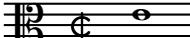


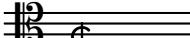
Justus es, Domine

Edited by Jason Smart

Robert White (c.1540-1574)

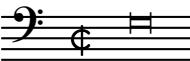
Treble 

Mean 

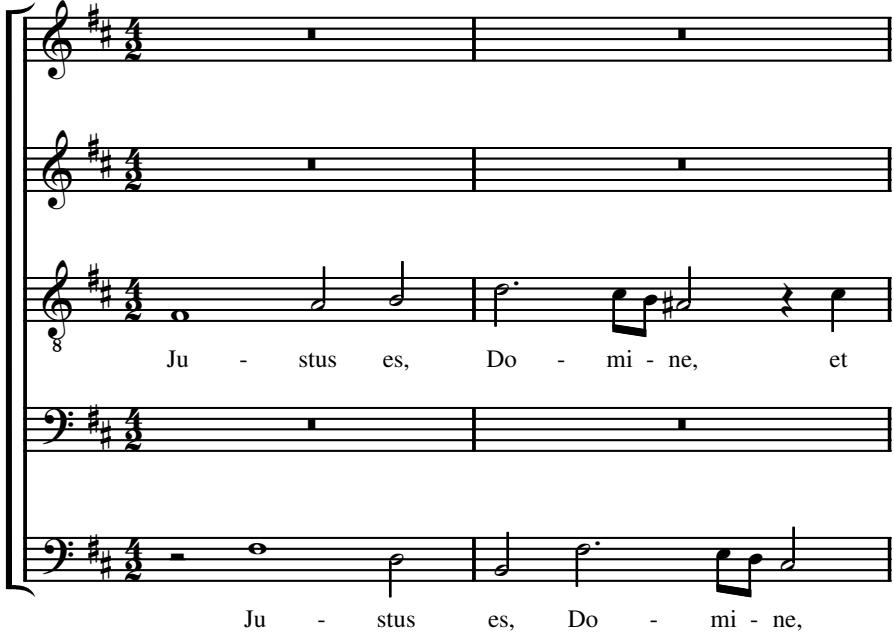
Countertenor 

 Ju - stus es, Do - mi - ne, et

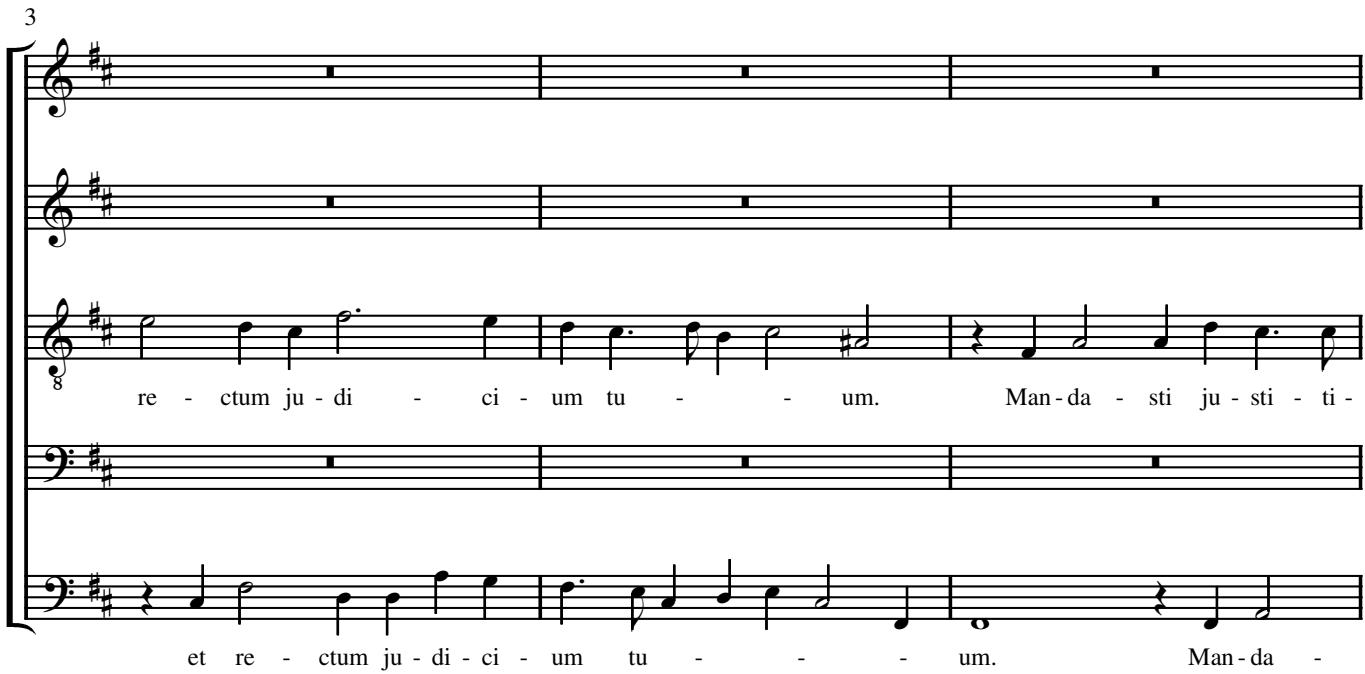
Tenor 

Bass 

 Ju - stus es, Do - mi - ne,



3



re - ctum ju - di - ci - um tu - - - um. Man - da - sti ju - sti - ti -

et re - ctum ju - di - ci - um tu - - - um. Man - da -

6

te - sti - mo - ni-a tu - a
- am te - sti - mo - ni-a tu - - - a et ve - ri - ta - tem
- sti ju - sti - ti-am te - sti - mo - ni-a tu - - a et ve - ri - ta -

9

et ve - ri - ta - tem tu - am ni - mis. Ta - be - sce-re me fe -
tu - am ni - - - mis. Ta - be - sce-re me fe - cit ze -
- tem tu - am ni - - - mis. Ta - be - sce - re me fe - - -

12

- cit ze - lus me - us qui -
- lus me - - - us qui - a o - bli - ti sunt ver - ba tu -
- cit ze - lus me - - - us qui - a o - bli - ti sunt ver - ba

15

18

21

24

ter et ser-vus tu us di - le - xit il
 us di - le - xit il lud, di - le - xit il
 ser - vus tu us di - le - xit il lud, di - le - xit il

27

A - do - le - scen - tu - lus sum e - go
 - lud. A - do - le - scen - tu - lus sum e - go et con -
 A - do - le - scen - tu - lus sum e - go
 - lud. A - do - le - scen - tu - lus sum e - go
 - lud. A - do - le - scen - tu - lus sum e - go

30

et con - tem - ptus; ju - sti - fi - ca - ti - o - nes tu -
 - tem - ptus; ju - sti - fi - ca - ti - o - nes tu - as
 et con - tem - ptus; ju - sti - fi - ca - ti -
 et con - tem - ptus; ju - sti - fi - ca - ti - o -
 et con - tem - ptus; ju - sti - fi - ca - ti - o -
 et con - tem - ptus; ju - sti - fi - ca - ti - o -

33

- as non sum o - bli - - - - tus. Ju - sti - ti - a tu -
 — non sum o - bli - - - - tus. Ju - sti - ti -
 8 - o - nes tu - as non sum o - bli - - - - tus. Ju - sti - ti - a tu - a,
 - nes tu - - - - as. Ju - sti - ti - a tu -
 - sti - fi - ca - ti - o - nes tu - as non sum o - bli - - - - tus. Ju - sti - ti - a tu - - -

36

- - - - a ju - sti - ti - a in ae - ter - num, et lex
 - a tu - - - - a ju - sti - ti - a in ae - ter -
 8 ju - sti - ti - a tu - - - a ju - sti - ti - a in ae - ter -
 - - - - a ju - sti - ti - a in ae - ter - num, et lex
 - - - - a ju - sti - ti - a in ae - ter -
 - - - - a ju - sti - ti - a in ae - ter -

39

tu - a ve - ri - tas, et lex tu - a ve - ri - tas.
 - num, et lex tu - a ve - ri - tas, et lex tu - a ve - ri - tas.
 8 - num, et lex tu - a ve - ri - tas.
 tu - a ve - ri - tas, et lex tu - a ve - ri - tas.
 - num, et lex tu - a ve - ri - tas.

42

Tri - bu - la - ti - o et an - gu - sti - a in - ve-ne - runt

Tri - bu - la - ti - o et an - gu - sti - a in - ve - ne - runt me,

Tri - bu -

46

me, et an - gu - sti - a in - ve - ne - runt

et an - gu - sti - a in - ve - ne - runt

- la - ti - o et an - gu - sti - a in - ve - ne - runt

49

me,

Tri - bu - la - ti - o et an - gu - sti - a in -

me, et an - gu - sti - a in -

Tri - bu - la - ti - o et an - gu - sti - a in -

me, et an - gu -

52

et an - gu - - sti - a____ in - ve - ne - runt
- a____ in - ve - ne - runt me, et an - gu - - sti - a in - ve -
- ve - ne - runt me, et an - gu - - sti - a in - ve - ne - runt
in - ve - ne - runt me, et an - gu - - sti - a in - - ve - ne -
- sti - a in - - ve - ne - runt me, et an - gu - - sti - a

55

me; man-d a - ta tu - - - - a, man-d a - ta tu -
- ne - runt me; man - da - ta tu - - - -
me; man-d a - ta tu -
- - runt me; man-d a - ta tu - - - - a, man -
in - - ve - ne - runt me; man - da - ta tu - - - - a, man -

58

a me - di - a, man-d a - ta tu - - - - a me - di - ta - ti - o
a, man - da - ta tu - - a me - di - ta - ti - o
- da - ta tu - - - - a me - di - ta - ti -
- da - ta tu - - - - a

61

- ta - ti - o me - a.
— me - a est, me - di - ta - ti - o
me - a est, me - di - ta - ti - o me -
- o me - a est,
me - di - ta - ti - o me - a est, me - di - ta - ti - o

64

est, me - di - ta - ti - o me - - - - a est.
me - a est, me - a est.
- a est, me - di - ta - ti - o me - a est.
me - di - ta - ti - o me - a est.
8
Ae -
me - - - - a est, me - di - ta - ti - o me - a est.

67

Musical score for three voices (SSA) in G major, 2/4 time. The top two voices sing "Aequitas testimonia tua" while the bottom voice provides harmonic support.

SSA
G major
2/4 time

Ae - qui - tas te - sti - mo - ni - a tu - - - -
- qui - tas te - sti - mo - ni - a tu - - - -
- - - -

70

in ae - ter - - -

in ae - ter - - -

a in ae - ter - - -

a in ae - ter - - -

73

num: in - tel - le - ctum da mi
 num: in - tel -
 8 num: in - tel - le - ctum da mi
 num: in - tel - le - ctum da mi

76

hi et vi - vam, et vi -
le - ctum da mi - hi et vi -
hi et vi - vam.
hi et vi -
in - tel - le - ctum da mi - hi et vi -
et

79

vam. A -
vam. A -
vam. A -
vi - vam. A -

82

men.
men.
men.
men.
men.

Translation

Righteous art thou, O Lord, and true is thy judgment.
The testimonies that thou hast commanded are exceeding righteous and true.
My zeal hath even consumed me because mine enemies have forgotten thy words.
Thy word is tried to the uttermost and thy servant loveth it.
I am small and of no reputation, yet do I not forget thy commandments.
Thy righteousness is an everlasting righteousness and thy law is the truth.
Trouble and heaviness have taken hold upon me, yet is my delight in thy commandments.
The righteousness of thy testimonies is everlasting: O grant me understanding, and I shall live.
(*Psalm 119, vv.137–144, Book of Common Prayer*)

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The prefatory staves at the start of the piece show the original clef, mensuration symbol and first note for each voice.
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.
Ligatures are denoted by the sign .
Repeat signs in the underlay have been expanded using italicised text.
Underlay between square brackets is entirely editorial.

Sources

A Oxford, Bodleian Library, MSS Mus. e. 1–5 (c.1565–1585).

1	(Tr)	f.66 ^v	at end:	M ^r whyghte
2	(M)	f.66 ^v	at end:	M ^r Robert whight
3	(Ct)	f.66	at end:	M ^r Robert whight
4	(T)	f.64 ^v	at end:	M ^r Robert whight
	(T, second copy)	f.65 ^v	at end:	M ^r Robert whight
5	(B)	f.60 ^v	at end:	M ^r Robert whighte

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

984	(Tr)	No.8	in index:	Robert White. [later hand]
			at end:	M ^r Robert White.
985	(M)	No.8	at end:	M ^r Robert White
986	(Ct)	No.8	at end:	White
987	(T)	No.8		[no ascription]
988	(B)	No.8	at end:	Robert White

Notes on the Readings of the Sources

In each section below the references 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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ¹G = first note G in the bar. Pitches quoted are those of the edition. The two copies of the Tenor part in source A are referred to as T(a) and T(b).

Abbreviations

B	Bass	lig	ligature	sb	semibreve	Tr	Treble
cr	crotchet	M	Mean	sl	slur	und	underlay
Ct	Countertenor	m	minim	T	Tenor	+	tie
dot-	dotted	q	quaver			z	underlay repeat sign

Accidentals

- A 58 M2 # for ¹G / 80 M ♭ is fa sign / 84 Tr # for C /
B 7 Ct # for A, not G / 29 Ct no # / 49 Tr1 no # / 61 Tr2 ♭ for C is four notes earlier at beginning of staff (cancelled in 64 by # for C) / 63 M1 # for F /

Underlay and Ligatures

- A All the descending oblong ligatures in Tr M and T(b) are full black, as are the G in the B at bar 11 and the C+CG in the Tr at bars 60–61. This color is purely cosmetic and is not noted below.

24–25 T(b) lig for *mB mA*; 24 B *tuus* undivided below ¹GF, hairline from *-us* to ²G / 29 Ct *ego* undivided below ¹BD with hairline from *-go* to A / 30 T(b) lig for AE, (31) *-ptus* below B / 32–33 Ct *justificationis* undivided below FFEDC+CDEF / 34 Tr *-tus*, below E, *oblitus* undivided below DCD / 40–41 Ct *veritas* undivided below ²DBCA, *veritas* undivided below ³DCBA / 45 M1 *-runt* possibly intended for F, *me* below C / 49 M1 *-runt* below C, (50) *me* below F / 53 Tr1 *invene-* undivided below ¹D¹CB²D, (54) *-runt* below B / 54–55 M2 *invenerunt* undivided below DDEADB / 55 Tr2 *me* below A (not in 56); M1 *me in-* below ²FC, (56) *-vene-* below BC, *-runt* below ³D / 56 Tr1 *-a tu-* below ¹C²C / 57 Tr *-a* below ²E, (58) *tu-* below A / 60–61 Tr1 *meditatio* undivided below GFEDCB, (62) *me-* below G, *-o est* below ED, (63) *me-* below A, *-a* below G; 61 M1 lig for ¹GE, *-a* below ²G (62) *est* below G (reading of B adopted); 61 M2 *-a* below B, (62) *est me-* below GD, (63) *-a* below ¹D / 64 Tr2 *est* below F / 65 Tr1 *-a* below ²B / 71 Ct *-num*, below C, *in aeter-* below ¹A¹BD / 72–73 Tr *ineternum* undivided below BBEDC¹B with hairline from *-num* to ³B in 73 / 73 T(b) *-num in aeter-* below BBCD / 74 M *-num, in aeter-* below ¹AAFB / 77 T(a) T(b) *-hi, da mi-* below DAB / 80 Tr *-men A-* below CB; Ct *mB* is *cr cr* with und *-men A-*; T(b) *-men* below D, (81) A- below F; 80 B *-men* below ²B, (81) A- below ¹D, *-men A-* below E²D / 82 M *-men A-* below ¹BE, (83) *-men A-* below ²F³F; 82 Ct *-men A-* below BF / 83 T(b) *-men A-* below ¹FB /

- B 10 Tr *-am* below ¹A, ²A is *cr cr* with und *nimas* / 11 Ct no lig / 11–12 Tr no lig / 17 B no lig, *z* (for *inimici me-*) below E / 23–24 T sl for *mG mF*, no lig / 26 B *z* (for *dilexit illud*) below rests / 29–30 Ct no lig / 31 T no lig, *-ptus* below B (not in 30) / 33 Ct *-nes* amb below F²D, *tuas* undivided below ²C³D / 34 T *dot-mA* with und *-as* for ¹A²A / 39 Tr sl for ²DB; T *z* (for *et lex tua veritas*) below ²B / 40 Tr sl for ²E²D; M ²F is *cr F crF, veritas* undivided but *-ri-* doubtless intended for ³F; B no lig / 46 T1 no lig, *-runt* below C (not in 45) / 49 B no lig / 49–50 Tr1 *sbB* is *mB mB, invenerunt* undivided below E+EDCBB, *me* below A / 51 B *z* (for *et angustia invenerunt me*) below ²F / 52 Tr1 *z* (for *et angustia invenerunt me*) below ¹C; M1 *z* (for *et angustia invenerunt me*) below ¹F; M2 sl for GE (only), *mF* is *dot-crF qF, me* below C / 53 Tr2 *z* (for *et angustia invenerunt*) below ¹D; M2 *z* (for *et angustia invenerunt*) below ¹D / 54 Tr1 no lig; M1 no lig; B *z* (for *et angustia invenerunt me*) below ¹G / 56–57 B no lig / 57 Tr1 *z* (for *mandata tu-*) below G / 59 M2 no lig / 63 M1 *mea* below ²B, (64) *est* below CFB; 63 M2 *est om*; B *z* (for *meditatio mea est*) below ²D / 64–66 Tr1 und *meditatio mea om* / 65 B *z* (for *meditatio mea*) below ²F / 71–72 T no lig / 73 M no lig / 76 T no lig / 77 M *-hi* below ²F, (77–78) *sbF+mF* / 78 M sl for BG, no lig; B no lig / 79 Ct *-vam* below ²F (not in 78) / 80–81 Tr no lig / 83 B no lig /

Other Readings

- A 1 M first staff has six lines; B clef F4 corrected to F5 / 23 T(b) new line in source with clef C5 begins with G (maintained to end) / 25 M new staff with five lines begins with ¹F / 30 T(a) new line in source, clef C4 corrected to C5, clef C5 maintained to end / 33 T(a) no dot for *sb* / 41 Tr ‘Gimell ut sequitur’ on staff at end of line after C and barline / 42 Tr2 ‘Gimell’ on staff above rests; M1 M2 ‘Gimell’ on staff before start of section / 66–72 Tr2 ‘rest’ below rests / 66 M1 fermata for ²F, followed by rests with ‘rest all’ below; M2 fermata for B, (66–71) ‘rest all’ below rests / 66–76 B ‘rest all’ below rests / 82 Ct ²A is corrected *q* /
B 1 Tr clef G2; T clef C5 throughout / 20 Tr Ct B signum congruentiae above *m* / 27 M T B signum congruentiae above first *m* / 42 Tr1 Tr2 M1 M2 ‘Gimel’ in left-hand margin / 49 Tr1 signum congruentiae below dot of A; M1 signum congruentiae over left-hand edge of C / 65 M1 FF are *dot-cr q* / 66 Tr1 Tr2 M1 M2 signum congruentiae above final *m* /