

Ad te levavi oculos meos

Edited by Jason Smart

Robert White (c.1540–1574)

Mean 1

Mean 2

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Ad te le - va - vi o - cu - los me -

4

os, ad te le - va - vi o - cu - los me - os,
Ad te le - va - vi o - cu - los me -
Ad te le - va - vi o - cu - los me -
os, ad te le - va - vi o - cu - los me - os, me -
Ad te le - va - vi o - cu - los _____ me - os, me -
te le - va - vi o - cu - los me - os, _____ ad te le - va - vi o - cu -

9

ad te le - va - vi o - cu - los me - os, ad te

- - os, _____

- os, le - va - vi o - cu - los me - os, _____

- os, ad te le -

- os, o - cu - los me - os, ad te le - va - vi

- los me - os, _____ ad te le - va - vi o - cu -

14

le - va - vi o - cu - los me - os, qui ha - bi - tas in cae -

ad te le - va - vi o - cu - los me - os, qui ha - bi - tas in

ad te le - va - vi o - cu - los me - os, qui ha - bi - tas in

- va - vi o - cu - los me - os, qui ha - bi - tas in

o - cu - los me - os, qui ha - bi - tas in

- los me - os, ad te le - va - vi o - cu - los me - os, qui

19

- lis, qui ha - bi - tas in cae - lis.

qui ha - bi - tas in cae - lis, qui ha - bi - tas in

cae - lis, qui ha - bi - tas in cae - lis, in cae - lis, in cae -

qui ha - bi - tas in cae - lis, qui ha - bi -

ha - bi - tas in cae - lis, qui ha - bi - tas in cae - lis, qui

qui ha - bi - tas in cae - lis, qui ha - bi - tas in cae - lis, in

24

Ec - ce si - cut o - cu - li ser - vo - rum, ser - vo -

- cae - lis. Ec - ce si - cut o - cu - li ser - vo - rum, ser - vo -

- lis. Ec - ce si - cut o - cu - li ser - vo -

- tas in cae - lis.

ha - bi - tas in cae - lis. Ec - ce si - cut o - cu - li ser -

cae - lis, qui ha - bi - tas in cae - lis. Ec -

29

A musical score for five voices (SATB plus basso continuo). The music is in common time, key signature of two sharps. The lyrics are in Latin, repeated multiple times. The vocal parts are: Soprano (S), Alto (A), Tenor (T), Bass (B), and Continuo (C). The lyrics include: -rum, ec-ce si-cut o-cu-li ser-vo -; rum, ec-ce si-cut o-cu-li ser-vo -; rum, ec-ce si-cut o-cu-li ser-vo -; Ec-ce si-cut o-cu-li ser-vo -; rum, ser-vo -; rum, ec-ce si-cut o-cu-li ser-vo -; rum, ser-vo -; rum, ec-ce si-cut o-cu-li ser-vo -; rum, ser-vo -; rum, ser-vo -.

34

A musical score for five voices (SATB plus basso continuo). The music is in common time, key signature of two sharps. The lyrics are in Latin, repeated multiple times. The vocal parts are: Soprano (S), Alto (A), Tenor (T), Bass (B), and Continuo (C). The lyrics include: -rum, ser-vo -; rum, ser-vo -; rum, ser-vo -; rum, ec-ce si-cut o-cu-li ser-vo -; rum, ec-ce si-cut o-cu-li ser-vo -; rum, ec-ce si-cut o-cu-li ser-vo -; rum, ser-vo -; rum, ser-vo -; rum, ser-vo -.

38

in ma - ni - bus do-mi-no - rum su - o - - - - - - - -

- - - rum in ma - ni - bus do-mi-no - - - - - rum su -

- cu - - - li ser - vo - rum in ma - ni - bus do - mi -

vo - rum in ma - ni -

in ma - ni - bus do - mi - no - rum su - o - - - - - - -

- rum, ser - vo - - - - rum in ma - ni - bus do - mi - no -

42

- rum, su - o - rum, su - o - rum; _____ si - cut o - cu -

- o - - - rum; _____ si - cut o - cu - li an -

- no - rum su - o - rum; si - cut o - cu - li an - cil - lae,

- bus do - mi - no - rum su - o - rum; si - cut o - cu - li an - cil - lae, an -

rum, su - o - - - rum; _____

- rum su - o - - - rum, su - o - - - rum;

47

47

li an - cil - lae, si - cut o - cu - li an - cil - lae, an - cil -

- cil - lae, an - cil - lae, si - cut o - cu - li an -

an - cil - lae, si - cut o - cu - li an - cil -

- cil - lae, si - cut o - cu - li an - cil - lae, an - cil - lae,

si - cut o - cu - li an - cil - lae, an - cil - - - lae,

52

52

- ae, an - cil - - - lae, -

- cil - lae, si - cut o - cu - li an - cil - lae, -

- lae, an - cil - lae, si - cut o - cu - li an - cil -

an - cil - lae in ma - ni - bus do - mi -

si - cut o - cu - li an - cil - - - lae in ma - ni - bus

si - cut o - cu - li an - cil - - - lae, an - cil -

57

Musical score for page 57, featuring two staves of music in G major (two sharps) and common time. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The lyrics are written below the notes.

an - cil - lae in ma - ni - bus do - mi - nae su - - -
in ma - ni - bus do - mi - nae su - - ae, su - - ae, do -
- lae in ma - ni - bus do - mi -
- nae su - - ae, su - - - ae, do - - mi - nae su - - ae,
do - mi-nae su - - ae, su - - - - ae, do - - mi -
- lae in ma - ni - bus do - mi-nae

62

Musical score for page 62, featuring two staves of music in G major (two sharps) and common time. The top staff consists of soprano and alto voices, while the bottom staff consists of bass and tenor voices. The lyrics are written below the notes.

- - ae: i - ta o - cu-li no - - - stri
- mi-nae su - ae:
- nae su - - - - ae:
do - mi - nae su - ae: i - ta o - cu - li no - - stri, no -
- nae su - - - - ae: i - ta o - cu - li no -
su - - - - ae, su - - ae: i - ta o - cu - li

67

ad Dom - num De - um no - strum,
i - ta o - cu - li no - stri ad
i - ta o - cu - li no - stri, no - stri stri ad Do - mi -
stri, no - stri ad Do - mi - num De - um no -
stri ad Do - mi - num De - um no -
no - stri ad Do - mi - num De - um no - strum, De - um

72

do - nec mi - se - re - a - tur
Do - mi - num De - um no - strum,
- num [De - um] no - strum, no -
strum, do - nec mi - se - re -
- strum, do - nec mi - se - re - a - tur no - stri,
no - strum, do - nec mi - se - re - a - tur no - stri, do -

76

no - stri, mi - se - re - a - tur no - stri.
do - nec mi - se - re - a - tur no - stri. Mi -
- strum, do - nec mi - se - re - a - tur no - stri.
- a - tur no - stri, no - stri. Mi - se -
do - nec mi - se - re - a - tur no - stri.
- nec mi - se - re - a - tur no - stri.

81

Mi -
- se - re - re no - stri, Do - mi - ne, Do - mi - ne, mi - se - re - re
Mi - se -
- re - re no - stri, Do - mi - ne, mi - se - re - re no - stri,
Mi - se - re - re no - stri, Do - mi - ne, mi -
Mi - se - re - re no - stri, Do - mi - ne, mi -
Mi - se - re - re no - stri, Do - mi - ne, mi - [mi -]

86

A musical score for a five-part setting of the Latin hymn "Domine, Domine, mi-se-re-re". The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff, corresponding to the notes. The music is in common time.

The lyrics are as follows:

se - re - re no - stri, Do - mi - ne, Do - mi - ne,
mi - se - re - re

no - - - - stri,

mi -

- re - re no - stri, Do - mi - ne, mi - se - re - re no - - - - stri,

mi -

mi - se -

- se - re - re no - stri, mi - se - re - re no - stri, Do - mi - ne, mi -

- se - re - re no - stri, mi - se - re - re no - stri, Do - mi - ne, mi -

91

A musical score for a four-part choir. The top three voices are in treble clef and the bass voice is in bass clef. The key signature is one sharp (F#). The vocal parts are:

- Soprano:** no - stri, mi - se - re - re no - stri, Do - mi -
- Alto:** - se - re - re no - stri, Do - mi - ne, mi - se - re - re no - stri,
- Tenor:** mi - se - re - re no - stri, Do - mi - ne,
- Bass:** - re - re no - stri, Do - mi - ne, mi - se - re - re no - stri,
- Bass (continuation):** - se - re - re no - stri, mi - se - re - re no - stri, Do - mi - ne,

96

- ne, mi - se - re - re no - - - stri,
qui - a mul - tum re - ple - ti su -

mi - se - re - re no - - - stri, mi - se - re - re no - - - qui - a mul - tum re - ple - ti

- re - re no - - - - - stri, qui - a

- - - - - - - - - stri, qui - a

mi - se - re - re no - - - stri,

100

A musical score for a vocal piece, likely a madrigal or choral work. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts are as follows:

- Top Staff:** Qui - a mul - tum re - ple - ti su - - mus de - -
- Second Staff:** - mus de - spe - cti - o - ne, _____
- Third Staff:** - stri, qui - a mul - tum re - ple - ti su - -
- Fourth Staff:** su - - mus de - - spe - cti - o - ne, de - - spe - cti - o - ne,
- Bottom Staff (Bass):** mul - tum re - ple - ti su - - mus de - - spe - cti - o - ne, qui - a mul - tum re -

The lyrics continue in a repeating pattern across the staves.

- spe - cti - o - ne, qui - a mul - tum re -

qui - a mul - tum re - ple - ti su - mus de - spe - cti -

- mus de - spe - cti - o - ne, de - spe - cti - o - ne, qui - a

qui - a mul - tum re - ple - ti su - mus de -

ple - ti su - mus de - spe - cti - o - ne, de - spe -

mul - tum re - ple - ti su - mus de - spe - cti - o - ne, de - spe -

- ple - ti su - mus de - spe - cti - o - ne, de - spe - cti -

- o - ne, de - spe - cti - o - ne;

mul - tum re - ple - ti su - mus de - spe - cti - o - ne, de - spe - cti -

- spe - cti - o - ne, de - spe - cti - o - ne, de - spe - cti - o -

- spe - cti - o - ne; qui - a mul - tum re -

qui - a mul -

112

112

- o - ne; qui - a mul - tum re - ple - ta est
 qui - a mul - tum re - ple - ta est a - ni-ma no -
 - o - ne; qui - a mul - tum re - ple - ta est a - ni - ma no -
 - ne, de - spe - cti - o - ne; qui - a mul - tum re - ple -
 - ple - ta est a - ni-ma no - - stra, est a - ni-ma no -
 - tum re - ple - ta est a - ni - ma no - stra, est a - ni - ma no -

117

117

a - ni-ma no - stra op - pro - bri-um a - bun-dan - ti - bus, a - bun -
 - stra, a - ni - ma no - stra op - pro - bri-um a - bun -
 - stra, no - stra op - pro - bri-um a - bun - dan - ti - bus, a - bun - dan - ti -
 - ta est a - ni-ma no - stra op - pro - bri-um a - bun - dan - ti - bus, a - bun - dan - ti -
 - stra op - pro - bri-um a - bun - dan - ti - bus, a - bun - dan - ti - bus,
 - stra op - pro - bri-um a - bun - dan - ti - bus, a - bun - dan - ti - bus, op - pro -

122

- dan - ti - bus, op - pro - bri - um a - bun - dan - ti - bus, a - bun - dan - ti - bus,
 - dan - ti - bus, a - bun - dan - ti - bus, op - pro - bri - um a - bun - dan - ti - bus,
 - bus, op - pro - bri - um a - bun - dan - ti - bus, a - bun - dan - ti - bus,
 - bus, a - bun - dan - ti - bus, op - pro - bri - um a - bun - dan - ti - bus,
 - bus, a - bun - dan - ti - bus, a - bun - dan - ti - bus, et _____.
 (Bass staff starts at measure 8)

127

a - bun - dan - ti - bus, et ____ de - spe - cti - o su - per - bis, su -
 a - bun - dan - ti - bus, et de - spe - cti - o su -
 et de - spe - cti - o su - per - bis, su - per - bis,
 a - bun - dan - ti - bus, et ____ de - spe - cti - o su - per -
 et de - spe - cti - o su - per - bis, su - per - bis, et _____.
 (Bass staff starts at measure 8)

132

132

- per - bis, et _____ de - spe - cti - o su - per - bis, su - per -

- per - bis, su - per - - - bis, et de - spe - cti - o su -

et de - spe - cti - o su - per - - - bis, su - per -

- bis, su - per - - - bis, et _____ de - spe - cti - o su - per -

et de - spe - cti - o su - per - - - bis, su -

— de - spe - cti - o su - per - - - bis, su - per - - - bis, et de - spe -

137

137

- bis. A - - - - men.

- per - bis, su - per - - - bis. A - - - - men.

- bis, su - per - - - bis. A - - - - men.

- bis, su - per - - - bis. A - - - - men.

8 - per - - bis, su - per - - - bis. A - - - - men.

- cti - - o su - per - - - bis. A - - - - men.

Translation

Unto thee lift I up mine eyes, O thou that dwellest in the heavens.
Behold, even as the eyes of servants look unto the hand of their masters, and as the eyes of a maiden unto the hand
of her mistress: even so our eyes wait upon the Lord our God, until he have mercy upon us.
Have mercy upon us, O Lord, have mercy upon us, for we are utterly despised.
Our soul is filled with the scornful reproof of the wealthy, and with the despitefulness of the proud.
(*Book of Common Prayer, Psalm 123*)

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. Accidentals
not present individually in the source but implied by the original staff signatures are placed before the note and
have a superscript dot.
Ligatures are denoted by the sign [—].
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.
Underlay between square brackets is entirely editorial.

Source

Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M2)	no.100	at end:	whith
980	(Ct1)	no.100	[no attribution]	
981	(Ct2)	no.100	at end:	m ^r : whyte.
982	(M1)	no.100	[no attribution]	
983	(B)	no.10	index heading: at end:	M ^r . Robert Whyte. [later hand] m ^r whytt:

Notes on the Readings of the Source

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. ¹G = first note G in the bar. The sign + denotes a tie and × an underlay repeat sign.

Staff Signatures and Accidentals

27 M1 ♭ for ¹G / 28 Ct1 ♭ for B above ♭ for G (probably an error for the lower ♭ rather than an incorrectly positioned ♭ for the A) / 33 M2 ♭ for G / 41 M1 Ct1 ♭ for G / 47 M1 new line in source without ♭ for E in staff signature begins with G; ♭ for G / 59 M1 ♭ for G / 67 M1 new line in source with ♭ for upper E in staff signature begins with D / 77 M2 ♭ for G / 108 M2 ♭ for G; Ct1 ♭ for ¹G / 109 M2 Ct2 ♭ for G /

Underlay

23 Ct1 × for *in caelis* added later above misaligned *ecce*, hairline allocates *ecce* to 26 / 24 B *caelis* undivided below FB / 28–29 Ct1 slur for GA+A, *servorum* undivided below ²FGA+AB, (29) × (for *ecce sicut oculi servo-*) misplaced imprecisely below EA / 34–39 M2 × *servorum in mani-* misaligned with × below B in 33 and *servorum* below ²BCF in 34–35, corrected by × on staff below DFCDCB in 37–38 and hairline allocating *in* to C in 39 / 40–42 M2 *dominorum suorum* unaligned below CCBCDEFB / 60 M2 *su-* below A / 57 Ct2 *suae* undivided below B / 60–62 M1 slur for FBDCDE, followed by hairline allocating *ita* to next phrase (to clarify misaligned underlay) / 62 Ct1 -ae below ²F (not in 65) / 72–73 Ct1 *nostrum* spread undivided below EDF / 86 M2 *nostri* undivided below AC / 116 B slur for BE / 120 B slur for DB, hairline allocating -*dan-* to ¹F / 124 B slur for DB / 136–138 B *et despectio super-* all one note earlier /

Other Readings

17 B mF mF are sbF / 74 M2 ¹B is corrected cr /