

Inclina Domine (1st setting)

Edited by Jason Smart

John Sheppard (d.1558)

Treble

Mean

Countertenor

Tenor

Bass

In - - cli - na Do - mi-ne au -

In - cli - na Do - mi - ne au - rum tu -

3

- rum tu - am et ex - au - di me,

- am et ex - au - di me, et ex - au - di me,

In - cli - na Do - mi -

In - cli - na

In - cli - na Do - mi -

7

quo - ni-am i -
quo - ni-am
- ne au - rum tu - am et ex - au - di me,
Do - mi-ne au-rum tu - am et ex - au - di me,
- ne au - rum tu - am et ex - au - di me,

11

- nops et pau - per sum e - go, quo - ni-am i - nops et
i - nops et pau - per sum e - go, quo - ni-am i -
quo - ni-am i - nops et pau - per sum e - go,
quo - ni-am i - nops et pau - per sum e -
quo - ni-am i - nops et pau - per sum e - go,

15

pau - per sum e - go.
- nops et pau - per sum e - go.
et pau - per sum e - go.
- go, et pau - per sum e - go.
go.

19

Cu - sto - di a - ni - mam me - - - am

Cu - sto - di a - ni - mam me - - - am

Cu - sto - di a - ni - mam me -

Cu - sto - di a - ni - mam me -

Cu - sto - di a - ni - mam me -

23

quo - ni - am san - ctus sum: sal - vum fac

quo - ni - am san - ctus sum: sal - vum fac

- am quo - ni - am san - ctus sum: sal - vum fac

- am quo - ni - am san - ctus sum: sal - vum fac

- am quo - ni - am san - ctus sum: sal - vum fac

27

ser - vum tu - um, De - us me - us, spe - ran - tem in te.

ser - vum tu - um, De - us me - us, spe - ran - tem in te.

ser - vum tu - um, De - us me - us, spe - ran - tem in te.

ser - vum tu - um, De - us me - us, spe - ran - tem in te.

ser - vum tu - um, De - us me - us, spe - ran - tem in te.

31

Mi - se - re - re me - i Do - mi - ne quo - ni - am ad te cla - ma -

Mi - se - re - re me - i Do - mi - ne quo - ni - am ad

Mi - se - re - re me - i Do - mi - ne quo -

Mi - se - re - re me - i

Mi - se - re - re me - i Do -

34

- vi to - ta di - e; lae - ti - fi - ca

te cla - ma - vi to - ta di - e; lae -

- ni - am ad te cla - ma - vi to - ta di - e;

Do - mi - ne quo - ni - am ad te cla - ma - vi to - ta di - e;

- mi - ne quo - ni - am ad te cla - ma - vi to - ta di - e;

37

a - ni - mam ser - vi tu - i quo - ni - am ad te Do -

ti - fi - ca a - ni - mam ser - vi tu - i quo - ni - am ad

lae - ti - fi - ca a - ni - mam ser - vi tu - i quo -

lae - ti - fi - ca a - ni - mam ser - vi tu - i quo - ni -

lae - ti - fi - ca a - ni - mam ser - vi tu - i quo -

40

- mi-ne a - ni-mam me - am le - va - - - -
 te Do - mi-ne a - ni-mam me - am le - va - - - -
 - ni-am ad te Do - mi - ne a - ni-mam me - am le - va -
 - am ad te Do-mi - ne a - ni-mam me - am le - va -
 - ni-am ad te Do - mi-ne a - ni-mamme - - - am le -

43

- - - - vi. Quo - ni - am tu Do - mi - ne su -
 - - - - vi. Quo - ni - am tu Do - mi - ne su - a -
 - - - - vi. Quo - ni -
 - - - - vi. Quo - ni -
 - va - - - - vi.

47

- a - vis et mi - tis, - - - -
 - vis et mi - tis, - - - -
 Quo - ni - am tu Do - mi - ne su - a - vis et
 - am tu Do - mi - ne su - a - vis et mi - - - -
 Quo - ni - am tu Do - mi - ne su - a - vis et

50

et mul - tae mi - se - ri - cor - di - ae o - mni-bus in - vo - can - ti - bus

et mul - tae mi - se - ri - cor - di - ae o - mni-bus in - vo - can - ti - bus

mi - tis, o - mni-bus in - vo - can - ti - bus

- tis, et mul - tae mi - se - ri - cor - di - ae o - mni-bus in - vo - can - ti - bus

mi - tis, o - mni-bus in - vo - can - ti - bus

53

te. Au - ri - bus per - ci - pe Do - mi - ne o - ra - ti - o - nem me - am,

te. Au - ri - bus per - ci - pe Do - mi - ne o - ra - ti - o - nem me - am,

te. Au - ri - bus per - ci - pe Do - mi - ne

te. Au - ri - bus per - ci - pe Do - mi - ne

te. Au - ri - bus per - ci - pe Do - mi - ne o - ra -

56

et in - ten - de vo - ci

et in - ten - de de - pre -

o - ra - ti - o - nem me - am, et in - ten - de

o - ra - ti - o - nem me - am, et in - ten - de vo - - -

- ti - o - nem me - am, et in - ten - de vo - - -

59

de - pre-ca - ti - o - nis me - - - - -
 - ca - ti - o - nis me - - - - - ae, de - pre-ca - ti - o - nis me - -
 vo - ci de - pre-ca - ti - o - nis me - - - - -
 - - - - - ci de - pre - ca - ti - o - nis me - -
 - ci de - pre-ca - ti - o - nis me - ae,

62

- - - - - ae, de - pre-ca - ti - o - nis me - - - - - ae.
 - - - - - ae. A - - - - -
 - [ae], - - - - - de - pre - ca - ti - o - nis me - - - - - ae. A -
 - - - - - ae. A - - - - -
 de - pre-ca - ti - o - nis me - - - - -

65

A - - - - - men.
 - - - - - men.
 - - - - - men.
 - - - - - men.
 - ae. A - - - - - men.

Text

Bow down thine ear, O Lord, and hear me : for I am poor, and in misery.
Preserve thou my soul, for I am holy : my God, save thy servant that putteth his trust in thee.
Be merciful unto me, O Lord : for I will call daily upon thee.
Comfort the soul of thy servant : for unto thee, O Lord, do I lift up my soul.
For thou, Lord, art good and gracious : and of great mercy unto them that call upon thee.
Give ear, Lord, unto my prayer : and ponder the voice of my humble desires.
(*Book of Common Prayer, psalm 86, vv.1–6*)

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 and remain operative throughout the bar.
Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner .

Sources

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

1	(T)	f.12	at end:	Mr Shepperd
2	(M)	f.10 ^v	at end:	Mr Shepperd
3	(Ct)	f.10 ^v	at end:	Gaudete in domino Quod Mr Shepperde et exultate iusti
4	(Tr)	f.9		[ascription illegible]
5	(B)	f.10	at end:	Mr Shepperde

B Cambridge, King's College, Rowe MS 316 (1565; M only).

(M)	f.38	at end:	Mr John Sheperd
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C Chelmsford, Essex Record Office, Petre MS D/DP.Z.6/1 (c.1590; B only).

(B)	f.40	at end:	mr sheparde
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Source **A**, the only complete text of this motet, is in a fragile state owing to the scribe's use of excessively acidic ink which has corroded the pages, making the notation often difficult and sometimes impossible to read.

In bars 65 and 66 **A** has some F sharps and B naturals that make little musical sense. The naturals for the Bs in bar 66 are also present in **B** and **C**, but at least **A** and **B** may ultimately derive from a common, faulty archetype, as suggested by the failure of both scribes to make sense of an evident corruption in the Mean in bars 16–17. It is conceivable that the sharp to the F in the Treble in bar 65 resulted from misinterpreting a sharp placed below the B of the preceding ligature in an earlier source and that the other accidentals were a consequence of this.

Notes on the Readings of the Sources

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) source(s); 4) reading of the source(s). Pitches are in capital letters, preceded by a number where necessary, e.g. ²G = 2nd note G in the bar. Note values are abbreviated, e.g. *dot-cr* = dotted crotchet. The symbol + denotes a tie.

Staff signatures and accidentals

1 M **A** staff signature *b* for lower B only, *b* for upper B before ²G (and thereafter in staff signature), **B** *bs* for upper and lower B in staff signature throughout / 11 M **A** new line in source with *bs* for upper and lower B in staff signature begins with A / 16 M **A** no *b* / 45 M **B** letter F (= *b*) for F before ¹D / 65 Tr **A** # for F; T **A** # for ¹F / 66 M **AB** *b* for B; B **AC** *b* for B /

Underlay and ligatures

35 M **A** *-ta di-* below ¹CF; Ct **A** *-vi tota di-* below CAG¹F / 40–41 B **C** no ligature / 42–44 B **C** *-am levavi* all one note earlier / 53 M **A** *te om, -bus* below ¹G / 60 Tr **A** *-ae* below F (not in 62) / 64 B **C** no ligature / 66 M **B** no ligature /

Other readings

12 B **A** ¹D illegible / 16–17 M **A** *mC* is *dot-m*, *dot-mA* is *m*, **B** *crB*[‡] *cr-rest crG dot-crG qF qE qD sbA* for B[‡]G+GFEDCA / 23 B **A** B is a corrected *cr* / 24–25 M **A** A+A not colored / 27 Ct **A** ¹D²D illegible / 31 all parts **ABC** mensuration signature C / 33 B **A** ²D³D illegible / 41 M **B** E is D / 45 M **A** mensuration signature C before ¹D; B **C** mensuration signature C at start of bar / 47 M **A** *mD* for ²D²A; Ct **A** ¹D illegible / 51 M **B** ¹F²F are *dot-cr q* / 56 Ct **A** ¹G is the first note on a new line and appears to read F, but the direct at end of previous line is G / 63 T **A** ¹A is F / 64 T **A** ²G is corrected crotchet; B **C** ²G is F (probably the result of misreading the final note of a ligature) /