

# Vestigia mea dirige

Edited by Jason Smart

Nathaniel Giles (c.1558-1634)

Soprano

Alto 1

Alto 2

Tenor

Bass

Ve - sti - gi - a me - a di - ri - ge, —

Ve - sti - gi - a me -

4

Ve - sti - gi - a me - a di - ri - ge, di - ri -

Ve - sti - gi - a me - a di - ri - ge, di - ri - ge, di - ri -

— di - ri - - - - - ge, ve -

- a di - ri - ge, me - a di - ri - ge, me - a di - ri - ge, me -

Ve - sti - gi - a me - a

- ge, di - ri - ge, ve - sti - gi - a me - a

ge, ve - sti - gi - a me - a di - ri - ge, di -

- sti - gi - a me - a di - ri - ge, di - ri - ge, di -

- - - a di - ri - ge,

di - ri - ge, ve -

di - ri - ge, di - ri -

- ri - ge, ve - sti - gi - a me - a di - ri -

- ri - ge, di - ri - ge in

ve - sti - gi - a me - a di - ri -

- sti - gi - a me - a di - ri - ge, me - a di - ri - ge, me - a

- ge in ver - bo tu - o, in

- ge, me - a di - ri - ge in ver - bo tu -

ver - bo tu - o,

- ge in ver - bo tu - o, tu -

di - ri - ge in ver - bo tu -

24

ver - bo tu - - - - o, in  
 - - o, in ver - bo tu - o, in ver - bo tu -  
 in ver - bo tu - - - - o, tu -  
 - o, in ver - bo tu - - - - o, in ver - bo tu -  
 - - o, in ver - bo tu - o,

29

ver - bo tu - - - - o, et non do - mi - na - bi - tur me -  
 - - o, in ver - bo tu - o, et non do - mi - na - bi - tur  
 - - o, tu - - o, et non do - mi - na - bi - tur  
 - - o, tu - o,  
 in ver - bo tu - o,

34

- - i ul - la i - ni - qui - tas, et  
 me - i ul - - - la i - ni - qui - - - -  
 me - i ul - la i - ni - qui - tas, i - ni - qui - tas, i - ni - qui - - - - tas,  
 et non do - mi - na - bi - tur me - - - - i ul -  
 et non do - mi - na - bi - tur me -

39

non do-mi-na-bi-tur me - i ul - la i - ni -  
 - tas, i - ni - qui-tas, et non do-mi-na-bi-tur me - i ul - la i -  
 ul - la i - ni - qui - tas,  
 - la i - ni - quitas, ul - la i - ni - qui -  
 - i, et non do - mi -

44

- qui - tas, et non do - mi - na - bi -  
 - ni - qui - tas, i - ni - qui - tas, i - ni - qui - tas.  
 et non do - mi - na - bi-tur me - i ul - la i - ni -  
 - tas, non do - mi-na-bi-tur me - i ul - la i - ni - qui -  
 - na - bi-tur me - i ul - la i - ni - qui-tas, ul - la i - ni - qui-tas. Re -

49

- tur me - i ul - la i - ni-qui-tas.Re - spi-ce me,  
 Re - spi-ce me,  
 - qui - tas. Re - spi-ce me, re -  
 - tas. Re - spi-ce me, re -  
 - spi-ce me, re -



67

De - - - - - us. Fa - ci-em tu - - - - -  
 - us, De - - - - - us. Fa - ci-em tu - - - - -  
 - re me - i, De - - - - - us. Fa - ci-em tu - - - - -  
 - re - re me - i, De - - - - - us. Fa - ci-em tu - - - - -  
 me - i, De - - - - - us.

71

- am il - lu - mi-na su - - - - per me, fa - ci-em - - - - -  
 - am il - lu - mi-na su - - - - per me, fa - ci-em - - - - -  
 - am il - lu - mi-na su - per - - - - me, fa - ci-em - - - - -  
 - am il - lu - mi-na su - per - - - - me, fa - ci-em tu - - - - -  
 Fa - ci-em

75

tu - am - - - - il - lu - mi-na su - per - - - -  
 tu - am il - lu - mi-na su - per me, il - lu - mi-na su - per me,  
 tu - am il - lu - mi-na su - per me, su - per - - - - me,  
 - - am il - lu - mi-na su - per - - - - me, su - per me, il - lu -  
 tu - am il - lu - mi-na su - per - - - - me, su - per - - - -





## Translation

Order my steps in thy word, and so shall no wickedness have dominion over me.  
O look upon me and be merciful unto me, O Lord.  
Shew the light of thy countenance upon me, and teach me thy statutes.  
(*Psalm 119, vv.133, 132(a), 135. Giles's text is not the Vulgate.*)

## Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

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

Wholly editorial underlay is placed between square brackets.

Repeat signs in the underlay have been tacitly expanded.

## Sources

**A** Oxford, Christ Church Mss Mus. 984–8 (1581–8, with later additions).

984	(A1)	No.54	at end:	m <sup>r</sup> giles m <sup>r</sup> of the children of the kings chappell:--
985	(S)	No.54	at end:	m <sup>r</sup> giles·
986	(A2)	No.54	at end:	m <sup>r</sup> nathaniell giles: batchelar of musicke:--
987	(T)	No.54	at end:	m <sup>r</sup> : giles:
988	(B)	No.54	at end:	m <sup>r</sup> : giles: m <sup>r</sup> : of the children of the kings chappell:--

**B** London British Library MS R.M. 24.d.2 (c.1588–1606; textless).

At head of f.36 <sup>v</sup> :	m <sup>r</sup> : giles: vestigia: v: voc:--
At head of f.37 <sup>v</sup> :	m <sup>r</sup> giles:--
At head of f.38 <sup>v</sup> :	m <sup>r</sup> : giles:--

Both copies of Giles's motet are in the hand of John Baldwin (d.1615), a lay clerk of St George's Chapel, Windsor where Giles was Organist and Master of the Choristers from 1585. Giles's motet must have been added to Source **A** after the accession of King James in 1603. The copy in **B** has been dated by Roger Bray to 1590/1.

## Notes on the Readings of the Source

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, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice; 3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>G = 2nd note G in the bar. Note values are italicised and abbreviated (e.g. *dot-cr* = dotted crotchet).

### Accidentals

**A:** 18 A1 # for <sup>2</sup>G / 50 S # for A not G / 50 A1 # for <sup>1</sup>E / 51 A2 # for <sup>1</sup>E / 70 A2 # for <sup>2</sup>D / 72 A1 # for <sup>2</sup>G / 73 S # for <sup>2</sup>G / 75 S no # / 85 A1 no ♯ / 93 A1 # for <sup>2</sup>G, # for <sup>3</sup>G / 95 A1 ♯ for G / 99 A1 ♯ for D / 101 S ♯ for G / 106 B ♯ for D / 108 B ♯ for G /

**B:** 10 A2 no # / 18 A1 # for <sup>2</sup>G / 44 B ♯ for <sup>1</sup>G / 50 S no #, no ♯ (see also Other Readings below); A1 # for <sup>1</sup>E / 58 S no # / 61 A1 ♯ for G / 70 T no # / 72 S # for A not G placed below C; A1 # for <sup>2</sup>G / 75 T no # / 76 T ♯ for <sup>1</sup>G / 77 T # for G / 85 A1 no ♯; T ♯ for G / 86 S ♯ for C / 93 A1 # for <sup>2</sup>G, # for <sup>3</sup>G / 95 A1 ♯ for G / 99 A1 ♯ for D / 101 S ♯ for G / 108 B ♯ for G /

### Underlay

**A:** 8 S *diri-* below G, *-ge* (separated by hyphen) below A, *di-* below B, (9) *-ri-* below C, (10) *-ge* below B / 8 T *-ge* below G, *me-* below C / 11 A2 *-ge* below <sup>1</sup>G (and in 12); T *-ge* below G, (12) *me-* below A, (13) *-a* below F / 15 A1 *-stigia* below <sup>1</sup>G<sup>2</sup>G, (16) *mea di-* below <sup>1</sup>FA<sup>2</sup>F, (17) *-rige* below GF, (18) *-ge* (again) below <sup>2</sup>F, (19) *mea diri-* below E<sup>1</sup>FG<sup>2</sup>F / 17 B *-rig-* [sic] below F / 34 A1 *-la* below D / 36 A1 *-tas* below <sup>1</sup>E, (39) *-i* below E and again below F / 42 T *-tas* below <sup>1</sup>G (and in 44) / 44 S *-tas* below B / 52 A2 *me* ambiguously placed and possibly intended for previous note / 47 B *-qui-* below <sup>2</sup>E, (48) *-tas* below <sup>1</sup>C / 57 A2 *-spice* below <sup>1</sup>AG / 79 T *me il-* below GB, no tie, (80) *-lu-* below (untied) <sup>1</sup>B / 85 S *-per* below B, (86) *me su-* below A<sup>1</sup>B /

### Other Readings

**B:** 1 S one mensuration symbol for whole score at beginning of S in left-hand margin; A2 title 'vestigia mea:--' above staff / 13 S <sup>1</sup>C is A / 19 T G is *q q* / 34 A2 *q q* are *dot-q sq* / 50 S BA<sup>1</sup>G are *dot-cr sq sq* (see also Accidentals above) / 57 A2 B<sup>1</sup>AG<sup>2</sup>A are *dot-crB qD crC* / 59 T BC are *cr cr* / 80 S *crG* (with #) for AG / 103 A1 B omitted / 104 A2 *sb* is *m m* / 107–8 S no tie /