

Jesu salvator saeculi, verbum

Edited by Jason Smart

John Sheppard (d.1558)

v.1 *1 from the higher stalls* *Chorus*

Je - su sal - va - tor sae - cu - li, Ver - bum Pa - tris al - tis - si - mi,
Lux lu - cis in - vi - si - bi - lis, Cu - stos tu - o - rum per - vi - gil;

Treble
Mean
Countertenor 1
Countertenor 2
Tenor [Missing]
Bass

v.2

Tu fa - bri - ca - tor o -
Tu fa - bri - ca - tor o - mni -
Tu fa - bri - ca - tor o - mni -
Tu fa - bri - ca - tor o - mni - um,
Tu
- mni - um Di - scre - tor at - que tem -
- - - - - um Di - scre - tor at - que
- um, Di -
tu fa - bri - ca - tor o - mni - um Di - scre - tor at - que tem -
Tu fa - bri - ca - tor o - mni - um Di - scre - tor at - que tem - po - rum,
fa - bri - ca - tor o - mni - um

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- mni - um Di - scre - tor at - que tem -
- - - - - um Di - scre - tor at - que
- um, Di -
tu fa - bri - ca - tor o - mni - um Di - scre - tor at - que tem -
Tu fa - bri - ca - tor o - mni - um Di - scre - tor at - que tem - po - rum,
fa - bri - ca - tor o - mni - um

- po - rum, Fes - sa la - bo - re
 tem - po - rum, Fes - sa la - bo - re cor - po - ra
 - scre - tor at - que tem - po - rum, Fes - sa la - bo - re cor - po - ra, fes -
 - po - rum, di - scre - tor at - que tem - po - rum, Fes - sa la - bo - re
 Fes - sa la - bo - re cor - po - ra, fes - sa la - bo - re
 Di - scre - tor at - que tem - po - rum, Fes - sa la - bo - re cor -

cor - po - ra No - ctis qui -
 No - ctis qui - e - te re - cre - a, no - ctis qui -
 - sa la - bo - re cor - po - ra No - ctis qui - e - te re - cre -
 cor - po - ra No - ctis qui - e - te re - cre - a, re - cre -
 cor - po - ra No - ctis qui - e - te re - cre - a, no -
 - po - ra No - ctis qui - e - te re - cre - a,

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- e - te re - cre - a. a.

- e - te re - cre - a, no - ctis qui - e - te re - cre - a.

a, no - ctis qui - e - te re - cre - a.

- - - a, no - ctis qui - e - te re - cre - a.

- ctis qui - e - te re - cre - a, no - ctis qui - e - te re - cre - a.

no - ctis qui - e - te re - cre - a.

v.3 *Chorus*

Ut dum gra - vi in cor - po - re Bre - vi ma - ne - mus - - - tem - po - re,

Sic ca - ro no - - - stra dor - mi - at - - - Ut mens in Chri - sto vi - gi - let.

22 v.4

Te de - pre - ca - mur sup - pli - ces Ut nos

Te de - pre - ca - mur sup - pli - ces Ut nos ab ho - ste li - be-res, ut

Ut nos ab ho - ste li - be-res,

Te de - pre - ca - mur sup - pli - ces - - - Ut nos ab

Te de - pre - ca - mur sup - pli - ces, sup - pli - ces Ut nos ab ho - ste li - be -

Te de - pre - ca - mur sup - pli - ces - - - Ut nos ab ho - ste

27

ab ho - - - ste _____ li - be - res, Ne va -

nos ab ho - ste li - beres, Ne va - le-at se - du - ce - - - re, ne

ut nos ab ho - ste li - be - res, Ne va - le-at se -

ho - ste li - be - res, _____ Ne va - le - at se - du - ce -

- res, ut nos ab ho - ste li - be-res, Ne va - le-at se - du - ce-re, ne

li - be - res, ut nos ab ho - ste li - be - res, Ne

32

- le - at _____ se - du - ce - re _____

va - le - at se - du - ce-re Tu - o re - dem-ptos san - gui - ne, tu - o re -

- du - ce-re, se - du - ce - re Tu - o re-dem-ptos san - gui - - - ne, tu -

- re, ne va - le - at se - du - ce - re Tu - o re - dem-ptos san - gui - ne, tu - o re -

va - le-at se - du - ce - re _____ Tu - o re - dem-ptos san - gui -

va - le-at se - du - ce-re

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Tu - o re - dem - ptos san - gui - ne.

- dem-ptos san - gui-ne, tu - o re - dem-ptos san - gui - ne.

- o re-dem-ptos san-gui - ne, tu - o re-dem-ptos san-gui - ne, san - gui - ne.

- dem-ptos san - gui - ne, tu - o re - dem-ptos san - gui - ne.

- ne, tu - o re-dem-ptos san - gui - ne, san - gui - ne.

Tu - o re - dem-ptos san - gui - ne, tu - o re-dem-ptos san-gui - ne.

v.5

Quae - su - mus au - ctor o - mni - um, In hoc pa - scha - li gau - di - o

Ab o - mni mor - tis im - pe - tu Tu - um de - fen - de po - pu - lum.

42 v.6

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu - is,

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu - is, Cum

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu - is, Cum

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu - is,

Glo - ri - a ti - bi, Do - mi - ne, Qui sur - re - xi - sti a mor - tu - is, Cum

Qui sur - re - xi - sti a mor - tu - is, Cum

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— Cum Pa - tre et San - - - cto Spi - ri - tu _____

Pa - tre et San-cto Spi - ri - tu _____ In sem - pi - ter - na sae - cu -

Pa - tre et San - cto _____ Spi - ri - tu In sem - pi - ter - na sae - cu - - -

Cum Pa - tre et San - cto Spi - ri - - - - - tu In sem - pi - ter - na sae -

Pa - tre et San - cto Spi - ri - tu, Cum Pa - tre et San - cto Spi - ri -

Cum Pa - tre et San - cto Spi - ri - tu In sem - pi -

50

In sem - pi - ter - na sae - cu - - - - la. A - men.

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

- la, in sem - pi - ter - [na] sae - cu - la. A - men.

- cu - - - - - la. A - men.

- tu In sem - pi - ter - na sae - cu - la. A - men.

- ter - na sae - cu - - - - - la. A - men.

Translation

1. Jesu, saviour of the world, word of the Father on high, light of invisible light, ever-watchful guardian of your own.
2. You, the maker of all things and the governor of time, refresh our bodies, weary from toil, in the peace of the night.
3. So that, while in heavy bodies we lie for a short time, our flesh may so sleep that the soul may watch in Christ.
4. We humbly beseech you to free us from the enemy, that he may not seduce those who have been redeemed by your blood.
5. We pray, O creator of all things, during this joyful Eastertide, that from all assaults of death you will defend your people.
6. Glory be to you, O Lord, who rose from the dead, and to the Father and the Holy Spirit, for all eternity. Amen.

Liturgical Function

In the Use of Sarum, *Jesu salvator saeculi*, *verbum Patris* was the hymn at Compline from the first Sunday after Easter until the Feast of the Ascension.

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. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner .

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

The lost Tenor part has been reconstructed by the editor and is printed in small notation.

Sources

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

979	(M)	no.152	at end:	m ^r : shepperde:·
980	(Ct1)	no.152	at end:	m ^r : S:
981	(Ct2)	no.152	at end:	m ^r : S:
982	(Tr)	no.152	at end:	m ^r : Shepperde:·
983	(B)	no.152	index heading:	m ^r : shepperde: 6: voc:
			at end:	m ^r : shepperde:·

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.46.

Notes on the Readings of the Sources

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; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ²F = second note F in the bar. The sign + denotes a tie.

Underlay

4 Ct1 underlay repeat sign after *-um* / 27 Ct1 *et* for *ut* / 30 M *-re* below ²F / 37–38 M slur for FG / 44 M slur for BC / 50 B *-la* below ²B, (51) *saecu-* below BC /

Other readings

15–16 Ct1 G+G is A+A / 31 M ¹A omitted / 36 Ct1 C is D / 42 all parts mensuration signature C / 52 all parts mensuration signature C before minim note /