

# Asperges me (1)

Edited by Jason Smart

Anon. (16th century)

*Precentor*



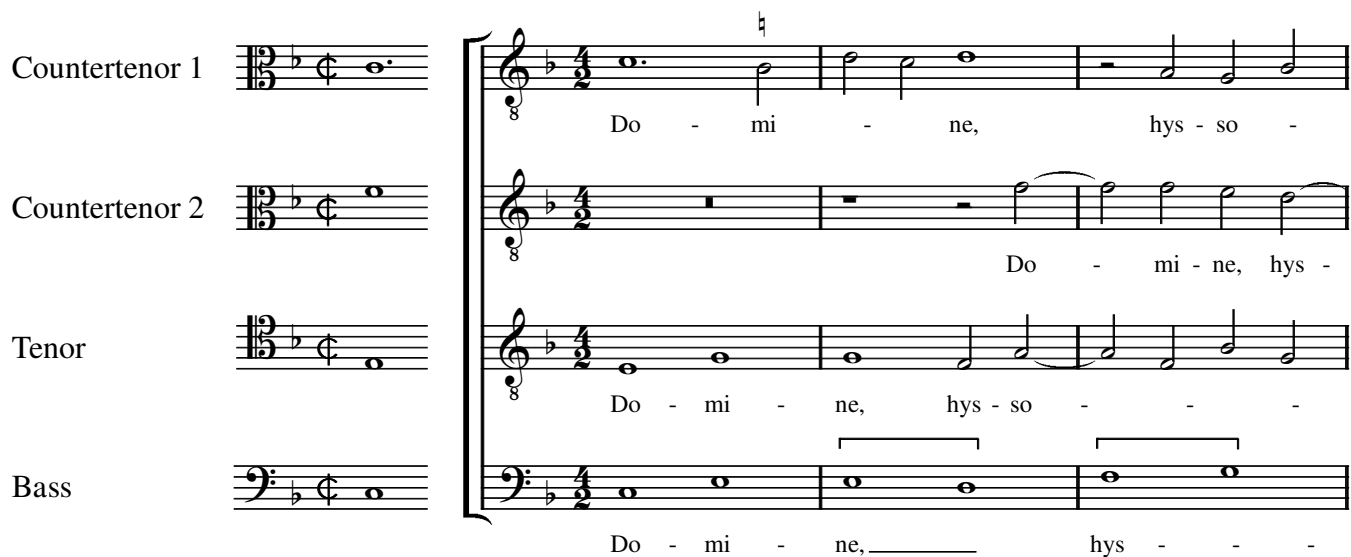
A - sper - ges me, —

Countertenor 1

Countertenor 2

Tenor

Bass



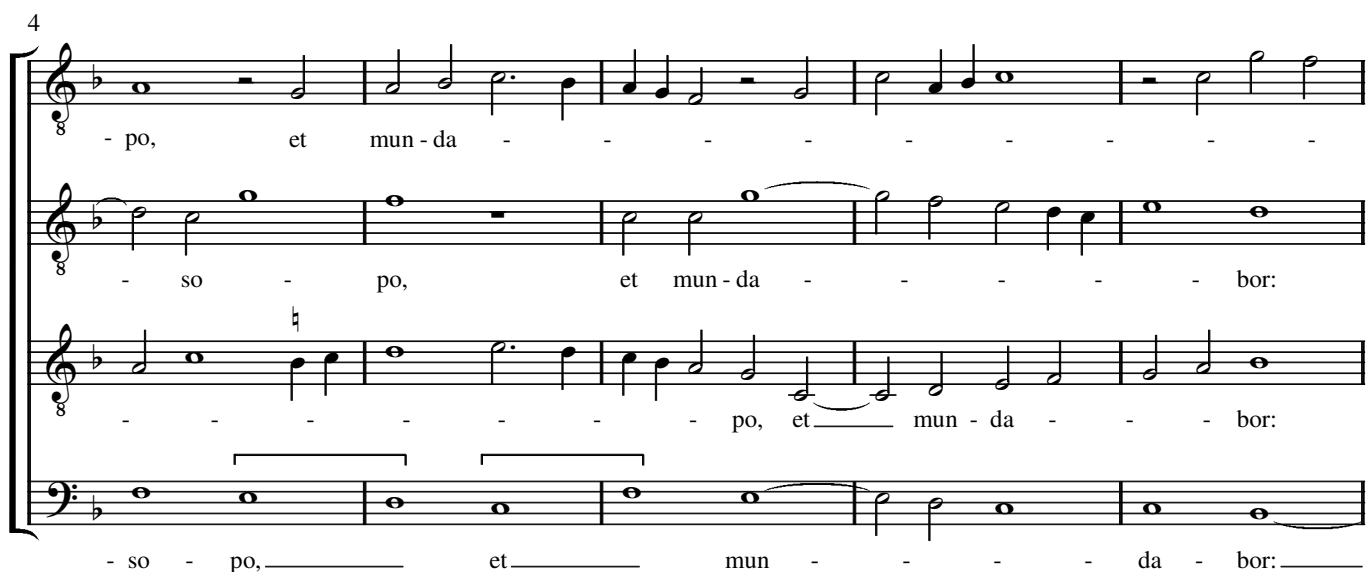
Do - mi - ne, hys - so -

Do - mi - ne, hys -

Do - mi - ne, hys - so - - -

Do - mi - ne, — hys - - -

4



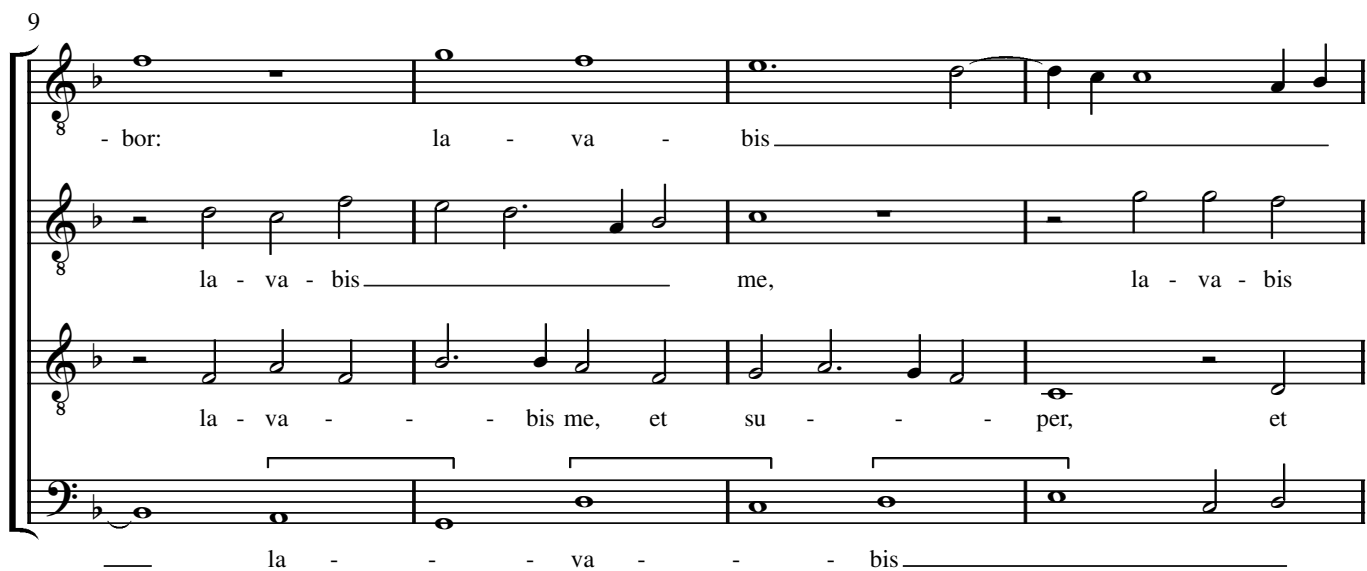
- po, et mun - da - - - - -

- so - po, et mun - da - - - - bor:

- - - - - po, et — mun - da - - - bor:

- so - po, — et — mun - - - da - bor: —

9



- bor: la - va - bis —

la - va - bis — me, la - va - bis

la - va - - - bis me, et su - - - per, et

— la - - - va - - - bis —

13

me, et su - per ni - vem, de al - ba - - - -

me, et su - per ni - vem, de - al - ba - -

su - per ni - vem, et su - per ni - vem, de - al - ba - -

me, et su - - - - per \_\_\_\_\_ ni - vem, \_\_\_\_\_

17

END

- - - - - bor.

- - - - - [bor], de - al - ba - bor.

- - - bor, de - al - ba - - - bor.

de - - - al - ba - - - bor.

*Precentor*

8 Mi - se - re - re me - i, De - us,

21

se - cun - - - dum ma - gnam mi - se - ri - cor - di - am

se - cun - dum ma - gnam mi - se - ri -

se - cun - dum ma - gnam mi - se - ri - cor - di - am tu -

se - cun - dum ma - gnam mi - se - ri - cor - di -

REPEAT FROM  
BEGINNING TO END

26

tu - - - - - am.  
- cor - di - am, mi - se - ri - cor - di - am tu - am.  
- - - - - am, mi - se - ri - cor - di - am tu - am.  
- am tu - - - - - am.

*Precentor*

Et se - cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu - a - rum

30

de - le i - ni - qui - ta - -  
de - le i - ni - qui - ta - - tem  
de - le i - ni - qui - ta - - tem me - am, de -  
de - le i - ni - qui - ta - -

REPEAT FROM  
BEGINNING TO END

33

- tem me - - - - - am.  
me - - - - - am.  
- le i - ni - qui - ta - - tem me - - am.  
- tem me - - - - - am.

*Precentor*

Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto:

37

si - cut e - rat in prin - ci - pi - o, et nunc et sem -  
 si - cut e - rat in prin - ci - pi - o, et nunc et —  
 si - cut e - rat, si - cut e - rat in prin - ci - pi - o, et nunc et sem - per,  
 si - cut e - rat in prin - ci - pi - o, et

42

- - per, et in sae - cu - la  
 — sem - per, et nunc et sem - per,  
 et nunc et sem - - - per, et in sae - cu - la sae - cu -  
 nunc et sem - - - per, et in sae -

47

sae - cu - lo - - - rum. A - - - -  
 et in sae - cu - la sae - cu - lo - rum. A -  
 - lo - rum. A - - - -  
 - cu - la sae - cu - lo - rum. A - - - -

52

- - - - men. La - va - bis \_\_\_\_\_  
 - - - - men. La - va - bis \_\_\_\_\_ me, la -  
 - - - - men. La - va - bis me, et su - - - - per,  
 - - - - men. La - - - - va - - - - bis \_\_\_\_\_

57

\_\_\_\_\_ me, et su - per \_\_\_\_\_ ni - vem, de - al - ba - - -  
 - va - bis me, \_\_\_\_\_ et su - per ni - vem de - al - ba -  
 et su - per ni - vem, et su - per ni - vem, [de al - ba -  
 \_\_\_\_\_ me, et su - - - - per \_\_\_\_\_ ni - vem \_\_\_\_\_

62

- - - - - - - - - - - - - - - - bor.  
 - - - - - - - - - - - - - - bor, de - al - ba - bor.  
 - - - - bor,] de - al - ba - - - - bor.  
 de - - - - al - - - - ba - - - - bor.

## Translation

Thou shalt purge me, O Lord, with hyssop, and I shall be clean : thou shalt wash me, and I shall be whiter than snow.

Ÿ. Have mercy upon me, O God, after thy great goodness.

Thou shalt purge me, O Lord, with hyssop, and I shall be clean : thou shalt wash me, and I shall be whiter than snow.

Ÿ. According to the multitude of thy mercies do away mine offences.

Thou shalt purge me, O Lord, with hyssop, and I shall be clean : thou shalt wash me, and I shall be whiter than snow.

Ÿ. Glory be to the Father, and to the Son : and to the Holy Ghost ; as it was in the beginning, and is now, and ever shall be : world without end. Amen.

Thou shalt wash me, and I shall be whiter than snow.

(*Book of Common Prayer, psalm 51, vv.7 and 1, with Gloria.*)

## Liturgical Function

In the pre-Reformation Use of Sarum, *Asperges me* was the antiphon sung during the aspersion of the holy water before Mass on Sundays except from Easter to Trinity Sunday.

## 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.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Text repetition signs in the underlay have been expanded editorially in italics.

## Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–c.1578).

17802 (Ct2) f.5<sup>v</sup>

17803 (Ct1) f.4

17804 (T) f.4

17805 (B) f.4

## Notes on the Readings of the Source

This setting is based on the faburden of the plainsong, placed in the Bass.

Most unusually for a British manuscript of this period, the plainsong passages are present in the partbooks. The incipit is given all books except 17803, but the verses only in 17805. The scribe wrote the plainsong out at the pitch at which it appears in the processional. This is inconsistent with the polyphony, so in this edition the plainsong has been transposed up a fourth. The scribe consistently spells the first word ‘Asparges’. The last note of each verse is black void with a fermata (in the first verse a breve; in the other two, a long).

Comparison of the underlay in bars 9–20 with the repeat of this section from bar 54 onwards provides a good demonstration of how untrustworthy the underlay in the Gyffard Partbooks can be (see below).

In the notes below, each reference 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. <sup>1</sup>B = first note B in the bar. The symbol  $\text{?}$  denotes and underlay repetition sign and + a tie.

### Staff Signatures and Accidentals

18 Ct2 editorial  $\sharp$  supplied by analogy with 63 / 42 Ct1  $\sharp$  for F /

### Underlay

10 Ct2 *-bis* below E; T *-va-* below <sup>1</sup>B (cf. 54) / 11 T *-per ni-* below A<sup>2</sup>G, (12) *-vem* below C (cf. 55–56) / 12 Ct1 *me* below A (cf. 57) / 17 T *-bor* below B (cf. 61–62) / 60 Ct1  $\text{?}$  (for *et super ni-*) below A, (62) *-vem de-* below ED, (63) *-alba-* below GF (cf. 15–20, which is probably the correct reading) / 61 T  $\text{?}$  (for *et super nivem*) below G (cf. 16–17) /

### Other Readings

9 Ct1 signum congruentiae above rest and again above G in 10; Ct2 signum congruentiae above rest and again above D; T signum congruentiae above A; B signum congruentiae above A (all these unnecessary since the repeat is written out in full from 54) / 42 T A is B / 53 T signum congruentiae above rest; B semibreve rest after G / 54 Ct1 no signum congruentiae; Ct2 signum congruentiae below C; B signum congruentiae above A /