

Asperges me, Domine

George de La Hèle (1547–1586)

Plantin, *Octo missae quinque, sex et septem vocum* [Antwerp, 1578]

'In aspersione aquæ benedictæ'

SUPERIUS
[I & II]

ALTUS

TENOR
[PRIMUS]

TENOR
SECUNDUS

BASIS

A - sper - ges_ me, -

Do -

mi - ne, Do - mi - ne, Do -

mi - ne, Do - mi - ne,

mi - ne, Do - mi - ne, hys - so - po, et

mi - ne, Do - mi - ne, hys - so - po, et mun -

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

Do - mi - ne, hys - so - po, et mun - da -

11

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

16

- bor, et mun - da - bor:
 - mun - da - - bor: la - va - - bis
 mun-da - bor: la - va - - bis me, la - va -
 bor: la - va - - bis me, la - va - - bis
 - mun - da - bor: la - va - - bis me, la -

21

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

25

musical score with five staves (Soprano, Alto, Tenor, Bass, and a fifth line) in G major. The lyrics are: "bis me, et su - - de - al - ba - bor, la - va - bis me, et su - per ni - vem me, la - va - - - - bis me, et su - - per ni - vem de - al - ba - bor, et - - -"

29

musical score with five staves (Soprano, Alto, Tenor, Bass, and a fifth line) in G major. The lyrics are: "per ni - - - - vem, et su - per ni - super ni - vem de - al - ba - de - al - ba - bor, et su - per ni - vem de al - ba - et su - - per ni - - vem de al - su - per ni - - - - vem de -

33

(Fine)

musical score with five staves (Soprano, Alto, Tenor, Bass, and a fifth line) in G major. The lyrics are: "vem de - - - - al - ba - bor. bor. - - bor, de - al - ba - bor. ba - - - - bor. - - - - al - ba - - - - bor." There is a double bar line and repeat sign at the end of measure 36. To the right of the score, "SUP. I" and "SUP. II" are written with a hand icon pointing to the Soprano part.

† Altus & Tenor, m.33.1-2: parallel octaves noted.

Mi - se - re - re me - i, De - us, —

37 **SUPERIUS [PRIMUS]**
Se - cun-dum ma-gnam mi - se - ri - cor - di - am tu -

SUPERIUS [SECUNDUS]
Se - cun-dum ma-gnam mi - se - ri - cor - di - am

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

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

Se - cun-dum ma-gnam, se - cun-dum ma - gnam

Se - cun-dum ma - gnam

43
am, mi - se - ri - cor - di - am tu - am.

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

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

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

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

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

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

48

Si - cut e - rat in prin - ci - pi - o,
 Si - cut e - rat, si - cut e - rat in prin - ci - pi - o,
 Si - cut e - rat, 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
 Si - cut e - rat in prin - ci - pi - o, et nunc, et
 Si - cut e - rat in prin - ci - pi - o, et nunc, et

54

et nunc, et sem - per, et nunc, et sem - per.
 et nunc, et sem - per.
 sem - per, et nunc, et sem - per, et nunc, et sem - per.
 sem - per, et nunc, et sem - per. Et in
 sem - per, et nunc, et sem - per. Et in
 sem - per, et nunc, et sem - per. Et in

60

Et in sae-cu - la, et in sae - cu - la sae - cu - lo-rum, A -

Et in sae-cu - la sae - cu - lo - rum,

Et in sae-cu - la sae - cu - lo - rum, A -

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

sae-cu - la, et in sae - cu - la

sae-cu - la, et in sae - cu - la

66

- men, sae - cu - lo - rum. A - - men.

A - men, sae-cu - lo - rum. A - - men.

- men, sae - cu - lo - rum. A - - men.

- men, sae - cu - lo - rum. A - - men, A - - men.

sae - cu - lo - rum. A - men.

sae - - cu - lo-rum. A - men, A - - men.

{ *Asperges me ... dealbabor ut supra* }

Aspérge me, Dómine, hyssópo, et mundábor:
lavábis me, et super nivem dealbábor.

Ps. Misérére me, Deus,
secúndum magnam misericórdiam tuam.

∿. Glória Patri, et Fílio, ...
℞. Sicut erat in princípio, ... Amen.

{ Aspérge me ... }

*Purge me, O Lord, with hyssop, and I shall be clean:
wash me, and I shall be whiter than snow.*

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

*Glory be to the Father, and to the Son, ...
As it was in the beginning, ... Amen.*

{ *Purge me ...* }

from Ps. 50 (Vulgate)

(Antiphon for the Asperision of Holy Water at Mass on Sunday, from Trinity Sunday to Palm Sunday)

Born in Antwerp in 1547, George de La Hèle trained as a chorister at Antwerp cathedral before moving to Madrid in 1560 to sing in the royal chapel of Philip II, under the musical direction of Pierre de Manchicourt. Returning to the Low Countries in the 1570s for university study and subsequent appointments as *maestro di capilla* at Sint-Romboutskathedraal in Mechelen and Notre-Dame Cathedral in Tournai, La Hèle was appointed in 1580 to succeed Geert van Turnhout as *maestro di capilla* at the royal chapel in Madrid. He remained in that post until his death in August 1586, whereupon he was succeeded by Philippe Rogier (the last in a line of Franco-Flemish incumbents stretching back to Marbrianus de Orto in 1512). Manuscripts containing much of La Hèle's compositional output were destroyed in a fire at the Palacio Real on Christmas Eve 1734, which might partly explain his apparent obscurity in comparison to the more famous bearers of that important royal office. Only eleven works survive, all but two of which are contained in a book of parody masses (on motets by Josquin, Lassus, de Rore and Crecquillon) published by Christophe Plantin in 1578, which opens with this setting of the Asperges.

Editorial Notes:

This edition is set a tone higher than the original. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures and coloration in the source are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay is largely as per the source — which is quite unambiguous in that regard — with unacknowledged minor adjustments. Re-iterated text implied by an 'ij' marking in the source is indicated in *italic*; editorial re-iteration appears in { brackets }.

The source includes the chant incipits in the *Tenor Secundus* part, as presented here. The opening chant incipit differs from that in the *Graduale Romanum*, and is likely an earlier form of the chant: the parenthesized note may therefore be omitted in liturgical performance, if preferred. Likewise an optional instruction — not present in the source — to repeat the antiphon is also provided.
