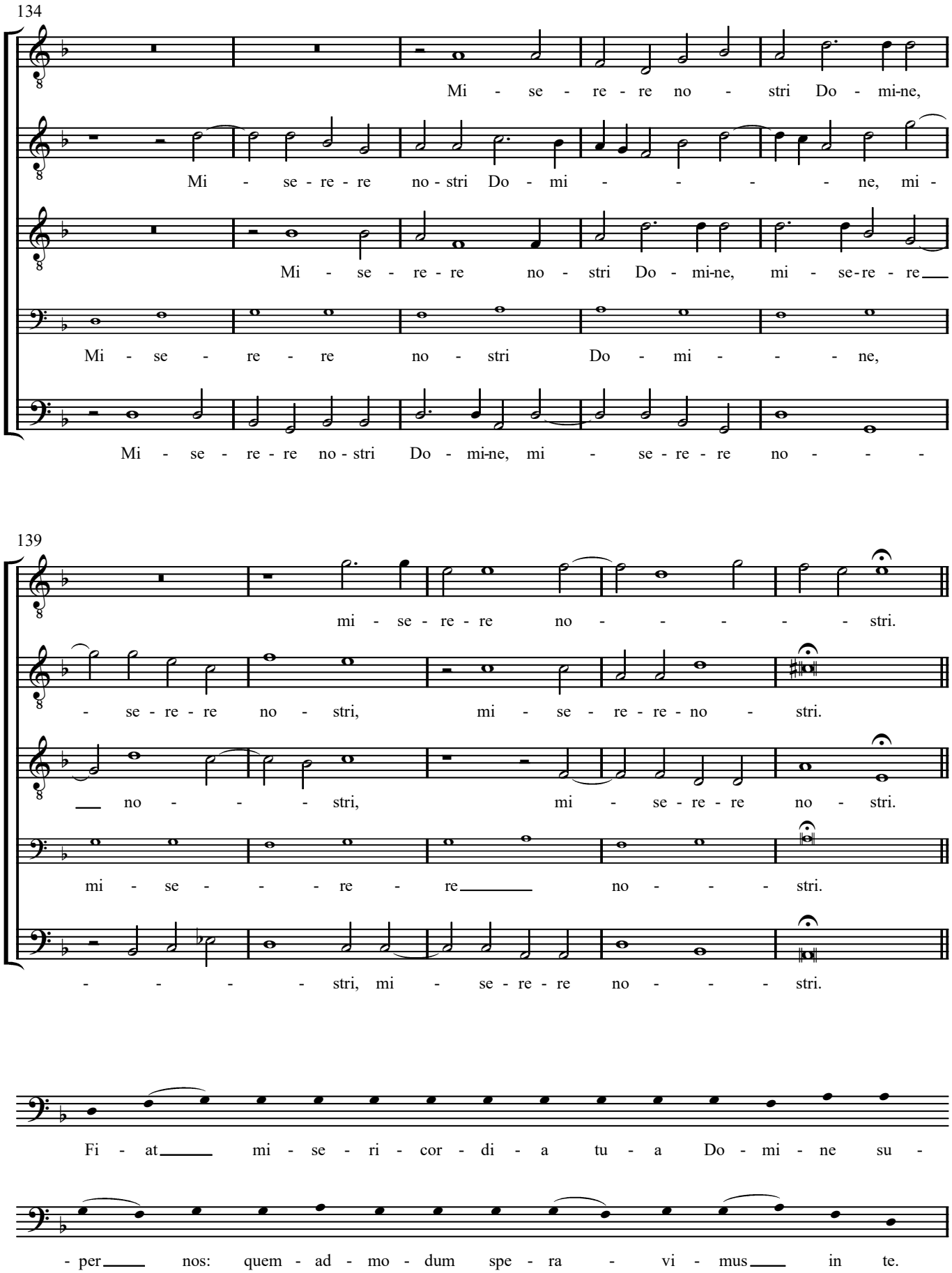

Sal - vum fac po - pu - lum tu - um Do - mi - ne:
et be - ne - dic hae - re - di - ta - ti tu - ae.

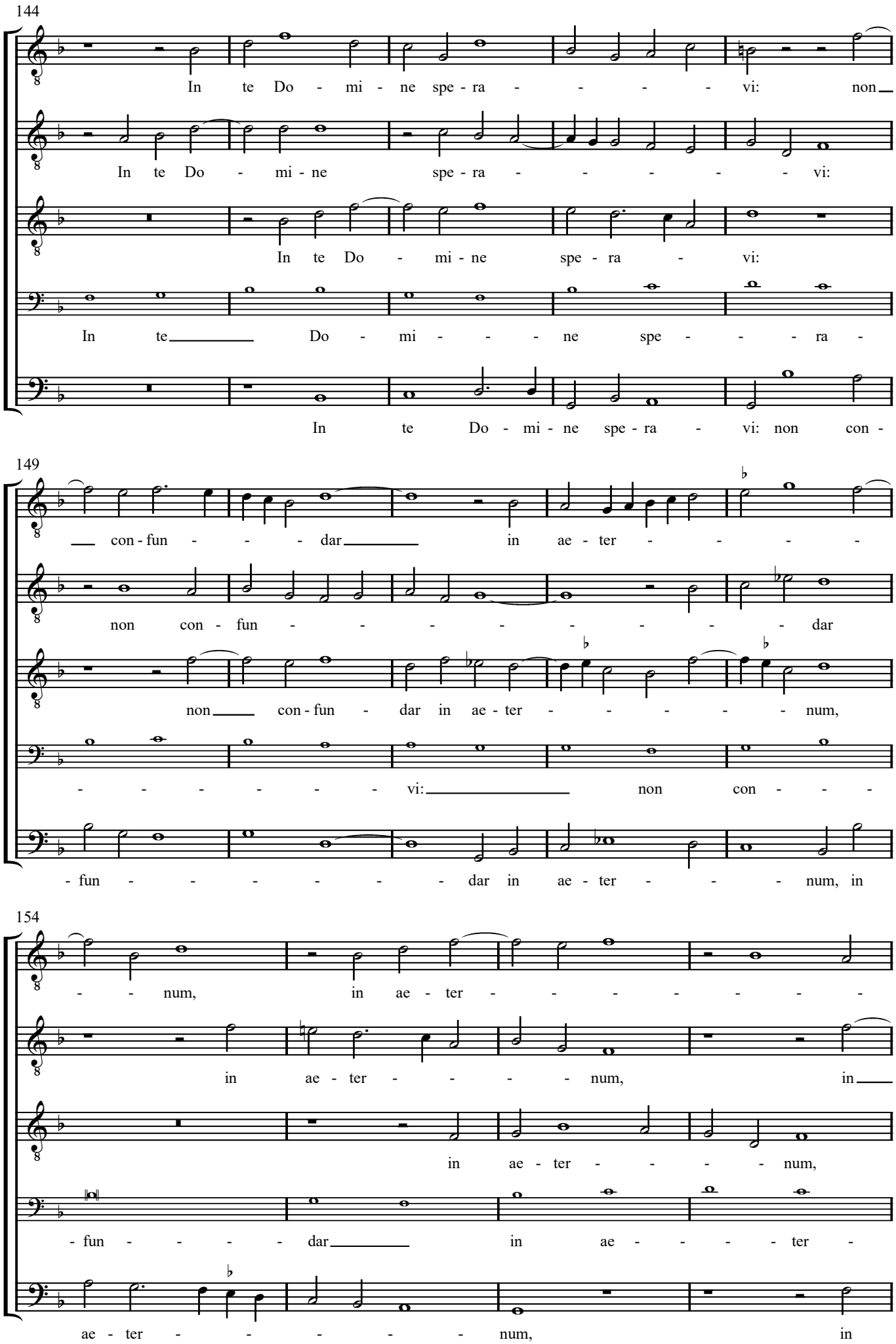

107
Et re - ge e - - - os, e -
Et re - ge e -
Et re - ge e - - - os et ex - tol - - -
Et re - - - ge e - os
Et re - ge e - - - - - - os


112
- - os et ex - tol - - - - - - le il - los
- os et ex - tol - le il - los u - - - -
- le il - los u -
et ex - - - tol - - - le il - los u -
et ex - tol - - - - - - le il - los u -


117
u - sque in ae-ter - - - - - - - - - num.
- sque in ae - ter - - - - - - - num.
- sque in ae - ter - - - - - - - num.
- sque in ae - ter - - - - - num.
- sque in ae-ter - - - - - - - - - num.
Per sin - gu - los di - es: be - ne - di - ci - mus te.
121
Et lau - da - mus no - men tu - - - - um,
Et lau - da - mus no - men tu -
Et lau - da - mus no - men tu - um,
Et lau - da - mus no - men tu - um
Et lau - da - mus no - men


125
et in sae - cu -
- - - - - - um,
et in sae - cu - - - -
in sae - cu - - - lum, et in sae -
tu - - - - - - - um, et in sae - cu -
129
- lum sae - cu - li.
et in sae - cu - lum sae - cu - li.
- lum sae - cu - - - - - - li.
- cu - lum sae - cu - li.
- lum sae - cu - - - - - li.
Di - gna - re Do - mi - ne di - e i - sto: si - ne pec - ca - to nos cu - sto - di - re.


134
Mi - se - re - re no - stri Do - mi-ne,
Mi - se - re - re no - stri Do - mi - - - - - ne, mi -
Mi - se - re - re no - stri Do - mi-ne, mi - se-re - re
Mi - se - re - re no - stri Do - mi - - - ne,
Mi - se - re - re no - stri Do - mi-ne, mi - se - re - re no - - -
139
mi - se - re - re no - - - - - stri.
- se - re - re no - stri, mi - se - re - re - no - stri.
no - - - - stri, mi - se - re - re no - stri.
mi - se - - - re - re no - - - stri.
- - - - - stri, mi - se - re - re no - - - stri.
Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su -
- per nos: quem - ad - mo - dum spe - ra - vi - mus in te.


144
In te Do - mi - ne spe - ra - - - - - vi: non
In te Do - mi - ne spe - ra - - - - - vi:
In te Do - mi - ne spe - ra - vi:
In te Do - mi - - - - ne spe - - - ra -
In te Do - mi - ne spe - ra - vi: non con -
149
con - fun - - - dar in ae - ter - - - - -
non con - fun - - - - - - - - - - dar
non con - fun - dar in ae - ter - - - - - num,
- - - - - - - vi: non con - - -
- fun - - - - - - - dar in ae - ter - - - num, in
154
- - num, in ae - ter - - - - - - - -
in ae - ter - - - - num, in
in ae - ter - - - - num,
- fun - - - - dar in ae - - - - ter -
ae - ter - - - - - - num, in

158

- - - - - - - - - - - - -

ae - ter - - - num, in ae - ter - - -

in ae - ter - - - - num, in

- - - - - - - - num.

ae - ter - - - - - - - - num, in ae - ter -

162

- - - - - - - - - num, in ae - ter -

- - - - - - - - num, in

ae - ter - num, in ae - ter - - - -

- - - - - - - - num, in ae - ter -

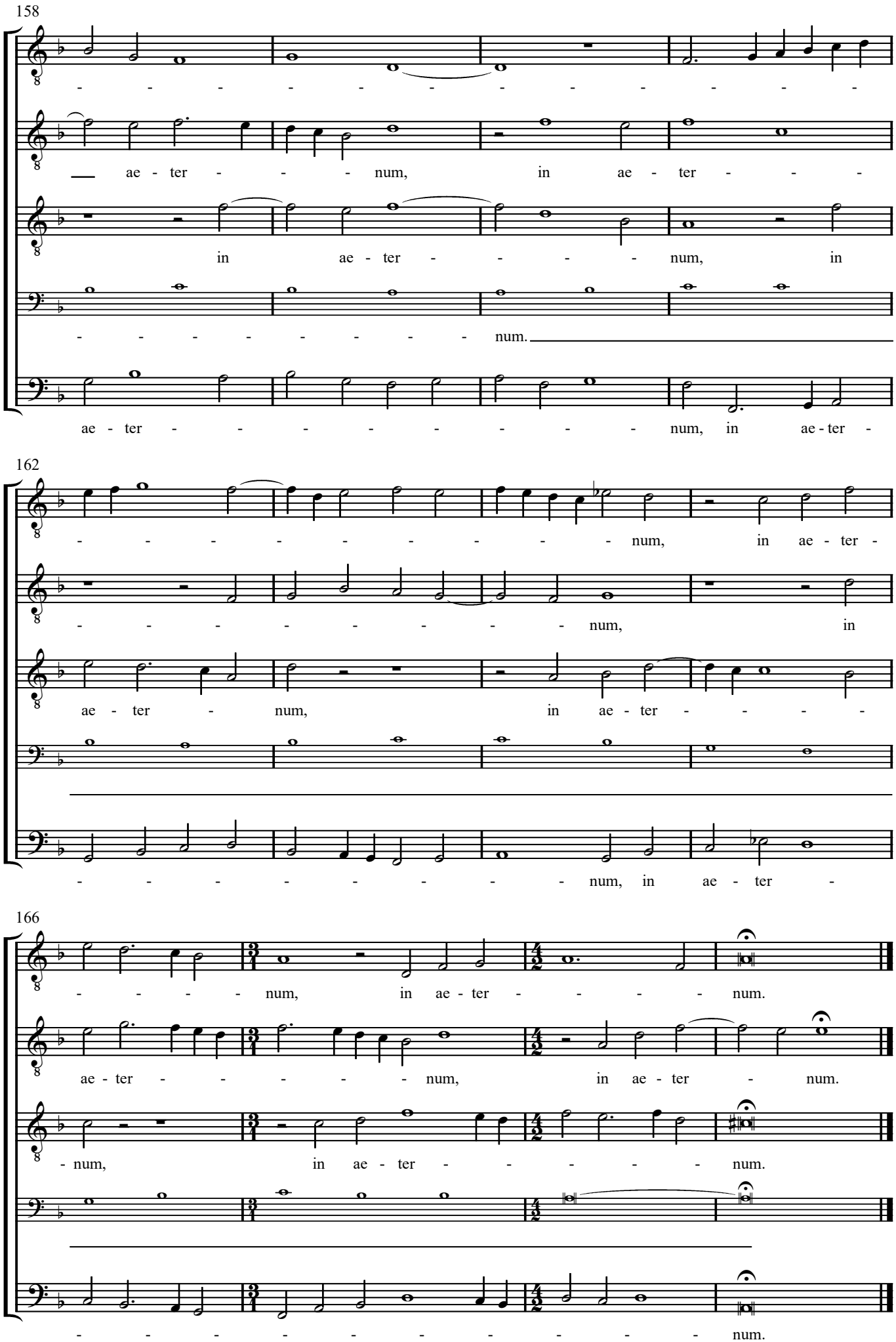
166

- - - - num, in ae - ter - - - - num.

ae - ter - - - - - num, in ae - ter - num.

- num, in ae - ter - - - - - num.

- - - - - - - - - - - num.



Liturgical Function

In the pre-Reformation Use of Sarum, Te Deum was classed as a psalm rather than a hymn. It was sung at the end of Matins on Sundays and most feasts, but never during Advent and Lent. It was also sung at the coronation of monarchs and was regularly commanded to be sung on occasions of public rejoicing.

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 at the start of the piece. Subsequent changes of mensuration are shown above the staff.
Editorial accidentals are placed above the notes concerned.
Redundant accidentals are retained in the score if useful for clarification; otherwise they are relegated to the Notes on the Readings of the Sources below.
Ligatures are denoted by the sign ⌜‾‾‾⌝.
Underlay between square brackets is editorial.
Spelling of the text has been modernised.
The lost Tenor part has been supplied from the plainsong source cited below, except at bars 95–106 where it has been reconstructed editorially.[1]

Sources

Polyphony: Oxford, Christ Church MSS 979-83 (*c*.1575–1581 with later additions).

979	(Tr)	No.26	at end:	m^{r}: iohn: tav*er*nar:·
980	(M)	No.26	at end:	m^{r}: iohn: tav*er*nar:·
981	(Ct)	No.26	at end:	m^{r}: iohn: tav*er*nar: homo: memorabilis:
982	——	——		
983	(B)	No.26	in index:	m^{r}: tavernar:
			at end:	tav*er*nar:·

Plainsong: *Antiphonarij ad usu*m *Saru*m *volume*n *secundu*m *vulgo pars Estivalis nuncupata* (Paris, 1520; RSTC 15790a), printed by Wolfgang Hopyl for Franz Birckman, f.20^{v} of the psalter. Copy consulted: London, British Library C.35.l.4.

Notes on the Readings of the Sources

The unique source of Taverner's Te Deum was copied by an Elizabethan scribe who is known to have edited the underlay of the music he copied, particularly by introducing repeats of the text to break melismas. In doing so he was not overly concerned with correct word accentuation, so where a composer's own accentuation is sound, a badly accented text repeat is very likely to be the scribe's handiwork. In the present piece, Taverner's own accentuation is occasionally wayward, making scribal edits harder to pinpoint. For this edition a few such repeats have been suppressed and relegated to the notes below, but most have been allowed to stand.

The scribe made little attempt to align syllables precisely with specific notes, leaving this task to the singers. Significant ambiguities of underlay are noted below, but very many minor ones are resolved tacitly.

In the verse *Et laudamus* the omission of the words *in saeculum* after *nomen tuum* appears to be Taverner's—which is strange since they were apparently retained in the cantus firmus (at bars 125–126).

The scribe appears to have provided fewer accidentals than was his norm, no doubt reflecting the state of his source. Our ears at least seem to demand many more flattened Es than he gives. The question of editorial sub-semitones ('raised leading notes') is more thorny. To raise such notes in this piece at all systematically raises the already dissonant counterpoint to a level of abrasiveness that would be unusual even in an Elizabethan composition, let alone one from, presumably, the second quarter of the sixteenth century. The notion that there was a convention of systematically raising the leading notes in earlier Tudor music is not as secure as often thought and it may be that composers did not expect consistency in this matter.[2] No raised leading notes have been suggested in this edition, but a modest provision by performers would not be inappropriate.

[1] On the alteration to the end of the verse *Tu Patris sempiternus* and similar subsequent verses, which derives from the practice of faburden, and on the transposition of the plainsong in the verses *Aeterna fac, Salvum fac, Et rege eos* and *In te, Domine*, see John Caldwell, 'The 'Te Deum' in late medieval England', *Early Music* vi/2 (April 1978), pp.188–194.
[2] Paul Doe, 'Another View of Musica Ficta in Tudor Music', *Proceedings of the Royal Musical Association* 98 (1971–2), pp.113–122.

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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ^{3}D = third note D in the bar (or group of bars) under reference. The symbol + denotes a tie.

Accidentals

19 B ♭ for B / 42 B ♭ for B / 66 Ct2 ♭ for B / 71 Ct2 ♯ for C / 113 B ♭ for B / 127 B ♭ for B / 148 B ♭ for B / 158 B ♭ for B / 159 Ct3 ♮ for E / 166 Ct1 ♮ for E /

Underlay

8–9 Ct1 *-tur venera-* below FC+CBG / 13–14 Ct2 *seraphin* undivided below ^{3}DDBGD / 33 Ct1 *-sus* below A / 37 Ct3 *-rus cho-* below FC / 40–41 B *Martyrum* undivided below ED+DBC / 42 Ct1 slur for E^{1}D / 46–48 Ct2 *exercitus* undivided below EDBF+FD / 49–50 Ct1 *immensae* undivided below ^{2}ED+DCAGF; Ct3 *immensae* undivided below GG+GFGD; B *immensae* undivided below BADGB / 54–55 B *majestatis* undivided below FCDBCA / 64 Ct3 *-tum* below C, (64) *Spiritu* (sic) undivided below ^{1}CADC / 69–70 Ct3 *sempiternus* undivided below DDFED / 75 Ct3 *-cto* below G (not in 76), underlay repetition sign below A; B *mor-* below ^{2}G (not in 76) / 81–82 B *credentibus* undivided below BEEDG / 94 Ct2 *-ris* for *-rus* / 100–101 Ct1 *fac cum sanctis* all one note later, (101–102) *tuis* undivided below AGFE / 99–105 B *cum sanctis tuis in gloria numera-* all one note later / 101 Ct2 *-is* below ^{2}A but intended position ambiguous / 113–114 Ct1 *extolle* undivided below ^{2}GBAGF, *il-* below E, (116) *–os usque* below AFF, (117) *in* below A, *aeter-* undivided below GFED / 129–130 Ct2 *saeculum* undivided below D+DCB / 131–132 Ct1 *saeculi* undivided below FEDC (but underlay in Ct2 clear) / 136–137 Ct2 *Domine* undivided below CBAGF (no *-ne* in 138) / 138 B *-stri* below G, (139–143) *miserere nostri, miserere nostri,* one syllable per note / 149–151 Ct2 *confundar* undivided below ABGFGA, (152–153) *non confundar* below BCED / 159 Ct1 *-num* below G, (161) *in aeter-* below FGABC / 161 Ct2 *-num* below C, (162–163) *in aeter-* below FGB /

Other Readings

51–53 Ct1 DCBAB for BAGFG / 53 Ct2 minim rest is semibreve rest / 73 Ct3 A is F / 80 Ct3 G is A / 116 B ^{1}F is G / 119 Ct1 C is minim / 139 B CB for BC / 155 Ct1 B is C / 167–169 Ct1 DFGAFA are FABCAC / 168 Ct2 D is C /