

Portio mea

Edited by Jason Smart

Robert White (c.1540–1574)

Treble

Mean

Countertenor

Tenor

Bass

Portio mea, Do -

Por - ti -

Detailed description: This block contains the first system of a five-part vocal setting. It features five staves: Treble (soprano), Mean (alto), Countertenor, Tenor, and Bass. The music is in common time (C) and begins with a single note on each staff. The lyrics 'Portio mea, Do -' are written under the Mean staff, and 'Por - ti -' are written under the Tenor staff. The system concludes with a double bar line.

4

Por - ti - o me - - - - a, Do - mi -

- mi - - - - - ne:

o me - a, Do - mi - ne: _____

Detailed description: This block contains the second system of the vocal setting, starting at measure 4. It features five staves. The lyrics 'Por - ti - o me - - - - a, Do - mi -' are written under the Treble staff, '- mi - - - - - ne:' under the Mean staff, and 'o me - a, Do - mi - ne: _____' under the Tenor staff. The system concludes with a double bar line.

9

- ne: di - - - xi cu - sto - di -
 di - - - xi cu - sto - di - re le - gem tu - - -
 di - xi cu - sto - di - re le - gem tu - - -

14

- re le - gem tu - am. De - pre - ca - - - tus
 - - - - am. De - pre - ca - - - tus sum
 - - - - am. De - pre - ca - tus sum

19

sum fa - ci - em tu - - - am
 fa - ci - em tu - - - am in to - to cor - de me -
 fa - ci - em tu - - - am in to - to cor -

24

in to - to cor - de me - - o; mi - se - re -
 - - - - - o; mi - se - re - re
 - de me - - - o; mi - se - re -

29

re me - i se - cun - dum e - lo - qui - um tu - - - -
 me - i se - cun - dum e - lo - qui - um tu - - - -
 - re me - i se - cun - dum e - lo - qui - um

34

um.
 um.
 tu - - - - - um.

38

Co - gi - ta - vi vi - as me - as, et con - ver - ti

Co - - - gi - ta - vi vi - as me - as,

Co - gi - ta - vi vi - as me - as, et con -

Co - gi - ta - vi vi - as me - as, me -

- - gi - ta - vi vi - as me - - - - -

43

pe - des me - - - os in te - sti - mo - ni - a tu -

et con - ver - ti pe - des me - - - os in te - sti - mo - ni - a

- ver - ti pe - des me - - - - - os in te - sti -

- as, et con - ver - ti pe - des me - - - - - os

- as, et con - ver - ti pe - des me -

48

- - - a. Pa - ra - tus sum, pa - ra - tus sum, - - -

tu - - - a. Pa - ra - tus

- mo - ni - a tu - - - a. Pa - ra - tusum, pa - ra -

in te - sti - mo - ni - a tu - - - a. Pa -

- os in te - sti - mo - ni - a tu - a. Pa - ra - tus sum, pa -

52

et non sum tur-ba-tus ut cu-sto-di-am man-
 sum, et non sum tur-ba-tus ut cu-
 tus sum, et non sum tur-ba-tus ut cu-sto-di-
 ra-tus sum, et non sum tur-ba-tus ut cu-
 ra-tus sum, et non sum tur-ba-tus ut cu-

57

da-ta tu-a. Fu-nes pec-ca-to-
 sto-di-am man-da-ta tu-a. Fu-nes pec-ca-
 am man-da-ta tu-a. Fu-nes pec-ca-to-
 sto-di-am man-da-ta tu-a. Fu-nes pec-ca-to-
 sto-di-am man-da-ta tu-a.

62

rum cir-cum-ple-xi sunt me, et le-gem
 to-rum cir-cum-ple-xi sunt me, et le-gem tu-
 rum cir-cum-ple-xi sunt me,
 rum cir-cum-ple-xi sunt me, et
 Fu-nes pec-ca-to-rum cir-cum-ple-xi sunt

67 (h)

tu - - - - - am non sum o - bli - -
 - - - - - am non sum o - bli - -
 _____ et le - gem tu - - - - - am non sum o - bli - -
 le - gem tu - - - - - am non sum o - bli - -
 me, _____ et le - gem tu - am non sum o - bli - -

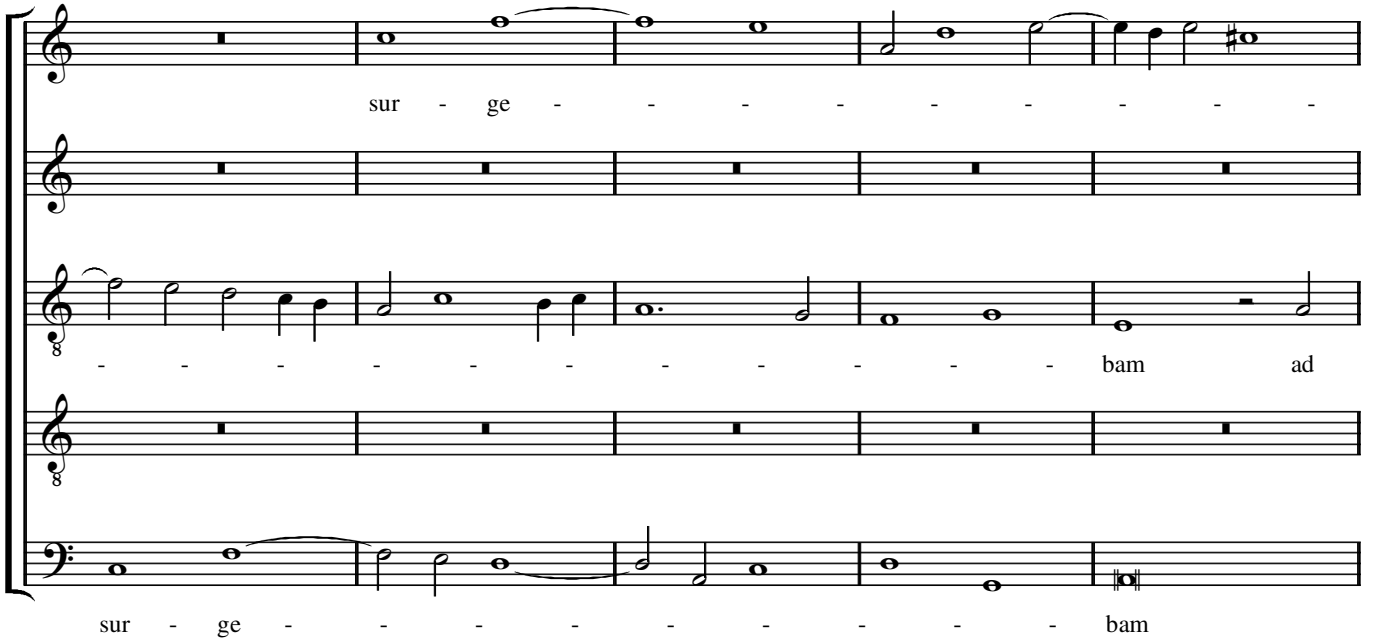
72

- tus, non sum o - bli - tus, non sum o - bli - tus.
 - tus, non sum o - bli - tus, non sum o - bli - tus.
 - tus, non sum o - bli - tus, non sum o - bli - tus. Me - di -
 - tus, non sum o - bli - tus, non sum o - bli - tus.
 - tus, non sum o - bli - tus, non sum o - bli - tus. Me -

77

- a no - - - - - cte sur - ge - -
 - di - a no - - - - - cte _____

82

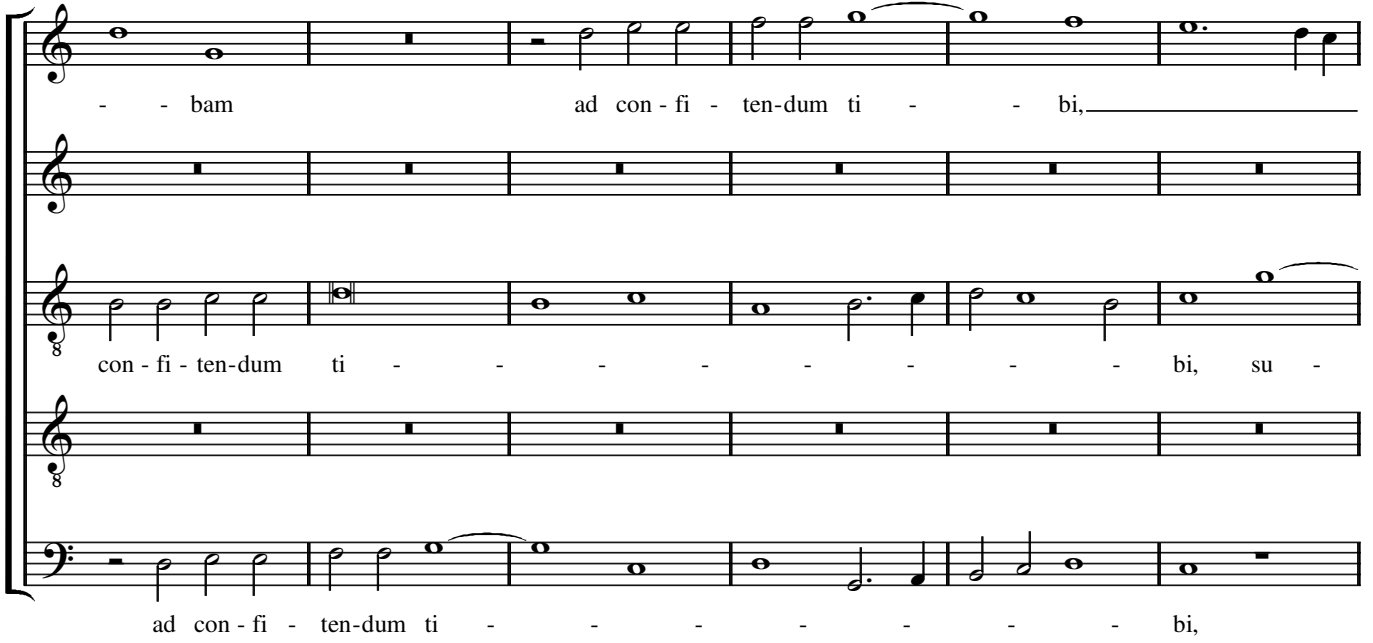


 sur - ge - - - - - - - - - - - - - - -

 - bam ad

 sur - ge - - - - - - - - - - - - - - - bam

87



 - - bam ad con - fi - ten - dum ti - - - - - bi,

 con - fi - ten - dum ti - - - - - - - - - - - - - - - - - bi, su -

 ad con - fi - ten - dum ti - - - - - - - - - - - - - - - bi,

93



 - - - - - su - - - - per iu - di - ci - a - - - - iu -

 - - - - - per iu - di - ci - - - - - a iu - sti - fi - ca - ti -

 su - - - per iu - di - ci - a - - - - - iu - sti - fi -

98

- sti - fi - ca - ti - o - nis tu - - - ae. Par -

- o - nis tu - - - ae. Par - ti -

- ca - ti - o - nis tu - - - ae. Par -

103

- ti - ceps e - go sum o - mni - um ti - men -

- ceps e - go sum o - mni - um ti - men - ti - um te,

- ti - ceps e - go sum o - mni - um ti - men - ti - um

109

- ti - um te, et cu - sto - di - en - ti - - -

et cu - sto - di - en - ti - - -

te, et cu - sto - di - en - ti -

113

- um man - da - ta tu - - - - - a.

- um man - da - ta tu - - - - - a.

Mi - - - - - man - da - ta tu - - - - - a.

118

Mi - se - ri - cor - di - a tu - a, Do - mi - ne, _____ ple -

Mi - se - ri - cor - di - a tu - a, Do - mi - ne, _____ ple -

Mi - se - ri - cor - di - a tu - a, Do - mi - ne, ple - na est ter -

- - se - ri - cor - di - a tu - a, Do - mi - ne, ple - na est ter -

Mi - se - ri - cor - di - a tu - a, Do - mi - ne, _____ ple -

123

- na est ter - - - - - ra; iu - sti - fi - ca - ti - o - nes

- na est ter - ra; iu - sti - fi - ca - ti - o - nes tu - - -

- - - - - ra; iu - sti - fi - ca - ti - o - - - nes tu -

- - - - - ra; iu - sti - fi - ca - ti -

- na est ter - - - - - ra; iu -

128

tu - as do - ce me. A - as do - ce me. A - o - nes tu - as do - ce me. A - sti - fi - ca - ti - o - nes tu - as do - ce me.

133

A -

138

men. men. men. men. men.

Translation

Thou art my portion, O Lord: I have promised to keep thy law.
I made my humble petition in thy presence with my whole heart; O be merciful unto me, according to thy word.
I called mine own ways to remembrance and turned my feet unto thy testimonies.
I made haste, and prolonged not the time to keep thy commandments.
The congregations of the ungodly have robbed me, but I have not forgotten thy law.
At midnight I will rise to give thanks unto thee because of thy righteous judgements.
I am a companion of all them that fear thee and keep thy commandments.
The earth, O Lord, is full of thy mercy; O teach me thy statutes.
(*Book of Common Prayer, Psalm 119, vv.57–64*)

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The original clef, 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.
Ligatures are denoted by the sign $\overline{\quad}$.
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.

Sources

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

| | | | | |
|-----|------|-------|---------------------------|---|
| 979 | (Tr) | no.55 | at end: | m ^r : Robarte: whyte· |
| 980 | (M) | no.55 | at end: | m ^r : Robarte: whytte· |
| 981 | (Ct) | no.55 | at end: | m ^r : Robarte: whytte· |
| 982 | — | — | | |
| 983 | (B) | no.55 | index heading:
at end: | M ^r Robert Whyte. [later hand]
m ^r : whytte· |

B Oxford, Christ Church, Mus. 984–88 (1581–8 with later additions).

| | | | | |
|-----|------|------|-----------------------------------|---|
| 984 | (Tr) | no.7 | index heading:
at end: | Robert White. [later hand]
White |
| 985 | (M) | no.7 | [no attribution] | |
| 986 | (Ct) | no.7 | at end: | Robert White. |
| 987 | (B) | no.7 | at beginning:
[no attribution] | Vide Ten in Baß |
| 988 | (T) | no.7 | at beginning:
at end: | Vide Baß in Ten
M ^r Robert White· |

Notes on the Readings of the Sources

Two sources agree remarkably well, the differences between the two being attributable to scribal preferences. The two scribes, John Baldwin (**A**) and Robert Dow (**B**) are in complete agreement about the accidentals and almost so concerning the underlay, although, true to form, Dow has made a few alterations of his own and Baldwin's alignment is often unclear. Both sources even have the same error in the Bass at bar 58 (although Baldwin adds a *b*). Both copies probably derive from a common archetype.

Unusually for a composition in this descanting style, White's motet is in *tempus imperfectum* throughout (usually the *prima pars* is in *tempus perfectum*). Both sources agree in this respect, but perhaps the archetype had been altered from *tempus perfectum*. In fact the first half of the piece to bar 75 does bar satisfactorily in 3/1 time, with the harmonic structure sometimes making better sense than in 4/2, as at *non sum oblitus*, bars 70–75. Nevertheless, in this florid style of composition a certain ambiguity of pulse is not at all unusual and no change to the mensuration has been imposed in this edition.

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. The order within each entry is: 1) bar number(s); 2) voice(s); 3) source; 4) 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. Note values are abbreviated in italics, e.g. *dot-sb* = dotted semibreve. The sign + denotes a tie.

8 T **B** -*ne* below E (not in 6) / 14–15 Tr **B** slur for CBC, implying *tu-* below ²D / 22 M **B** ¹C is *crC crC*, -*am* below ²crC / 34 M **B** -*um ij* below EC, (35) E is *crE crE* / 35 T **B** E not tied, -*um se-* below EC, (36) *crE crE crG crG* for *mE mG*, -*cundum eloquium tu-* below BEEGGAB / 37 Tr M T **B** signum congruentiae above *b* / 41 M **B** ligature is slur / 42 T **B** slur for CA / 47 B **B** slur for FB / 48–49 Ct **B** ligature is slur, C is B (a misreading of the last note of a ligature?) / 50–51 Tr **B** *paratus sum* omitted (*et non sum* consequently misaligned) but superscript *z* inserted with horizontal bracket below GGG to clarify assignment / 51 B **B** *ij* for *paratus sum* / 54 M **A** -*tus* below G (not in 56) / 58 B **A** C is B^b, **B** C is B (no *b*) / 60 M **B** -*a* below ¹A (not in 59) / 64–65 B **AB** slur for AC+C / 65 Ct **B** *sunt* below B / 67 B **B** ligature is slur / 69 T **B** -*am tu-* below AB / 69–70 M **A** -*am tu-* below FE / 70–75 M **B** all underlay one note earlier with hairlines allocating start of each phrase to correct note, (72) *non* not entered, *ij* below ²G / 72 Tr M Ct B **B** *non* not cued; T **B** A is B / 73 Ct **B** slur for DB / 98 Ct **B** slur for GG / 108 Ct **A** *te* omitted / 111 B **A** *te* below A (not in 109) / 115 Tr **A** E is corrected crotchet / 117 Tr Ct B **B** signum congruentiae above *b* / 121 Tr **B** slur for CA / 123 M **B** slur for ²CB / 124 B **B** no ligature / 127 Tr **A** -*nis* for -*nes* / 128 M **B** *dot-sbG* for *mG sbG* / 134 B **A** A- below D /