

# Libera me Domine

Edited by Jason Smart

Robert Parsons (d.1572)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Li - be - - - ra me, Do -

4

Li - be - - - ra me, Do -

- mi-ne, li - be-ra me, Do - - - mi-ne, li - be-ra me, Do -

- be - - ra me, Do - - - mi - ne, li - be-ra me, Do -

Li -



24

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

29

in di - e il - la tre - men - da, in di - e  
- - da, tre - men - - - da, tre - men - da, in  
di - e il - la tre - men - da, in di - e il - la tre - men -  
il - - - la - - - - - tre - - - - men -  
- men - da, in di - e il - la tre - men - da,

33

il - la tre - men - da, in di - e il - la tre - men -  
di - e il - la, in di - e il - la tre - men - da, tre - men -  
- - da, in di - e il - la tre - men -  
- - - - - da  
in di - e il - la tre - men - da, tre - men - da

37

**A**

- da quan - do  
 - da quan - do cae - li mo-ven - di sunt et ter - ra,  
 - da quan - do cae - li mo-ven - di  
 quan - do cae - li mo-ven - di sunt et ter - ra,  
 quan - do cae - li mo-ven - di sunt et ter - ra,

41

cae - li mo-ven - di sunt et ter - ra, quan - do cae -  
 - ra, quan - do cae - li mo -  
 sunt et ter - ra, mo - ven - di sunt et ter - ra, mo - ven - di  
 - li mo - ven - di sunt et ter - ra,  
 quan - do cae - li mo-ven - di sunt et ter - ra,

45

- li mo-ven - di sunt, mo - ven - di sunt et  
 - ven - di sunt et ter - ra, mo - ven - di sunt et ter - ra,  
 sunt et ter - ra, mo - ven - di sunt, mo -  
 - ven - di sunt et ter - ra,  
 mo - ven - di sunt et ter - ra, mo - ven - di



61

- ris iu - di - ca - re, iu - di - ca - re sae - cu - lum, iu - di -  
 dum ve - ne - ris iu - di - ca - re sae - cu - lum, iu - di - ca - re sae - cu -  
 sae - cu - lum, iu - di - ca - re sae - cu -  
 ve - ne - ris iu - di - ca - re sae - cu - lum,

65

- ca - re sae - cu - lum, iu - di - ca - re sae - cu - lum per  
 - lum, iu - di - ca - re sae - cu - lum, sae - cu - lum,  
 - lum, iu - di - ca - re sae - cu - lum per i -  
 - re sae -  
 iu - di - ca - re sae - cu - lum, iu - di - ca - re sae - cu - lum per i -

70

i - gnem, dum ve - ne - ris, dum ve - ne - ris, dum ve - ne -  
 dum ve - ne - ris, dum ve - ne - ris, dum ve - ne - ris iu - di - ca - re,  
 - gnem, dum ve - ne - ris iu - di - ca - re, dum ve - ne - ris iu - di -  
 - cu - lum per  
 - gnem, dum ve - ne - ris, dum ve - ne - ris, dum ve - ne -



90

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

95

di - es il - la, di - es i - - - rae, ca - la - mi - ta - tis et mi - - rae, di - es i - - - rae, ca - la - mi - ta - tis et mi - se - ri-ae, - rae, di - es il - la, di - es i - - - rae, ca - la - mi - di - - es - - - i - - - rae, ca - la - di - es il - la, di - es i - rae, ca - la - mi-ta -

100

- se - ri-ae, ca - la - mi - ta - tis et mi - se - ri - - - ae, ca - la - mi - ta - tis et mi - se - - - ri-ae, ca - - ta - tis et mi - se - ri-ae, ca - la - mi-ta - tis et mi - se - ri - ae, et mi-se - ri - - mi - ta - tis - - - et - - - mi - - - se - ri - - tis, ca - la - mi-ta - tis et mi - se - ri -



105

ca - la - mi - ta - tis et mi - se - ri - ae, mi - se - ri - ae:  
 - la - mi - ta - tis et mi - se - ri - ae, et mi - se - ri - ae: di -  
 - ae, ca - la - mi - ta - tis et mi - se - ri - ae, et mi - se - ri -  
 - ae: di - es ma - gna et a -  
 - ae, ca - la - mi - ta - tis et mi - se - ri -

110

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

115

- de, et a - ma - ra val - de  
 - ra val - de, et a - ma - ra val - de  
 et a - ma - ra val - de  
 - de]  
 - de, et a - ma - ra val - de

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

## Translation

R<sup>7</sup> 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.

Ÿ That day, the day of wrath, calamity and misery: the day of great and exceeding bitterness

R<sup>7</sup> 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> It is uncertain whether Parsons envisaged a liturgical performance. He did not set the second and third verses (*Quid ergo miserimus* and *Nunc te, Christe*), but this would still have permitted a performance during processions. The sources clearly indicate the repeat after the verse *Dies illa*. The final polyphonic da capo was liturgically mandatory. It is not stipulated in any copy of Parsons's music, but the inconclusive nature of the cadence at bar 50 suggests that it should be observed.

## 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.

Ligatures are denoted by the sign  $\square$ .

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.

## Sources

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

979	(M)	no.89	at end:	m <sup>r</sup> :Ro: parsons: gentleman: of: the: queens: chappell:
980	(Ct1)	no.89	at end:	m <sup>r</sup> : Ro: parsons:
981	(Ct2)	no.89	at end:	m <sup>r</sup> : Ro: parsons: of: the: chappelle:
982	—	—		
983	(B)	no.89	in index: at end:	m <sup>r</sup> : Ro: parsons: m <sup>r</sup> : Ro: parsons: gentleman: of: her: maiesties: chapelle:-

**B** London, British Library, MS R.M. 24.d.2 (c.1588–1606; textless score).

f.76<sup>v</sup> at beginning: mr parsons:-

**C** London, British Library, Add. MS 32377 (c.1584–90; M, prima pars only; anonymous).

f.66<sup>v</sup> —

## Notes on the Readings of the Sources

In each section below the readings are listed by source. 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>E = first note E in the bar.

## Staff Signatures and Accidentals

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

- A:** 13 Ct1  $\flat$  for  $^1E$  / 29 Ct2  $\natural$  for E / 33 Ct1  $\sharp$  for F / 35 M  $\sharp$  for C; Ct2  $\sharp$  for F / 45 Ct1  $\flat$  for  $^1B$  / 46 B  $\flat$  for B / 60 Ct1  $\sharp$  for F / 61 Ct2  $\natural$  is a later addition / 78 M no  $\sharp$  for F / 116 M  $\flat$  for E /
- B:** 1 Ct2 staff signature lacks  $\flat$  for lower E / 17 Ct2 new line with staff signature  $\flat$ s for B and upper and lower E begins with G / 29 Ct2  $\natural$  for E / 34 Ct1 Ct2 new line with staff signature  $\flat$ s for B and upper E only begins with  $^1D$  / 35 M  $\sharp$  for C; Ct2  $\sharp$  for F / 44 T  $\flat$  for E / 45 Ct1  $\flat$  for  $^1B$  / 46 B  $\flat$  for B / 50 Ct2 new line with staff signature  $\flat$ s for B and upper and lower E begins with rest / 51 Ct2  $\natural$  for E / 60 Ct1  $\sharp$  for F / 61–64 Ct1 all Es implied  $\natural$  by SS / 63 Ct2  $\flat$  for E / 67 Ct1 new line with staff signature  $\flat$ s for B and upper and lower E begins with D; Ct2  $\flat$  for Es implied by staff signature only / 78 M no  $\sharp$  for F / 83 Ct2 T new line with staff signature  $\flat$ s for B and upper E only begins at start of bar / 116 M  $\flat$  for E / 99 Ct2 T new line with staff signature  $\flat$ s for B and upper and lower E begins on third *cr* beat of bar /
- C:** 18 M  $\flat$  for E / 53 M no  $\sharp$  for F /

### Underlay and Ligatures

- A:** 3 Ct1 *Domine* abbreviated below EDC / 8–9 Ct1 *Domi-* undivided below FGC / 24 Ct2 *-na*  $\neq$  below BC / 43 Ct2 *terra* undivided below ECD / 52–53 M *saeculum* undivided below  $^2AG^1F$  / 58 Ct2 sl for GB / 65 Ct2 *-lum* below F / 65–66 M *saeculum* undivided below  $^1F^2G+GA^2F$  / 68–69 Ct1 *saeculum* undivided below DFED / 77–78 M *ignem* undivided below GG+GAF / 85 Ct1 *-re* below  $^2E$  / 87 Ct2 *ire* undivided below  $G^2AF$ , (88) *dies i-* below GGA / 89 M *ire* undivided below  $G^2A$ , (89–90) *dies il-* displaced left / 94 Ct2 *i-* perhaps intended for  $^2D$  / 96–97 Ct2 *dies irer* [sic] below GFEDCD / 102 Ct1 *-ri-* below B, (103) *-ae* below  $^2D$  / 103 M *miseriae* undivided below GGAF / 107–108 M sl for FB / 109 B *-ae* below B / 110–111 M *magna* undivided below B+BAGA / 114 M *valde* undivided below  $BG^2A$  / 116–117 Ct2 *valde* undivided below ECGD /
- B:** 1—end all parts no ligatures /
- C:** 8–9 M sl for BA, *me Domine* ambiguously aligned / 10 M  $\neq$  for *Libera me Domine* / 20 M  $\neq$  for *de morte aeterna* / 22 M  $\neq$  for *de morte aeterna* / 29 M  $\neq$  for *in die illa tremenda* / 32 M  $\neq$  for *in die illa tremenda* / 35 M  $\neq$  for *in die illa tremenda* / 44 M  $\neq$  for *quando caeli movendi sunt* / 56 M  $\neq$  *dum* (not *dum*  $\neq$ ) for *dum veneris iudicare saeculum* / 60 M  $\neq$  for *dum veneris iudicare* / 62–63 M *iudicare* entered / 64 M  $\neq$  for *iudicare saeculum* / 69 M *saeculum* om / 73 M  $\neq$  for *dum veneris*, (74–75) *iudicare* for *dum veneris* below BFAG /

### Other Readings

- A:** 37 M Ct1 Ct2 B signum congruentiae on third *cr* beat of bar / 50 M Ct2 no signum congruentiae; (51) Ct1 B signum congruentiae above rest / 54–55 Ct1 *qD crE* are *qE crF* / 57 Ct2  $^3E$  is D / 62 Ct1  $^1G$  is E / 80 Ct1 D is C /
- B:** 1 single mensuration symbol  $\phi$  for all parts before start of M / 13 Ct1 *crB* for *qB qB* / 15 M *crD* for *qD qD* / 24 Ct1 *crA* for *qA qA* / 35 Ct1 *crA* for *qA qA* / 37 all parts signum congruentiae on third *cr* beat of bar / 38 Ct1 *crG* for *qG qG* / 41 Ct2 *crD* for *qD qD* / 50 Ct1 B *sb* is *m+m*; M Ct1 Ct2 T signum congruentiae on third *cr* beat of bar; B no signum congruentiae / 54–55 Ct1 *qD crE* are *qE crF* / 57 Ct2  $^3E$  is D / 62 Ct1  $^1G$  is E / 69 M *crG* for *qG qG* / 72 Ct2 *crG* for *qG qG* / 73 Ct1 *crG* for *qG qG* / 75 M *crF* for *qF qF*; Ct1 *crD* for *qD qD* / 80 Ct1 D is C / 81 M fermata for G / 104 Ct2 *crG* for *qG qG* /
- C:** 1 M no mensuration symbol / 15 M EF are *cr cr* / 37 M no signum congruentiae / 46–47 M *mG mG* for *G+G* / 50 M no signum congruentiae /