




# Confitebor tibi, Domine

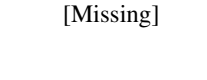
Edited by Jason Smart

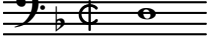
John Sheppard (d.1558)

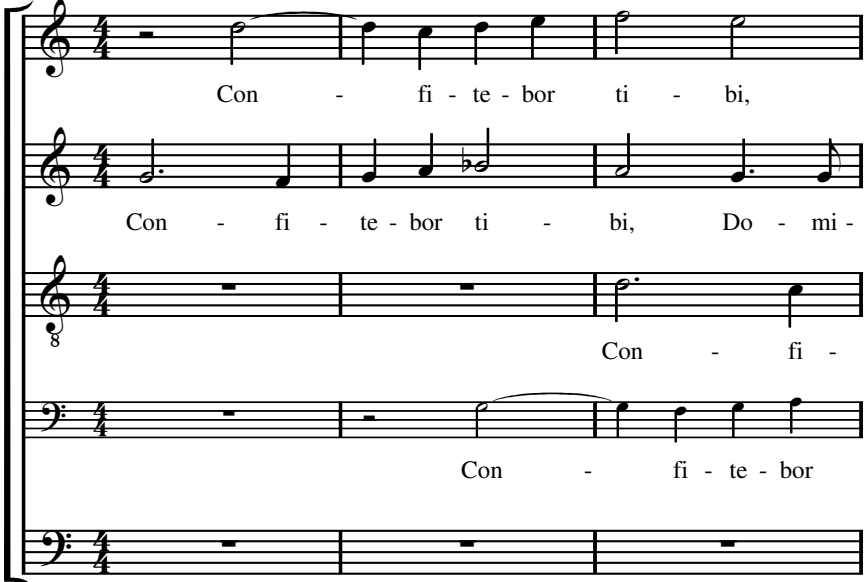
Treble 

Mean 

Countertenor 

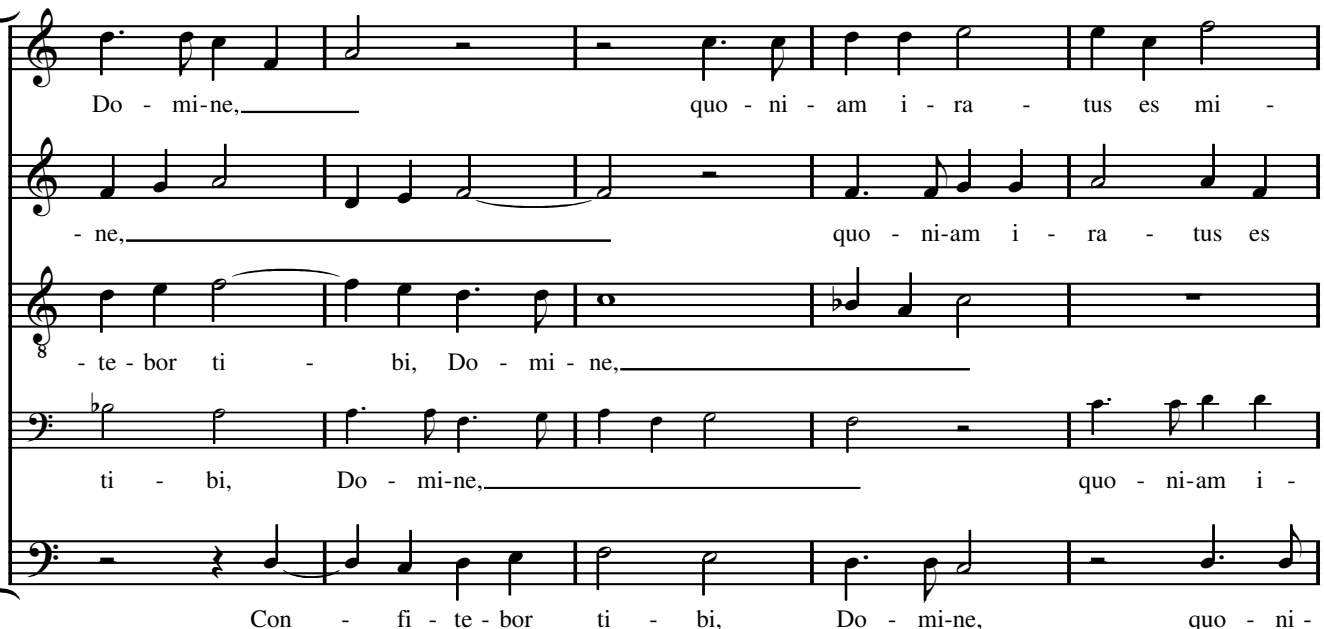
Tenor [Missing] 

Bass 



Con - fi - te - bor ti - bi,  
Con - fi - te - bor ti - bi, Do - mi -  
Con - fi -  
Con - fi - te - bor

4



Do - mi-ne, \_\_\_\_\_ quo - ni - am i - ra - tus es mi -  
- ne, \_\_\_\_\_ quo - ni-am i - ra - tus es  
- te - bor ti - bi, Do - mi - ne, \_\_\_\_\_  
ti - bi, Do - mi-ne, \_\_\_\_\_ quo - ni-am i -  
Con - fi - te - bor ti - bi, Do - mi-ne, quo - ni -

9

hi; a - ver - ta - tur i - ra  
 mi - - - hi; a - ver - ta - tur i - ra tu -  
 8 quo - ni-am i - ra - tus es mi - hi;  
 - ra - tus es mi - - - hi; a - ver - ta - tur  
 - am i - ra - tus es mi - - - hi;

14

tu - - - a et con - so - la - be-ris  
 - - - a et con - so - la - be-ris  
 8 a - ver - ta - tur i - ra tu - - - a et con - so -  
 i - ra tu - - - a et  
 a - ver - ta - tur i - ra tu - - - a et con - so -

19

me, et con - so - la - be-ris me. Ec -  
 me, et con - so - la - be-ris me. Ec -  
 8 - la - be - ris me, et con - so - la - be - ris me. Ec -  
 con - so - la - be-ris me, et con - so - la - be - ris me. Ec -  
 - la - be-ris me, et con - so - la - be-ris me. Ec -

24

- ce De - us sa - lus me - a: con - fi - dam in  
 - ce De - us sa - lus me - a: con - fi - dam in e -  
 - ce De - us sa - lus me - - - - a:  
 - ce De - us sa - lus me - a: con -  
 - ce De - us sa - lus me - a:

29

e - o et non ti - me - bo, et  
 - - - o et non ti - me - bo, et non ti -  
 con - fi - dam in e - o et non ti - me - bo, et  
 - fi - dam in e - o et non ti - me - - - -  
 con - fi - dam in e - o et non ti - me - bo,

34

non ti - me - bo, quo - ni-am for - ti - tu - do me - a et can -  
 - me - bo, quo - ni-am for - ti - tu - do me - - - a et  
 non ti - me - bo, quo - ni-am for - ti - tu - do me -  
 - - bo, quo - ni-am for - ti - tu - do  
 quo - ni-am for - ti - tu - do me -

39

- ti-cum me - um, et can - ti-cum me - - - um.  
 can - ti-cum me - um, et can - ti-cum me - - - um.  
 8 - a et can - ti-cum me - um.  
 me - a et can - ti-cum me - - - um, et can - ti - cum me - um.  
 - a et can - ti-cum me - - - um.

44

Do - mi-nus De - us fa - ctus est mi - hi in sa - lu - - -  
 Do - mi-nus De - us fa - ctus est mi - hi in sa - lu - - - tem,  
 8 Do - mi-nus De - us fa - ctus est, est mi - hi  
 Do - mi-nus De - us fa - ctus est, est mi - hi in sa -  
 Do - mi-nus De - us fa - ctus est, [est]

49

- tem, in sa - lu - - - tem. Hau - ri - e -  
 in sa - lu - - - tem. Hau - ri - e - tis do -  
 8 in sa - lu - - - tem.  
 - lu - - - - tem. Hau - ri - e -  
 mi - hi in sa - lu - - - tem.

53

- tis do - ctri - nam cum sum - mo gau - di - o.

- ctri - nam cum sum - mo gau - di - o, cum sum - mo gau - di - o

8 Hau - ri - e - tis do - ctri - nam cum sum - mo

- tis do - ctri - nam cum sum - mo gau - di - o.

Hau - ri - e - tis do - ctri - nam cum sum - mo gau - di - o de

58

de fon - ti - bus sa - lu - tis, et di - ce -

de fon - ti - bus sa - lu - tis, et di - ce - tis

8 gau - di - o. de fon - ti - bus sa - lu - tis,

de fon - ti - bus sa - lu - tis,

fon - ti - bus sa - lu - tis, de fon - ti - bus sa - lu - tis,

63

- tis in di - e il - la: Con - fi - te -

in di - e il - la: Con -

8 et di - ce - tis in di - e il -

et di - ce - tis in di - e il -

et di - ce - tis in di - e il -

68

- a - mi-ni Do - mi - no;  
 - fi - te - a - mi - ni Do - mi - no;  
 - la: Con - fi - te - a - mi-ni Do - mi -  
 - la: Con - fi - te - a - mi - ni Do - mi -  
 - la: Con - fi - te - a - mi-ni Do - mi -

73

in - vo - ca - te no - men e - jus;  
 in - vo - ca - te no - men e - jus;  
 - no; in - vo - ca - te no - men e -  
 - no; in - vo - ca - te no - men  
 - no; in - vo - ca - te no - men e -

78

no - ta fa - ci - te in po - pu - lis stu - di - a  
 no - ta fa - ci - te in po - pu - lis stu - di - a  
 - jus; no - ta fa - ci - te in po - pu - lis stu - di - a  
 e - jus; no - ta fa - ci - te in po - pu - lis stu - di - a  
 - jus; no - ta fa - ci - te in po - pu - lis stu - di - a

83

e - - jus;  
 e - - jus; qui - a  
 e - - jus; in me - mo - ri-am re - du - ci-te, re - du - ci -  
 e - - - jus; in me - mo - ri - am re - du - ci - te, re - du - ci -  
 e - - - jus; in me - mo - ri - am re - du - ci -

88

qui - a ex - al - ta - tum est no-men e - - -  
 ex - al - ta - tum est no-men e - - -  
 - te qui - a ex - al - ta - tum est no-men  
 - te qui - a ex - al - ta - tum est no-men e - -  
 - te qui - a ex - al - ta - tum est no - men e -

92

- - - jus. Psal - li - te Do - mi - -  
 - - - jus. Psal - li - te Do - mi - -  
 e - - - jus. Psal - li -  
 - - - jus.  
 - - - jus.

96

- no, psal - li - te Do - mi - no, qui - a ma -  
 - no, psal - li - te Do - mi - no,  
 - te Do - mi - no, psal - li - te Do - mi - no,  
 Psal - li - te Do - mi - no, Do - mi - no,  
 Psal - li - te Do - mi - no,

100

- gni-fi-cam fe - cit, qui - a ma - gni-fi-cam fe -  
 qui - a ma - gni-fi-cam fe - cit, qui - a ma - gni-fi-cam fe -  
 qui - a ma - gni-fi-cam fe - - - - - cit,  
 qui - a ma - gni-fi-cam fe - - - - - cit, qui - a ma -  
 qui - a ma - gni-fi-cam fe - - - - - cit,

104

- cit, fe - cit: sci - en - ti-am hanc  
 - - cit: sci - en - ti-am hanc in om - ni ter -  
 qui - a ma - gni-fi-cam fe - cit: sci - en - ti-am hanc  
 - gni-fi-cam fe - - - - - cit: sci - en - ti-am hanc in om - ni  
 qui - a ma - gni-fi-cam fe - - - - - cit: sci - en - ti-am hanc in



109

in om - ni ter - ra. Can - ta et ex -  
 - - - - - ra. Can -  
 in om - ni ter - ra.  
 ter - ra.  
 om - ni ter - ra.

113

- sul - ta fe - lix Chri - sti ec - cle - si - a,  
 - ta et ex-sul - ta fe - lix Chri - sti ec - cle - si - a,  
 Can - ta et ex -  
 Can -  
 Can -

118

qui - a  
 - sul - ta fe - lix Chri - sti ec - cle - si - a,  
 - ta et ex-sul - ta fe - lix Chri - sti ec - cle - si - a,  
 - ta et ex-sul - ta fe - lix Chri - sti ec - cle - si - a,

123

ma - gnus in me-di-o tu - i, in me - di - o tu - - - i  
 qui - a ma - gnus in me-di-o tu - - - - -  
 qui - a ma - gnus in me-di-o tu - i  
 qui - a ma - gnus in me-di-o tu - i San -  
 qui - a ma - gnus in

128

San - ctus I -  
 - i San-ctus I - sra - el, San - ctus I - sra -  
 San - ctus I - sra - el, San - ctus I - sra - el,  
 - ctus I - sra - - - el, San - ctus I - sra -  
 me-di-o tu - - - - i San - ctus I - sra - el, I - sra - el, San -

133

- sra - el, San - ctus I - sra - el, I - sra - el.  
 - - - - el.  
 San - ctus I - sra - el, I - sra - el.  
 - - - - el, San-ctus I - sra - - - el.  
 - ctus I - sra - - - el, I - sra - - - - - el.

## Translation

I will give thanks to thee, O Lord, for thou wast angry with me, let thine anger be turned away and I shall be comforted. Behold, God is my salvation; I will trust in him and not be afraid, for he is my strength and my song: the Lord God is become my salvation.

With great joy shall ye draw learning out of the wells of salvation; and in that day shall ye say, ‘Praise the Lord, call upon his name, make his writings known among the people, restore devotion, for his name is exalted.

Sing unto the Lord, for he hath magnified this knowledge in every land.

Sing and exult, O blessed church of Christ, for great is the Holy One of Israel in the midst of thee.’

(*Isaiah 12, paraphrased.*)

## Text

The text of Sheppard’s motet is essentially chapter 12 from the book of Isaiah, which was sung as the canticle at Lauds in the Use of Salisbury. However, it has been significantly modified in a way that suggests a celebration of England’s return to Catholicism after the Protestant years of Edward VI. Magnus Williamson has observed that ‘in the revised text, great deeds are not yet fully accomplished, and the original text is reworked to allude directly to Christ and his church, revitalising draughts of orthodox teaching, and a wonder known throughout the world. This suggests a composition date between August 1553, when Mary came to the throne, and England’s formal reconciliation to Rome in November 1554.’<sup>1</sup>

## 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.

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  $\overline{\quad}$ .

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

The lost Tenor part has been reconstructed in small notation with some elements adopted from Magnus Williamson’s edition in the volume cited in the footnote. The editor is grateful to Professor Williamson for his observations on an earlier reconstruction of this part. The consecutive fifths between the Mean and Tenor in bars 31–32 are a conscious decision. (In Tudor theory the sharp did not negate the fault). Sheppard did occasionally write forbidden consecutives (cf. bar 100).

## Source

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

979	(M)	no.4	at end:	m <sup>f</sup> : shepperde:·
980	(Ct1)	no.4	at end:	m <sup>f</sup> S
981	(Ct2)	no.4	at end:	m <sup>f</sup> shepperde:·
982	—	—		
983	(B)	no.4	in contents table: at end:	m <sup>f</sup> : shepperde: 5: voc· m <sup>f</sup> : shepperd:·

## Notes on the Readings of the Source

In the notes below 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; (3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>A = second note A in the bar. The symbol  $\Re$  denotes an underlay repetition sign.

### Staff signatures and accidentals

12 M  $\natural$  for B / 19 Tr new line in source without staff signature begins with rest / 93 M # for F placed below A in 92 / 109 B  $\natural$  for E / 131 B no  $\natural$  for B (staff signature implies B $\flat$ ) /

### Underlay and ligatures

5 M *-ne* below F (not in 4) / 10–11 B *mih*i undivided below FDC / 14 M *-a* below <sup>2</sup>A / 16 Tr *-a* below <sup>2</sup>D / 16–17 B *tua* undivided below C<sup>3</sup>DB / 20–22 M *consolaberis* undivided / 26 M slur for <sup>2</sup>AD / 42–43 Tr *meum* undivided below EDEC / 45–46 Ct *factus* undivided below FEDCD / 49 M *salutem* undivided below <sup>1</sup>FGA<sup>2</sup>F / 53 M slur for FG (only) / 54–56 Ct *doctrinam* undivided / 58 Ct  $\Re$  below E / 60 B *fontibus* undivided below FEDC, (61)  $\Re$  below F / 64 M *illa* undivided below BA, (65) *Confiteamini* starts below C / 92 Tr *-jus* below <sup>1</sup>A / 94–95 M *Domino* undivided below G+GAFE / 99–100 *Domi-*repeated undivided below DFED, (101) *-no* below D / 110 B *-ra* ambiguously placed between GD / 126 Tr *-i* below <sup>2</sup>B (not in 127) / 128–129 B sl for BA / 129–130 Ct *Israel* undivided below E<sup>2</sup>FDC / 131–132 Ct *Israel* undivided below D<sup>2</sup>ECD / 135 Ct *-el* below D /

### Pitches

58 Tr C is D / 100 Tr F<sup>2</sup>G thus, producing consecutive unisons with M / 116 M G is F (cf. the Bass in 121) /

<sup>1</sup> Magnus Williamson (ed.), *John Sheppard, III: Hymns, Psalms, Antiphons and other Latin Polyphony*, Early English Church Music 54 (London: Stainer & Bell, 2012), p.230.