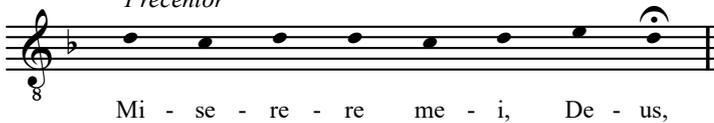


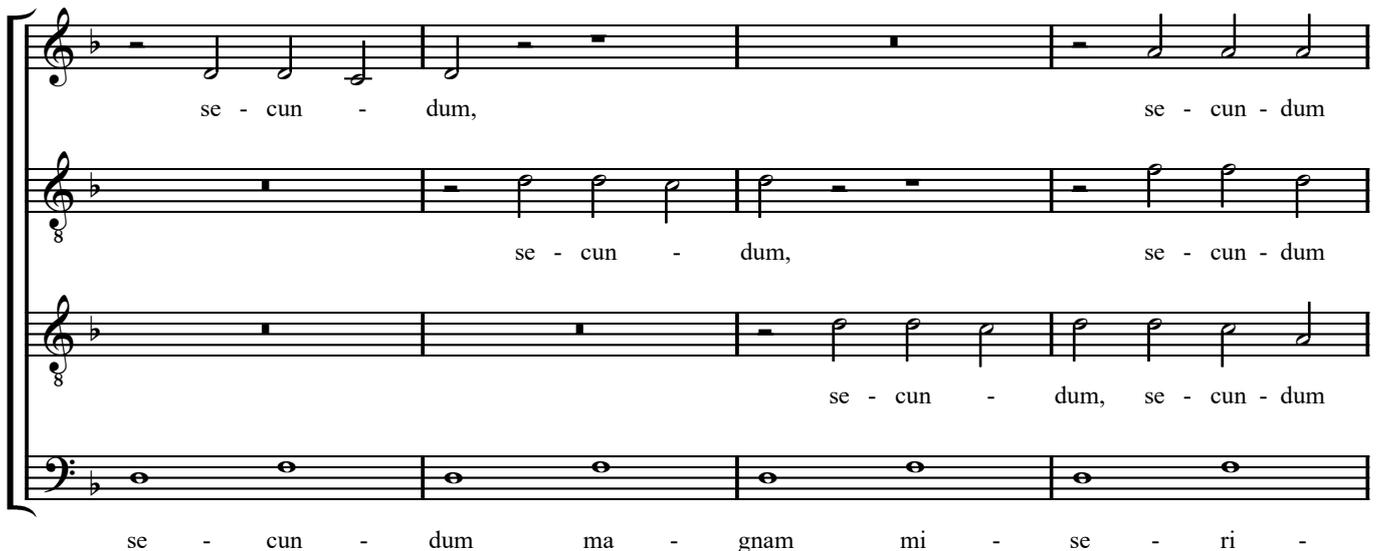




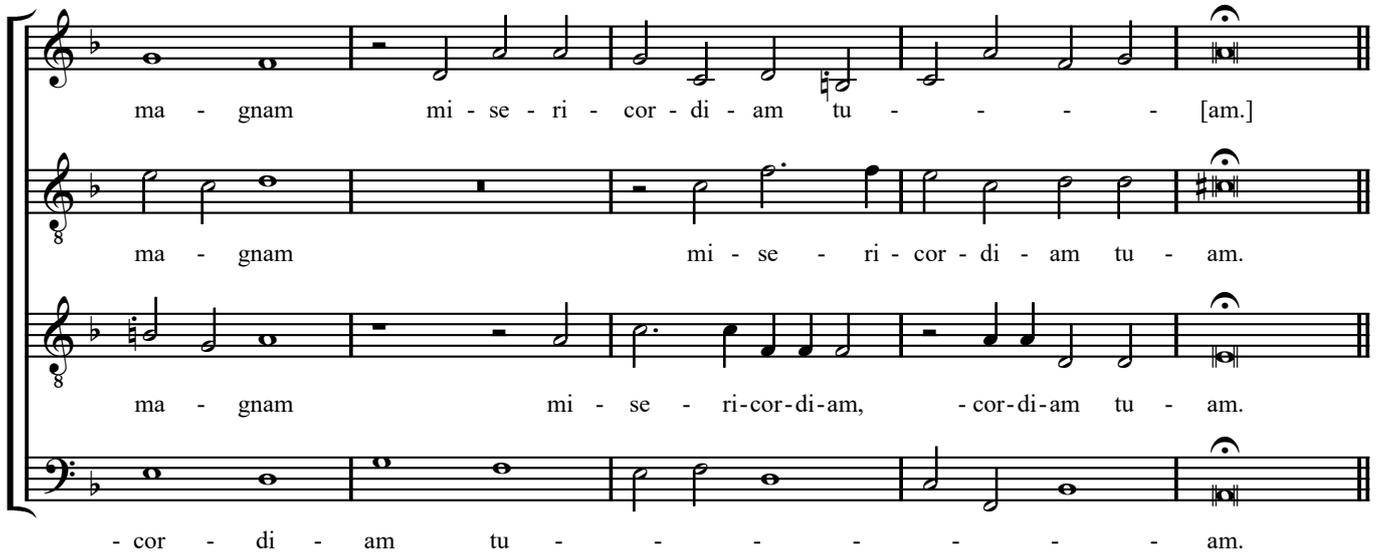
- bis me, et su-per ni - vem de - al - ba - bor.  
 et su - per ni - vem de - al - ba - - - bor.  
 - va - bis me, et su - per ni - vem, et su - per ni - vem de - al - ba - bor.  
 - - per ni - vem de - al - ba - - - - bor.

*Precentor*


Mi - se - re - re me - i, De - us,



se - cun - dum, se - cun - dum  
 se - cun - dum, se - cun - dum  
 se - cun - dum, se - cun - dum  
 se - cun - dum ma - gnam mi - se - ri -

REPEAT FROM  
BEGINNING TO END


ma - gnam mi - se - ri - cor - di - am tu - - - [am.]  
 ma - gnam mi - se - ri - cor - di - am tu - am.  
 ma - gnam mi - se - ri - cor - di - am, - cor - di - am tu - am.  
 - cor - di - am tu - - - - - am.

*Precentor*

Et se - cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu - a - rum

29

de - le \_\_\_\_\_ i -

[de - le \_\_\_\_\_

de - le \_\_\_\_\_ i - ni - qui - ta - tem

de - le i - ni - qui - ta - tem me -

33

**REPEAT FROM  
BEGINNING TO END**

- ni - qui - ta - tem me - am, i - ni - qui - ta - tem me - - - am.

i - ni - qui - ta - tem me - am, i - ni - qui - ta - tem me - am.]

me - am, i - ni - qui - ta - tem me - am.

- - - - - am.

*Precentor*

Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto:

38

si - cut\_

si - cut\_ e - rat in prin - ci - pi - o,

si - cut e - rat in prin - ci - pi - o, et

43

e - rat in prin - ci - pi - o, et nunc et sem -

- rat in prin - ci - pi - o, et nunc et sem -

et nunc et sem - - - - - per, et nunc et

nunc et sem - - - - - per, et

47

- - per, et in sae - cu - - - - - la

- per, et sem - per, et in sae - cu - la sae - cu - lo - rum.

sem - per, et in sae - cu - la, sae - cu - la sae -

in sae - cu - la sae - cu - lo - - - - - rum.

52

sae - cu - lo - rum. A - men.

A - - - - - men. La - va - bis me, - - - - -

- cu - lo - rum. A - - - - - men. La - va - bis - - - - -

- - - - - A - - - - - men. La - - - - - va - bis - - - - -

57

La - va - bis me et su - per ni - vem de - al - ba - bor,

et su - per ni - vem, et su - per

me et su - per ni - - - - -

me, et su - - - - - per ni - -

61

et su - per ni - vem de - al - ba - - - - - bor.

ni - vem de - al - ba - bor, de - al - ba - - - - - bor.

- vem, et su - per ni - vem de - al - ba - bor.

- vem de - al - ba - - - - - bor.

## Translation

Thou shalt purge me, O Lord, with hyssop, and I shall be clean : thou shalt wash me, and I shall be whiter than snow.

Ÿ. Have mercy upon me, O God, after thy great goodness.

Thou shalt purge me, O Lord, with hyssop, and I shall be clean : thou shalt wash me, and I shall be whiter than snow.

Ÿ. According to the multitude of thy mercies do away mine offences.

Thou shalt purge me, O Lord, with hyssop, and I shall be clean : thou shalt wash me, and I shall be whiter than snow.

Ÿ. Glory be to the Father, and to the Son : and to the Holy Ghost ; as it was in the beginning, and is now, and ever shall be : world without end. Amen.

Thou shalt wash me, and I shall be whiter than snow.

(*Book of Common Prayer, psalm 51, vv.7 and 1, with Gloria.*)

## Liturgical Function

In the pre-Reformation Use of Sarum, *Asperges me* was the antiphon sung during the aspersion of the holy water before Mass on Sundays except from Easter to Trinity Sunday.

## 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  $\square$ .

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 Countertenor

## Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–c.1578).

17802	(Ct)	f.11
17803	(M)	f.9 <sup>v</sup>
17804	(T)	f.9 <sup>v</sup>
17805	(B)	f.10

## Notes on the Readings of the Source

The incipit is given in all four partbooks, but the plainsong verses only in the Bass book. The pitch of all these is the same as in the Sarum processions. The polyphony is based on the faburden of the chant, placed in the Bass at a pitch which implies the pitching of the chant a fourth higher than notated (assuming that the chant followed the normal sixteenth-century practice). Thus the plainsong passages have been transposed up a fourth in the edition.

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. <sup>1</sup>C = first note C in the bar. Note values are abbreviated in italics.

### Clefs, Staff Signatures and Accidentals

3 M  $\flat$  for B; T no  $\flat$  for B / 5 T no  $\flat$ s for Bs / 17 T no  $\flat$  for B / 29 M clef C2, staff signature  $\flat$  for upper B at start of bar (see also below under 'Other Readings'); T clef C3, staff signature  $\flat$  for B at start of bar / 36 T new line without staff signature begins with F / 38 Ct T clef C3 with staff signature  $\flat$  for B / 42 Ct new line without staff signature begins with  $^2$ A / 43 M  $\sharp$  pre-placed before B and is perhaps a scribal misinterpretation of a  $\sharp$  applied to this note in the copy text / 45 M  $\sharp$  for  $^2$ F at start of new page / 46 Ct  $\sharp$  for  $^1$ C / 55 T  $\flat$  for B before rest / 56 Ct new line with staff signature  $\flat$  for B begins with F / 57 M  $\flat$  for B / 60 Ct new line without staff signature begins with  $^2$ F / 61 Ct no  $\flat$  for B /

### Underlay and Ligatures

7 Ct C is dot-mC crC, *lavabis* below CC, (8) *me, lavabis* below EDCA, (9) *me, et* below DC, (10–12) *super nivem, et super nivem* below DEFEDCA+AFG / 37 M -am below A / 43–44 Ct *principio* undivided, underlay ambiguous / 44–45 M *principio* undivided, underlay ambiguous / 46 M *nunc* ambiguously placed below AFC, (47) *et sem-* below  $^1$ FA (cf. T) / 63 T -ba- below  $^1$ A /

### Other Readings

5–6 T *mundabor* undivided / 7 T D is E / 8 M G is *m* / 9 B signum congruentiae above A / 18 Ct G omitted / After 19 M Ct T '*Miserere*' on staff / 25 M rest omitted / After 28 M Ct '*Et secūdū*' on staff; T '*Et secūdū multitudinē*' on staff / 29 Ct and T have been swapped by the scribe from here to the end; the edition reverses this swap. / 29–37 M Ct T this section on paste-overs in all three partbooks. The scribe's Ct for this section (in MS 17804) is corrupt and looks like an attempt to make good a faulty text by repeating the T of bars 20–28. The original reads as follows:

29



33



In the edition the Ct in 29–37 is reconstructed in small notation; if the decision to imitate the M and T is correct, the consecutive fifths in bar 32 are inevitable / After 37 M Ct T '*gloria patri*' on staff / 38–42 M rests omitted / 51 Ct FC are *m m* / 55 all parts signum congruentiae above first symbol in bar / 60 M G is *m* /