

Te Deum

Edited by Jason Smart

Organ verses: John Blitheman (c.1525–1591)
Choral verses: John Taverner (c.1495–1545)

Officiating priest



Te De - um lau - da - mus _____

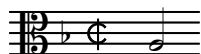
Organ



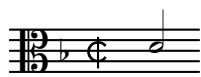
4



Countertenor 1



Countertenor 2



Countertenor 3



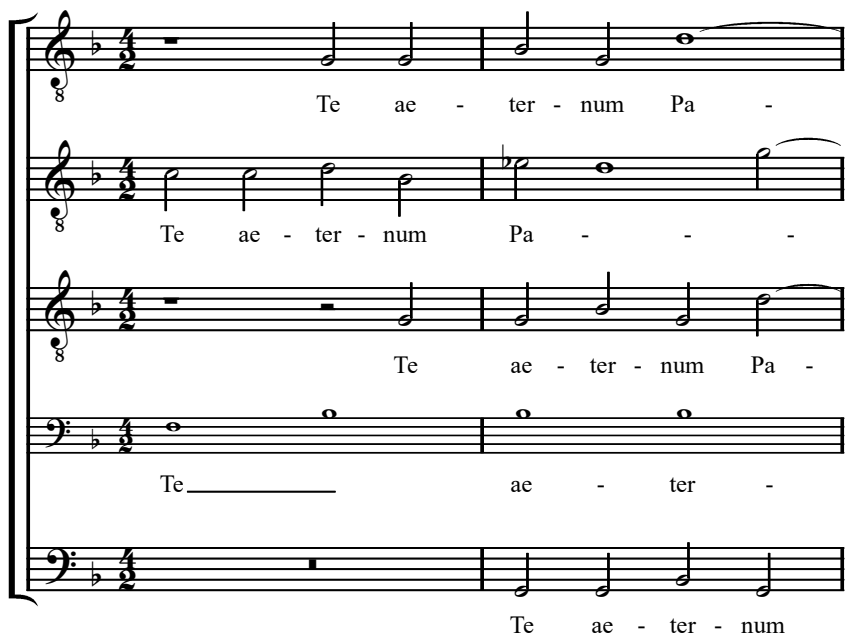
Tenor

[Missing]

Bass



7



9

9

trem o - mnis ter - ra

trem o - mnis ter - ra ve - ne - ra -

trem

- num Pa - - - trem o - mnis ter - ra

Pa - - - trem o - mnis ter - ra ve - ne -

Detailed description: This block contains the musical notation for measures 9 through 12. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Bass, and Left Hand). The lyrics are: 'trem o - mnis ter - ra' (measures 9-10), 'trem o - mnis ter - ra ve - ne - ra -' (measures 11-12), 'trem' (measure 11), '- num Pa - - - trem o - mnis ter - ra' (measures 12), and 'Pa - - - trem o - mnis ter - ra ve - ne -' (measures 12).

13

13

ve - ne - ra - - - - - tur.

- - - - - tur.

o - mnis ter - ra ve - ne - ra - - - - - tur.

ve - ne - - - - ra - - - - - tur.

- ra - - - - - tur.

Detailed description: This block contains the musical notation for measures 13 through 16. It features five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand, Bass, and Left Hand). The lyrics are: 've - ne - ra - - - - - tur.' (measures 13-14), '- - - - - tur.' (measures 15-16), 'o - mnis ter - ra ve - ne - ra - - - - - tur.' (measures 13-14), 've - ne - - - - ra - - - - - tur.' (measures 15-16), and '- ra - - - - - tur.' (measures 15-16).

17

17

Detailed description: This block contains the musical notation for measures 17 through 20. It features two staves: a vocal staff (Soprano) and a piano accompaniment staff (Right Hand). The lyrics are not present in this section.

21

21

b

Detailed description: This block contains the musical notation for measures 21 through 24. It features two staves: a vocal staff (Soprano) and a piano accompaniment staff (Right Hand). The lyrics are not present in this section. A dynamic marking 'b' (piano) is visible above the vocal staff in measure 22.

24

27

30

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 -

34

- - 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

39

- ce pro - cla - - - - - mant:
 - - - - - mant:
 vo - ce pro - cla - - - - - mant:
 pro - - - - - cla - - - - - mant:
 - cla - - - - - mant, vo - ce pro - cla - - - - - mant:

42

46

San - - - - - ctus,
 San - - - - - ctus,
 San - - - - - ctus,
 San - - - - - ctus,
 San - - - - - ctus,

49

53

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.

Detailed description: This system contains five staves of music. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features complex rhythmic patterns, including triplets and changing time signatures (3/8, 4/4, 3/4).

58

Detailed description: This system contains two staves of music. The top staff has a vocal line with a long note. The bottom staff has a piano accompaniment with a rhythmic pattern of eighth notes.

60

Detailed description: This system contains two staves of music. The top staff has a vocal line with a long note. The bottom staff has a piano accompaniment with a rhythmic pattern of eighth notes.

63

Detailed description: This system contains two staves of music. The top staff has a vocal line with a long note. The bottom staff has a piano accompaniment with a rhythmic pattern of eighth notes.

66

Detailed description: This system contains two staves of music. The top staff has a vocal line with a long note. The bottom staff has a piano accompaniment with a rhythmic pattern of eighth notes.

69

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

73

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,

78

83

87

Te Mar - ty - rum can - di - da - - - - - rum can - di - da - - - - - tus.
 Te Mar - ty - rum can - di - da - - - - - rum can - di - da - - - - - tus.
 Te Mar - ty - rum can - di - da - - - - - rum can - di - da - - - - - tus.
 Te Mar - ty - rum can - di - da - - - - - rum can - di - da - - - - - tus.

91

- 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.

96

- tus lau - dat ex - er - ci - - - - - tus.

100

- tus lau - dat ex - er - ci - - - - - tus.

104

- tus lau - dat ex - er - ci - - - - - tus.

124

San-ctum quo - que Pa-ra-cle - tum Spi - ri - tum,
 San-ctum quo - que Pa-ra-cle - tum Spi - ri - tum,
 San - ctum quo - que, san-ctum quo - que Pa-ra -
 San - ctum quo - que Pa - ra -
 San-ctum quo - que Pa-ra-cle - tum

129

- - 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.

133

136

139

Musical score for measures 139-142. It consists of five staves. The top staff is a vocal line with lyrics: "Tu Pa - tris". The second staff continues the vocal line with lyrics: "Tu Pa - tris sem - pi - ter - nus". The third staff continues with lyrics: "Tu Pa - - - - tris sem - pi -". The fourth staff continues with lyrics: "Tu Pa - - - tris sem - - - pi - ter -". The fifth staff continues with lyrics: "Tu Pa - tris sem - pi - ter - nus es Fi - li -".

143

Musical score for measures 143-146. It consists of five staves. The top staff continues with lyrics: "sem - pi - ter - - - - nus es Fi - li - us.". The second staff continues with lyrics: "es, sem - pi - ter - - - [nus] es _____ Fi - li - us.". The third staff continues with lyrics: "- ter - - - nus es Fi - li - - - us.". The fourth staff continues with lyrics: "- - nus es _____ Fi - li - us.". The fifth staff continues with lyrics: "- - - - - - - - - - - us.". There are fermatas over the final notes of each staff.

147

Piano accompaniment for measures 147-150. The music is written in bass clef and features a series of six chords, each with a triplet of eighth notes. The chords are: C major, F major, Bb major, C major, Bb major, and F major. The first measure includes a 'C' time signature and a '3' above the first chord.

150

Piano accompaniment for measures 150-153. The music is written in bass clef and features a series of seven chords, each with a triplet of eighth notes. The chords are: F major, C major, F major, C major, F major, C major, and F major. The first measure includes a '3' above the first chord.

154

Musical score for measures 154-157. The top staff is a treble clef with whole notes. The bottom staff is a bass clef with triplets of eighth notes.

158

Musical score for measures 158-160. The top staff is a treble clef with whole notes. The bottom staff is a bass clef with triplets of eighth notes.

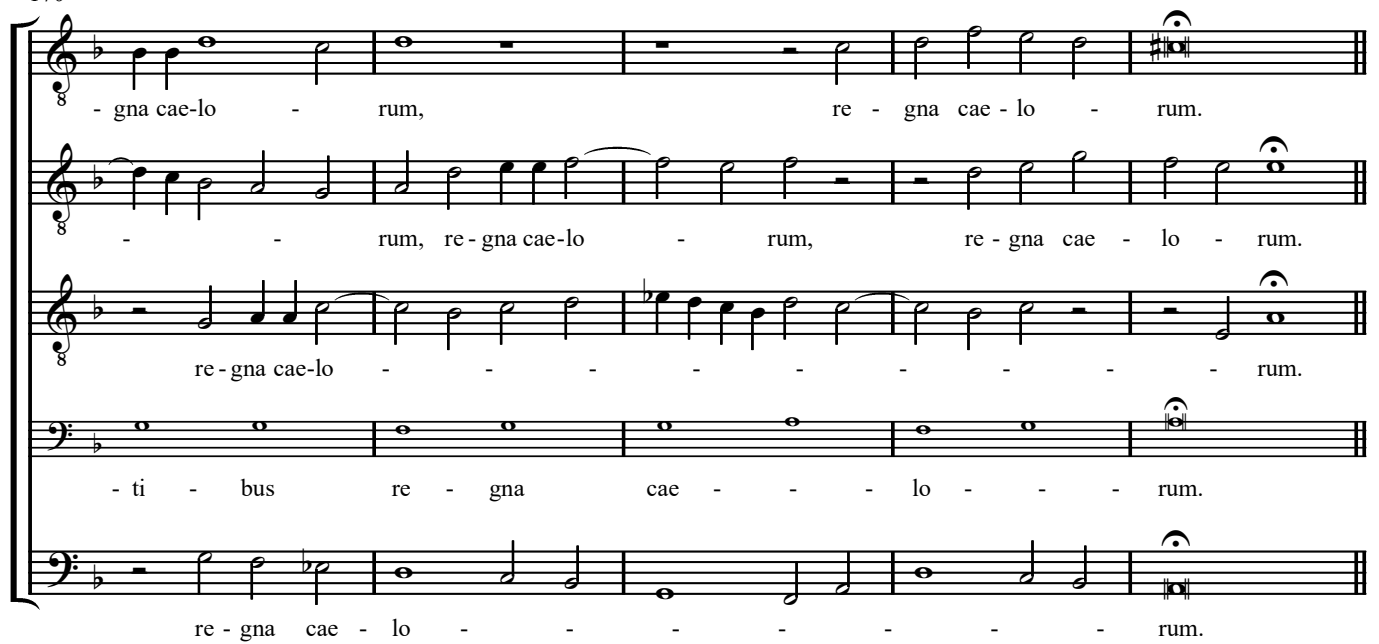
161

Musical score for measures 161-165. It includes vocal lines and a piano accompaniment. The lyrics are: Tu de - vi - cto mor - tis a - cu - le - o.

166

Musical score for measures 166-170. It includes vocal lines and a piano accompaniment. The lyrics are: 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.

170



- 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.

175



- ti - bus re - gna cae - - - lo - - - rum.

180



- ti - bus re - gna cae - - - lo - - - rum.

185



Iu - dex cre - de - - - - -
 Iu - dex cre - de - - - -
 Iu - dex cre - de - - - - ris es -
 Iu - - - dex cre - de - ris es - - -
 Iu - dex cre - de - - - -

189

- 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.

192

198

203

Ae - ter - na

Ae - ter - na

Ae - ter - na fac cum

Ae - ter - na fac

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 -

cum san - ctis tu - is in glo -

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.

220

Musical score for measures 220-225, featuring a piano accompaniment with a treble and bass clef. The music is in a minor key and consists of chords and moving lines.

226

Musical score for measures 226-230, continuing the piano accompaniment with similar harmonic and melodic patterns.

231

Musical score for measures 231-235, concluding the piano accompaniment section with a final cadence.

236

Vocal score for measures 236-240, including vocal lines and piano accompaniment. The lyrics are: "Et re - ge e - - - os, e - - - - Et re - ge e - - - - Et re - ge e - - - os et ex - tol - - - - Et re - - - ge e - - - os".

241

Vocal score for measures 241-245, including vocal lines and piano accompaniment. The lyrics are: "- - 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 -".

246

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.

250

253

256

260

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

264

et in sae - cu - - - - - um,

et in sae - cu - - - - -

in sae - cu - - - in - lum, et in sae -

tu - - - - - - - - - - - um, et in sae - cu -

268

- 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.

273

278

282

286

Mi - se - re - re no - stri Do - mi-ne,

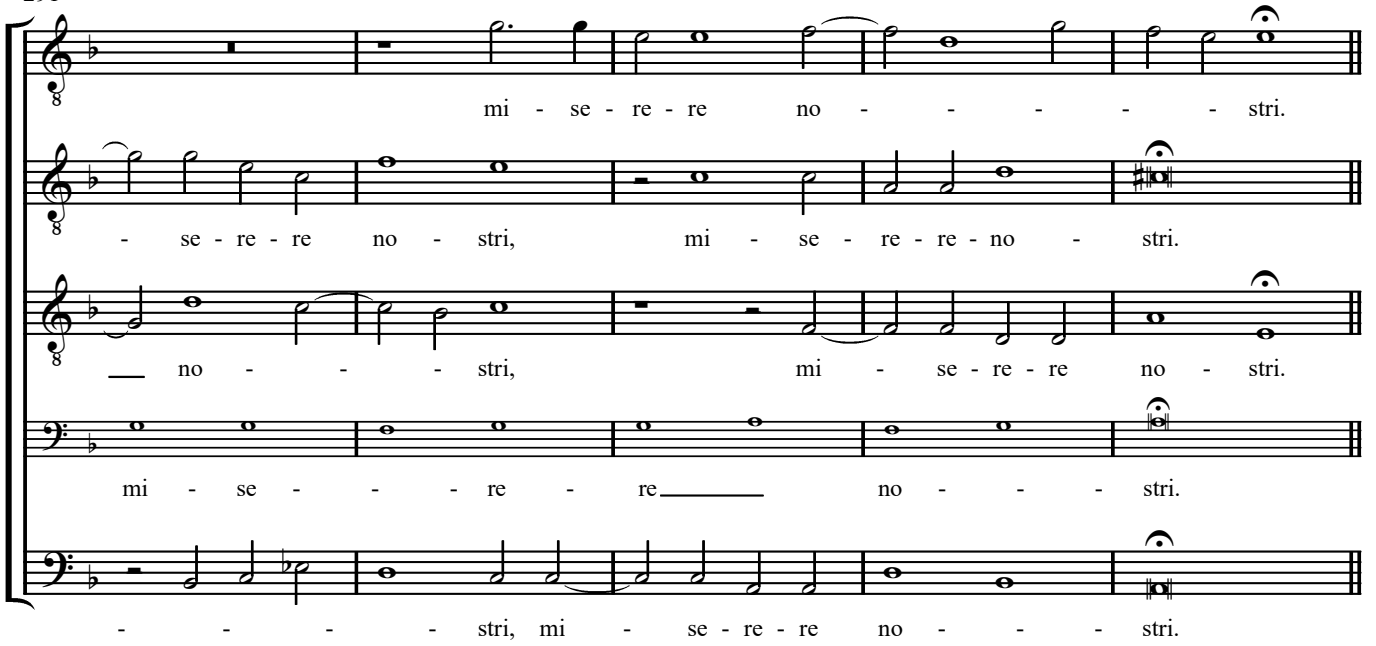
Mi - se - re - re no - stri Do - mi - - - - ne, mi -

Mi - se - re - re no - stri Do - mi-ne, mi - se-re - re—

Mi - se - re - re no - stri Do - mi - - - - ne,

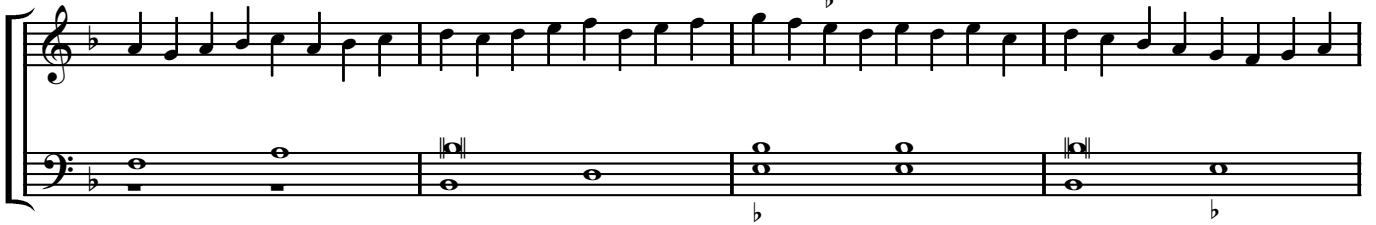
Mi - se - re - re no - stri Do - mi-ne, mi - se - re - re no - - - -

291

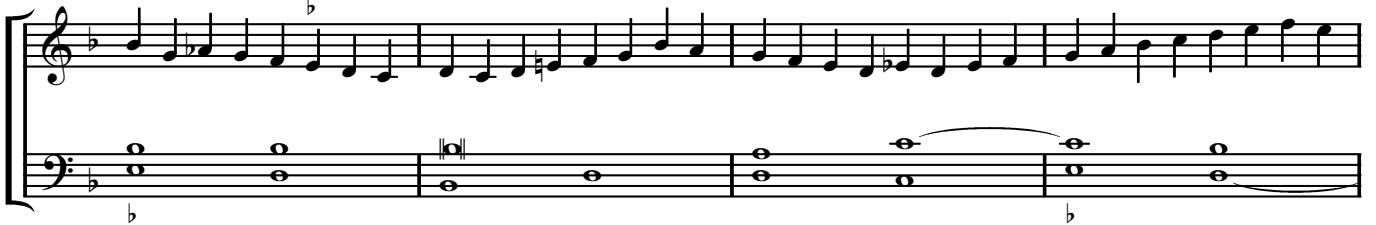


mi - se - re - re no - - - - - stri.
 - se - re - re no - stri, mi - se - re - re - no - stri.
 - no - - - - - stri, mi - se - re - re no - stri.
 mi - se - - - - re - re no - - - - stri.
 - - - - - stri, mi - se - re - re no - - - - stri.

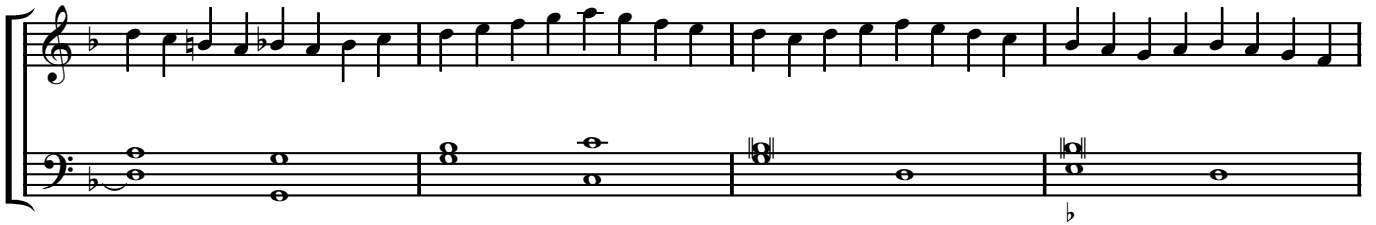
296



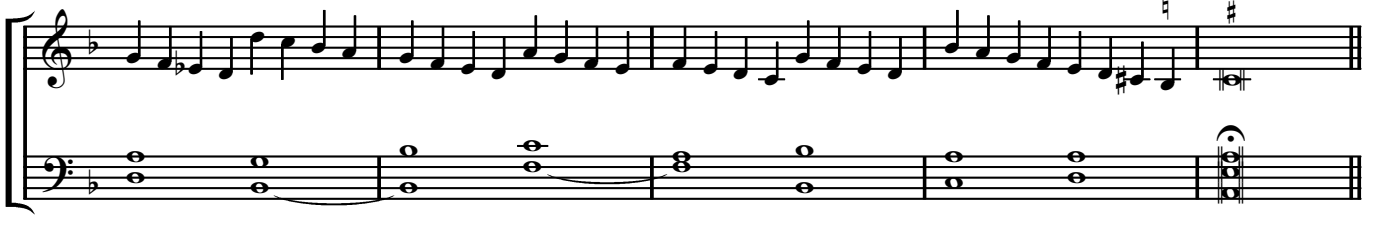
300



304



308



313

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 -

318

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

323

num, in ae - ter - - - - -

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

in ae - ter - - - - - num,

- fun - - - - - dar in ae - - - - - ter - - - - -

ae - ter - - - - - num, in

327

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

331

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

335

- - - - - 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 or below 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 \square .

Underlay between square brackets is editorial.

Spelling of the text has been modernised.

The lost Tenor part in Taverner's setting has been supplied from the plainsong source cited below, except at bars 95–106 where it has been reconstructed editorially.¹

Dotted ties in the organ verses are editorial.

Sources

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

| | | | | |
|-----|------|-------|----------------------|---|
| 979 | (Tr) | No.26 | at end: | m ^f : iohn: tavernar:· |
| 980 | (M) | No.26 | at end: | m ^f : iohn: tavernar:· |
| 981 | (Ct) | No.26 | at end: | m ^f : iohn: tavernar: homo: memorabilis: |
| 982 | — | — | | |
| 983 | (B) | No.26 | in index: at end: | m ^f : tavernar: tavernar:· |

Organ polyphony: London, British Library, Add. MS 30513, f.71^v.

| | |
|-------------------|----------------------------------|
| f.71 ^v | at beginning: Te deum |
| | at end: m ^f blytheman |

The opening intonation is taken from *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1520), f.20^v of the psalter.

Notes on the Readings of the Sources

The pairing here of Taverner's Te Deum with Blitheman's is entirely editorial; we have no evidence that the two were ever so combined in the sixteenth century. The sources in which they survive are unrelated and neither contains clues about how the alternatim verses were performed. Nevertheless, it seems certain that Tudor alternatim settings combined choral and organ polyphony in the way presented here. Moreover, from 1556 a John Blitheman, possibly the composer, sang intermittently at Christ Church Cathedral, Oxford, where Taverner had been *informator choristarum* from 1526–30, so the pairing of the two settings during the reign of Mary Tudor is not completely unthinkable.

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-semi-tones ('raised leading notes') is more thorny. To raise such notes in this piece at all systematically raises the

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.

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.

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. ³D = third note D in the bar (or group of bars) under reference. The sign + denotes a tie.

Taverner's Choral Polyphony

Accidentals

38 B \flat for B / 89 B \flat for B / 139 Ct2 \flat for B / 144 Ct2 \sharp for C / 242 B \flat for B / 266 B \flat for B / 317 B \flat for B / 327 B \flat for B / 328 Ct3 \natural for E / 335 Ct1 \natural for E /

Underlay

14–15 Ct1 *-tur venera-* below FC+CBG / 33–34 Ct2 *seraphin* undivided below ³DDBGD / 71 Ct1 *-sus* below A / 75 Ct3 *-rus cho-* below FC / 87–88 B *Martyrum* undivided below ED+DBC / 89 Ct1 slur for E¹D / 93–95 Ct2 *exercitus* undivided below EDBF+FD / 107–108 Ct1 *immensae* undivided below ²ED+DCAGF; Ct3 *immensae* undivided below GG+GFGD; B *immensae* undivided below BADGB / 112–113 B *majestatis* undivided below FCDBCA / 130 Ct3 *-tum* below C, (131) *Spiritu* (sic) undivided below ¹CADC / 142–143 Ct3 *sempiternus* undivided below DDFED / 162 Ct3 *-cto* below G (not in 163), underlay repetition sign below A; B *mor-* below ²G (not in 163) / 168–169 B *credentibus* undivided below BEEDG / 191 Ct2 *-ris* for *-rus* / 213–214 Ct1 *fac cum sanctis* all one note later, (214–215) *tuis* undivided below A+AGFE / 212–218 B *cum sanctis tuis in gloria numera-* all one note later / 214 Ct2 *-is* below ²A but intended position ambiguous / 242–243 Ct1 *extolle* undivided below ²GBAGF, *il-* below E, (245) *-os usque* below AFF, (246) *in* below A, *aeter-* undivided below GFED / 268–269 Ct2 *saeculum* undivided below D+DCB / 270–271 Ct1 *saeculi* undivided below FEDC (but underlay in Ct2 clear) / 288–289 Ct2 *Domine* undivided below CBAGF (no *-ne* in 290) / 290 B *-stri* below G, (291–295) *miserere nostri, miserere nostri*, one syllable per note / 318–320 Ct2 *confundar* undivided below ABGFGA, (321–322) *non confundar* below BCED / 328 Ct1 *-num* below G, (330) *in aeter-* below FGABC / 330 Ct2 *-num* below C, (331–332) *in aeter-* below FGB /

Other Readings

109–111 Ct1 DCBAB for BAGFG / 111 Ct2 minim rest is semibreve rest / 146 Ct3 A is F / 167 Ct3 G is A / 245 B ¹F is G / 248 Ct1 C is minim / 291 B CB for BC / 324 Ct1 B is C / 336–338 Ct1 DFGAFA are FABCAC / 337 Ct2 D is C /

Blitheman's Organ Polyphony

RH = right-hand staff, *LH* = left-hand staff.

Staff Signatures and Accidentals

42 LH \natural for upper B at beginning of bar / 49 new line at start of bar; LH staff signature \flat s for upper and lower B / 60 LH new line with staff signature \flat for lower B only begins with ¹B / 78 LH \flat for upper B at start of bar / 100 RH \flat for crotchet B / 105 LH \flat for upper B / 120 LH \flat for upper B / 121 new line at start of bar; LH staff signature \flat s for upper and lower B / 136 RH \flat for B / 147 new line at start of bar; LH staff signature \flat for lower B / 156 LH \flat for upper B / 175 new line at start of bar; RH clef C2; LH staff signature \flat s for upper and lower B / 228 new line at start of bar; LH staff signature \flat for lower B only / 279 LH \flat for B / 283 LH staff signature \flat s for upper and lower B (and thus to end) / 299 RH \flat for B / 304 RH \natural for B is applied to previous C / 305 LH \flat for B /

Other Readings

1 vertically in left-hand margin before staves  / 1–26 LH a third too high /

18 RH \natural is letter f / 19 RH \flat for B / 50 RH ²F is G; LH D duplicated in RH / 115 RH minim E on same stem as C, but smaller (apparently a corrected error) / 133 RH proportion sign C above rest / 147 LH proportion sign 3 before rest / 206–207 RH F to end of 207 a third too high / 223 RH G omitted / 227 RH BG for GF; LF G is F / 233 RH ²C omitted / 234 LH B omitted / 250 RH proportion sign C above rest / 257 LH proportion sign .32. below F / 273 LH no proportion sign / 274 RH new line begins with ²B, clef C3 / 283 new line begins at start of bar; RH clef C1 / 307 RH new line with clef C2 begins with ¹B /

² Paul Doe, 'Another View of Musica Ficta in Tudor Music', *Proceedings of the Royal Musical Association* 98 (1971–2), pp.113–122.