

Appropinquet deprecatio mea

Edited by Jason Smart

Robert White (c.1540–1574)

Treble

Countertenor

Tenor

Bass 1

Bass 2

Ap - pro - pin - quet de - pre - ca - ti -

Ap - pro - pin - quet de - pre -

3

- o me - - - - a in con - spe - ctu tu - o, Do - mi -

- ca - ti - o me - - - - a in con - spe - ctu tu - o, Do - mi - - - -

de - pre - ca - ti - o me - a in con - spe - ctu tu - o,

6

- ne; iu - xta e - lo - qui-um tu - - - um da mi - hi in - tel - le - - - -
 - - ne; iu - xta e - lo - qui-um tu - um da mi - hi in - tel - le - -
 Do - mi - - ne; iu - xta e - lo - qui-um tu - um da mi - hi

9

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

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

15

- um e - ri-pe me. _____

tu - um e - ri-pe me. _____

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

Musical score for measures 18-20. The score consists of six staves. The first two staves are vocal parts. The third and fourth staves are piano accompaniment. The fifth and sixth staves are bass parts. The lyrics are: E - ru - cta - bunt la - bi -

Musical score for measures 21-23. The score consists of six staves. The first two staves are vocal parts. The third and fourth staves are piano accompaniment. The fifth and sixth staves are bass parts. The lyrics are: - a me - - - - a hy - mnum, -
- bi - a me - - - - a hy - mnum, -

24

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

_____ cum do-cu-e-ris me _____ iu -

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

27

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

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

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

30

Pro - nun - ci - a - bit lin - gua me - a e - lo - qui - um -

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 - da - ta

— tu - - - - um, qui - a o -

- um tu - - - - 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 -
 - a _____ man - da - ta tu - a _____ sunt _____ ae - qui - tas. Fi - at ma -
 - a man - da - ta tu - - - a, man - da - ta tu - a _____ sunt ae - - -
 - 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
 - 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-da - ta tu -
 _____ quo-ni-am man-da - 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.
 - - a e - le - gi, e - le - - - gi.
 - da - ta tu - - - a e - le - - - gi.
 - - - - a e - le - gi, e - le - - - gi.

48

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

Con -

Con - cu - pi -

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

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,

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

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

60

- ni-ma me - - - - - a, et lau - da - bit te, - - - - -
 Vi - vet a - ni-ma me - - - - - a,
 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 -
 - da - bit te, et lau - da - bit te, et iu - di - ci - a
 te, et lau - da - bit te, - - - - -

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

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

72

75

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

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

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

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

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

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

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

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

85

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

tu -

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

Musical score for measures 99-102. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a vocal line with lyrics and instrumental accompaniment. The lyrics are: A - - - - -


103

Musical score for measures 103-106. The score consists of five staves. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a vocal line with lyrics and instrumental accompaniment. The lyrics are: 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 \flat for E / 25 T2 \flat for E / 35 T new line in source begins with rest, \flat for ¹B is at end of previous line after breve B \sharp / 41 Ct \flat for ¹E / 53 M1 new line in source begins with D, no \sharp for ¹E or ²E / 57 M2 \sharp for ³E / 60 M1 \flat for E / 62 M1 \sharp for ²E / 81 B1 \flat for ¹E / 94 Ct \flat for ¹E; B2 \flat for E / 99 Ct \flat for B /

Underlay

15 Ct slur for B¹G / 18 B2 *eripe me* below ¹DFGE / 27 B1 slur for BA / 32 Ct slur for C¹E / 36–37 M the copyist's underlay went awry: (36) *-a* of *tua* omitted, *sunt* below ²B, (37) *aequi-* below ¹AB with the *ae-* squeezed in at end of line / 37 T slur for ³CB, slur for AG; B2 slur for ¹G¹F / 37–38 B1 slur for ³G²F / 45–47 B1 underlay entered before notation, which over-runs staff, the final G and F \sharp being added in the right-hand margin, (45) *tua* undivided below G²F, (45–46) slur for ¹G²F²G, (46) hairline allocating first syllable of *elegi* to ¹A / 54 B2 *-a* below ³A (not in 56) / 64 B1 slur for ED / 72 B2 *et iu-* below F²G, (73) *-di-* below ¹A, slur for ¹AB, *-cia tua a-* below ²A¹G¹F²G²F, (74) *-diuvabunt me* below ¹GBA²G / 100 B2 *-men* below D, (101) A- below G, (103) *-men* below G, (104) A- below C /

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 ¹G / 30 B1 signum congruentiae above G / 37 M ¹A is corrected minim / 43 Ct D¹EF 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 $\frac{\phi}{3}$ at start of bar /