

Appropinquet deprecatio mea

Edited by Jason Smart

Robert White (c.1540–1574)

Mean

Countertenor

Tenor

Bass 1

Bass 2

3

9

ctum. In - tret po - stu - la - ti - o me -

ctum. In - tret po - stu - la - ti - o me -

8

in - tel - le - ctum. In - tret _____ po - stu - la - ti -

12

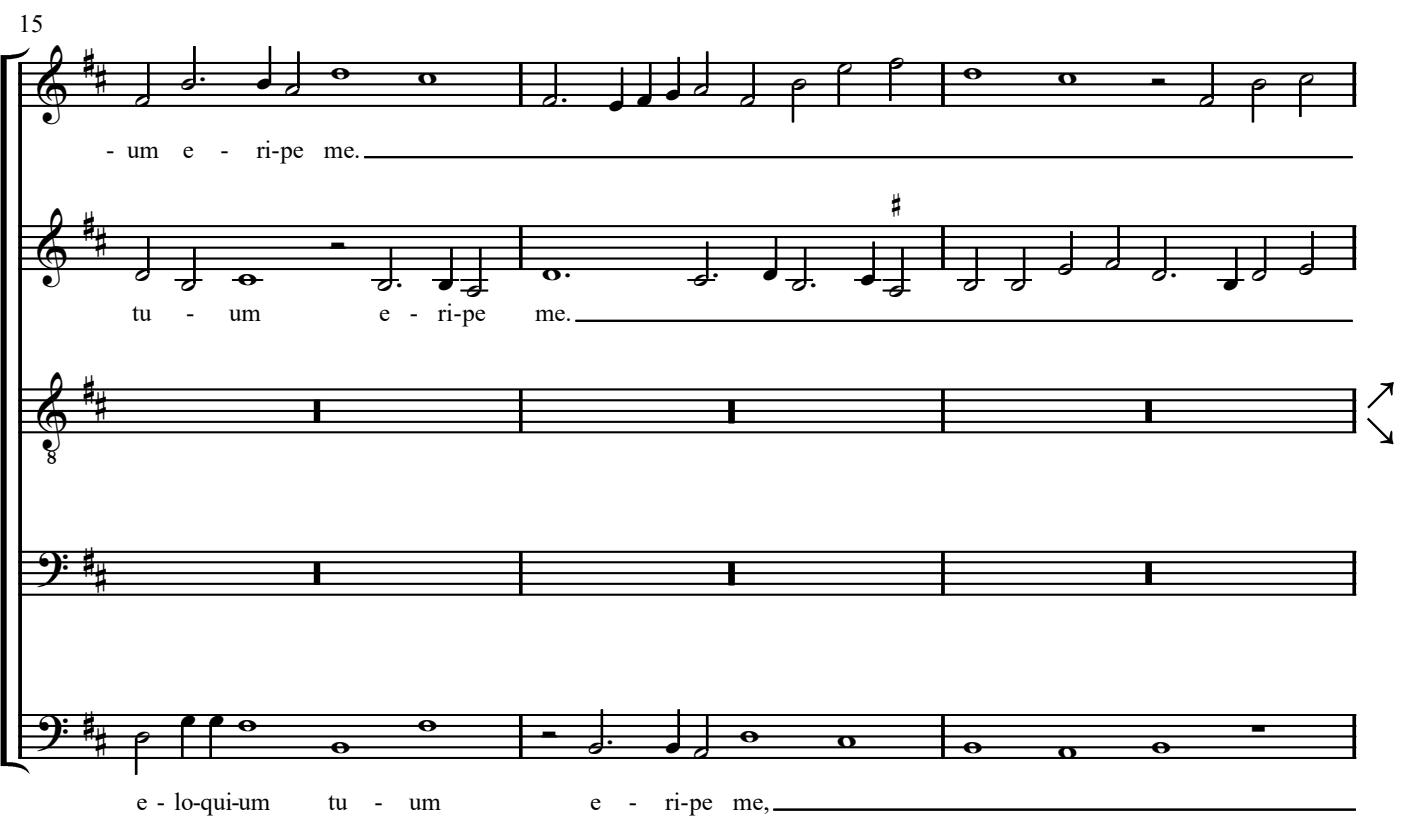


- a in con-spe-ctu tu - o; se - cun - dum e - lo - qui-um tu -
 - - a in con - spe - ctu tu - o; se - cun - dum e - lo - qui-um

8

- o me - a in con - spe - ctu tu - o; se - cun - dum

15



- um e - ri-pe me.
 tu - um e - ri-pe me.

8 ↗

e - lo-qui-um tu - um e - ri-pe me,

18

E - ru - cta - bunt la - bi -

E - ru - cta - bunt la -

21

ame - - - - a hy - mnum,

bi - a me - - - - a hy - mnum,

24

24

— cum do - cu-e-ris me — iu - sti - fi-ca - ti - o - nes tu -

8

— cum do - cu-e-ris me — iu -

8

— cum do - cu-e-ris me — iu - sti - fi-ca - ti - o - nes

27

27

— as, iu - sti - fi - ca - ti - o - nes tu - - -

8

- sti - fi-ca - ti - o - nes tu - as, iu - sti - fi-ca - ti - o - nes tu -

8

tu - as, iu - sti - fi-ca - ti - o - nes tu - - -

30

Pro - nun - ci - a - bit lin - gua me - a e -
Pro - nun - ci - a - bit lin - gua me - a e - lo - qui - um
1 2
- as. Pro - nun - ci - a - bit lin - gua me - a e - lo - qui -
- as. Pro - nun - ci - a - bit lin - - gua me - - a
Pro - nun - ci - a - bit lin - gua me - - - a

33

- lo - qui-um tu - - - um, qui - a o - mni-a man-dar-ta
— tu - - - um, qui - a o -
- um tu - - - um, qui - a o - mni -
— e - lo - qui-um tu - - - um, qui - a o - mni -
e - lo - qui-um tu - - - um, qui - a o - mni -

36

tu - - - - [a] sunt ae - qui - tas, man - da - ta tu - a sunt
 - mni - a man - da - ta tu - a sunt ae - qui - tas. Fi -
 8 - a man - da - ta tu - a sunt ae - qui - tas. Fi - at ma -
 - a man - da - ta tu - a sunt ae - qui - tas. Fi - at
 - a man - da - ta tu - a sunt ae - qui - tas. Fi - at

39

ae - qui - tas. Fi - at ma - nus tu - - - -
 - at ma - nus tu - - - - a ut sal - vet
 8 - nus tu - - - - a ut sal - vet me,
 - qui - tas. Fi - at ma - nus tu - - - - a ut
 ma - nus tu - - - - a ut sal - vet me,

42

- a ut sal - vet me, quo-ni-am man - da - ta tu - - -
me, quo-ni-am man-d - ta tu - - -
8 quo-ni-am man-d - ta tu - - -
sal - vet me, quo-ni-am man - - -
quo-ni-am man - da - ta tu - - -

45

- - a e - le - - - - gi, e - le - - - - gi.
- - a e - le - - gi, e - - le - - - - gi.
8 - - a e - le - - gi, e - le - - - - gi.
da - ta tu - - - - a e - le - - gi, e - le - - - - gi.

48

Con - cu - pi - vi sa - lu - ta - re tu - um, Do - mi - .

Con -

Con - cu - pi -

51

- - - - - ne, sa - lu - ta - re tu - um, Do - mi - .

- - cu - pi - vi sa - lu - ta - re tu - um, Do - mi - - ne, sa - lu -

- vi sa - lu - ta - re tu - um, Do - mi - - ne, sa - lu - ta - re tu - um,

Do - mi - ne, sa - lu - ta - re tu - um, Do - mi - - - - ne,

54

ne, et lex tu - a
 ta - re tu - um, Do - mi - ne, et lex tu -
 8
 Do - mi - ne, et lex tu -
 et lex tu - a me - di -

57

me - di - ta - ti - o me - a est. Vi - - vet a -
 a me - di - ta - ti - o me - a est.
 8
 a me - di - ta - ti - o me - a est.
 ta - ti - o me - a est. Vi -

60

- ni-ma me - a, et lau - da - bit te,

Vi - vet a - ni-ma me - a,

8

Vi - vet a - ni - ma me - a, et lau -

- vet a - ni - ma me - a, et lau - da - bit

63

et lau - da - bit te, et lau - da - bit te,

et lau - da - bit te, et lau - da - bit te, et iu - di -

8

- da - bit te, et lau - da - bit te, et iu - di - ci - a

te, et lau - da - bit te,

66

et iu - di - ci-a tu - - - - a, et iu - di - ci-a tu -

ci-a tu - - - - a, et iu - di - ci-a tu -

tu - - - - a, et iu - di - ci-a tu -

et iu - di - ci-a tu - - - - a, et iu - di -

69

- ci-a tu - - - - a _____ a - diu - va-bunt me. _____

- - - - a _____ a - diu - va-bunt me. _____

8

- a a - diu - va-bunt me. _____

- ci-a tu - - - - a a - diu - va-bunt me, _____

72

75

Φ₃

Er - ra - vi si - cut o - vis quae pe - ri - it: quae - re

Φ₃

Er - ra - vi si - cut o - vis quae pe - ri - it: quae - re

Φ₃

Er - ra - vi si - cut o - vis quae pe - ri - it: quae - re

Φ₃

Er - ra - vi si - cut o - vis quae pe - ri - it: quae - re

Φ₃

Er - ra - vi si - cut o - vis quae pe - ri - it: quae - re

80

ser - vum tu - um, Do - mi - ne, qui - a man - da - ta tu -

ser - vum tu - um, Do - mi - ne, qui - a man - da - ta

8
ser - vum tu - um, Do - mi - ne, qui -

ser - vum tu - um, Do - mi - ne,

ser - vum tu - um, Do - mi - ne,

ser - vum tu - um, Do - mi - ne,

85

- - - a, qui - a man - da - ta tu -

tu - - - - -

8
- a man - da - ta tu - - - - -

qui - a man - da - ta tu - - - - -

qui - a man - da - ta tu - a, man - da - ta

89

a non sum o - bli - tus,
tu - - - a

94

non sum o - bli - tus, non sum o - bli - tus. A -
non sum o - bli - tus, non sum o - bli - tus. A -
non sum o - bli - tus, non sum o - bli - tus. A - - -
non sum o - bli - tus, non sum o - bli - tus.
non sum o - bli - tus, non sum o - bli - tus.

99

A

A

103

men.

men.

men.

men.

men.

Translation

Let my complaint come before thee, O Lord; give me understanding, according to thy word.
Let my supplication come before thee; deliver me, according to thy word.
My lips shall speak of thy praise, when thou hast taught me thy statutes.
Yea, my tongue shall sing of thy word, for all thy commandments are righteous.
Let thine hand help me, for I have chosen thy commandments.
I have longed for thy saving health, O Lord, and in thy law is my delight.
O let my soul live, and it shall praise thee, and thy judgements shall help me.
I have gone astray like a sheep that is lost: O seek thy servant, O Lord, for I do not forget thy commandments.
(*Book of Common Prayer, Psalm 119, vv. 169–76*)

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.
Proportional signs are shown above the staff.
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.
The sign  denotes a ligature.
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.

Source

Oxford, Christ Church, Mus. 984–88 (1581–8 with later additions).

984	(M)	no.28	index heading:	Robert White [later hand]
			at end:	M ^r Robert White
985	(Ct)	no.28	at end:	M ^r Robert White:—
986	(T)	no.28	at end:	White.
987	(B1)	no.28	at end:	M ^r Robert White:—
988	(B2)	no.28	at end:	White.

Notes on the Readings of the Source

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 or group of bars.

Staff Signatures and Accidentals

24 T1 \natural for G / 25 T2 \natural for G / 35 T new line in source begins with rest, \natural for ¹D is at end of previous line after breve D \sharp / 41 Ct \natural for ¹G / 53 M1 new line in source begins with F, no \sharp for ¹G or ²G / 57 M2 \sharp for ³E / 60 M1 \natural for G / 62 M1 \sharp for ²G / 81 B1 \natural for ¹G / 94 Ct \natural for ¹G; B2 \natural for G / 99 Ct \natural for D /

Underlay

15 Ct slur for D¹B / 18 B2 *eripe me* below ¹FABG / 27 B1 slur for DC / 32 Ct slur for E¹G / 36–37 M the copyist's underlay went awry: (36) -a of *tua* omitted, *sunt* below ²D, (37) *aequi-* below ¹CD with the *ae-* squeezed in at end of line / 37 T slur for ³ED, slur for AG; B2 slur for ¹B¹A / 37–38 B1 slur for ³B²A / 45–47 B1 underlay entered before notation, which over-runs staff, the final B and A \sharp being added in the right-hand margin, (45) *tua* undivided below B²A, (45–46) slur for ¹B²A²B, (46) hairline allocating first syllable of *elegi* to ¹C / 54 B2 -a below ³C (not in 56) / 64 B1 slur for GF / 72 B2 *et iu-* below A²B, (73) -di- below ¹C, slur for ¹CD, -cia tua a- below ²C¹B¹A²B²A, (74) -diuvabunt me below ¹BDC²B / 100 B2 -men below F, (101) A- below B, (103) -men below B, (104) A- below E /

Other Readings

19 T1 T2 'Gimel' in left-hand margin before start of gimel; T1 continues from preceding rests, T1 gimel ends at rest in 30 and is followed by T2 with rests starting on second semibreve beat of 19; no signa to show where T1 rejoins main part / 25 T1 signum congruentiae above ¹B / 30 B1 signum congruentiae above B / 37 M ¹C is corrected minim / 43 Ct F¹GA squeezed in as afterthought / 48 M1 M2 the two gimel parts are on facing pages, each part identified by 'Gimel' in outer margin of page. (71) M1 ends with rest and is followed immediately by M2 gimel which proceeds to 75 without a break or signum for M1 / 75 all parts proportion sign $\frac{1}{3}$ at start of bar /