

Conserva me, Domine

Edited by Jason Smart

Osbert Parsley (1510/11-1585)

Treble

Mean

Countertenor

Tenor

Bass

Con - ser - va me, Do - mi - ne,

Con - ser - va me, Do - mi - ne,

4

quo - ni - am spe - ra - vi in _____ te. Di -

quo - ni - am spe - ra - vi in _____ te. Di -

8

- xi Do - mi - no: De - us me - us es tu,
- xi Do - mi - no: De - us me - us es tu, quo - ni -

12

quo - ni - am bo - no - rum me - o - rum
- am bo - no - rum me - o - rum non e - ges.
quo - ni - am bo - no - rum me -

16

non e - ges. San - ctis, qui sunt in ter - ra e - ges.
San - ctis, qui sunt in ter - ra e - ges.
- o - rum non e - ges. San - ctis, qui sunt in ter - ra

20

- jus, mi - ri - fi - ca - vit o - - - mnes vo - lun - ta - -

- jus, mi - ri - fi - ca - vit o - - mnes vo - lun - ta - tes me - as

e - - jus, mi - ri - fi - ca - vit o - mnes vo - lun - ta - tes me - as in

24

Mul - ti - pli - ca - tae

- tes me - as in e - - - - is.

in e - - - - is.

e - - - - is.

Mul - ti - pli - ca - tae

28

sunt in - fir - mi - ta - tes e - o - - -

Mul - ti - pli - ca - tae sunt in - fir - mi - ta - tes e - o - -

sunt in - fir - mi - ta - tes e - o - - - rum: po -

e - o - - - rum: po -

32

- rum: po - ste-a ac - ce - le-ra - ve - - - - - runt. Non con-gre -

- rum: po - ste-a ac - ce - le-ra - ve - - - - - runt.

- ste-a ac - ce - le-ra - ve - - - - - runt. Non con-gre - ga - bo

36

- ga - bo con - ven - ti - cu-la e - o - rum de san-gui - ni-bus: nec

Non con-gre - ga - bo con - ven - ti - cu-la e - o - rum de san-gui - ni -

conventi - cu - la de san - gui - ni - bus: nec me-mor e - ro

40

me-mor e - ro no-mi-num e - o - rum per la - bi-a me - - - - -

- bus: nec me-mor e - ro no-mi-num e - o - rum per la - bi - a me -

no-mi-num e - o - rum per la - bi - a me - - - - -

44

- - - - a. Do - mi - nus pars hae - re -
 Do - mi - nus pars hae - re -
 - - - - a. Do - mi - nus pars hae - re -
 - - - - a. Do - mi - nus pars hae - re - di -
 Do - mi - nus pars hae -

48

- di - ta - tis me - - - - ae, et ca - li - cis me - - - -
 - di - ta - tis me - ae, et ca - li - cis me -
 - di - ta - tis me - ae, et ca - li - cis me -
 - ta - tis me - - - - ae, et ca - li - cis me - - - -
 - re - di - ta - tis me - - - - ae, et ca - li - cis me -

52

- i: tu es, qui re - sti - tu -
 - i: tu es, qui re - sti - tu - es hae - re - di -
 - i: tu es, qui re - sti - tu - es
 - i: tu es, qui re - sti - tu - es hae - re - di - ta -
 - i: tu es, qui re - sti - tu - es hae -

56

- es hae-re-di-ta-tem me-am mi-hi.
 - ta-tem me-am mi-hi. Fu-nes ce-ci-
 hae-re-di-ta-tem me-am mi-hi.
 - tem me-am mi-hi. Fu-nes
 - re-di-ta-tem me-am mi-hi. Fu-nes ce-ci-

60

Fu-nes ce-ci-de-runt mi-hi in prae-cla-
 - de-runt mi-hi in prae-cla-
 Fu-nes ce-ci-de-runt mi-hi in prae-cla-
 ce-ci-de-runt mi-hi in prae-cla-
 - de-runt mi-hi in prae-cla-ris:

64

- ris: e-te-nim hae-re-di-tas me-
 - ris: e-te-nim hae-re-di-tas me-
 e-te-nim hae-re-di-tas me-
 - ris: e-te-nim hae-re-di-tas me-
 e-te-nim hae-re-di-tas me-

68

a prae-cla -
 a prae - cla - ra est mi -
 a prae - cla - ra est mi -
 a prae - cla - ra est mi -
 a

72

- ra est mi - hi.
 hi.
 prae-cla - ra est mi - hi.
 - hi, prae - cla - ra est mi - hi.
 praecla - ra est mi - hi.

77

Be - ne - di - cam Do - mi - num,
 Be - ne - di - cam Do - mi - num,
 Be - ne -

80

qui tri - bu - it mi - hi in - tel - le -
 qui tri - bu - it mi - hi in - tel - le -
 - di - cam Do - mi - num, qui tri - bu - it mi -

84

- ctum: in - su - per
 - ctum: in - su - per
 - hi in - tel - le - ctum: in - su - per et

87

et u - sque ad no - ctum
 et u - sque ad no - ctum in - cre - pu - e -
 u - sque ad no - ctum in - cre - pu - e -

90

in - cre - pu - e - runt me re - nes me - i, me - runt me re - nes me

93

i. i.

96

Pro - vi - de - bam Do - mi - num in con - spe - Pro - vi - de - bam Do - mi - num

99

- ctu me - o sem - - - - -

in con - spe - ctu me - o sem - - - - -

102

- per: quo - ni - am a dex - tris est mi -

- - per: quo - ni - am a dex - tris est

105

- - - - hi, ne com - mo - ve - - - -

mi - - hi, ne com - mo - ve - - - -

108

Pro-pter

111

Pro-pter hoc lae - ta - tum est cor me - um, et

hoc lae - ta - tum est cor me -

- ar. Pro-pter hoc lae - ta - tum est cor me - um,

Pro-pter hoc lae - ta - tum est cor

- ar. Pro-pter hoc lae - ta - tum est cor me -

114

ex - sul - ta - vit lin - gua me - a: in -

- um, et ex - sul - ta - vit lin - gua me - a: in -

et ex - sul - ta - vit lin - gua me - a: in -

me - um, et ex - sul - ta - vit lin - gua me - a: in - su -

- um, et ex - sul - ta - vit lin - gua me - a: in - su -

117

in - su - per et ca - ro me - - - - -
 - su - per et ca - ro me - - - - -
 - su - per et ca - ro me - - - - - a re - qui - e - -
 - per et ca - ro me - a re - qui - e - scet
 - per et ca - ro me - - - - - a

120

- a re - qui - e - scet in spe. _____
 - - - - - a re - qui - e - scet in spe. _____
 - scet in spe. _____
 in spe. _____
 re - qui - e - scet in spe. _____

123

Quo - ni - am non de - re - lin - ques
 Quo - ni - am non de - re - lin - ques a - ni - mam
 Quo - ni - am non de - re - lin - ques a - ni -
 Quo - ni - am non de - re - lin - ques a - ni - mam me -
 Quo - ni - am non de - re - lin - ques a - ni - mam

126

a - ni - mam me - am in in - fer - no: nec da - bis
 me - am in in - fer - no: [no:]
 - mam me - am in in - fer - no: nec da - bis san -
 - am in in - fer - no: nec
 — me - am in in - fer - no: nec da - bis

129

san - ctum tu - um vi - de - re cor - ru - pti - o - -
 nec da - bis san - ctum tu - um vi - de -
 - ctum tu - - um vi - de - re cor - ru - pti - o -
 da - bis san - ctum tu - - um vi - de - re cor - ru - pti - o -
 san - ctum tu - um vi - de - re cor -

131

- nem. No - tas mi - hi fe - ci - sti vi - as vi -
 - re cor - ru - pti - o - - nem. No - tas mi - hi fe - ci - sti vi - as vi -
 - - nem. No - tas mi - hi fe - ci - sti vi - as vi -
 - - - - nem. No - tas mi - hi fe - ci - sti vi - as vi - tae,
 - ru - pti - o - - nem.

135

- tae, ad - im - ple - bis me lae - ti - ti - a cum vul - tu

- tae, ad - im - ple - bis me lae - ti - ti - a cum vul - tu

- tae, ad - im - ple - bis me lae - ti - ti - a

ad - im - ple - bis me lae - ti - ti - a cum vul - tu

ad - im - ple - bis me lae - ti - ti - a

138

tu - o: de - le - cta - ti - o - nes, [de - le - cta - ti - o -

tu - o: de - le - cta - ti - o - nes in dex - te - ra -

cum vul - tu tu - o: de - le - cta - ti - o - nes in dex - te - ra tu -

tu - o: de - le - cta - ti - o -

cum vul - tu tu - o: de - le - cta - ti - o - nes

141

nes] in dex - te - ra tu - a u - sque in fi -

tu - a u - sque in fi - nem. A -

a, in dex - te - ra tu - a u - sque in fi -

nes in dex - te - ra tu - a u - sque in fi -

in dex - te - ra tu - a u - sque in fi - nem.

144

Musical score for measures 144-147. The score consists of five staves. The top staff is a vocal line with lyrics: "nem. A". The second staff is a piano accompaniment. The third staff is a vocal line with lyrics: "nem. A". The fourth staff is a piano accompaniment with lyrics: "nem. A". The fifth staff is a bass line with lyrics: "A".

148

Musical score for measures 148-151. The score consists of five staves. The top staff is a vocal line. The second staff is a piano accompaniment. The third staff is a vocal line. The fourth staff is a piano accompaniment. The fifth staff is a bass line.

152

Musical score for measures 152-155. The score consists of five staves. The top staff is a vocal line with lyrics: "men.". The second staff is a piano accompaniment with lyrics: "men.". The third staff is a vocal line with lyrics: "men.". The fourth staff is a piano accompaniment with lyrics: "men.". The fifth staff is a bass line with lyrics: "men.".

Translation

Preserve me, O God, for in thee have I put my trust.
O my soul, thou hast said unto the Lord: Thou art my God, my goods are nothing unto thee.
All my delight is upon the saints, that are in the earth, and upon such as excel in virtue.
But they that run after another God shall have great trouble.
Their drink-offerings of blood I will not offer, neither make mention of their names within my lips.
The Lord himself is the portion of mine inheritance, and of my cup: thou shalt maintain my lot.
The lot is fallen unto me in a fair ground: yea, I have a goodly heritage.
I will thank the Lord for giving me warning: my reins also chasten me in the night-season.
I have set God always before me, for he is on my right hand, therefore I shall not fall.
Wherefore my heart was glad, and my glory rejoiced: my flesh also shall rest in hope.
For why? Thou shalt not leave my soul in hell, neither shalt thou suffer thy Holy One to see corruption.
Thou shalt shew me the path of life: in thy presence is the fulness of joy, and at thy right hand there is pleasure for evermore.
Amen
(*Psalm 16, Book of Common Prayer, plus Amen.*)

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves; there is no staff signature.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner .

Underlay between square brackets is absent in the source and is entirely editorial.

Sources

A Oxford, Bodleian Library, MSS mus. e. 1–5 (c.1565–1585).

1	(Tr)	f.34	at end:	Osbert parsly
2	(M)	f.32 ^v	at end:	Osbert parslye
3	(Ct)	f.32 ^v	at end:	Osbert parsly 1568
4	(T)	f.30		[no attribution]
5	(B)	f.29 ^v	at end:	Osbert parslye

B Oxford, Bodleian Library, MS Tenbury 1464 (c.1575; B only).

(B)	f.58	at beginning:	<i>conserva me / domine</i> by m ^f / parsly
		at end:	<i>conserva me domine / by m^f parslye</i>

C Chelmsford, Essex Record Office, Petre MS D/DP Z6/1 (c.1590; B only).

(B)	f.9 ^v	at end:	m ^f osbert parsley
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D Oxford, Bodleian Library, MS Tenbury 342 (c.1610; counterverse *Conserva me* only).

(M, Ct, B)	f.87 ^v	at end of Ct:	parslye
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E London, Royal College of Music, MS 2035 (three partbooks, c.1600; counterverses *Conserva me*, *Multiplicatae* and *Benedicam* only, the last two textless.)

<i>Conserva me</i>	(M)	f.1		[no attribution]
	(Ct)	f.1		[no attribution]
	(B)	f.1	at beginning:	m ^f Parsley
<i>Benedicam</i>	(Tr)	f.25		[no attribution]
	(M)	f.25		[no attribution]
	(T)	f.25	at beginning:	m ^f Parsley
<i>Multiplicatae</i>	(Tr)	f.25 ^v		[no attribution]
	(Ct)	f.25 ^v		[no attribution]
	(T)	f.25 ^v	at beginning:	m ^f Parsley

F London, British Library, Add. MS 29246 (after 1611; arrangements for lute of the lower two voices only of the counterverses *Conserva me*, *Multiplicatae* and *Benedicam* only. Only accidentals collated for this edition).

<i>Conserva me</i>	f. 8 ^v	at beginning:	Parsly
<i>Benedicam</i>	f.12 ^v	at beginning:	Parsly
<i>Multiplicatae</i>	f.12 ^v	at beginning:	Parsly

Notes on the Readings of the Sources

There is a good measure of agreement among the sources, perhaps because they all come from a comparatively restricted geographical area. **A** and **B** both hail from eastern England. The remaining sources are all associated with the Norfolk household of Edward Paston, **C**, **D** and **F** being the work of the same scribe. The Paston sources contain more accidentals than **A** and **B**, reflecting the changed tastes around the turn of the sixteenth century. Also indicative of these tastes is the tendency in **C** to transform long votive antiphons and psalm motets into multipartite motets by introducing complete breaks at the ends of counterverses. In *Conserva me* this happens at bars 26 and 111. **B**, too, makes the first of these breaks, but not the second. This in turn raises the question of whether Parsley intended the break at bar 95, but since all the sources are unanimous on this point their testimony has been accepted. The Paston musicians extracted counterverses from antiphons and motets to perform not only as vocal consorts, but also in arrangements as lute songs. From the latter versions a few books of the lute accompaniments survive, **F** being one. This source was produced for an entirely different purpose from the others and to collate it fully here would have little point, but its accidentals have been included in the notes below.

In each section below the references are listed by source. 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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers for extended readings in brackets). Pitches are those of the edition and are given in capital letters, preceded by a number if necessary, e.g. ¹F = first note F in the bar or group of bars. Note values are abbreviated in italics: *b* = breve, *dot-sb* = dotted semibreve, etc. The symbol ∷ denotes an underlay repetition sign.

Accidentals

- A** 25 Ct no # / 102 Ct *b* is F fa ut sign (not C sol fa ut sign) / 154 T *h* for A; B *h* for A /
B 154 B *h* for A /
C 105 B # for F / 130 B *h* for E / 150 B *b* for A / 154 B *h* for A /
D 6 M # for ¹F /
E 6 M # for ¹F / 27 T *b* for A / 32 T # for F / 41 Ct *h* for B (but not in Tr) / 80 T *b* for A / 86 Tr *h* for ³B (and ¹B) / 92 Tr *h* for B /
F 27 T *b* for A / 32 T # for F / 36 Ct *h* for ¹B, *h* for ²B / 41 Ct *h* for B / 80 T *b* for A /

Underlay and Ligatures

- A** 24 B *-is* below D, (25) *e-* below ¹G / 27 Tr *Multiplicati* for *Multiplicatae* / 43 T *-a* below ¹B (and in 45) / 49 Tr *-ae* omitted and added later after *me-* / 57 T *-hi* below F, (58) *mi-* below ¹G / 67 Ct *-a* below B (not in 69, but should probably match Tr) / 72 Tr *-hi* below D, (73) *mi-* below ¹D; 72 M *-hi* below D (not in 76) / 73 Ct *-hi* below D, (75) *mi-* below G / 74 B *-hi* below D (not in 76) / 83 M *-ctum* below D (not in 85) / 91 T *-i me-* below DC, (92) *-i* below C (not in 95) / 106 *commove-* undivided below DEF / 119–121 all parts *requiescit* for *requiescet* / 122–123 B *requiescit* [sic] *in spe* below BFDGF¹E (and in 120–121) / 123 M *in spe* below FG / 127 Ct *-no* below A / 127 T ligature colored / 128 Tr *-no* below A / 130 Tr *corruptionem* undivided below BDDFE / 141 T ligature colored / 154 Tr ligature colored /
B 24 B *-is* below D, (25) ∷ below ¹G / 69 B ∷ below G / 74 B *-hi* below D (not in 76) / 106 B *-me-* for *-mo-* / 107 B *-ar* below ¹G, (108) ∷ below C / 108 B ligature for EF / 118 B *me-* omitted /
C 23–24 B *meas in eis* ambiguously aligned below GEDDC / 25 B *in e-* below ¹GC / 74 B *-hi* below D (not in 76) / 106 B *-move-* ambiguously aligned below EFB / 120 B *-scit* for *-scet* / 122–123 B *requiescit* [sic] *in spe* below BFDGF¹E (and in 120–121) / 141 *tu-* below D / 144 B no ligature /
D 21 M *-vit* below D; Ct B *-cant* for *-cavit*, altered to *-cavit* in B / 24 B *-is* below G, (25) ∷ below ¹G /
E 15–16 M *-rum non e-* all one note earlier, *mF* for *cr-rest*, *crF* / 21 M *-vit o-* below G²F; Ct *-vit* below ²B / 22–23 Ct *voluntates* undivided below FEDCEC, (23–24) *meas in e-* ambiguously aligned, but implied below DCBA in 24 / 23–24 B *-as in e-* all one note earlier / 24 B *-is* below D, (25) *e-* below ¹G / 25 M *-is in e-* below DGC / 84 Tr no ligature / 92 M T no ligature / 92–93 Tr no ligature / 93 T no ligature /

Other Readings

- A** 14 Ct ‘Basse’ above ¹A and signum congruentiae below / 26 M Ct B *dot-sb* annotated ‘3’ (reminder of perfection) / 77 all parts mensuration symbol ♩ / 79 Tr GA are *cr cr* / 80 Tr ¹C is D / 110 Ct signum congruentiae above ²B and ‘meane’ below; B signum congruentiae above G and ‘meane’ below / 134 Ct ¹F is *m* /
B 26 B fermata for G followed by barline / 77 B mensuration symbol ♩ / 110 B signum congruentiae above G and ‘meane’ below / 129 B ²C colored /
C 26 B fermata for G followed by barline / 27–45 B no rests, ‘multiplicati tacet’ on staff / 47 B E colored / 77–95 B no MS, no rests, ‘benedicam tacet’ on staff / 96 B mensuration symbol ♩ before rest / 111 B fermata for ¹C followed by barline, new section starts with *b-rest* before ²C /
D 1 M Ct B mensuration symbol ♩ / 14 M signum congruentiae above A /
E 1–26 M Ct B notated a fourth higher than **ABCD** (and a fifth higher than this edition), clefs G2, C2, C4 respectively with staff signature of one *b* (upper and lower in M); all parts mensuration symbol ♩ / 14 M signum congruentiae above A / 26–45 Tr Ct T all parts notated at pitch of **ABCD** with mensuration symbol ♩ (and therefore no color) and movement title *Multiplicati* [sic] but no underlay; Ct clef C2 / 77–95 Tr M T notated at pitch of **ABCD** with mensuration symbol ♩ and movement title *Benedicam* but no underlay; M clef C2 /