

Laboravi in gemitu meo

Edited by Jason Smart

Thomas Weelkes (1576–1623)

Mean 1

[Missing]



La - bo - ra - - - - - vi

Mean 2



La - bo - ra - - - - -

Countertenor 1



Countertenor 2



Tenor



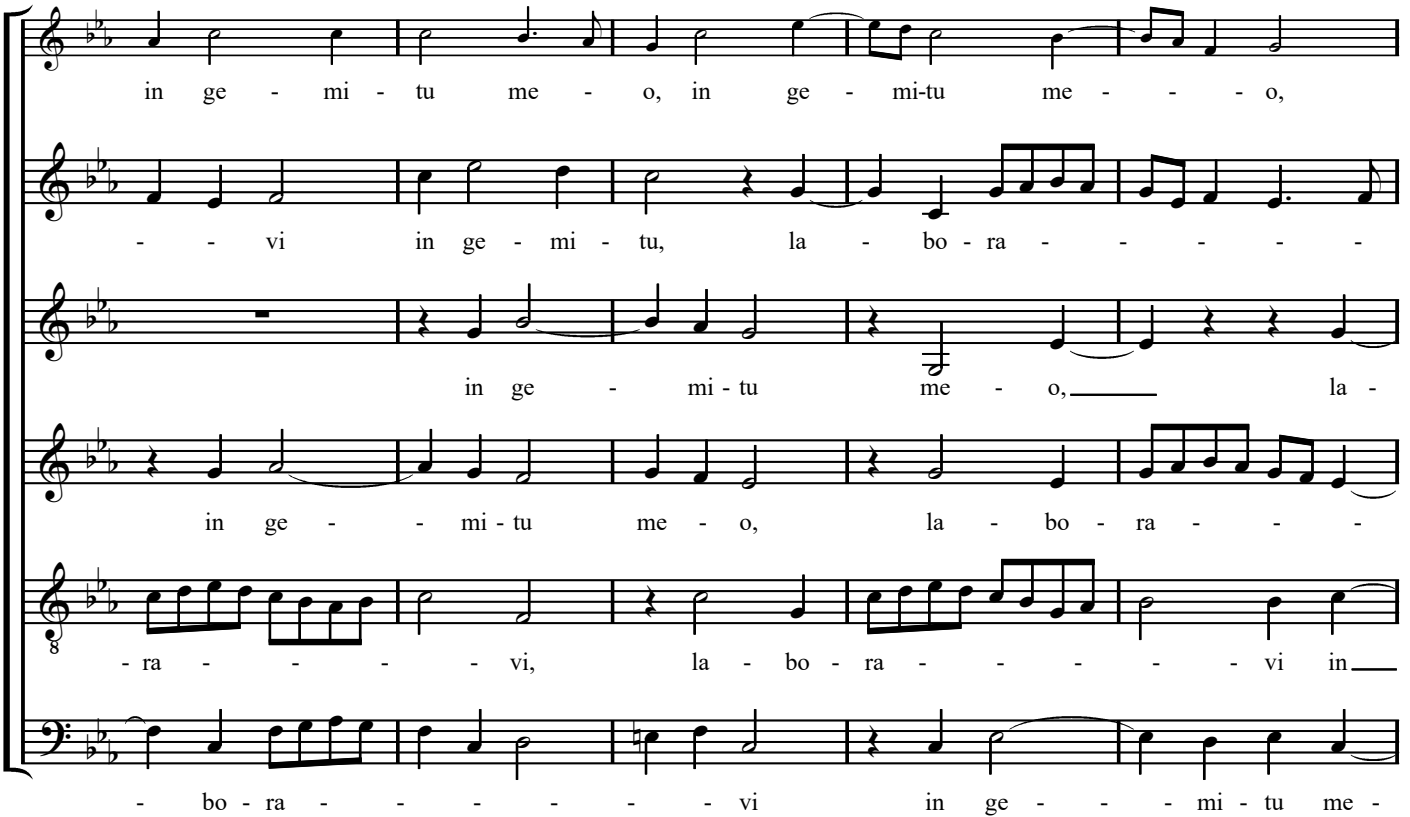
La - bo -

Bass



La -

4



in ge - mi - tu me - o, in ge - mi-tu me - - - o,
- - vi in ge - mi - tu, la - bo - ra - - - - -
in ge - mi - tu me - o, _____ la -
in ge - - mi - tu me - o, la - bo - ra - - - - -
- ra - - - - vi, la - bo - ra - - - - vi in
- bo - ra - - - - vi in ge - - - mi - tu me -

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la - bo - ra - - - - - vi in ge - mi - tu me -
 - - vi, la - bo - ra - - - - - vi
 - bo - ra - - - - - vi, la - bo - ra - - - -
 - - - - - vi in ge - - mi - tu me - o,
 - - - - ge - mi - tu me - o, - - - - la - bo -
 - - o, la - bo - ra - vi

14

- - - - o, in ge - mi - tu, in ge - mi -
 in ge - - mi - tu me - o, in ge - mi - tu me -
 - - [vi] in ge - - mi - tu me - o,
 la - bo - ra - vi
 - ra - - - - vi in ge - mi - tu me - o, in ge - mi - tu me -
 - in ge - - mi - tu me - o, in ge - mi - tu me -

19

- tu me - - - o; la - va - - - - bo per
 - - - - o, in ge - mi - tu me - o; per sin - gu - las la - va -
 in ge - mi - tu me - o; per sin - gu - las no - ctes la - va -
 in ge - mi - tu me - o; la - va - - - - bo
 - o; la - va - - - - - bo per sin - gu -
 - o; la - va - - - - - bo per sin - gu - las no -

24

sin - gu - las no - ctes, la - va - - - - - bo le - ctum me - um, la -
 - - - - bo le - ctum me - um, la - va - - - - -
 - - - - bo, per sin - gu - las la - va - - - - - bo le - ctum me -
 per sin - gu - las no - ctes, la - va - - - - - bo, la -
 - las no - ctes, la - va - - - - - bo, la - va - - - - -
 - ctes le - ctum me - um, per sin - gu - las no - ctes,

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- va - - - - bo per sin - gu-las, per sin - gu-las, per sin - gu -

- - bo le - ctum me - um per sin - gu - las no - ctes

- um, la - va - - - - bo per sin - gu - las no - ctes

- va - - - - bo, la - va - - - - bo per sin - gu -

- bo per sin - gu-las, la - va - - - - bo

la - va - - - - bo per sin - gu - las no - ctes

34

- las no - ctes le-ctum me - - - - um; la - cri - mis,

le - ctum me - um; la - cri - mis, la - cri -

le - ctum me - um; la - cri - mis me - is, me - - -

- las no - ctes, per *sin - gu - las no-ctes*; la - cri - mis me -

per sin-gu-las no - ctes le-ctum me - um; la - cri - mis me - is,

le - ctum me - um; la - cri - - - - mis, la - cri -

39

la - cri - mis me - - - is stra - tum me - - - -
 - mis me - is stra - tum me - um, la - cri - mis
 - is, la - cri - mis, la - - cri - mis me - is
 - is, la - cri - mis me - is stra - tum
 la - cri - mis me - is
 - mis me - is stra - tum me -

44

- - um, la - cri - mis me - - - is, ri - ga -
 me - is, ri - ga - - - bo, la - - - cri - mis me -
 stra - tum me - um, stra - tum me - um ri - ga -
 me - - - um ri - ga - - - bo, stra - tum
 stra - tum me - - - um ri - ga - - - bo,
 - - - um ri - ga - - - bo,

49

- - bo, la - cri - mis me - - is, ri-ga - - - - bo, la -
 - is, ri - ga - - - - bo, ri - ga - - - - bo,
 - - bo, _____ la - cri - mis me - is, ri-ga - - - - bo,
 me - um ri - ga - - - - bo, stra - tum me - - um, la - cri -
 8 stra - tum me - um ri - ga - - - - bo, ri-ga - - - - bo,
 stra - tum me - - - - - um, la - cri -

54

- cri - mis me - - - is, la - cri - mis me -
 la - cri - - mis, la - cri - mis me - - - -
 la - cri - mis me - is, la - cri - mis me - is,
 - mis me - is, me - is, la - cri - mis me - is stra - tum
 8 la - cri - mis, la - cri - mis me - - - is, la - cri - mis
 - mis me - is, la - - - cri - mis me - - - is stra -

59

- is stra - tum me - um ri - ga - - - - - bo, ri -

- is stra - tum me - - - - - um ri-ga -

stra - tum me - - - - - um ri - ga - - - - - bo, ri - ga - - - - -

me - - - - - um ri - ga - - - - - bo, ri-ga -

me - is stra - tum me - - - - - um ri - ga - bo,

- tum me - - - - - um ri - ga - - - - - bo, ri - ga -

64

- ga - bo, ri-ga - - - - - bo, ri-ga - bo, ri - ga - bo.

- - - - - bo, ri - ga - bo, ri-ga - - - - - bo.

- bo, ri-ga - bo, ri-ga - - - - - bo, ri-ga - - - - - bo.

- - - - - bo, ri - ga - bo, ri-ga - - - - - bo.

ri - ga - - - - - bo, ri-ga - - - - - bo.

- bo, ri - ga - bo, ri - - - - - ga - - - - - bo.

Translation

I am weary of my groaning; every night wash I my bed, and water my couch with my tears.
(*Book of Common Prayer: Psalm 6, v.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.
The superscript accidental in bar 67 is editorial.
Text repetition signs in the underlay have been expanded editorially in italics.
Underlay between square brackets is entirely editorial.

Source

Oxford, Bodleian Library, MSS Tenbury 807–11 (c.1620; a Superius partbook is missing).

807	(M2)	f.24	at end: M ^r Thomas Weelkes
808	(Ct1)	f.23 ^v	at end: M ^r Thomas Weelkes
809	(Ct2)	f.22 ^v	at end: M ^r Thomas Weelkes
810	(T)	f.21 ^v	at end: M ^r Thomas Weelkes
811	(B)	f.21	at end: M ^r Thomas Weelkes

Notes on the Readings of the Source

It seems clear that Weelkes must have been acquainted with the setting of the same words by Thomas Morley, which, in turn, is a rewriting of *Laboravi in gemitu meo* by the Franco-Flemish composer Philippe Rogier. Weelkes's setting is far from derivative, but his points of imitation move in rather similar fashions to those of Morley and Rogier. The similarities suggest that the missing voice part of Weelkes's motet was another Mean. Weelkes's setting survives in only one source, the scribe of which has a particularly idiosyncratic liking for anacrusic underlay. For this edition four instances that are not typical of Weelkes have been expunged as noted below. In other respects, apart from two accidentals that make little sense, the piece is very accurately copied.

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. The sign + denotes a tie.

Accidentals

20 Ct2 ♯ for E / 48 T ♯ for ²B / 52 M2 ♯ for B / 64 M2 ♯ for ²B / 67 M2 ♯ for ²B /

Underlay

6 Ct2 slur for GF / 13 Ct2 slur for ¹AC / 18–19 T slur for C+CB / 25 Ct1 *-las* below A, slur for AG / 30 M2 slur for DB / 31 M2 *-las* below G, (31–32) slur for GF / 36–37 B slur for B²C / 38 Ct2 slur for CD / 42 M2 slur for CBA / 43 Ct1 slur for CD / 44 M2 slur for BG / 45 Ct1 slur for BAG / 47 Ct1 slur for ²FED²C / 51 Ct1 *-is* below C, (51–52) slur for CD / 55 M2 slur for GF; Ct2 slur for EF / 57 Ct2 slur for CG / 57–58 M2 slur for BC and perhaps D (precise extent uncertain); B slur for ¹G²C / 60 Ct1 *-um* below D, (60–61) slur for D¹C /