

# Christe redemptor omnium, conserva

Edited by Jason Smart

John Sheppard (d.1558)

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

Chri-ste re - dem - ptor\_\_ o-mni - um, Con - ser-va\_\_ tu - os\_\_ fa - mu - los:  
Be - a - tae\_\_ sem-per\_\_ Vir - gi - nis Pla - ca - tus\_\_ san - ctis\_\_ pre - ci - bus.

v.2

Mean  
Countertenor 1  
Countertenor 2  
Tenor [Missing]  
Bass

Be - a - ta - - - - - quo -  
Be - a - ta quo - que ag - mi -  
Be - a - ta quo - que ag - mi - na, be -  
Be - a - ta quo - que ag - mi -  
Be - a - ta quo - que ag - mi - na Cae - le - sti - um spi - ri - tu - um, spi - ri -  
- a - ta quo - que ag - mi - na Cae - le - sti - um spi - ri - tu - um,  
- na, be - a - ta quo - que ag - mi - - - - na Cae - le - sti - um spi -  
Be - a - ta quo - que ag - mi - na Cae - le - sti - um spi - ri -

4

- que - - - - - ag - mi - - - - - na Cae - le - - - - le -  
- - - - na Cae - le - sti - um spi - ri - tu - um, spi - ri -  
- a - ta quo - que ag - mi - na Cae - le - sti - um spi - ri - tu - um,  
- na, be - a - ta quo - que ag - mi - - - - na Cae - le - sti - um spi -  
Be - a - ta quo - que ag - mi - na Cae - le - sti - um spi - ri -

9

- sti - - um spi - - ri - - tu - - -  
 - tu-um, cae - le - sti-um spi - ri - tu - um, cae - le - sti - um spi - ri -  
 cae - le - sti-um spi - ri - tu - um, cae - le - sti - um spi - ri - tu -  
 - ri - tu-um, cae - le - sti - um spi - ri - tu - um, spi - ri - tu -  
 - tu - um, cae - le - sti-um spi - ri - tu-um, spi - ri - tu -

14

- um: Prae - - te - ri - - ta, prae - - sen -  
 - tu - um: Prae - te - ri-ta, prae - sen - ti - - -  
 - um: Prae - te - ri - ta, prae - sen - ti - a, prae - te - ri-ta, prae - sen - ti - a,  
 - um: Prae - te - ri-ta, prae - sen - ti - a, prae - te - ri - ta, prae - sen - ti -  
 - um: Prae - te - ri - ta, prae - sen - ti - a, prae - te - ri-ta, prae -

19

- ti - - a, Fu - tu - ra ma - - la  
 - a, Fu - tu - ra ma - la pel - li - te, fu - tu - ra ma - la pel - li -  
 Fu - tu - ra ma - la pel - li - te, fu - tu - ra  
 - a, Fu - tu - ra ma - la pel - li-te, fu -  
 - sen - ti-a, Fu - tu - ra ma - la pel - li - te, fu - tu - ra ma -

24

pel - li - te. - te, fu - tu - ra ma - la pel - li - te, fu - tu - ra ma - la pel - li - te. ma - la pel - li - te, fu - tu - ra ma - la, fu - tu - ra ma - la pel - li - te. - tu - ra ma - la pel - li - te, fu - tu - ra ma - la pel - li - te. - la, fu - tu - ra ma - la pel - li - te, fu - tu - ra ma - la pel - li - te.

v.3 Chorus

Va - tes ae - ter - ni Ju - di - cis, A - po - sto - li - que Do - mi - ni:  
Sup - pli - ci - ter ex - po - sci - mus Sal - va - ri ve - stris pre - ci - bus.

v.4  
29

Mar - ty - res De - i in - cli - ti, in - cli - ti, in - cli - ti, mar - ty - res De - i in - cli - ti, mar - ty - res De - i in - cli - ti, mar - ty - res De - i in - cli - ti, mar - ty - res De - i in - cli - ti.

34

- ti, Con - fes - so - res - que  
 - ti, Con - fes - so - res - que lu - ci - di, con - fes - so -  
 De - i in - cli - ti, Con - fes - so - res - que lu - ci - di, - que lu -  
 - ti, Con - fes - so - res - que lu - ci - di, con - fes - so - res - que lu - ci -  
 in - cli - ti, Con - fes - so - res - que

39

lu - ci - di: Ve - stris  
 - res - que lu - ci - di, con - fes - so - res - que lu - ci - di: Ve - stris o -  
 - ci - di, con - fes - so - res - que lu - ci - di: Ve - stris o - ra - ti -  
 - di, lu - ci - di: Ve - stris o - ra - ti - o - ni -  
 lu - ci - di, con - fes - so - res - que lu - ci - di: Ve - stris o - ra - ti - o -

44

o - ra - ti - o - ni - bus Nos  
 - ra - ti - o - [ni] - bus, ve - stris o - ra - ti - o - ni -  
 - o - ni - bus, o - ra - ti - o - ni - bus  
 - bus, ve - stris o - ra - ti - o - ni - bus, ve - stris o -  
 - ni - bus, ve - stris o - ra - ti -

49

fer - te in cae - le - bus, Nos fer - te in cae - le - sti - bus, nos fer - te - ra - ti - o - ni - bus. Nos fer - te in cae - o - ni - bus. Nos fer - te in cae - le - sti -

53

- sti - bus. in cae - le - sti - bus, in cae - le - sti - bus. in cae - le - sti - bus, in cae - le - sti - bus. - le - sti - bus, in cae - le - sti - bus, in cae - le - sti - bus. - bus, in cae - le - sti - bus.

v.7

Glo - ri - a Pa - tri in - ge - ni - to, E - jus - que U - ni - ge - ni - to, U - na cum San - cto Spi - ri - tu In sem - pi - ter - na sae - cu - la. A - men.

## Translation

1. O Christ, the redeemer of all, preserve your servants, and let the blessed Virgin placate you with her holy prayers.
2. You, too, blessed armies of celestial spirits, drive away all past, present and future evil.
3. O you prophets of the eternal judge, and you apostles of the Lord, we humbly beseech you to save us through our prayers.
4. O you glorious martyrs of God, and shining confessors, through your prayers bear us up to heaven.
7. Glory be to the unbegotten Father, and to his only-begotten Son, one with the Holy Spirit for all eternity. Amen.

## Liturgical Function

Hymn at Lauds and Second Vespers, All Saints Day (1 November) in the Use of Sarum.

## Editorial Conventions

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

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Spelling of the text has been modernised.

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

## Sources

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

979	(M)	no.82	at end:	m <sup>f</sup> : S:·
980	(Ct1)	no.82	at end:	m <sup>f</sup> : S:·
981	(Ct2)	no.82	at end:	m <sup>f</sup> : shepperd:·
982	—	—		
983	(B)	no.82	index heading: at end:	m <sup>f</sup> : shepperde: 5: voc. m <sup>f</sup> : Shep:·

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp: Catherine van Ruremund, 1541), f. 184<sup>v</sup>. Copy consulted: London, British Library C.35.g.13.

## Notes on the Readings of the Sources

Sheppard provides no polyphony for verse 6. Presumably verses 5 and 6 were simply omitted in performance.

In the notes below, 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>A = first note A in the bar.

### Accidentals

9 Ct1 # for C / 14 Ct1 # for C /

### Underlay

6–7 Ct2 slur for CB<sup>1</sup>A / 7–8 Ct2 *-tuum* ambiguously aligned below <sup>2</sup>A<sup>2</sup>G<sup>3</sup>A / 8 Ct1 *-tuum* below D<sup>2</sup>C / 11 Ct1 *-tuum* below G<sup>2</sup>B (*Spirituum* undivided) / 13–14 Ct1 *-tu-* below <sup>2</sup>D, *-um* below A / 17 Ct1 *-a* below B (and in 19) / 23–24 Ct1 *pelleti* for *pellite*; 23 B slur for AC / 25 Ct2 text repeat inserted above level of text as afterthought / 32 Ct2 *-ti* below A / 34–35 Ct2 *-cliti* ambiguously aligned below G<sup>2</sup>F<sup>2</sup>D / 41 B slur for CA<sup>1</sup>E /

### Other readings

11–12 Ct1 <sup>3</sup>B<sup>2</sup>A are AG /