

# Sancte Dei pretiose

Edited by Jason Smart

John Sheppard (d.1558)

v.1  
2 rulers of the choir  
Chorus

San-cte De - i pre - ti - os - e Pro - to - mar - tyr Ste - pha - ne, Qui vir - tu - te ca - ri - ta - tis  
Cir - cum - ful - tus un - di - que: Do - mi - num pro i - ni - mi - co Ex - o - ra - sti po - pu - lo.

v.2

Mean 1  
Mean 2  
Countertenor  
Tenor [Missing]  
Bass

Fun - de pre - ces pro de - vo -  
Fun - de pre - ces pro de - vo -  
Fun - de pre - ces pro de -  
Fun - de pre - ces pro

4

Fun - de pre - ces pro de - vo - to Ti - bi nunc col - le - gi - o: Ut  
- - - - to Ti - bi nunc col - le - gi - o: Ut tu -  
- - - - to Ti - bi nunc col - le - gi - o: Ut tu - o pro -  
- vo - - - - to Ti - bi nunc col - le - gi - o:  
de - vo - to Ti - bi nunc col - le - gi - o:

9

tu - o pro - pi - ti - a - tus In - ter - ven - tu Do - mi -  
 - o pro - pi - ti - a - tus, pro - pi - ti - a - tus  
 - pi - ti - a - tus, ut tu - o pro - pi - ti - a - tus In - ter - ven - tu  
 Ut tu - o pro - pi - ti - a - tus In -  
 Ut tu - o pro - pi - ti - a - tus

14

- nus, Nos pur - ga - tos a pec - ca - tis, a  
 In - ter - ven - tu Do - mi - nus, Nos pur - ga - tos  
 Do - mi - nus, Nos pur - ga - tos a pec - ca -  
 - ter - ven - tu Do - mi - nus, Nos pur - ga - tos a pec - ca -  
 In - ter - ven - tu Do - mi - nus, Nos pur -

19

- pec - ca - tis Jun - gat cae - li, jun -  
 a pec - ca - tis Jun - gat cae - li ci - vi -  
 - tis Jun - gat cae - li ci - vi -  
 - tis Jun - gat cae - li ci - vi -  
 - ga - tos a pec - ca - tis Jun - gat cae -

- gat cae - li — ci - vi - bus, cae - li ci - vi - bus.  
 - bus, jun - gat cae - li ci - vi - - - bus.  
 - - - - bus, cae - li ci - vi - bus.  
 - - - - bus, cae - li ci - vi - bus.  
 - li — ci - vi - - - bus.

v.3

*Chorus*

Glo - ri - a et — ho - nor De - o U - sque - quo al - tis - si - mo, U - na Pa - tri  
 Fi - li - o - que In - cli - to Pa - ra - cli - to Cu - i — laus est —  
 et po - te - stas Per ae - ter - na — sae - cu - la. A - men. —

## Translation

1. O holy and most dear to God, Stephen the first martyr, who, supported on all sides by the virtue of love, did pray to God for the hostile people.
2. Pour out prayers now on behalf of your devoted brethren, so that God may be propitiated by your mediation and we, purged from sins, may be united with the citizens of heaven.
3. Glory and honour to God in the highest, the Father and Son and illustrious Paraclete, to whom be praise and power throughout eternal ages. Amen.

## Liturgical Function

In the Use of Sarum, *Sancte Dei pretiose* was the hymn at Lauds and Vespers on the feast of St Stephen (26 December) and the Octave of St Stephen (2 January).

## 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. Ligatures are denoted by the sign  $\lrcorner$ . The superscript accidental in bar 24 is an editorial addition. A repeat sign used in the underlay has 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	(M1)	no.92	at end:	m <sup>r</sup> shepperd:
980	(M2)	no.92	at end:	m <sup>r</sup> shepperde-
981	(Ct)	no.92	at end:	S
982	—	—		
983	(B)	no.92	index heading: at end:	m <sup>r</sup> : shepperde: 5: voc- m <sup>r</sup> shepperde-

Plainsong: **A** *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.9<sup>v</sup>.  
**B** *Antiphonale Sarisburiense*, ed. W. H. Frere (London, 1901–25), pl.61.  
**C** London, British Library, Add. MS 52359 ('the Penwortham Breviary'), f.41.

## 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. <sup>1</sup>C = first note C in the bar.

### Staff signatures and accidentals

9 Ct *b* for B /

### Underlay

7–8 B slur for <sup>1</sup>CB, slur for <sup>2</sup>CA / 21 B slur for EDC / 24 M1 slur for FD / 25 M2 slur for G<sup>2</sup>AF / 26 B slur for GB /

### Plainsong

The printed hymnal of 1541 gives B flat for the first note of line two in each verse. This is the usual reading, but the faburden used by Sheppard for his Bass part clearly implies an A, as given in plainsong sources **B** and **C** and adopted in this edition. This variant does appear in the 1541 hymnal, when the tune is used for the hymn *Cruz fidelis* (f.151<sup>v</sup>), but this is an error since, except for a small slip in one verse, all other versions of the tune in this book consistently give B flat.