Appropinquet deprecatio mea

Edited by Jason Smart

Robert White (c.1540–1574)

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Domine; iuxta eloquium tuum da mihi intellectum.

In tret postulatio me...
- a in con-spe-ctu tu-o; se-cun-dum e-lo-qui-um tu-

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

- um e-ri-pe me.

tu-um e-ri-pe me.

e-lo-qui-um tu-um e-ri-pe me.
eructabit labium

E - ru - cta - bunt la - bi -

E - ru - cta - bunt la -

— a me - - - - - - a hymnum,

— bi - a me - - - - a hymnum,
cum do-e-ris me

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

as, iu-sti-fi-ca-ti-o-nes tu-
Pro - nun - ci - a - bit lin - gua me - a e -
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

Pro - nun - ci - a - bit lin - gua me - a e - lo - qui - um tu - tu - tu - tu - tu - tu - um, qui - a o - mni - a man - da - ta
Pro - nun - ci - a - bit lin - gua me - a e - lo - qui - um tu - tu - tu - tu - tu - tu - um, qui - a o - mni - e - lo - qui - um tu - tu - tu - tu - tu - tu - um, qui - a o - mni -
tu - - - [a] sunt ae - qui - tas, man - da - ta tu - a sunt-
mni - a________________ man-da - ta tu - a sunt ae - qui - tas. Fii-
a________________ man - da - ta tu - a sunt ae - qui - tas. Fii - 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. Fii - at

ae - qui - tas. Fii - at man - us tu - - - - - - at man - us tu - - - - - a ut sal - vet

- nus tu - - - - - a ut sal - vet me,_____

- qui - tas. Fii - at man - us tu - - - - a ut ma - nus tu - - - - a ut sal - vet me,_____

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Veni, Sancte Spiritus

Domine, exaudi "Veni, Sancte Spiritus"

Quoniam mandata tuam salvet me,
Con - cu - pi - 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,
et lex tu - ta - re tu - um, Do - mi - ne, et lex tu -

et lex tu - ta - re tu - um, Do - mi - ne, et lex tu -

Do - mi - ne, et lex tu -

et lex tu - ta - re tu - um, Do - mi - ne, et lex tu -

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

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

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

me - di - ta - ti - o me - a est. Vi - vete -
Veni, anima mea, et laudabit te.

Veni, anima mea, et laudabit te.
servum tuum, Domine, qui a mandata tu a, qui a mandata tu a, mandata
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 \( \uparrow \) 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’ Robert White
985 (Ct) no.28 at end: M’ Robert White:
986 (T) no.28 at end: White.
987 (B1) no.28 at end: M’ 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 \( \uparrow \) for G / 25 T2 \( \uparrow \) for G / 35 T new line in source begins with rest, \( \uparrow \) for \( ^1D \) is at end of previous line after breve \( D^\# \) / 41 Ct \( \uparrow \) for \( ^1G \) / 53 M1 new line in source begins with F, no # for \( ^1G \) or \( ^2G \) / 57 M2 # for \( ^3E \) / 60 M1 \( \uparrow \) for G / 62 M1 # for \( ^2G \) / 81 B1 \( \uparrow \) for \( ^1G \) / 94 Ct \( \uparrow \) for \( ^1G \); B2 \( \uparrow \) for G / 99 Ct \( \uparrow \) for D /

Underlay

15 Ct slur for \( ^1B \) / 18 B2 \( \text{eripe me} \) below \( ^1IABG \) / 27 B1 slur for DC / 32 Ct slur for \( ^1G \) / 36–37 M the copyist’s underlay went awry: (36) -a of tua omitted, sunt below \( D^\# \), (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 B\( ^2A \), (45–46) slur for \( ^1B2A^2B \), (46) hairline allocating first syllable of elegit to \( ^1C \) / 54 B2 \( \uparrow \) for \( ^2C \) (not in 56) / 64 B1 slur for GF / 72 B2 et tu- below A\( ^B \), (73) -di- below \( ^1C \), slur for \( ^1C \), -cita tua a- below \( ^2C^1B^1A^2B^2A \), (74) -diuvabunt me below \( ^1BDCB \) / 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 \( ^F\)GA 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 \( \uparrow \) at start of bar /