

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, _____

E - ru - cta - bunt la - bi -

E - ru - cta - bunt la -

- 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 - 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 - - - - -
 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.
 - 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 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

Musical score for measures 72-74. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of several staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like 'v' and 'f'.

75

Musical score for measures 75-79. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#). The music consists of several staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some dynamic markings like 'f' and 'p'. The lyrics are: "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 staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The lyrics are: A - - - - - A - - - - -

103

Musical score for measures 103-106. The score consists of five staves. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The lyrics are: 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 $\overline{\hspace{1cm}}$ 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 ♯ for G / 25 T2 ♯ for G / 35 T new line in source begins with rest, ♯ for ¹D is at end of previous line after breve D# / 41 Ct ♯ for ¹G / 53 M1 new line in source begins with F, no ♯ for ¹G or ²G / 57 M2 ♯ for ³E / 60 M1 ♯ for G / 62 M1 ♯ for ²G / 81 B1 ♯ for ¹G / 94 Ct ♯ for ¹G; B2 ♯ for G / 99 Ct ♯ 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# 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 $\frac{\phi}{3}$ at start of bar /