

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

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

19

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

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

⁸ cae - lis, qui ha - bi - tas in cae - lis, in cae - lis, in cae -

⁸ 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 -

⁸ - - - lis. Ec - ce si - cut o - cu - li ser - vo -

⁸ - 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

- 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

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

- vo - - - - - - - - rum, ser - vo - - - - - - - - - - - - - - - -
rum, ec - ce

- vo - - - - - - - - rum, ser - vo - - - - - - - - - - - - - - - -
rum, ec - ce

- ce si - cut o - cu - li ser - vo - - - - - - - - - - - - - - - -

34

rum, ser - vo rum

rum, ser - vo rum, ser - vo

⁸ o - cu - li ser - vo rum, ec - ce si - cut o -

- rum, ec - ce si - cut o - cu - li ser -

si - cut o - cu - li ser - vo rum

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

38

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

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

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

8 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

A musical score for five voices, likely a madrigal or choral piece. The score consists of five staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, and Bass). The music is in common time, with a key signature of one flat. The lyrics are written in a combination of Latin and Italian, with some words in all caps. The vocal parts are separated by vertical bar lines, and the music includes various note values such as eighth and sixteenth notes.

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

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

8 - 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

A musical score for "Silent Night" (Stille Nacht) featuring five staves of music. The staves are arranged vertically, with the top two staves in treble clef and the bottom three in bass clef. The music is in common time and includes lyrics in German. The lyrics are as follows:

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

52

The musical score consists of five staves of music for voice and piano. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is B-flat major (two flats). The time signature varies between common time and 8/8. The lyrics are as follows:

 - 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 -

 8 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

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

- - 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

A musical score for five voices or instruments. The music is written in common time, with a key signature of one flat. The vocal parts are as follows:

- Soprano (S):** The top staff, starting with a treble clef. It sings "ad Domini num De um no - strum," "i ta o cu li no stri ad," "i ta o cu li no stri, no stri ad Do mi -", and "- stri, no stri ad Do mi num De um no -".
- Alto (A):** The second staff from the top, starting with a soprano C-clef. It sings "i ta o cu li no stri, no stri ad Do mi -", "no stri ad Do mi num De um no -", and "- stri _____ ad Do mi num De um no -".
- Tenor (T):** The third staff from the top, starting with a soprano C-clef. It sings "no stri ad Do mi num De um no -", and "no stri _____ ad Do mi num De um no -".
- Bass (B):** The fourth staff from the top, starting with a bass clef. It sings "no stri _____ ad Do mi num De um no -", and "no stri _____ strum, De um".
- Bassoon (Bassoon):** The bottom staff, starting with a bass clef. It sings "no stri _____ ad Do mi num De um no -", and "no stri _____ strum, De um".

The lyrics are in Latin, referring to God and the Virgin Mary.

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 -

86

- 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 - - se -

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

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

91

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

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

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

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

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

96

A musical score for five voices (SATB and basso continuo) in common time, featuring a mix of treble and bass clefs. The lyrics are in French, with some words underlined to indicate stress or specific pronunciation.

The score consists of five staves:

- Tenor (Top Staff):** Starts with a dotted half note followed by eighth notes. Lyrics: *- ne, mi - se - re - re no - - - stri,*
- Soprano (Second Staff):** Starts with a quarter note followed by eighth notes. Lyrics: *qui - a mul - tum re - ple - ti su -*
- Bass (Third Staff):** Starts with a dotted half note followed by eighth notes. Lyrics: *mi - se - re - re no - stri, mi - se - re - re no -*
- Soprano (Fourth Staff):** Starts with a quarter note followed by eighth notes. Lyrics: *qui - a mul - tum re - ple - ti*
- Basso Continuo (Bottom Staff):** Shows bass notes and a continuous bass line. Lyrics: *- re - re no - - - - - stri, qui - a*

100

A musical score for five voices (SATB and basso continuo) in common time, 4 flats. The vocal parts are written in soprano, alto, tenor, bass, and basso continuo (bassoon). The basso continuo part includes a bassoon line and a cello/bassoon basso continuo line with tablature. The vocal parts sing in homophony, while the basso continuo provides harmonic support.

The lyrics are as follows:

qui - a mul - tum re - ple - ti su - - mus de -
- mus de - spe - cti - o - ne, _____
- stri,
qui - a mul - tum re - ple - ti su -
su - - mus de - spe - cti - o - ne, de - spe - cti - o - ne,
su - - mus de - spe - cti - o - ne, de - spe - cti - o - ne,
mul - tum re - ple - ti su - - mus de - spe - cti - o - ne, qui - a mul - tum re -
qui - a mul - tum re - ple - ti su - - mus de - spe - cti - o - ne, qui - a

- 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 - cti -

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

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 -

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 - ne; qui - a mul - tum re -

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

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 -
- 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 -

- dan - ti - bus, op - pro - brium a - bun - dan - ti - bus, a - bun - dan - ti - bus,

- dan - ti - bus, a - bun - dan - ti - bus, op - pro - brium a - bun - dan - ti - bus,

⁸ - bus, op - pro - brium a - bun - dan - ti - bus, a - bun - dan - ti - bus,

⁸ - bus, a - bun - dan - ti - bus, op - pro - brium a - bun - dan - ti - bus,

op - pro - brium a - bun - dan - ti - bus, a - bun - dan - ti - bus, et —

- brium a - bun - dan - ti - bus, a - bun - dan - ti - bus, a - bun - dan - ti - bus, et —

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 -

⁸ et de - spe - cti - o su - per - bis, su - per - bis,

⁸ a - bun - dan - ti - bus, et — de - spe - cti - o su - per -

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

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

132

Musical score for page 132, featuring five staves of music. The lyrics are:

- per - bis, et _____ de - spe - cti - o su - per - bis, su - per -
 - per - bis, su - per - - - bis, et de - spe - cti - o su -
 8 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

Musical score for page 137, featuring five staves of music. The lyrics are:

- bis. A - - - - men.
 - per - bis, su - per - - - bis. A - - - - men.
 8 - bis, su - per - - - bis. A - - - - men.
 - bis, su - per - - - bis. A - - - - men.
 - 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. ¹E = first note E in the bar. The sign + denotes a tie and \gtrless an underlay repeat sign.

Staff Signatures and Accidentals

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

Underlay

23 Ct1 \gtrless for *in caelis* added later above misaligned *ecce*, hairline allocates *ecce* to 26 / 24 B *caelis* undivided below FB / 28–29 Ct1 slur for EF+F, *servorum* undivided below ²DEF+FG, (29) \gtrless (for *ecce sicut oculi servo-*) misplaced imprecisely below CF / 34–39 M2 \gtrless *servorum in mani-* misaligned with \gtrless below G in 33 and *servorum* below ²GAD in 34–35, corrected by \gtrless on staff below BDABAG in 37–38 and hairline allocating *in* to A in 39 / 40–42 M2 *dominorum suorum* unaligned below AAGABCDG / 60 M2 *su-* below F / 57 Ct2 *suae* undivided below G / 60–62 M1 slur for DGBABC, followed by hairline allocating *ita* to next phrase (to clarify misaligned underlay) / 62 Ct1 *-ae* below ²D (not in 65) / 72–73 Ct1 *nostrum* spread undivided below CBD / 86 M2 *nostri* undivided below FA / 116 B slur for GC / 120 B slur for BG, hairline allocating *-dan-* to ¹D / 124 B slur for BG / 136–138 B *et despectio super-* all one note earlier /

Other Readings

17 B *mD mD* are *sbD* / 74 M2 ¹G is corrected *cr* /