

# Libera me, Domine

Edited by Jason Smart

Robert White (c.1540–1574)

*3 from the higher stalls*



8

Li - be - ra me,

[Chorus]

Mean



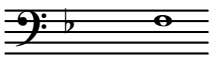
Countertenor



Tenor

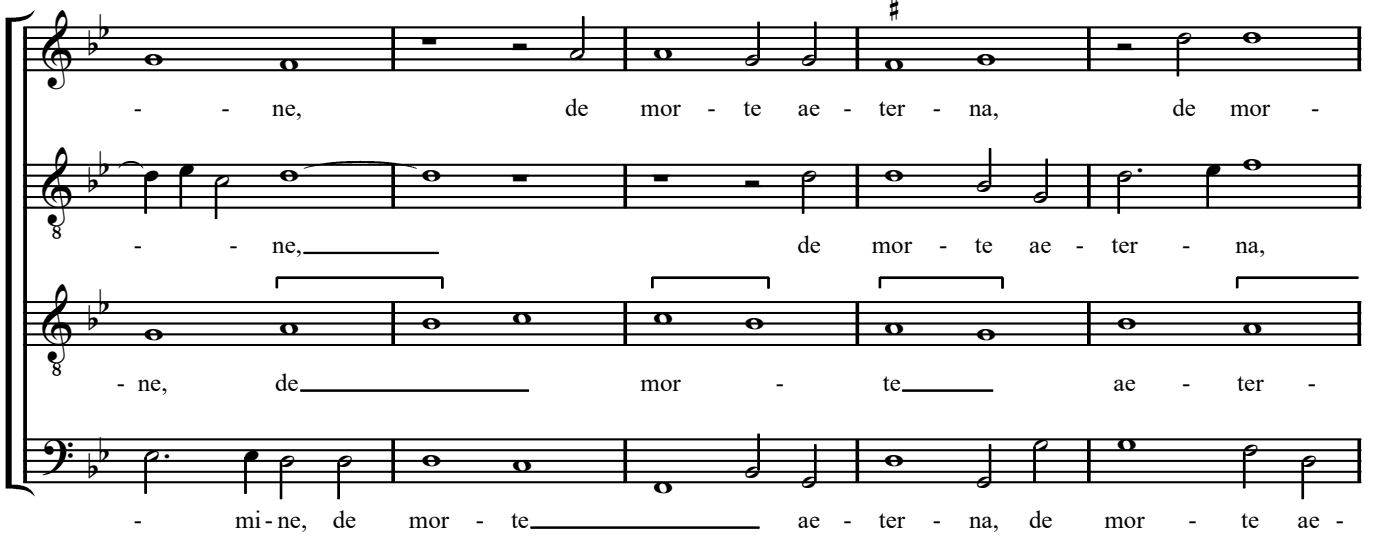


Bass



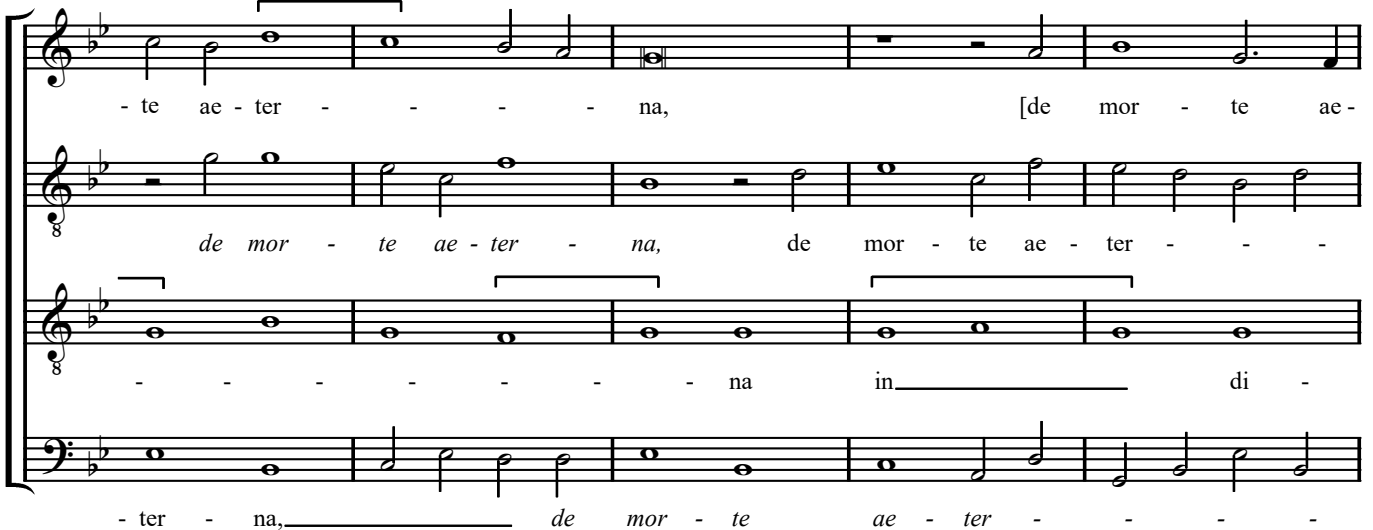
Do - mi -  
Do - mi - - - -  
Do - - - - mi -  
Do - - - - - - -

4



- ne, de mor - te ae - ter - na, de mor -  
- ne, de mor - te ae - ter - na,  
- ne, de mor - te ae - ter -  
- mi - ne, de mor - te ae - ter - na, de mor - te ae -

9



- te ae - ter - - - - na, [de mor - te ae -  
de mor - te ae - ter - na, de mor - te ae - ter - - -  
- - - - na in di -  
- ter - na, de mor - te ae - ter - - - -

14

- ter - na, de mor - te ae - ter - - - - na in di - e  
 - - na, de mor - te ae - ter - na in di - e il - la tre -  
 - e il - la tre - men -  
 - - - - na, de mor - te ae - ter - - - -

19

**A**

il - - - - la] tre - men - - - - da  
 - men - - - - da quan - do coe -  
 - - - - da quan -  
 - - na in di - e il - la tre - men - da quan - do

24

quan - do coe - li [mo - ven - di - - - - sunt,] quan - do coe -  
 - li mo - ven - di - - - - sunt, quan - do coe - li mo - ven -  
 - do coe - - - - li mo - - - -  
 coe - li mo - ven - di - - - - sunt, quan - do coe - - - - li mo -

29

- li mo - ven - di sunt, quan - do coe - li mo - ven - di sunt et -  
 - di sunt, quan - do coe - li mo - ven - di - di - sunt -  
 - ven - di - sunt et ter -  
 - ven - di sunt, quan - do coe - li mo - ven - di

34

**B**  
 - ter - ra; dum ve - ne -  
 et ter - ra; dum ve - ne -  
 - ra; dum ve - - - - -  
 sunt et ter - ra; dum ve - ne - - - - - ris, dum

39

- ris, [dum ve - ne - ris] iu - di - ca -  
 - ris, dum ve - ne - - - - - ris  
 - - - - - ne - - - - - ris iu - di -  
 ve - ne - - - - - ris iu - di -



59 END

[per i - gnem, per i] - - - - gnem.  
 i - - - gnem, per i - - - - gnem.  
 i - - - - gnem.  
 i - gnem, per i - gnem, per i - - - - gnem.

65 [3 soloists]

Di - es il - la di - es i -  
 Di - es il - la di - - - es i -  
 Di - es il - - - la di - es i - - - rae,

70

- - rae, ca - la - mi - ta - tis, ca - la - mi - ta - tis  
 - - rae, ca - la - mi - ta - tis et  
 ca - la - mi - ta - - - tis, ca - la - mi - ta - tis et

75

et mi - se - ri - ae: mi - se - ri - ae: di - mi - se - ri - ae: di - es

79

di - es ma - gna et a - ma - ra val - es ma - gna et a - ma - ra ma - gna et a - ma - ra val - de, val -

REPEAT FROM **A** TO **B** ,  
THEN CONTINUE FROM BAR 88

84

- de, val - de val - de val - de

88 [3 soloists]

Quid er - go mi - ser - ri - mus, mi -

Quid er - go mi - ser - ri - mus, mi - ser - ri - mus, mi -

Quid er - go mi - ser - ri -

93

- ser - ri - - - - mus quid di - cam vel

- ser - - - ri - - - - mus quid di -

- mus quid di - - - - cam vel quid

97

quid fa - ci - am dum nil bo - ni per -

- cam vel quid fa - ci - am dum nil bo -

fa - - - ci - - - am dum nil

101

- fe-ram, dum nil bo - ni per - fe - ram  
 - ni per - fe - ram, dum nil bo - ni per - fe-ram an -  
 bo - ni per - fe - ram

105

an - te tan - tum iu - di -  
 - te tan - tum iu - di-cem, an - te tan - tum iu - di-cem,  
 an - te tan - tum

REPEAT FROM **B** TO END,  
 THEN CONTINUE FROM BAR 113

109

- cem, an - te tan - tum iu - di - cem?  
 an - te tan - tum iu - di - cem?  
 iu - di - cem?



113 [4 soloists]

Nunc, Chri -

Nunc, Chri - ste, te pe - ti -

Nunc, Chri - ste, te pe - - -

Nunc, Chri - ste, *nunc* Chri - - - ste,

117

- ste, te pe - ti - mus, mi - se - re - re

- mus, mi - se - re - re quae - - - su - mus,

- ti - - - mus, mi - se - re - re

te pe - ti - mus, mi - se - re - re quae - - - su - mus,

121

quae - su - mus, mi - se - re - re quae - su -

mi - se - re - re quae - - - su -

quae - su - mus. Qui ve - - -

mi - se - re - re quae - - - su -

125

- mus. Qui ve - ni - sti re - di - me -  
 - mus. Qui ve - ni - sti re - di - me - re per - di - tos,  
 - ni - sti re - di - me - re  
 - mus. Qui ve - ni - sti re - di - me - re per - di -

129

- re per - di - tos, no - li da - mna - re [re - dem - - - -  
 no - li [da - mna - re] re - dem - - - - -  
 per - di - tos, no - li da -  
 - tos, no - li da - mna - re, no - li da - mna - re re - dem -

REPEAT FROM **B** TO END,  
 THEN FROM BEGINNING TO END

133

- ptos, no - li da - mna - re] re - dem - ptos  
 - ptos, no - li da - mna - re re - dem - ptos  
 - mna - re re - dem - ptos  
 - ptos, no - li da - mna - re re - dem - ptos

### Translation

Deliver me, O Lord, from eternal death on that fearful day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.

✠ That day, the day of wrath, calamity and misery: the day of great and exceeding bitterness, when the heavens and the earth shall be moved.

✠ What, therefore, shall I, a wretched sinner, say or do, who can bear nothing good before so great a judge, when thou shalt come to judge the world by fire?

✠ Now, O Christ, we beg thee, have mercy we beg thee. Thou who came to redeem the lost, condemn not those whom thou hast redeemed, when thou shalt come to judge the world by fire.

Deliver me, O Lord, from eternal death on that fearful day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire.

### Liturgical Function and Form

In the Use of Sarum, *Libera me* was the ninth respond at Matins for the Dead and, with different verses, at Matins on All Souls' Day (2 November). It was also sung, with the verse *Dies illa* only, just before entering the quire during processions taking the body to the church.<sup>1</sup>

### 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  $\lrcorner$ .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay and directions between square brackets are entirely editorial.

### Source

London, British Library Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1572–c.1578).

17802	(Ct)	f.119	at end: m <sup>f</sup> white
17803	(M)	f.117	at end: m <sup>f</sup> white
17804	(T)	f.120	at end: m <sup>f</sup> white
17805	(B)	f.113	at end: m <sup>f</sup> white

### Notes on the Readings of the Source

The intonation is given in all four partbooks. In the T it is pitched as shown in the prefatory clef in the edition. In the M Ct and B it is a fifth lower in an F4 clef, which is the pitch given in the Sarum Antiphonal. Neither of these pitches accords with that of the cantus firmus in the polyphony. In each partbook the last note is void.

The underlay of the source is unreliable and is particularly corrupt in the M. This may be attributable to copying from a poor archetype. At bars 89–103 both M and Ct have *dum nihil boni* where the T correctly reads *dum nil boni*. In the M the extra syllable is accommodated by dividing the semibreve into two minims, but no rhythmic alteration has been made in the Ct. (The scribe, who had an imperfect grasp of Latin, also garbled the word *nihil*.) The rhythm in the Ct fits the liturgically correct *nil*, suggesting that this is the correct reading in all voices. Similarly, from bar 129 to the end M Ct and B all have *perdere* where the T correctly reads *damnare*.

<sup>1</sup> *Processionale ad usus insignis ecclesie Sarum* (Paris: Catherine van Ruremond, 1545), ff.206–206<sup>v</sup>.

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. <sup>1</sup>D = first note D in the bar. Note values are abbreviated in italics.

### Staff Signatures and Accidentals

1 B staff signature *b* for E (only) throughout / 29 T *b* for E / 33 B *#* for C is applied to <sup>1</sup>D in 34 / 93 M *b* for E / 124 Ct *b* for <sup>1</sup>E / 129 T *b* for E /

### Underlay and Ligatures

1–2 B *-mine de mor-* below EDBC, (3) *-te* below B, (4) *Do-* below <sup>1</sup>E / 12–13 M *in di-* below AB, (14) *-e* in below <sup>2</sup>F<sup>3</sup>F, (15) *die il-* below C<sup>1</sup>A<sup>2</sup>A (16) *-la* below D, (18–19) *illa tremen-* below SBGC, (20) *-da* below <sup>2</sup>G / 27 M *-li* below F (not in 26) / 40–41 M *iudica-* below DCB (not in 43) / 58 Ct *-lum* below D / 59–60 M no underlay, (61) *saecu-* below CB, (62) *-lum* ambiguously aligned below <sup>3</sup>G<sup>3</sup>F, (63) *per i-* below FE / 61–62 B *-gnem per i-* below G<sup>1</sup>DC (not below DDC in 60–61) / 82–87 T *a Maria valle* for *amara valde* with consequent displacement of underlay / 97–98 Ct *quid* ambiguously aligned below F+FE / 98–99 M no tie for A+A, (99) *ruhil* (sic, for *nihil*) below <sup>1</sup>A<sup>2</sup>A / 100 Ct *ruhil* (sic for *nihil*) below <sup>2</sup>DE, (101) *boni per-* below DB<sup>1</sup>F / 102 M *sbB* is *mB mB* implying underlay *dum nihil* / 102–103 Ct no tie for F+F, (103) *ruhil* (sic for *nihil*) below <sup>1</sup>F<sup>2</sup>F / 106 M <sup>2</sup>C omitted, (106–107) *tantum iudi-* one note later / 119 B *-su-* below B with hairline to <sup>1</sup>A in 120 / 127–128 B *redimere* undivided below <sup>2</sup>BFFED / 129–130 Ct *perdere* for *damnare* / 129–135 B *perdere* for *damnare* each time / 130 T *-to* for *-tos* / 130 M *perditos* below DBG (not in 129), (131) *noli per-* below CGG, (132) *-de-* below B *-re* ambiguously aligned below A<sup>1</sup>G / 132 Ct *-re* below D, (133) *noli perde-* below DGEC, (134) *-re* below F / 135–137 M *redemptos* undivided below DBGDGC+C<sup>1</sup>BA / 137 Ct *redemptos* undivided below C<sup>2</sup>EDD /

### Other Readings

22 B signum congruentiae above F / 23 M signum congruentiae on staff before rest; Ct signum congruentiae above <sup>1</sup>C; T no signum / 35 M Ct1 B signum congruentiae above rest; T signum congruentiae below B / 38 Ct E is *sb* / 57 Ct <sup>1</sup>D is corrected *m* (stem erased and dot added) / 87 M ‘*qādo*’ at end of rests; Ct ‘*qādo*’ on staff after end of bar / 107–108 T DC are *sb b* / 112 Ct ‘*Dum*’ on staff after end of bar; B ‘*dies*’ (in error for ‘*dum*’) on staff after rests /