Deus tuorum militum (I)

Edited by Jason Smart

John Sheppard (d.1558)

v.1 *The principal ruler of the choir*   *Chorus*
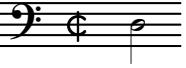
De - us,___ tu - o - rum mi - li - tum Sors et co - ro - na, prae - mi - um:

Lau - des ca - nen - tes mar - ty - ris Ab - sol - ve ne - xu cri - mi - nis.

Countertenor 1

Countertenor 2

Tenor 1

Tenor 2   [Missing]

Bass

v.2

Hic nem - pe mun - di gau - di -

Hic nem - pe mun - di gau - di - a, hic nem - pe

Hic nem - pe mun - di gau - di -

Hic

- a, hic nem - pe mun - di gau - di - a, Et blan - di - men - ta,

mun - di gau - di - a, Et blan - di - men - ta, et blan - di -

- a, gau - di - a,_____ Et

nem - pe mun - di gau - di - a, Et

Hic nem - pe mun - di gau - di - a, hic nem - pe mun - di gau - di - a,

et blan - di - men - ta no - xi - - - a, Ca - du - ca ri - te de - pu -

- men - ta no - xi - a, et blan - di - men - ta no - xi - a,

blan - di - men - ta no - xi - a, no - xi - a, Ca - du - ca

blan - di - men - ta no - - xi - a, Ca - du -

Et blan - di - men - ta no - xi - a, Ca - du - ca ri - te

- tans, ca - du - ca ri - te, ca - du - ca ri - te de - pu - tans, de - pu -

no - xi - - a, Ca - du - ca ri - te de - pu - tans, de -

ri - te de - pu - tans, ca - du - ca ri - te de - pu - tans, de - - -

- ca ri - te de - pu - - tans, Per - ve - - -

de - pu - tans, de - pu - tans, Per - ve - nit ad cae - le - sti -

- tans, de - - pu - tans, Per - ve - nit ad cae - le - sti - a.

- pu - tans, Per - ve - nit ad cae - le - sti - a, ad cae - le - sti - a.

- pu - tans, Per - ve - nit ad cae - le - sti - a, per - ve - nit ad cae - le - sti - a.

- nit ad cae - le - sti - a.

- a, ad cae - le - sti - a, per - ve - nit ad cae - le - sti - a.

34

ti - bi Pa - tri - que glo - ri - a, glo - ri - - a,

- - a, Cum Spi - ri - tu Pa - ra - cli - to, cum Spi - ri - tu, cum

- a, glo - ri - a, Cum Spi - ri - tu Pa - ra - cli - to, cum Spi - ri -

glo - ri - - a, Cum Spi - ri - tu Pa - ra -

- tri - que glo - ri - a, Cum Spi - ri - tu Pa - ra - cli - to, Pa - ra - cli - to,

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Cum Spi - ri - tu Pa - ra - cli - to, Pa - ra - cli - to,

Spi - ri - tu Pa - ra - - - cli - - - to, Pa -

- tu Pa - ra - cli - - to, Pa - - ra - cli - to, In

- cli - - to, In sem - - - pi - ter -

In sem - pi - ter - na sae - cu - la, sae -

43

In sem - pi - ter - na sae - cu - la, *sae - cu - la.*

- ra - cli - to, In sem - pi - ter - na sae - cu - la.

sem - pi - ter - na sae - cu - la, in sem - pi - ter - na sae - cu - la.

- na sae - cu - la.

- cu - la, 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.

[*Not included in this setting.*
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 and Form

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.

Tudor *alternatim* hymns routinely set only the even-numbered verses in vocal polyphony. This setting is unique in preserving one even-numbered verse and one odd-numbered verse (the doxology). It is doubtful that this is what Sheppard intended. Not only is the normal *alternatim* scheme abandoned, but also the setting of the doxology does not include the Amen, the only polyphonic doxology in a hymn not to do so. One may compare Robert Parsons's *Iam Christus astra ascenderat*, where, for the doxology, Parsons repeats the music for verse 2 and then adds an Amen. It may be that Sheppard underlaid both verses 2 and 4 to the same music and that the doxology was substituted for verse 4 at some point after the Latin services had been discontinued in the reign of Elizabeth I.

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.

Ligatures are denoted by the sign ⌐‾‾‾‾⌐ .

Repeat signs in the underlay have been expanded using italicised text.

The missing second Tenor part has been reconstructed editorially in small notation from the plainsong.

Sources

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

979	(Ct1)	no.81	at end:	m^r S:·
980	(T1)	no.81	at end:	m^r: shepperd:·
981	(Ct2)	no.81	at end:	m^r: shepperd:·
982	——	——		
983	(B)	no.81	index heading:	m^r: shepperde: 5: voc·
			at end:	m^r: shepperd:·

Plainsong: *Hymnoru*m *cum notis opusculu*m *usui insignis ecclesie Saru*m (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; (2) voice(s); (3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ^{1}B = first note B in the bar.

Ligatures and underlay

10 T1 slur for GA^{1}B / 15 Ct1 slur for CG / 25 T1 *Rex Christe* for *Christe Rex* / 29 T1 *-me* below C / 33 T1 slur for GA^{1}B / 41 Ct2 *-clito* undivided below A^{1}GF /

Other readings

24 all parts mensuration symbol ₵ /