

# Tibi soli peccavi

Edited by Jason Smart

Nathaniel Giles (c.1558-1634)

Soprano	
Alto 1	
Alto 2	
Tenor	
Bass	

[Ti - - - bi so - li pec - ca -]

[Ti - bi]

[so - - - li pec -]

4

vi, ti - bi so - - - li pecca - vi, pec - .

so - li pec - ca - vi, ti - bi so - li pec - ca -

- ca - - - vi, pec - ca - - - vi, pec - ca -

- ca - - - vi, pec - ca - - - vi, pec - ca -

[Ti - bi so - li pec - ca - vi, pec - ca - vi,

9

- ca - - - vi,  
- vi, pec - ca - vi,  
- vi, pec - ca - vi, pec - ca -  
- vi, pec - ca - - vi, pec - ca - vi,  
- vi, pec - ca - vi, pec - ca - vi,  
pec - ca - vi, pec - ca - vi,  
pec - ca - vi, pec - ca - vi,

14

- vi, pec - ca - - - vi,  
- vi, pec - ca - - - vi, pec - ca - vi,  
- - vi, pec - ca - -  
— pec - ca - vi, pec - ca - vi, pec - ca - vi, pec - ca - - - vi et  
- ca - - vi, pec - ca - - vi,

19

- vi et\_\_\_\_ ma - lum co - ram te fe - - -  
pec - ca - - - vi, pec - ca - - -  
- vi, pec - ca - - - vi et ma - lum co - ram  
— ma - lum co - ram te\_\_\_\_ fe - - - ci, fe -  
pec - ca - - vi, et -

23

- ci,  
et ma - lum co - ram te  
- vi et ma - lum co - ram te fe -  
te fe - ci, fe - ci, et ma - lum co -  
ci, et ma - lum co -  
ma - lum co - ram te fe -  
fe -

27

fe - ci, ut ju - sti - fi - ce - ris  
ci, et ma - lum co - ram te fe - ci, ut  
ram te fe - ci, et ma - lum co - ram te fe -  
lum co - ram te fe - ci, et ma - lum co - ram te fe -  
ci, et ma - lum co - ram te fe -

31

in ser - mo - ni - bus tu - is, ut ju - sti - fi - ce - ris in ser - mo - ni -  
ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, ut  
ci, ut ju - sti - fi - ce - ris in ser - mo - ni - bus  
ut ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, ut ju - sti - fi -  
ci, ut ju - sti - fi - ce - ris

35

- bus, ut ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is,  
ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, ut ju - sti - fi -  
tu - is, ut ju - sti - fi - ce - ris in ser - mo - ni - bus tu -  
ce - ris in ser - mo - ni - bus, ut ju - sti - fi - ce - ris, ut  
in ser - mo - ni - bus tu - is, ut ju - sti - fi - ce - ris

39

tu - is, et vin - cas cum ju - di - ca - ce - ris in ser - mo - ni - bus tu -  
is, et vin - cas cum ju - sti - fi - ce - ris in ser - mo - ni - bus tu - is, et  
in ser - mo - ni - bus tu - is,

43

- ris, cum ju - di - ca - is, et vin - cas cum ju - di - ca - ju - di - ca - ris, cum ju - di - ca - et  
vin - cas cum ju - di - ca - ris, cum ju - di - ca - et vin - cas cum ju - di -

47

et vin - cas cum ju - di - ca - ris, cum ju - di -  
ca - - - - ris, et vin - cas cum  
vin - cas cum ju - di - ca - ris, cum ju - di - ca -  
- - - - ris, et vin - cas cum ju - di -  
ca - - - - ris,

51

- ca - - - - ris, et vin - cas cum ju - di - ca - - - -  
ju - di - ca - - ris, et vin - cas cum ju - di - ca - ris, et vin -  
- - - - ris, et vin - cas cum ju - di - ca -  
- ca - - - - ris, et vin - cas cum  
et vin - cas cum ju - di - ca - - - - ris,

56

- - - - ris, cum\_\_\_\_ ju - di - ca - - - - ris.]  
- cas cum ju - di - ca - - ris, ju - di - ca - - - - ris.]  
- - - - ris, cum ju - di - ca - - - - ris.]  
ju - di - ca - - ris, cum ju - di - ca - - - - ris.]  
et vin - cas cum ju - di - ca - - - - ris.]

## **Translation**

Against thee only have I sinned, and done this evil in thy sight, that thou mightest be justified in thy saying, and clear when thou art judged.

(*Psalm 51, v4.*)

## **Editorial Conventions**

The prefatory staves at the start of the piece show the original clef, staff signature, and first note for each voice, together with the mensuration symbol for the piece.

Editorial accidentals are placed above the notes concerned.

Underlay has been added editorially between square brackets.

## **Source**

London, British Library, MS R.M. 24.d.2 (c.1588–1606), f.39.

At head of f.39: Tibi soli: m<sup>r</sup>: giles:—

## **Notes on the Readings of the Source**

Giles's motet is presented as a wordless score. The only indication of the text is the title, but it was evidently a setting of Psalm 51, verse 4, which fits the music satisfactorily.

The staves on each page have a series of regularly spaced vertical lines running continuously from the top staff to the bottom. These serve to co-ordinate the vertical alignment of the voices and so effectively function as barlines, though the number of beats each 'bar' contains is variable.

In the list of readings below the order is (1) bar number; (2) voice; (3) reading of the source, expressed in the pitches and notes values of the edition.

4 soprano: ♭ for second B

5 alto 1: ♭ for second B

33 soprano: first two quaver Ds are a single crotchet D

33 tenor: two quaver Fs are a single crotchet F

36 tenor: the two quaver Cs are a single crotchet C

59 soprano: ♭ for second B