

Martyr Dei qui unicum

Edited by Jason Smart

John Sheppard (d.1558)

v.1 *2 rulers of the choir* *Chorus*

Mar-tyr De-i qui u-ni-cum Pa-tris se-quen-do Fi-li-um
Vi-ctis tri-um-phans ho-sti-bus Vi-ctor fru-ens cae-le-sti-bus.

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

v.2

Tu-i pre-ca-tus mu-ne-re
Tu-i pre-ca-tus mu-ne-re
Tu-i pre-ca-tus mu-ne-re
Tu-i pre-ca-tus
Tu-i pre-ca-tus
Tu-i pre-ca-tus mu-ne-re
mu-ne-re, tu-i pre-ca-tus mu-ne-re No-strum re-

4

-tus mu-ne-re No-strum re-a-tum di-lu-e:
Tu-i pre-ca-tus mu-ne-re
mu-ne-re, tu-i pre-ca-tus mu-ne-re No-strum re-
Tu-i pre-ca-tus mu-ne-re

- tum di - lu - e: _____ Ar - cens ma - li _____
 _____ di - lu - _____ - _____ - _____ - _____ - _____ - _____ e: Ar -
 _____ Ar - cens ma - li con - ta - gi - um, _____
 No - strum re - a - tum _____ di - lu - e, no - strum re - a - tum
 - a - tum di - lu - e, no - strum re - a - tum di - lu - e: _____ Ar -
 No - strum re - a - tum di - lu - e:

_____ con - - - ta - gi - um, _____
 - cens ma - li con - ta - gi - um, *ar - cens ma - li con - ta - gi - um,* _____
 _____ *ar - cens ma - li con - ta - gi - um,* Vi -
 di - lu - e: _____ Ar - cens ma - li con -
 - cens ma - li con - ta - gi - um, Ar - cens ma - li con - ta - gi -
 _____ *Ar - cens ma - li con - ta - gi - um,* _____

19

Vi - - - tae re - mo - - - vens

Vi - tae re - mo - vens tae - di -

- tae re - mo - vens tae - di - um, tae - di - um, vi - tae re - mo - vens

- ta - gi - um, Vi - tae re - mo - vens tae - di - - - - um,

- um, Vi - tae re - mo - vens tae - di - um, vi - tae re - mo - vens

Vi - tae re - mo - vens tae - di - um,

24

tae - di - - - - um.

- um, vi - tae re - mo - vens tae - di - - - - um.

tae - di - - - - um, tae - di - - - - um.

vi - tae re - mo - vens tae - di - - - - um.

tae - di - um, vi - tae re - mo - vens tae - di - um.

vi - tae re - mo - vens tae - di - - - - um.

v.3

Chorus



28 v.4

[Faster]



32



36

- sti a mor - tu - is, Cum Pa -
 - is, Cum Pa - tre et San - cto Spi - ri - tu, cum Pa - tre et
 qui sur-re-xi - sti a mor - tu - is,
 - is, Cum Pa - tre et
 - is, Qui sur-re-xi - sti a mor - tu - is, Cum
 - is, qui sur-re-xi - sti a mor - tu - is,

40

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

44

- ri - tu In sem - pi - ter -
 et San-cto Spi - ri - tu In sem - pi - ter - na sae - cu -
 tu In sem - pi - ter - na sae -
 In sem - pi - ter - na sae - cu - la, in
 cum Pa - tre et San-cto Spi - ri - tu In sem - pi -
 San - cto Spi - ri - tu In sem - pi - ter - na sae - cu -

49

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

54

[♩] [Original speed]

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

59

- - - - - men. _____
 - - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.

Translation

1. O martyr of God, attending the Father's only son, triumphing over your defeated foes, victoriously enjoying the heavenly realm,
2. By your gracious entreaties, wash away our guilt, warding off the contagion of sin and freeing us from life's weariness.
3. Now that the chains are loosed from your sacred body, free us from these worldly chains for the love of God's Son.
4. Glory be to you, O Lord, who rose from the dead, together with the Father and the Holy Spirit, for all eternity. Amen.

Liturgical Function

In the Use of Sarum *Martyr Dei qui unicum* was the hymn at First Vespers and Matins on feasts when the Common of a Martyr was sung. Of the four different tunes provided in the hymnal, the one set by Sheppard was for use during Eastertide. If, as seems likely, polyphony was restricted to the double feasts falling within this season, there were very few occasions when Sheppard's setting could have been performed. They can be narrowed down to the feast of St Ambrose (4 April), which fell during Eastertide in 1540, 1543, 1545, 1554 and 1556 and the feast of St George (23 April), which invariably fell during Eastertide. The feast of St George had especial royal significance, as it was the occasion of the annual procession and service for the Knights of the Garter. It may be that Sheppard composed *Martyr Dei* and its companion respond *Filiae Hierusalem* for such an event while he was a member of Queen Mary's Chapel Royal in the 1550s, although this supposition is not without some anomalies.

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.

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 \square .

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

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

Sources

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

979	(Tr)	no.116	at end:	m ^f : shepperde:
980	(Ct1)	no.116	at end:	m ^f : shepperde.
981	(Ct2)	no.116	at end:	m ^f : S.
982	(M)	no.116	at end:	m ^f : shepperde.
983	(B)	no.116	index heading:	M ^f John Shepperde. [later hand]

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp, 1541), f.110.

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(s); (2) voice(s); (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ²B = second note B in the bar. The symbol + denotes a tie and \approx an underlay repeat sign.

Staff signatures and accidentals


5 M # for F / 7 Ct1 ♯ for E / 39 B new line in partbook with staff signature of two bs (lower B and E) begins with rest / 48 Ct1 ♯ for E / 54 Ct1 ♯ for E /

Ligatures and underlay


2 Tr *pre-* below B, (3) *-catus* below GA /

3-8 Ct1 
mu - ne-re, no - strum re - a - tum di - lu-e

15 Ct2 *-e* below C (not in 14) / 16-17 Ct1 slur for ²BC²D / 17-18 Ct1 slur for ²D²B²C / 19-20 M *contagium* ambiguously placed below DEF¹GAB²G / 26 Ct2 slur for ¹F¹E / 29 Tr *-a* below B, (30) *tibi* below GA, (31) *Do-* below C / 38 Ct2 *-is* below E (and in 36) / 38-46 Ct1



a mor a is Cum Pa - tre et San - cto



Spi - ri - tu In

41 Tr *-cto* below ²F / 42 Ct2 *-tu* below E (not in 41) / 45 Ct2 *-tu* below D (and in 42) / 48 Ct1 *-cu-* below D (not in 49) / 49 Ct2 slur for CG, slur for AB / 50-51 Ct2 slur for A¹B, slur for E¹D / 52-55 Tr void mensural notation for BAA+AGA+AA; 52 Ct2 *-la* below ²A (not in 51) /

Other readings

28 Tr M Ct1 Ct2 mensuration symbol Φ / 33 M F is G / 55 M Ct1 Ct2 B mensuration symbol Φ before semibreve /