

Nos alium Deum nescimus

Edited by Jason Smart

Anon. (16th cent.)

1 deacon or priest from the higher stalls

Nos a - li - um

Mean

Countertenor

[Missing]

Tenor

Bass

De - um
De - um ne - sci - - -
De - um ne - - - - sci -
De - um ne -

4

ne - sci - - - mus, ne - sci - - - mus
- - - - - mus prae - ter Do - mi - num, -
- - - - - mus prae - ter Do -
- sci - - - - - mus prae - ter Do - mi - num, -

8

prae - ter Do - mi - num, prae - ter Do - mi - - - -
- - - - - prae -
- mi - - - - - num

12

- num in quo, in - ter Do - mi-num in quo spe - ra - - - in quo prae - ter Do-mi-num

16

quo spe - ra - mus, in quo spe - ra - - - mus, - - mus, in quo spe - ra - - - mus, spe - ra - - - mus, in quo spe - ra - mus, in quo spe - ra - - - mus,

21

A

qui non de - spi - ci - - - et, qui non de - spi - ci - qui non de - spi - ci - - - et, qui non de - qui non de - spi - ci - et, qui non de - spi - ci - et,

26

- et, qui non de - spi - ci-et. nos - spi - ci-et. - spi - - ci - - et. qui non de - spi - ci-et.

31

nec a - mo - - - vit sa - lu - nos nec a - mo - - - - - nos nec a - mo - - - vit sa - nos nec a - mo - - - - vit

36

- - tem, sa - lu - tem, sa - lu - - - vit sa - lu - - - - - tem su - - - - - lu - - - - - sa - lu - - tem, sa - lu - - - - -

41

- tem, sa - lu - - - - tem su - - - - - am a ge - ne-re, a - - - - - tem su - - - - - am a ge - - - - - tem su - - - - - am a ge - ne-re, a

46

- am a ge - ne - re no - - - - ge - ne-re, a ge - ne-re no - - - - - ne - - - - re no - - - - ge - ne-re, a ge - ne - re no - -

51

END

- - - - - stro. - - - - - stro. - - - - - stro. - - - - - stro.

55

In - dul - gen - ti - - - am e -

In - dul - gen - ti - - - - - - - - - - am

In - dul - gen - - - - ti - - - - - am e -

In - dul - gen - - ti - - - - - - - - - - am e -

60

- ius fu - - - sis la - chri - - - - mis

e - - - ius fu - - - - - sis la - chri - mis

- ius fu - sis la - chri - mis po -

- - ius fu - sis la - chri-mis po - stu -

65

po - stu - le - - - - - mus et hu -

po - stu - le - - mus et hu - mi - li - e - - - - -

- stu - - - le - - - - - mus et hu -

- le - - - - - mus, po - stu - le - mus et hu -

70

- mi - li - e - mus il - - - - li

- - - - mus il - - - - - li

- mi - li - e - mus _____ il - - - - li a -

- mi - li - e - - - - - mus il - - - - li a-ni-mas no -

75

a - ni - mas no - - - - stras, a - ni - mas no - - - - [stras,]

a - ni - mas no - - - - stras, a - ni - mas no - - - - -

- - - - - ni - mas _____

- - - - - stras, a - ni - mas no - - - - -

80

REPEAT FROM **A** TO END

a - ni - mas no - - - - - stras,

- - - - - stras, a - ni - mas no - - - - stras,

no - - - - - stras, _____

- - - - - stras, a - ni - mas no - - - - stras,

Translation

We know no other god but the Lord in whom we trust, who will not despise us, nor withhold salvation from our people.

✠ Let us ask his pardon with flowing tears and humble our souls before him, who will not despise us, nor withhold salvation from our people.

Liturgical Function

Eighth respond at Matins on Sundays during readings from the book of Tobit.

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.

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.

Underlay between square brackets is entirely editorial.

The missing voice part has been reconstructed editorially as a Countertenor part in small notation.

Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–8).

17802	—	—
17803	(M)	f.114
17804	(B)	f.117 ^v
17805	(T)	f.110 ^v

One part, presumably a Countertenor, is missing due to the loss of a gathering of paper from MS 17802.

Notes on the Readings of the Source

The plainsong incipit is given in all three partbooks. For no readily apparent reason, in the M and B books the incipit is followed by the next four notes of the chant cued as directs; the T book cues only the first note.

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. The symbol + denotes a tie and \sphericalangle an underlay repeat sign.

Staff Signatures and Accidentals

6 B new line without staff signature begins with ¹C (and thus to end) / 16 B \natural for A / 24 T \flat for E /

Underlay and Ligatures

13 M *quo* below E (not in 14) / 15 M *quo* below ¹F (not in 16) / 33–34 all parts *amavit* for *amovit* / 42 M \sphericalangle below B, (46) *-tem* below F, (47) *suam* below FB, (48) *su-* below A, (49) *-am* below ²F, (50–51) *a gene-* below BA+AG, (52) *-re no-* below ¹GD / 45–46 B *genera* for *genere* (both times) / 56 B *-am* below G, (57) *e-* below E, (59) *-ius* below B, (59–61) *eius* then repeated as in the edition / 62 B apparently *-sis* below F and *la-* below D, but underlay ambiguous / 71 M *-mus* below F / 72 M *-li* below A (not in 74) / 73 B *-ius* for *-mus*, *-li* perhaps below D but alignment ambiguous / 76 M *-stras* below G /

Other Readings

1–end T ‘strene’ notation throughout except for notes with fermatas / 21 MTB signum congruentiae at beginning of bar / 53–54 T G+G is void / 83–84 T F+F is void / 84 MB repeat cued after double barline; T repeat cued after F (no barline) /