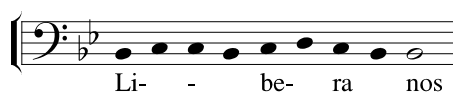


Libera nos, salva nos

John Sheppard



Sal- va

Sal- va

Sal- va

Sal- va

Sal- va

Sal- va

nos, jus- ti- fi- ca

nos,

nos, jus- ti- fi- ca nos, jus-

nos, jus- ti- fi- ca

nos, jus- ti- fi-

nos, jus- ti- fi- ca

nos, jus-

14

nos jus- ti- fi- ca

jus- ti- fi- ca nos, jus- ti- fi- ca

ti- fi- ca

nos, jus- ti- fi- ca nos, jus- ti- fi- ca

ca nos, jus- ti- fi- ca

ti- - fi- - ca

Detailed description: This block contains the musical notation for measures 14 through 19. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal line starts with a whole note 'nos' in measure 14, followed by a half note rest, then 'jus- ti- fi- ca' in measure 15. In measure 16, the vocal line has a half note 'j' and a half note 'us- ti- fi- ca'. In measure 17, there is a whole note 'nos,'. In measure 18, there is a half note 'jus- ti- fi- ca'. In measure 19, there is a whole note 'ca'. The piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The bottom staff is a bass line with whole notes: 'ti-' in measure 14, a whole rest in measure 15, 'fi-' in measure 16, a whole rest in measure 17, and 'ca' in measure 18.

20

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

nos, jus- ti- fi- ca nos O

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

nos, jus- ti- fi- ca nos O be- a- ta

O be-a- ta Tri- ni-

nos O

Detailed description: This block contains the musical notation for measures 20 through 25. It continues the vocal and piano parts from the previous block. The vocal line in measure 20 has a half note 'nos' and a half note 'O be-a- ta Tri- ni- - tas,'. In measure 21, it has a half note 'nos, jus- ti- fi- ca' and a half note 'nos O'. In measure 22, it has a half note 'nos O be-a- ta Tri- ni- -'. In measure 23, it has a half note 'nos, jus- ti- fi- ca' and a half note 'nos O be- a- ta'. In measure 24, it has a half note 'O be-a- ta Tri- ni-'. In measure 25, it has a whole note 'nos O'. The piano accompaniment continues with similar rhythmic patterns. The bottom staff has whole notes: 'nos' in measure 20, a whole rest in measure 21, 'O' in measure 22, a whole rest in measure 23, and 'O' in measure 24.

[illegible][illegible]

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

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

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

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

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

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

- - - ta Tri- - -

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

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

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

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

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

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

- - - - - ni- - - - - tas.

8 V Benedicamus Patrem et Filium et Sancto Spi- ri- tu:
 R Laudemus et superexaltemus eum in sae- cu- la.
 V Benedictus es Domine in firmamento cae- li:
 R Et laudabilis et gloriosus et superexaltatus in sae- cu- la.

8 V Benedicat et custodiat nos omnipotens et misericors Do- mi- nus R A- men.

Li- - be- ra nos

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

7 (b)
 nos, ju- sti- fi- ca nos, O be- a- ta
 ju- sti- fi- ca nos,
 ca nos, ju- sti- fi- ca nos, ju- sti- fi- ca nos,
 ju- sti- fi- ca nos, ju- sti- fi- ca nos,
 ju- sti- fi- ca nos, ju- sti- fi- ca nos, O be-
 ju- sti- fi- ca nos, ju- sti- fi- ca nos, ju- sti- fi-
 ju- sti- fi- ca nos, O

13

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

19

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

Translation:

Free us, keep us safe and do justly with us, O blessed Trinity.

Let us bless the Father and the Son and the Holy Ghost: Let us praise and magnify him for ever.

You are blessed, O Lord, in the firmament of heaven: And praiseworthy and glorified and magnified for ever.

May the almighty and merciful Lord bless and guard us. Amen.

Free us, keep us safe and do justly with us, O blessed Trinity.

Sheppard was *Informator Choristorum* of Magdalen College, Oxford in the 1640s. In the college statutes, Magdalen's founder, William Wayneflete, ordained that college members should recite the antiphon to the Trinity each morning and night, and Sheppard's pair of settings of *Libera nos, salva nos* appear to have been written for this purpose, probably for use at the end of compline. The *cantus firmus* of the second setting is a faburden of the plainchant used in the first setting. Original pitch: A 4th lower.