

Transcribed and edited by Francis Bevan - June 2018

Transposed up a fourth for the BFC.

All accidentals present in both sources.

Brackets above notes denote original ligatures.

Where pitches or rhythms differ between sources I have opted to follow the earlier source in every case.

Tenor 1, 8.4-9.1: Note missing in source.

Alto 1, 13.2: sharp in both sources, can't possibly be correct.

GB-Och MSS 979-983 'Baldwin partbooks'

Lacking Tenor book (Tenor I part)

c.1575—1600

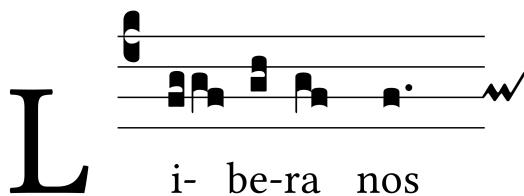
US-NYp Drexel 4180-4185

Lacking Bass 2

c.1615—1625

Libera nos, salva nos,
justifica nos,
O beata Trinitas.

Free us, save us,
defend us,
O blessed Trinity.



John SHEPPARD
(c.1515-1558)

A detailed musical score for six voices (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Bassus) in common time. The score is set in a 2/4 time signature, indicated by a '2' over a '4'. The vocal parts are in G major (one sharp). The music begins with a melodic line in the Tenor I part, followed by entries from the other voices. The lyrics are integrated into the music, with 'sal - va' appearing in various voices at different times. The score includes bar lines and rests to indicate the rhythm of the music. The bassus part is notably lower than the other voices, providing harmonic support.

6

va nos,
nos, ju - sti - fi - ca nos,
nos, ju - sti - fi - ca
nos, ju - sti - fi - ca
sal - va nos, ju - sti - fi - ca
nos, ju - sti - fi - ca
nos, ju - sti - fi - ca

10

ju - sti - fi - ca nos, o
ju - sti - fi - ca nos,
nos, ju - sti - fi - ca nos, ju - sti - fi - ca
ca nos, ju - sti - fi - ca
nos, ju - sti - fi - ca
ca nos
fi - - - ca nos,

14

be - a - ta Tri - ni - tas,
Tri - ni - tas,
O be - a - ta Tri - ni - tas,
nos, ju - sti - fi - ca nos, O
nos, ju - sti - fi - ca
nos, O be - a - ta Tri - ni -
ju - sti - fi - ca nos, O be -
O be - a -

18

O be-a-ta Tri-ni-tas,
Tri-ni-tas,
be-a-ta Tri-ni-tas, O be-a-ta
nos, O be-a-ta Tri-ni-tas, O
tas, O be-a-ta Tri-ni-tas,
a-ta Tri-ni-tas, be-a-ta

22

A musical score for six voices (SATB four parts plus two soloists) in G minor. The vocal parts are arranged in two staves of three voices each. The top staff includes the soprano (S), alto (A), and tenor (T). The bottom staff includes the bass (B) and two solo voices. The music consists of a series of eighth and sixteenth note patterns. The lyrics, written below the notes, are repeated in a cyclical fashion across the voices. Measure 22 begins with the soprano and alto voices. The lyrics are: tas, O be - a - ta Tri - ni - tas. The alto continues with O be - a - ta Tri - ni - tas. The tenor follows with Tri - ni - tas, O be - a - ta Tri - ni - tas. The bass then sings be - a - ta Tri - ni - tas. The first solo voice (likely soprano or alto) sings tas, followed by a bracket under the second solo voice (likely soprano or alto) singing O be - a - ta Tri - ni - tas. The bass concludes the measure with ni - tas.

tas, O be - a - ta Tri - ni - tas.
O be - a - ta Tri - ni - tas.
Tri - ni - tas, O be - a - ta Tri - ni - tas.
be - a - ta Tri - ni - tas.
tas, O be - a - ta Tri - ni - tas.
ta Tri - ni - tas.