

Tu es Petrus

Edited by Jason Smart

Anon. (16th century)

4 from the senior stalls *2 from the senior stalls*

Tu es _____ Pe - - -
- trus, _____ et su - - - per hanc _____
pe - tram _____ ae - di - fi - ca - - -
- bo _____ ec - cle - si - am _____ me - am: _____

[4 soloists] *

et por - tae in -
et por - tae in -
et por - tae in - fe - -
et por - tae

4

- fe - - - ri non prae - va -
- - fe - ri _____ non
- - ri non prae - va - le - bunt ad - ver - sus e - - -
in - fe - ri non prae - va - le - bunt ad - ver - sus e -

* Optional: see commentary

9

- le - bunt ad - ver - sus e - - - am, ad - ver - sus e - am.

prae - va - le - bunt ad - ver - sus e - - - am, ad - ver - sus e - - - am,

- am, non prae - va - le - bunt ad - ver - sus e - - - am,

- am, non prae - va - le - bunt ad - ver - sus e - - - am,

14

Et ti - bi da - - - - - bo, et ti - bi

- - - - - am. Et ti - bi da - - - - - bo,

- - - - - am. Et ti - bi da - - - - - bo, et

- - - - - am. Et ti - bi da - - - - - bo, _____

19

da - - - - - bo

et ti - bi da - - - - - bo cla - ves re - gni cae -

ti - bi da - - - - - bo cla - ves

et ti - bi da - - - - - bo cla - ves

34 [4 soloists]

et quod - cun - que sol - ve - ris, et

et quod - cun - que sol - ve - ris, et quod -

et quod - cun - que sol -

et quod - cun - que sol - - - - - ve - ris, _____

39

quod - cun - que sol - ve - ris su - per ter - - - ram, su - per ter -

- cun - que sol - - - - ve - ris su - per ter - ram, su - per ter -

- - - - ve - ris su - per ter - ram, su - per ter - ram, su - per ter -

sol - ve - ris su - per ter - - - - ram, su -

44

- - - - ram e - rit so - lu - tum et in cae -

- - - - ram e - rit so - lu - tum et in

- - - - ram

- per ter - - - - ram e -

49

lis, e - rit so - lu - tum et in cae -
 cae - lis, e - rit so - lu - tum et in cae -
 e - rit so - lu - tum et in cae - lis, in
 - rit so - lu - tum et in cae - lis, e - rit so -

54

lis, e - rit so -
 lis, e - rit so - lu - tum
 cae - lis, e - rit so - lu - tum et in cae -
 - lu - tum et in cae - lis, e - rit so - lu - tum et in cae - lis,

59

- lu - tum et in cae - lis.
 et in cae - lis, in cae - lis.
 lis, in cae - lis.
 e - rit so - lu - tum et in cae - lis.

Translation

Thou art Peter, and upon this rock I will build my church;
and the gates of hell shall not prevail against it. And I will give unto thee the keys of the kingdom of heaven:
and whatsoever thou shalt bind on earth shall be bound in heaven:
and whatsoever thou shalt loose on earth shall be loosed in heaven.
(*Matthew 16*, vv.18–19.)

Liturgical Function

Tract at Mass on the feast of St. Peter's Chair (22 February) according to the Use of Sarum. The polyphony appears not to be based upon the plainsong, but is in the same mode.

Performance

This setting of *Tu es Petrus* is found uniquely amongst a collection of votive antiphons forming the final section of the Gyffard Partbooks. The compiler of the books perhaps envisaged it being sung in a votive context, but the form of the setting suggests that it originated as a tract for use during mass on the feast of St Peter's Chair. When sung in plainsong this tract was begun by four clergy from the senior stalls, two from each side of the choir, standing at each end of the choir-step and wearing red silk copes, dalmatics and tunics. The first verse was continued by the two clergy from the side leading the singing and reading duties for the week. The second verse was sung by the two clerics from the other side and the remaining verses continued *alternatim*. The rest of the choir meanwhile sat. It may well be, therefore, that the polyphony of this setting was intended for four soloists, but this is by no means certain since there are no instructions in the partbooks and the scoring for M. Ct. T. B. would normally indicate performance by a full choir.

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 present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \lrcorner .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1572–8).

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|-------|------|--------------------|
| 17802 | (Ct) | f.234 ^v |
| 17803 | (M) | f.232 ^v |
| 17804 | (T) | f.225 |
| 17805 | (B) | f.214 |

Plainsong: *Graduale ad verum et integram preclare ecclesie Sarum vulgo vocitat clerus* (Paris, 1528), printed by Nicholas Provost for Franz Birckman. RSTC 15864, sig. B1^v. Copy consulted: London, British Library C.107.k.6.

Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹C = first note C in the bar.

Staff Signatures and Accidentals

1 B staff signature throughout as shown on the prefatory staff / 5 M \natural for ²A / 37 B *sol-* below ¹F (not in 35) / 38 Ct \flat for G (but cf. 35) / 55 M new line in source with original staff signature \flat for lower B only begins with B /

Underlay and Ligatures

7–12 M Ct B (but not T) *-bant* for *-bunt* / 34–37 M Ct *qued-* for *quod-*; T B *quid-* for *quod-* / 59 Ct *cae-* below ²F /

Other Readings

1 B mensuration symbol C (omission of vertical stroke presumably an oversight) / 13 Ct ¹E is F / 20 Ct A is semibreve / 29 B ¹F is G / 52 M extra minim C after ²C /