

# Domine, non est exaltatum

Edited by Jason Smart

Thomas Morley (1557/8–1602)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Do - mi - ne, non est ex - al - ta - tum

Do - mi - ne, non est ex - al - ta - tum cor me - ne, non est ex - al - ta - tum cor me -

cor me - um, Do - mi - ne, non est ex - al - ta - tum cor -

Do - mi -

4

Do - mi - ne, non est ex - al - ta - tum cor me - ne, non est ex - al - ta - tum cor me -

cor me - um, Do - mi - ne, non est ex - al - ta - tum cor -

Do - mi -

9

- um,  
- um, cor me - um, non est ex - al - ta - tum cor me - um,  
- mi - ne, non est ex - al - ta - tum cor me - um, non est  
me - um, non est ex - al - ta - tum cor me - um, cor me - um,  
- ne, non est ex - al - ta - tum cor me - um, cor me -

14

est ex - al - ta - tum cor me - um, ne -  
- um, cor me - um, cor me -  
ex - al - ta - tum cor me - um, non est ex - al - ta -  
cor me - um, non est ex - al - ta - tum cor me - um,  
- um, non est ex - al - ta - tum cor me - um, non est ex - al - ta -

18

- que e - la - ti sunt o - cu - li me -  
- um, cor me - um, me -  
ne -  
- tum cor me - um,  
- um, ne - que e -

22

Musical score page 22. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music is in common time. The lyrics are in Latin, with some words underlined.

- i,  
- um, ne - que e - la - ti sunt o - cu - li me - i, o - cu -  
- que e - la - ti sunt o - cu - li me - - - - i, o -  
cor me - - - - um, ne - que e - la - ti sunt o -  
- la - ti sunt o - cu - li me - i, me - - - - i, me -

26

Musical score page 26. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. The music is in common time. The lyrics are in Latin, with some words underlined.

ne - que e - la - ti sunt o - cu - li me - - -  
- li me - - i, ne - que e - la - ti sunt o - cu - li  
- cu - li me - i, ne - que e - la - ti sunt o - cu - li me -  
- cu - li me - - - i, me - - - - ne -

30

Musical score page 30. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes to one sharp. The music is in common time. The lyrics are in Latin, with some words underlined.

- - - i, o - cu - li me - i, o -  
- me - i, o - cu - li me - i, o - cu - li me -  
- - - - i, o - cu - li me - - - -  
- i, me - - - i, o - cu - li me -  
- que e - la - ti sunt o - cu - li me - - - i,

34

A musical score for five voices (SATB and basso continuo) in common time. The key signature changes between G major (two sharps), F major (one sharp), and E major (no sharps or flats). The lyrics are in Latin, repeated in each section.

**Section 1:**

- Top staff (Soprano): - cu - li me - i, o - cu - li me - i,
- Second staff (Alto): - i, o - cu - li me - i, ne - que
- Third staff (Tenor): - - i, o - cu - li me - i, o - cu - li me -
- Bassoon (Basso Continuo): - - - i, o - cu - li me - - - i, ne -
- Bassoon (Basso Continuo): me - - - - i, o - cu -

38

ne - que am - bu - la - vi, ne -  
 am - bu - la - vi in\_\_\_\_\_ ma - gnis, ne - que am - bu - la - vi  
 - - - - i, ne - que am - bu - la - vi in\_\_\_\_\_  
 - que am - bu - la - vi in\_\_\_\_\_ ma - gnis, in\_\_\_\_ ma - -  
 li me - - - - i,

43

A musical score for 'Ave Maria' by Schubert, featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The lyrics are written below the notes in Spanish. The score consists of four systems of music.

Top Staff (Treble Clef):

- System 1: que am - bu - la - vi in ma - - - gnis, ne - que am - bu - la -
- System 2: in ma - gnis, in ma - gnis, ne - que am - bu - la - vi in -
- System 3: ma - - - - gnis, in ma - - - - - - - -
- System 4: - - - - gnis,

Middle Staff (Treble Clef):

- System 1: - - - - - - - -
- System 2: ne - que am - bu - la - vi in ma - - - gnis,

Bass Staff (Bass Clef):

- System 1: - - - - - - - -
- System 2: ne - que am - bu - la - vi in ma - - - gnis,

48

- vi in ma - - - gnis,  
ma - - - gnis, ne - que in mi - ra - bi - li - bus  
- - - gnis, ne - que in mi - ra - bi - li - bus su -  
ne - que am - bu - la - vi in ma - - gnis, ne - que in  
in ma - - - - gnis, in ma - -

52

ne - que in mi - ra - bi - li - bus su - - - per  
su - per me, su - per  
- per me, in mi - ra - bi - li - bus su - per  
mi - ra - bi - li - bus su - per me,  
- - - - gnis, in ma - - gnis, ne -

56

me, ne - que in mi - ra - bi - li - bus su -  
me,  
me, in mi - ra - bi - li - bus su - per me, su - per  
ne - que in mi - ra - bi - li - bus su - per me, su - per  
- que in mi - ra - bi - li - bus su - per me, su -

60

- per me, ne que in mirabilibus su -  
ne que in mirabilibus su - per  
me.  
me, ne que in mirabilis -  
- per me, in mirabilis su - per

64

- per. me. Si non  
me, su - - per me, su - per me.  
Si non hu - mi - li - ter sen - ti - e -  
- bus, in mi - ra - bi - li - bus, in mi - ra - bi - li - bus su -  
me, su - per me, su - per

68

hu - mi - li - ter sen - ti - e - - - - bam,  
Si non hu - mi - li - ter  
- - - - bam, sen - ti - e - - - - bam, sen - ti - e -  
- per me, su - per me. Si non hu - mi - li -  
me, su - per me, in mi - ra -

72

72

si non hu - mi - li - ter sen - ti - e -  
sen - ti - e - bam, sen - ti - e - bam,  
bam, sen - ti - e -  
- ter sen - ti - e - bam, si non hu - mi - li - ter sen - ti - e -  
- bi - li - bus su - per me. Si

76

76

- - - - bam, si  
si non hu - mi - li - ter sen - ti - e -  
bam, sen - ti - e -  
- bam, si non hu - mi - li - ter sen - ti - e -  
non hu - mi - li - ter sen - ti - e -

80

80

non hu - mi - li - ter sen - ti - e - - bam, sen - ti - e - bam,  
- bam, sen - ti - e - bam, sen - ti - e -  
- bam, si non hu - mi - li - ter sen - ti - e -  
- bam, \_\_\_\_\_ sed ex -  
- bam, sen - ti - e - - bam,

84

sed ex - al - ta - vi a-ni-mam me - am,  
bam, sed ex - al - ta - vi a-ni-mam me - am, me -  
bam,  
sed ex - al - ta - vi a -  
al-ta - vi a - ni - mam me - am, a - ni-mam me - am, sed  
sen - ti - e - bam,

89

a - nimam me - - - am,  
sed ex - al -

- - - am,  
sed ex - al - ta -

- ni-mam me - am,  
\_\_\_\_\_

ex - al - ta - vi a - ni - mam me - - - am, a - ni-mam me -

sed \_\_\_\_\_ ex - al - ta - - - -

98

sed ex - al - ta - vi a - ni-mam me - am, a - ni - mam me -  
 sed ex - al - ta - vi a - ni-mam me -  
 a - ni-mam me - am, a - ni-mam me -  
 - - - am, me -  
 me - am, me -

102

- am; si - cut a - bla - cta - ti sunt su-per ma-tre su -  
 - am; si - cut a - bla - cta - ti sunt su - per ma-tre su -  
 - am; si - cut a - bla - cta - ti sunt su - - -  
 - am; si - cut a - bla - cta - ti sunt su - per  
 - am; si - cut a - bla - cta - ti sunt su-per ma-tre -

106

a,  
 - - - - - a, i - ta re - tri - bu - es a -  
 - per ma - tre su - - - - - a,  
 ma-tre su - - - - - a, i - ta re - tri - bu -  
 su - - - - - a, i -

110

i - ta re - tri - bu - es a - ni-mae me ae, a - ni-mae me - ni-mae me - ae, i - ta re - tri - bu - es a ni - i - ta re - tri - bu - es a - ni-mae me - ae, a - ni - es a - ni-mae me - ae, a - ni - ta re - tri - bu - es a-ni-mae me - ae, i - ta re -

115

ae, i - ta re - tri - bu - mae me - ae, i - ta re - mae me - ae, i - ta re - tri - bu - es a - ni-mae me - ae, a - ni - mae me - ae, i - ta re - tri - bu - es a - ni-mae me - ae, i - ta re - tri - bu - es a-ni-mae me - ae, i - ta re - tri - bu - es a ni -

120

es a - ni-mae me - ae, i - - tri - bu - es a - ni - mae me - ae, i - ta re - i - ta re - tri - bu - es a - ni-mae me - ae, i - ta re - tri - bu - es a-ni-mae me - ae, i - ta re - tri - bu - es a ni - mae me - ae, i - ta re - tri - bu - es a - ni-mae me - ae, i - ta re - tri - bu - es a-ni-mae me - ae, i - ta re - tri - bu - es a ni -

124

ta re tri bu - es a - ni-mae me - - -  
 - tri - bu - es a ni - mae me - - - ae. Spe - rat Is - ra -  
 - - ae, a - ni-mae me - - - ae.  
 - - ae, a - ni-mae me - - - ae. Spe -  
 - ae, a - ni-mae me - - - ae.

128

- ae. Spe - rat Is - ra - el, spe - rat Is - ra -  
 - el in Do - mi-no, spe - rat Is - ra - el in  
 Spe - rat Is - ra - el in Do -  
 - rat Is - ra - el in Do - mi - no, spe - rat Is - ra -  
 Spe - rat Is - ra - el in Do - mi - no,

133

- - el in Do - mi - no, in  
 Do - mi - no, in spe - rat Is - ra - el in  
 - mi - no, in Do - mi - no, spe - rat Is -  
 - - el in Do - mi - no, in  
 spe - rat, spe - rat

137

Do - mi - no, spe - rat Is - ra - el,  
 Do - mi - no, in Do - mi - no, spe - rat Is - ra - el in Do - mi -  
 - ra - el, spe - rat I - sra - el in Do - mi - no, spe - rat I -  
 Do - mi - no, in Do - mi - no, spe - rat Is -  
 Is - ra - el in Do - mi - no, in Do - mi -

142

spe - rat Is - ra - el in Do - mi - no,  
 - no, spe - rat Is - ra - el in Do - mi -  
 - sra - el in Do - mi - no, in Do - mi - no, ex hoc  
 - ra - el in Do - mi - no, spe - rat Is - ra - el, Is - ra -  
 - no, in Do - mi - no, in Do - mi -

146

ex hoc nunc et u - sque in sae - cu-lum, sae -  
 - no, in Do - mi - no, ex hoc nunc et u - sque in  
 nunc et u - sque in sae - cu - lum, in sae - cu -  
 - el in Do - mi - no,  
 - mi - no, in Do - mi - no, in

150

cu - - - lum, ex hoc  
sae - cu - - - lum, in sae - - - cu -  
- lum, in \_\_\_\_\_ sae - cu-lum, in \_\_\_\_\_  
ex hoc nunc et u - sque in sae - cu-lum, \_\_\_\_\_ sae-cu -  
Do - - - mi - no, ex hoc nunc et u - sque in sae - cu -

154

nunc et u - sque in sae - - - cu - lum, in \_\_\_\_\_ sae - cu -  
- lum, in sae - - - cu - lum, ex hoc  
sae - cu-lum, ex hoc nunc et u - sque in \_\_\_\_\_ sae - - - cu-lum, ex hoc  
- lum, ex hoc nunc et u - sque in sae - cu - lum, in sae - cu - lum, ex hoc  
- lum, \_\_\_\_\_ ex hoc nunc et u - sque in sae - cu - lum, ex hoc

158

- lum, in \_\_\_\_\_ sae - cu - lum, sae - cu - lum.  
nunc et u - sque in \_\_\_\_\_ sae - - - cu - lum.  
nunc et \_\_\_\_\_ u - - - sque in sae - cu - lum.  
nunc et u - sque in sae - cu - lum.

## Translation

Lord, my heart is not exalted, nor are my eyes raised. Nor have I concerned myself in great matters, nor in wonderful things that are beyond me. If I have not behaved humbly, but have exalted my soul; as children are given milk by their mother, so you restore my soul. Israel trusts in the Lord, from now on and for ever.

## 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.

Italicised underlay indicates editorial completion of an underlay repetition sign.

## Source

Oxford, Bodleian Library MSS Mus. e. 1–5 ('The Sadler Partbooks', c.1565–1585).

1	(M)	f.60 <sup>v</sup>	at end:	Thomas Morley
2	(Ct1)	f.59 <sup>v</sup>	at end:	Thomas Morley
3	(Ct2)	f.59 <sup>v</sup>	at end:	Thomas Morley aetatis suae .19. anno domini 1576
4	(T)	f.57 <sup>v</sup>	at end:	Thomas Morley
5	(B)	f.54 <sup>v</sup>	at end:	Thomas Morley

## Notes on the Readings of the Source

As with some motets by William Mundy, Morley's text is not the vulgate and remains unidentified. The compasses of the voices parts, particularly the two countertenors, both of which span almost two octaves, must have left contemporary singers with very little room for manoeuvring the piece to a comfortable performing pitch. Since Morley was only 19 when he wrote the motet, these ranges were possibly due to youthful inexperience.

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>G = first note G in the bar.

## Staff Signatures and Accidentals

10 Ct1 new line in source begins with <sup>2</sup>B, staff signature  $\flat$ s for B and upper E / 18 M  $\flat$  for B before <sup>1</sup>G (canceling  $\natural$  in 15) / 21 Ct1 new line in source with Staff signature  $\flat$  for upper E only begins with B / 22 M  $\flat$  for B before E; T  $\flat$  for E / 24 Ct1  $\natural$  for E / 25 Ct1 no  $\natural$  for E; Ct2  $\flat$  for B / 27 Ct1  $\natural$  for <sup>1</sup>E / 28 Ct1  $\flat$  for B; T  $\flat$  for B / 30 Ct1 new line in source with staff signature  $\flat$ s for B and upper E begins with <sup>2</sup>D / 33 Ct1 no  $\natural$  for E / 38 Ct1  $\natural$  for E / 39–40 Ct1 no  $\natural$ s for Es / 43 Ct2  $\natural$  for E / 44 Ct1  $\natural$  for E / 47–49 Ct1 no  $\natural$ s for Es / 51 Ct1 new line in source begins with G, staff signature  $\flat$  for B only;  $\flat$  for <sup>1</sup>B / 52 T  $\flat$  for <sup>1</sup>B / 54 Ct2  $\flat$  for <sup>1</sup>B / 62 Ct1  $\flat$  for <sup>1</sup>B / 71 Ct1  $\natural$  for <sup>1</sup>E / 72 Ct2  $\flat$  for B / 85 Ct2  $\natural$  for E / 87 Ct2  $\natural$  for E / 98 M  $\flat$  for E / 99 T  $\flat$  for B / 101 T  $\flat$  for B / 111 Ct2  $\flat$  for B / 115 Ct1  $\flat$  for B / 119 Ct1  $\flat$  for B / 122 Ct2  $\flat$  for B / 123 Ct1  $\flat$  for B / 124 T  $\flat$  for B / 130 M  $\flat$  for B / 133 T  $\flat$  for B / 141 T new line begins with B,  $\flat$  is on previous line before C / 144 B  $\flat$  for B / 152 B new line begins with E,  $\flat$  before E and before <sup>2</sup>G of 151 / 159 T  $\flat$  for B; B  $\flat$  for B /

## Underlay

5–6 Ct1 slur for C<sup>3</sup>D / 6 Ct1 slur for C<sup>1</sup>B / 6–8 M *exaltatum* undivided below B+BAGGF / 10–11 T *exaltatum* undivided below GFAGF, *cor* below D / 14–15 Ct2 *exaltatum* undivided below ECGFE / 29 Ct1 slurs for <sup>1</sup>FD, E<sup>2</sup>F / 40 Ct1 slur for CF / 51 Ct2 slur for <sup>3</sup>EF / 55 Ct2 *super* undivided below <sup>1</sup>G<sup>2</sup>G / 58 Ct2 *super* undivided below EDCA / 59 T slurs for AB, CD / 65 T slur for D<sup>2</sup>C / 66–67 B *super* undivided below GFE / 86–102 Ct2 T *animae meae* for *animam meam* / 105 Ct1 *matrae* for *matre*; B slur for EF / 108 Ct1 -ae for -a / 109 Ct2 -ae for -a / 115 T slur for <sup>1</sup>GA; B slur for F<sup>1</sup>C (only) / 116 B slur for DCD / 117 B slur for <sup>1</sup>CB / 120–128 M Ct1 B *animam meam* for *animae meae* (the phrase *ita retribues animae meae* occurs in Euthymios Zigabenos, *Commentarii in omnes psalmos* (Paris, 1562), p.348) / 135 Ct2 *Do-* possibly intended for previous note / 136 Ct1 slur for FG / 139 M slur for B<sup>2</sup>C / 138 B slur for BC / 140–141 Ct2 slur for <sup>3</sup>GAG / 141–142 T slur for B<sup>2</sup>C / 149 Ct2 -lum below <sup>2</sup>D / 150 Ct2 slur for <sup>2</sup>GFD / 159 Ct2 slur for DCA / 161 Ct2 -lum followed by *Amen* without notation /

## Other Readings

111 Ct1 A is G /