

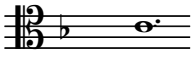
Asperges me (2nd setting)

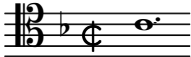
Edited by Jason Smart

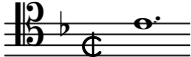
Anon. (16th century)




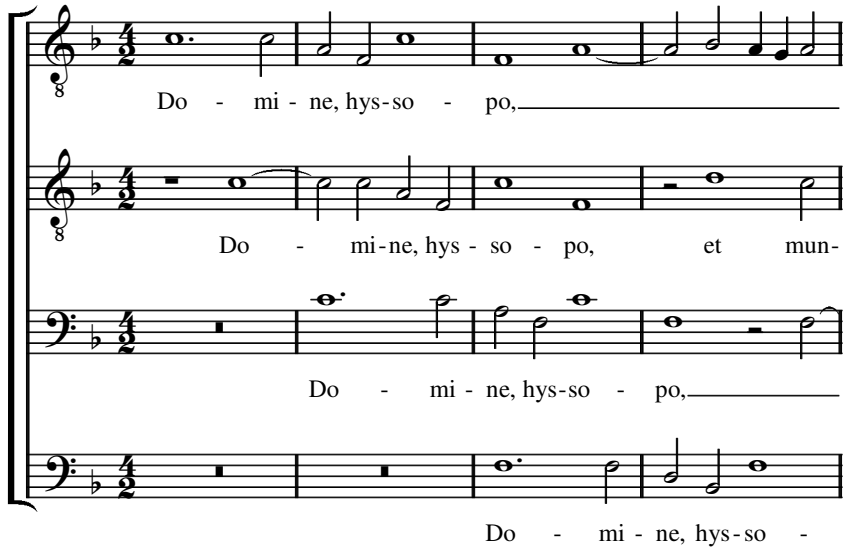
A - sper - ges me, —

Countertenor 1 

Countertenor 2 

Tenor 

Bass 



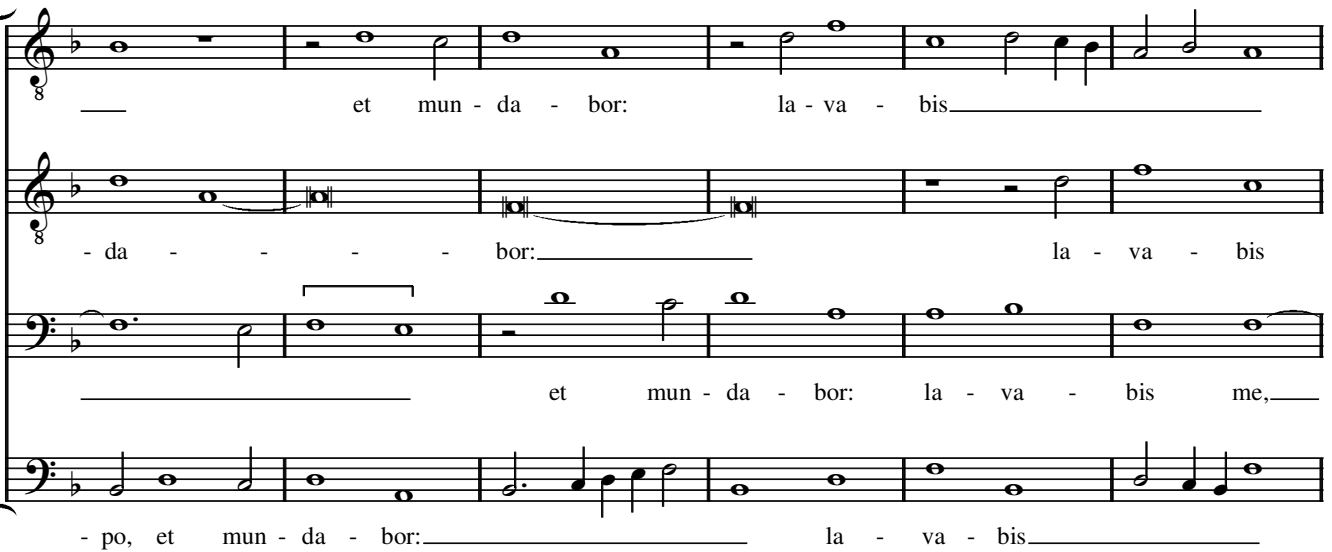
Do - mi - ne, hys - so - po, —

Do - mi - ne, hys - so - po, et mun -

Do - mi - ne, hys - so - po, —

Do - mi - ne, hys - so -

5




et mun - da - bor: la - va - bis —

- da - - - bor: — la - va - bis

et mun - da - bor: la - va - bis me, —

- po, et mun - da - bor: — la - va - bis —

11



me, — et su - per ni - vem de - al - ba -

me, et su - per ni - vem — de - al - ba - -

— et su - per ni - vem — de - al -

me, — et su - per ni - vem de - al - ba -

17

bor, de al - ba -
- ba -
bor, de - al - ba -

23

END

bor. Mi - se -
bor. Mi - se - re - re

30

re - re me - i, De -
me - i, De -

36

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

42

- - - - - us, se - cun - dum ma - gnam
 me - i, De - us, se - cun - dum ma - - - - - gnam
 me - i, De - us, se - cun - dum ma - gnam mi -
 - - - - - us, se - cun - dum ma - gnam mi -

48

mi - se - ri - cor - di - am tu -
 mi - se - ri - cor - di - am
 - se - ri - cor - di - am tu -
 - se - ri - cor - di - am, mi - se - ri -

REPEAT FROM
BEGINNING TO END

55

- - - - - am.
tu - - - - - am.
- - - - - am. Et se - cun - dum mul - ti -
- cor - di - am tu - am. Et se - cun - dum mul -

62

- tu - di - nem mi - se - ra - ti - o -
- ti - tu - di - nem mi - se - ra - ti - o - num tu - a -

68

- num tu - a - - - - -

74

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

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

- rum de - le i - ni - qui -

- rum de - le i - ni - qui - ta - - -

**REPEAT FROM
BEGINNING TO END**

80

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

- - - - - am.

- ta - tem me - - - - - am.

- - - - - tem me - - - - - am.

86

Glo - ri - a Pa - tri et Fi - li - - -

Glo - ri - a Pa - tri et Fi - li - - - -

Glo - ri -

92

- o, et Spi - ri - tu - i San - - - - -

- - - - - o, et Spi - ri - tu - i San -

- a Pa - tri et Fi - li - o, et Spi -

98

- - - - -

Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri -

- ri - tu - i San - - - - -

104

- - - - - cto:

- tu - i San - cto:

- - - - - cto: si - cut e - rat in -

- - - - - cto: si - - - - cut e - rat in prin -

111

— prin - ci - pi - o, — et — nunc et sem - - - - -
 - ci - pi - o, et nunc — et sem - - - -

117

et in
 - - [per, et nunc et sem] - - - per,
 - - per, et nunc et sem - - - - - per, —

123

sae - cu - la sae - cu - lo - - - - - rum, sae - cu -
 et in sae - cu - la sae - cu - lo - rum, sae - cu - lo -
 et in sae - cu - la sae - cu - lo - - - -
 et in sae - cu - la sae - cu - lo - rum, —

129

lo - rum, sae - cu - lo - rum. A -
 - rum, sae - cu - lo - rum. A -
 - rum, sae - cu - lo - rum. A -
 sae - cu - lo - rum. A -

135

- - - - -
 - - - - -
 - - - - -
 - - - - -

141

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

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.
Ps. 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.

✠ 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.

✠ 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.*)

Note on the Music

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. This setting survives only in one source which does not name the composer. He was certainly English or Welsh, but it is not possible to suggest who it might have been

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.

Ligatures are denoted by the sign $\overline{\quad}$.

Repeat signs in the underlay have been expanded using italicised text.

The superscript accidental in bar 162 is cautionary.

It has not been considered necessary to inflect any pitches editorially. That it is only the final section that ends with a specifically sharpened third is probably significant. Attempts to force major-chord endings at bars 57–58 and 141–144 are unconvincing and it seems likely that all the internal sections were intended to end with similarly unsharpened thirds. There are one or two other instances in the Tudor repertoire of sections or movements that were clearly intended to end with a minor chord.

Source

London, British Library Add. MSS 17802–5 (c.1572–c.1578).

17802 (Ct2) f.6^v

17803 (Ct1) f.5

17804 (T) f.6

17805 (B) f.5^v

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. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹B = first note B in the bar. Note values are abbreviated, e.g. *dot-sb* = dotted semibreve. The symbol + denotes a tie.

Staff Signatures and Accidentals

4 B new line with staff signature *b* for lower B begins with B / 48 B *b* for ¹B /

Underlay

10 Ct1 *me* below ²A / 25–26 T *-bor* below GFE / 66 B *-nem* for *-num* / 68 T *-nem* for *-num* / 143 T *-men* below E /

Other Readings

The plainsong incipit is given in all four partbooks. The scribe consistently spells the first word ‘Asperges’. In MS 17803 he overestimated the number of staves he needed for the previous piece and cleffed one too many: thus a C3 clef and B*b* staff signature from the previous piece is retained for the incipit, which is notated a fifth higher than in the other books and with the final B sharpened. For the polyphony the clef is changed to that shown on the prefatory staff.

1 Ct1 no mensuration sign / 20–21 Ct2 B+B is *dot-sbB*‡ *mB+sbB* (but cf. 160–161) / 41 Ct1 E is F / 74 Ct1 *m*-rest omitted / 104 T B is C / 126 Ct2 ¹C is *b* / 166 Ct2 *bA* omitted (but cf. 26) /