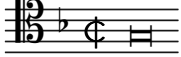
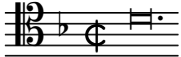


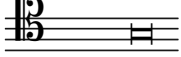
Recordare Domine

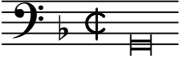
Edited by Jason Smart

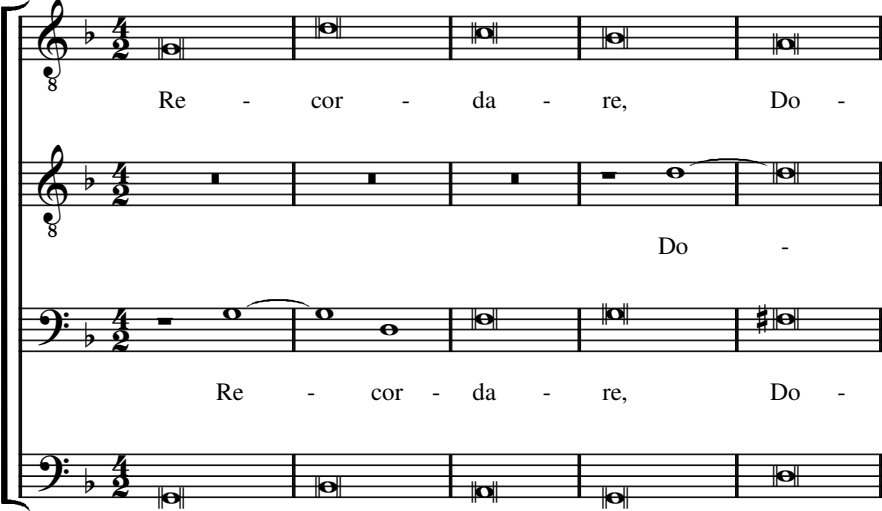
Richard Bramston (c.1485–1554)

Countertenor 1 

Countertenor 2 

Tenor 

Bass 



Re - cor - da - re, Do -

Do -

Re - cor - da - re, Do -

Re - cor - da - re, Do -

6



- mi - ne, te - sta - men - ti tu - i,

- mi - ne, te - sta - men - ti tu - i,

- mi - ne, te - sta - men - ti tu - i,

- mi - ne, te - sta - men - ti tu - i,

13



et dic an - ge - lo

et dic an - ge - lo per - cu - ti -

et dic an - ge - lo per -

et dic an - ge - lo per - cu - ti -

21

per - cu - ti - en -
 - en -
 - cu - ti - en -
 - en -

28

- - - - ti:
 - - - - ti: Ces - set iam ma - nus tu -
 - - - - ti:
 - - - - ti: Ces - set iam ma - nus tu -

35

Ces - set iam ma - nus tu -
 - - - a, ces - set iam ma - nus tu -
 Ces - set iam ma - nus tu -
 - - - a, ces - set iam ma - nus tu -

63

Qui - e - scat, Do - mi - ne, iam i - ra tu -

Qui - e - scat, Do - mi - - - ne, iam i - ra

71

- - - a a po - pu - lo tu - o, et

tu - a a po - pu - lo tu - o, et

REPEAT FROM

A TO END

79

a ci - vi - ta - - - te san - cta tu - - - a,

a ci - vi - ta - - - te san - cta tu - - - a,

Translation

Remember thy covenant, O Lord, and say to the destroying angel: 'Stay now thy hand, that the land be not laid waste; slay not every living soul'.

Ÿ O Lord, turn now away thy wrath from thy people and from thy holy city, that the land be not laid waste; slay not every living soul.

Ÿ Glory be to the Father and to the Son, and to the Holy Ghost, that the land be not laid waste; slay not every living soul.

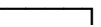
Liturgical Function

In the pre-Reformation Use of Sarum, *Recordare Domine* was the eighth respond at Matins on the first Sunday after Trinity and on Sundays while the Book of Kings was read. Bramston's setting is unusual in including the Gloria Patri, which, at Matins in the Use of Sarum, was sung only with the third, sixth and ninth responds. In its sole surviving source it appears amongst a group of votive antiphons and David Mateer has suggested that it may have been sung in a votive context in time of plague.

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. 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 .

Spelling of the text has been modernised.

Source

London, British Library Add. MSS 17802–5 (c.1570–c.1578).

17802	(Ct2)	f.225	at beginning:	Master bramston
			at end:	bramston
17803	(Ct1)	f.224	at beginning:	master bramston
			at end:	bramston
17804	(T)	f.215 ^v	at beginning:	Master bramston
			at end:	m ^r bramston
17805	(B)	f.204 ^v	at beginning:	Master bramston
			at end:	M ^r bramston

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. ²F = second note F in the bar.

Staff Signatures and Accidentals

10 T *b* for E is after ²F in 8 which ends a staff and again at the start of the new staff before the G in 9 / 29 Ct2 *h* is a letter *c* / 52 T *b* for B / 63 Ct1 *b* for E at start of bar, interpreted here as a staff signature / 65 B *b* for B / 70 Ct1 new line in source begins with E, staff signature *bs* for B and E / 79 Ct1 NL with new line in source begins ¹G, staff signature *b* for B only / 88 T *b* for B /

Underlay and Ligatures

8–10 T *testamenti tu-* one note later / 43 Ct2 *-a* is *-as* with *s* lined out / 47–48 Ct2 T *-tur ter-* one note earlier / 54 Ct1 *-mnes* for *-mnem* / 59–62 Ct2 *tuam* for *vivam* / 62 T *-am* for *-vam* / 63 Ct2 T *qui escat* below rests / 65–67 Ct1 *Domine* undivided / 80 Ct1 *-te-* below B (not in 82) / 84 Ct1 *tu-* below ¹D /

Other Readings

19 T F is E / 44 Ct1 *signum congruentiae* above D; Ct2 T B *signum congruentiae* above breve; B staff signature restated at start of bar / 61 T fermata for F / 86 all parts repeat from *ut non desoletur* cued after barline (with some notation in Ct1) / 87 B *gloria patri* below rests / 102 all parts repeat from *ut non desoletur* cued after barline /