

# Deliver us, Lord

Edited by Jason Smart

Anon. (16th cent.)

*Soloist*

De - li - ver us, Lord,

Mean

Countertenor

Tenor

Bass

both night and

both night and day; save

both night and

both night and day; save

4

day; save us and ju - sti - fy us from

us and ju - sti - fy

day; save us, ju - sti - - - fy

us and ju - sti -

9

all our sins,

us from all our sins, O most

us from all our sins, O

- fy us from all our sins, O most

14

O most bles - sed Tri - ni - - - - ty,  
bles - sed Tri - ni - ty, O most bles - sed Tri - ni - ty, O most  
most bles - sed Tri -  
bles - sed Tri - ni - - - - ty, O most bles -

19

O most bles - sed, O most bles - sed Tri - ni - ty.  
bles - sed Tri - ni - ty, O most bles - sed Tri - ni - - - - ty.  
- - ni - - - - ty.  
- sed Tri - ni - ty, O most bles - sed Tri - ni - - - - ty.

### The Music

The cantus firmus in the tenor part of this anthem is *Libera nos*, the sixth psalm antiphon at First Vespers on Trinity Sunday according to the Use of Sarum. The English text is a loose translation of the Latin: *Libera nos, salva nos, justifica nos, O beata Trinitas*. For much of the time the Latin words arguably fit the music better than the English, raising the suspicion that the piece is actually a contrafactum of a Latin original. A literal translation of the Latin would be 'Deliver us, save us, justify us, O blessed Trinity.' The extra words in the anthem seem to have been added in order to make the English more satisfying to sing. In particular, the insertion of the conjunction 'and' before 'justify' is unnecessary except to produce better accentuation in a point of imitation originally framed for the Latin '*justifica*'.

### Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbols are given, but  $\text{♩}$  can be assumed. Spelling of the text has been modernised.

### Source

London, British Library, Add. MSS 34080-4 (the 'Hammond Partbooks', c.1570-c.1590).

34080	(M)	f.49v
34081	(Ct)	f.55v
34082	(T)	f.51v
34083	(B)	f.54v
34084	—	—

### Notes on the Readings of the Source

The references below are in the order (1) bar number; (2) voice; (3) reading of the source. Pitches are in capital letters, precede by a number where necessary, e.g. <sup>2</sup>D = second note D in the bar.

1 Ct There is no staff signature, but since the voice rarely strays beyond the 'soft' hexachord on F fa ut in which the Bs would be sung flat, a signature is not strictly necessary / 4 B *us* below F, (5) *and* below C<sup>2</sup>D with hairline to F in 8 / 5 M *us* below <sup>2</sup>F / 11 B *all our* both one note earlier / 16 M *-ty* below E / 18 T *-ni-* below A, (20) *-ty* below B / 22 M *Trinity* undivided below DFC / 22 Ct *Trinity* undivided below <sup>2</sup>CABF, (23) *-te* repeated below <sup>1</sup>C / 22 B *Trinity* undivided below BAFB /