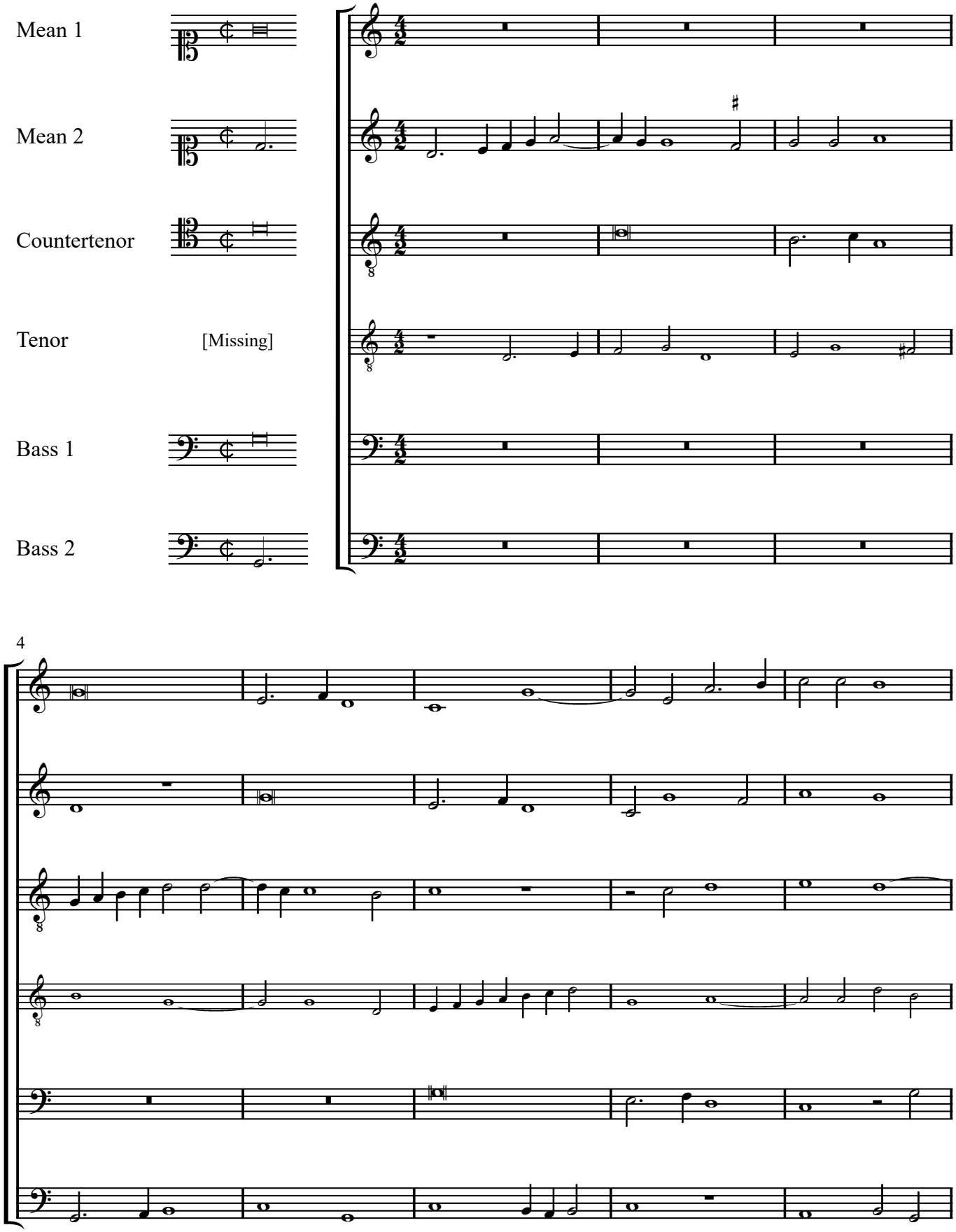
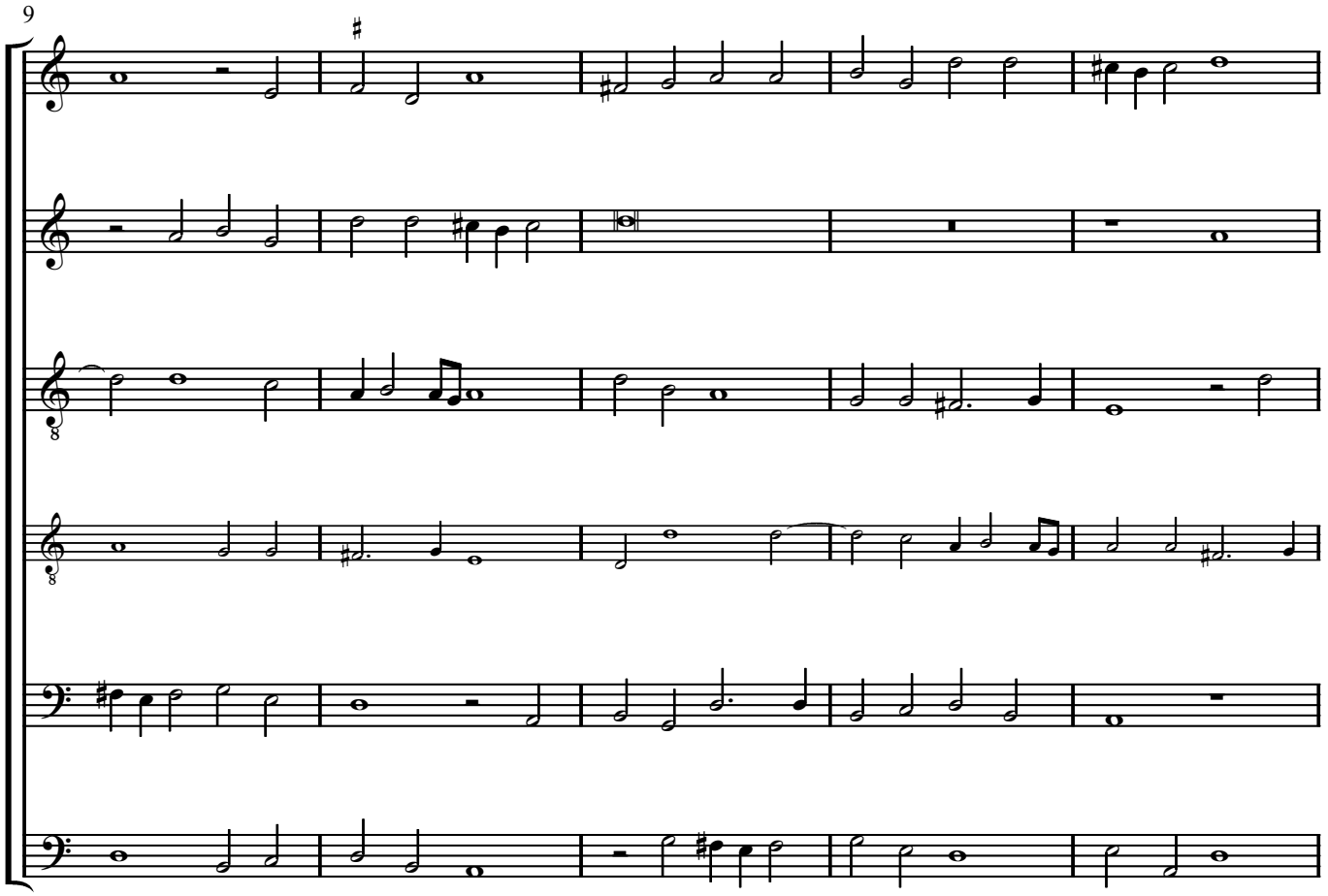
Beati omnes

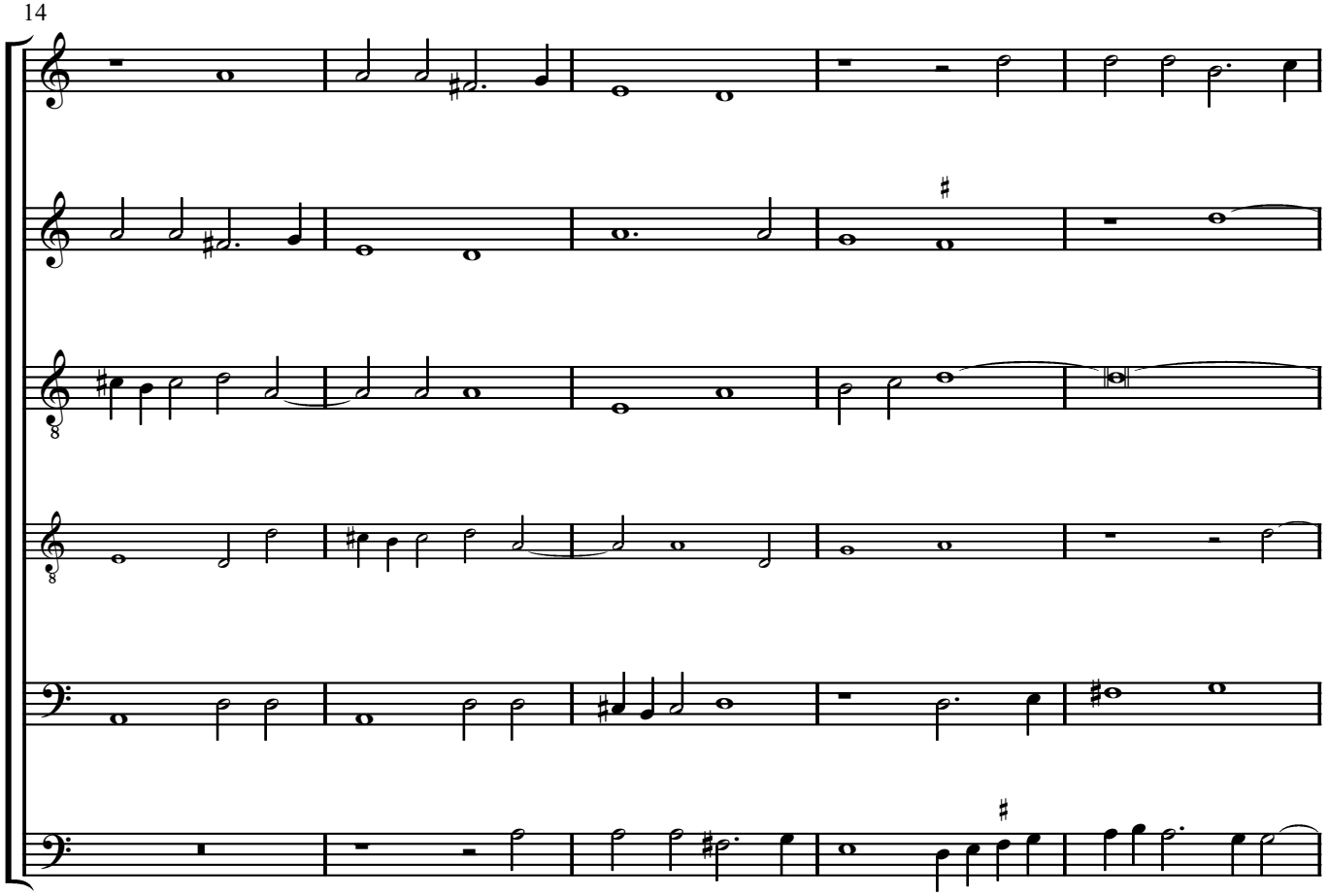
Edited by Jason Smart

William Daman (d.1591)

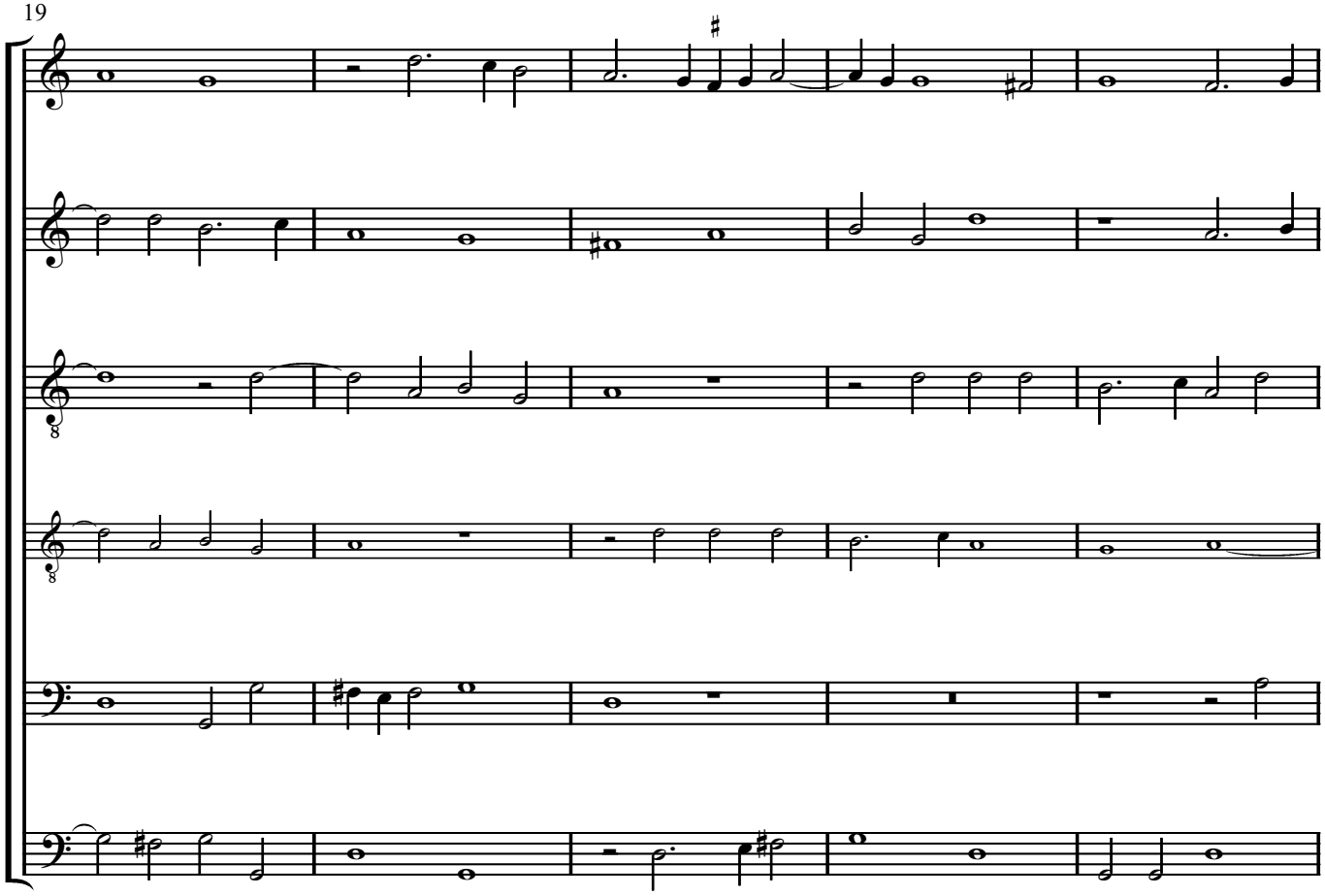


© Jason Smart 2023

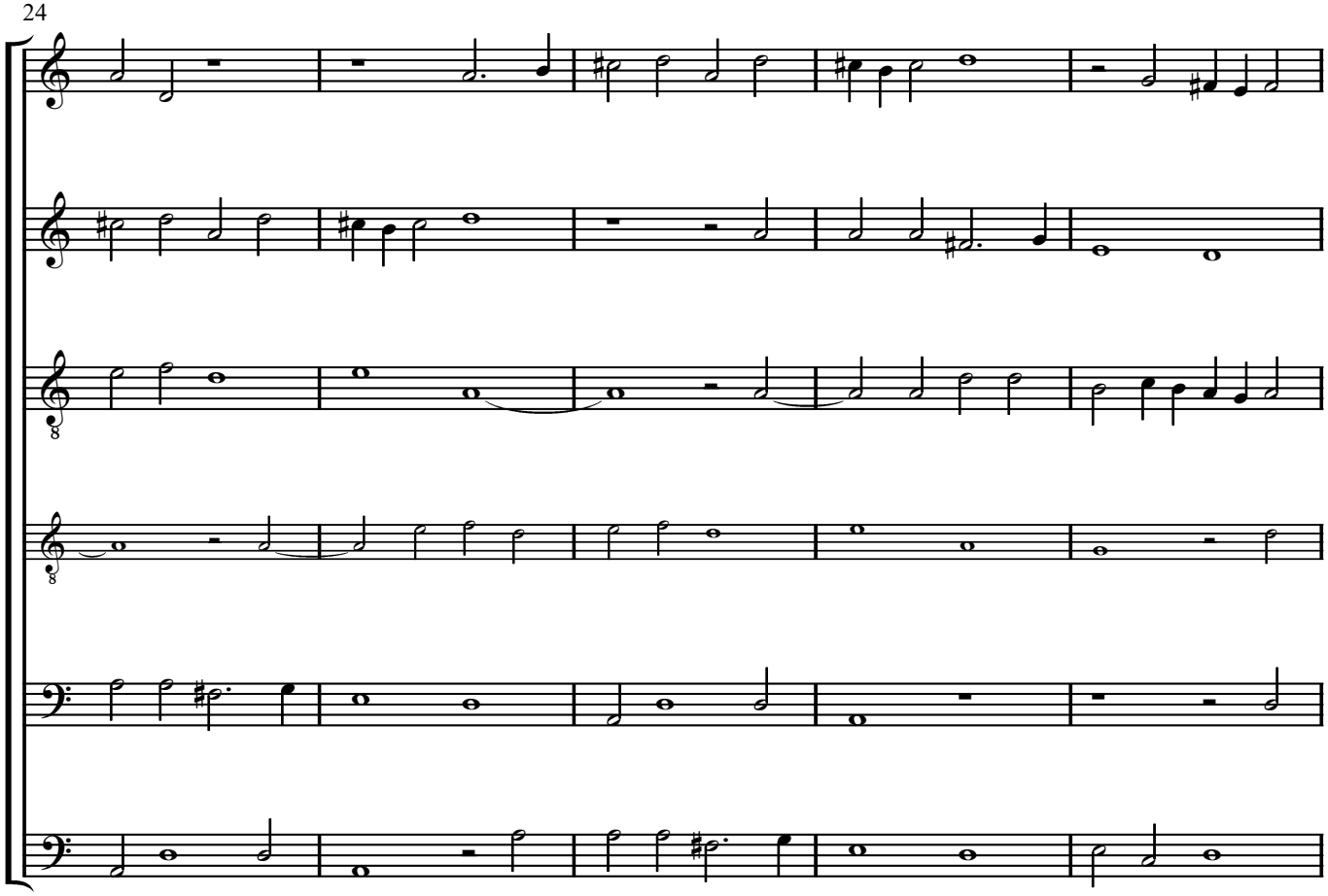

9

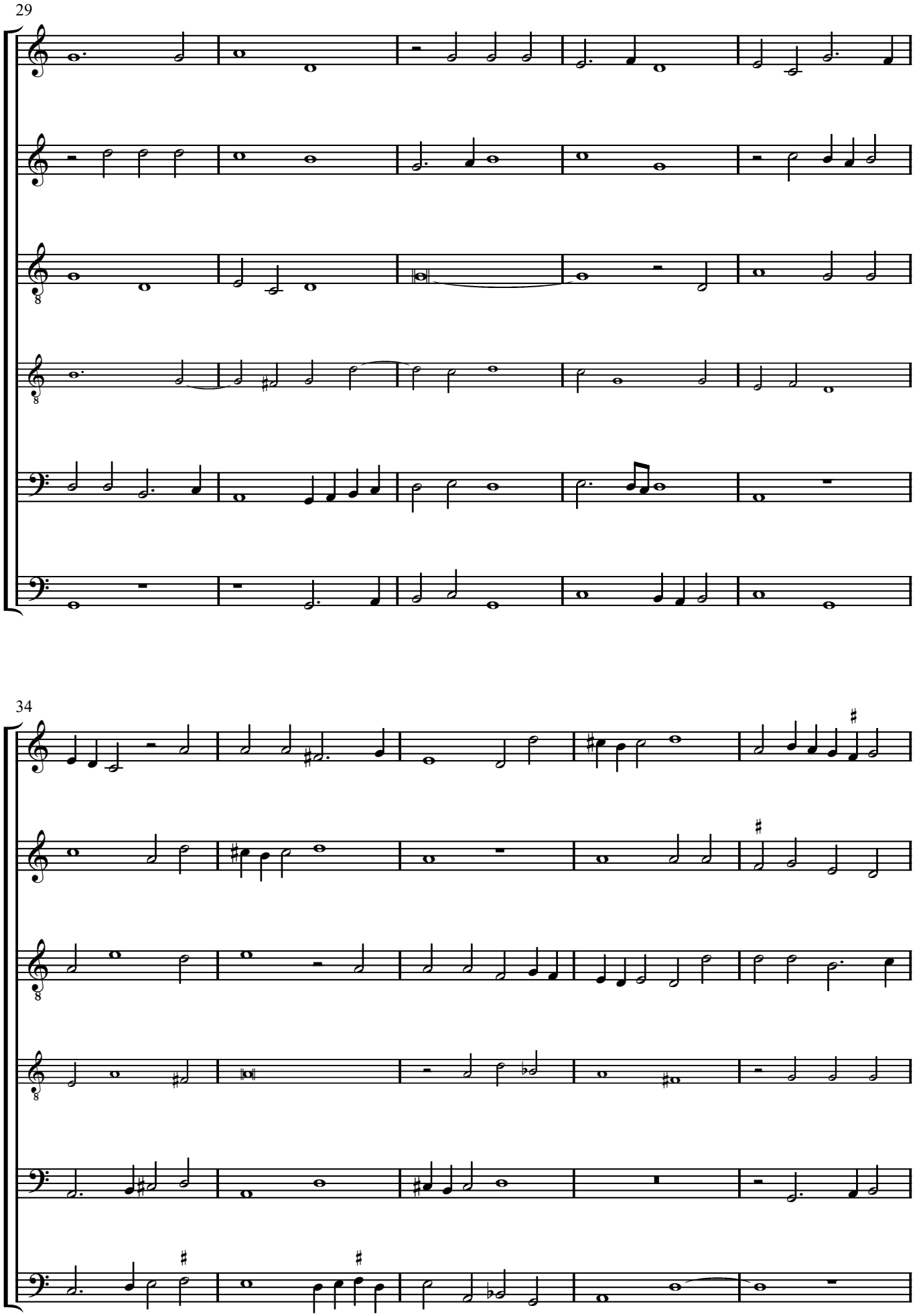

14

19

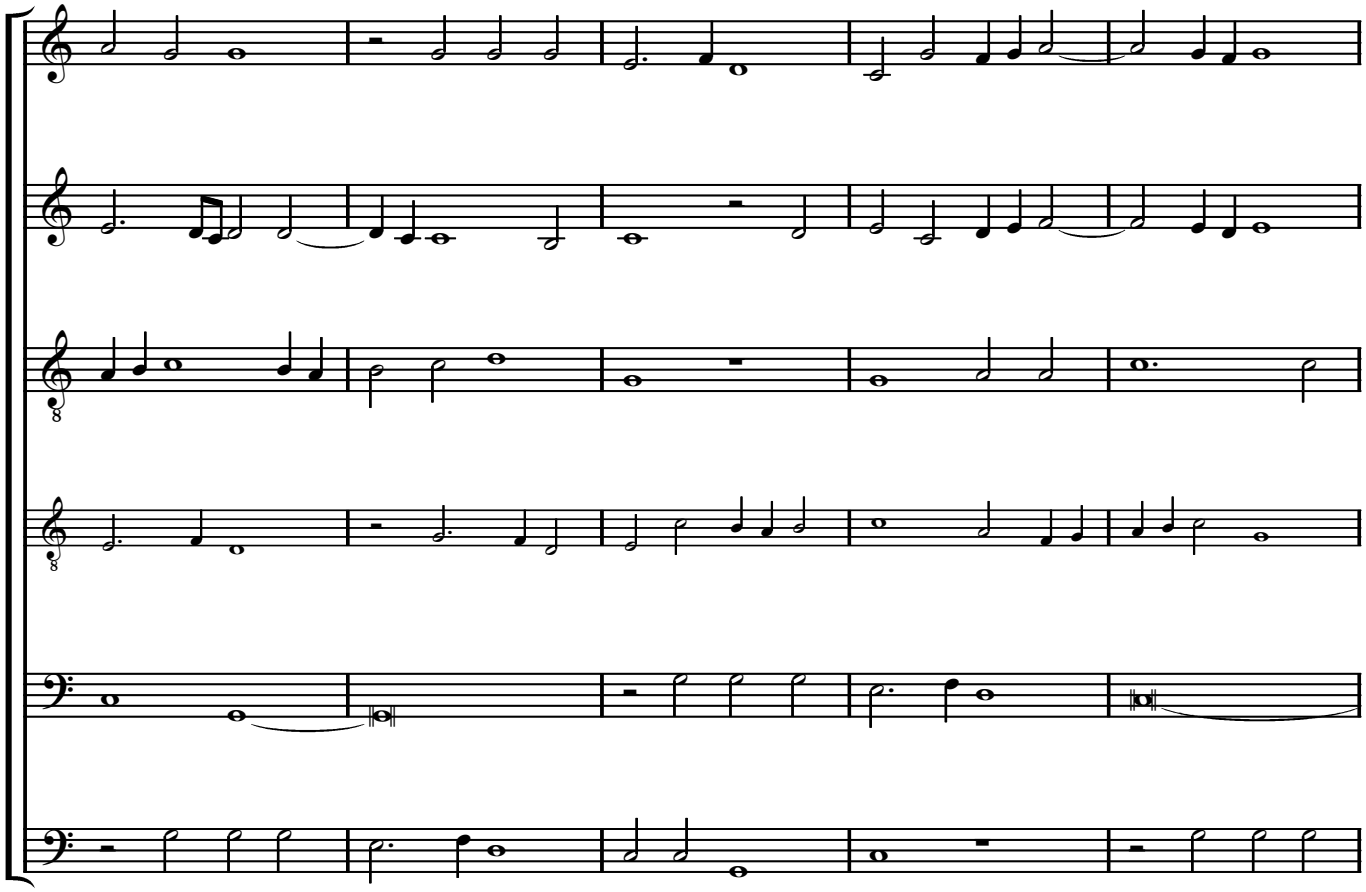


24

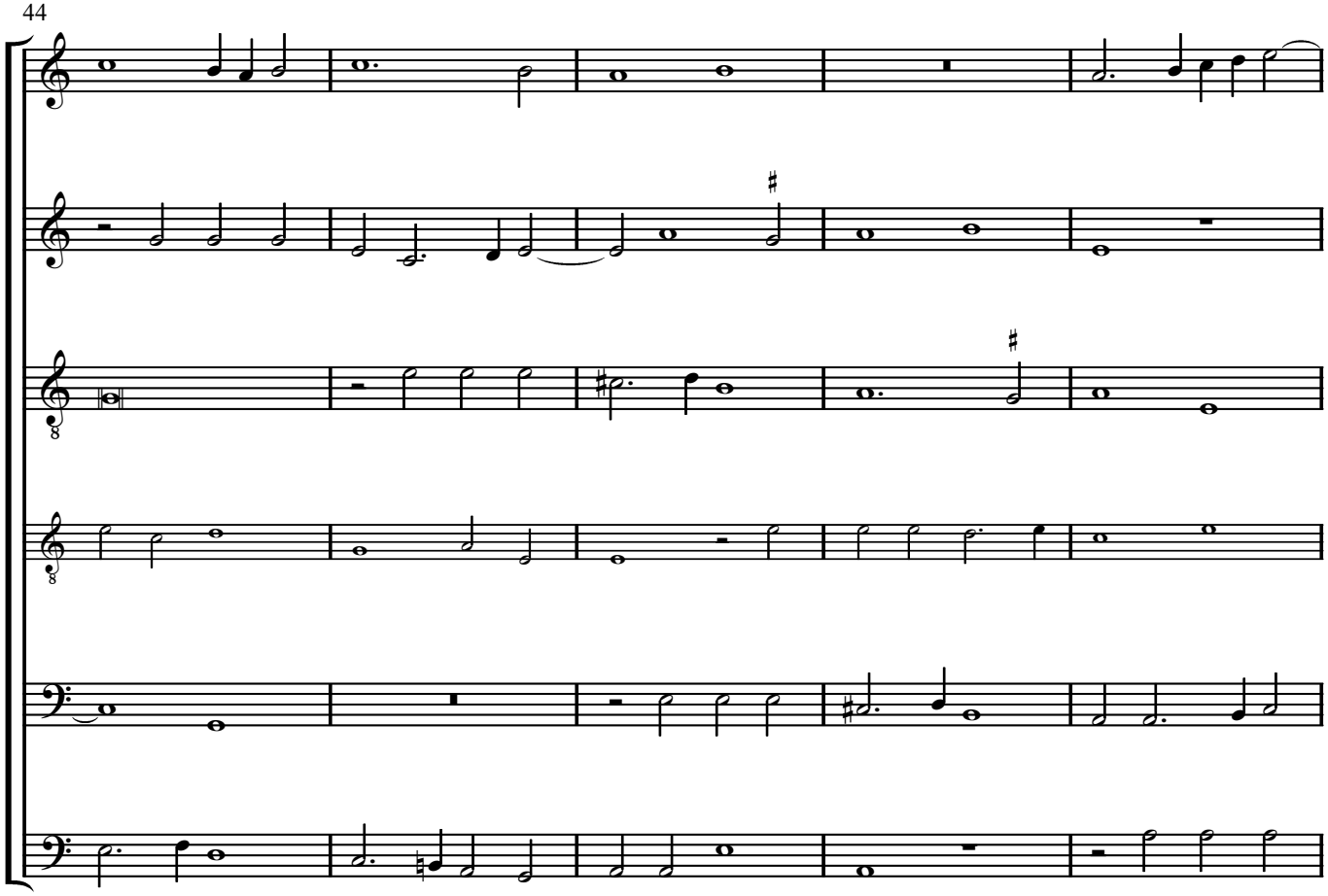


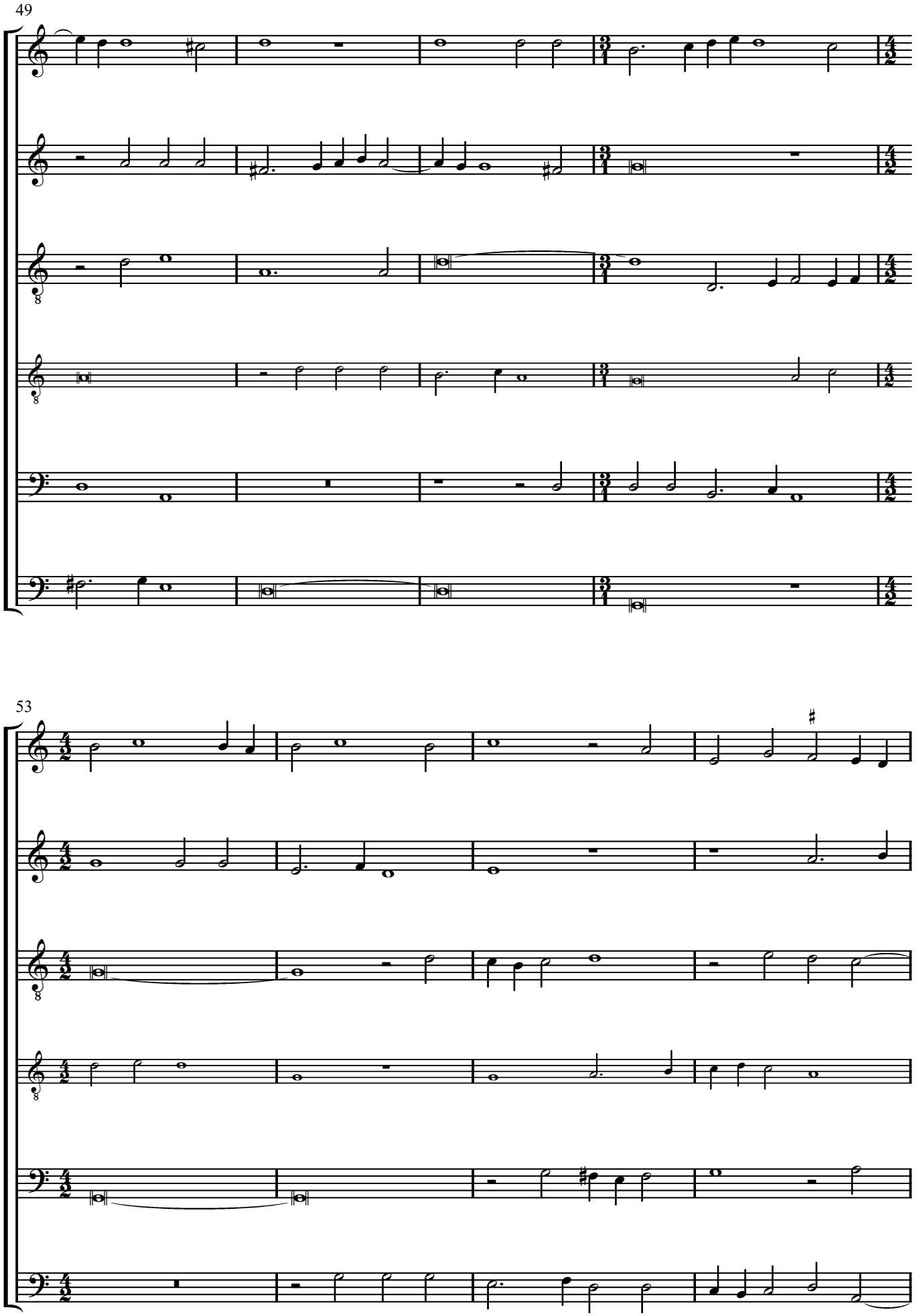

29
34

39

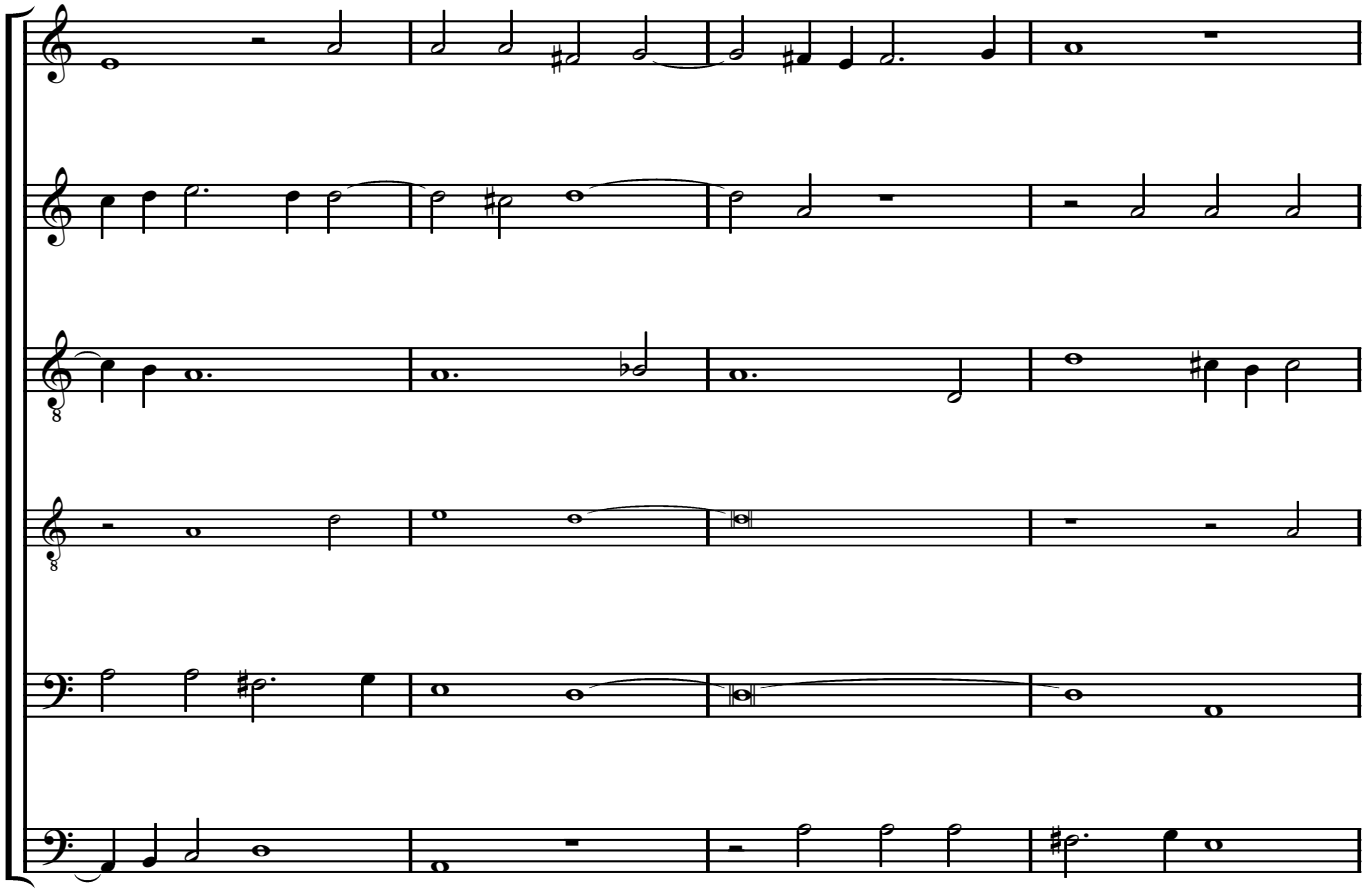


44

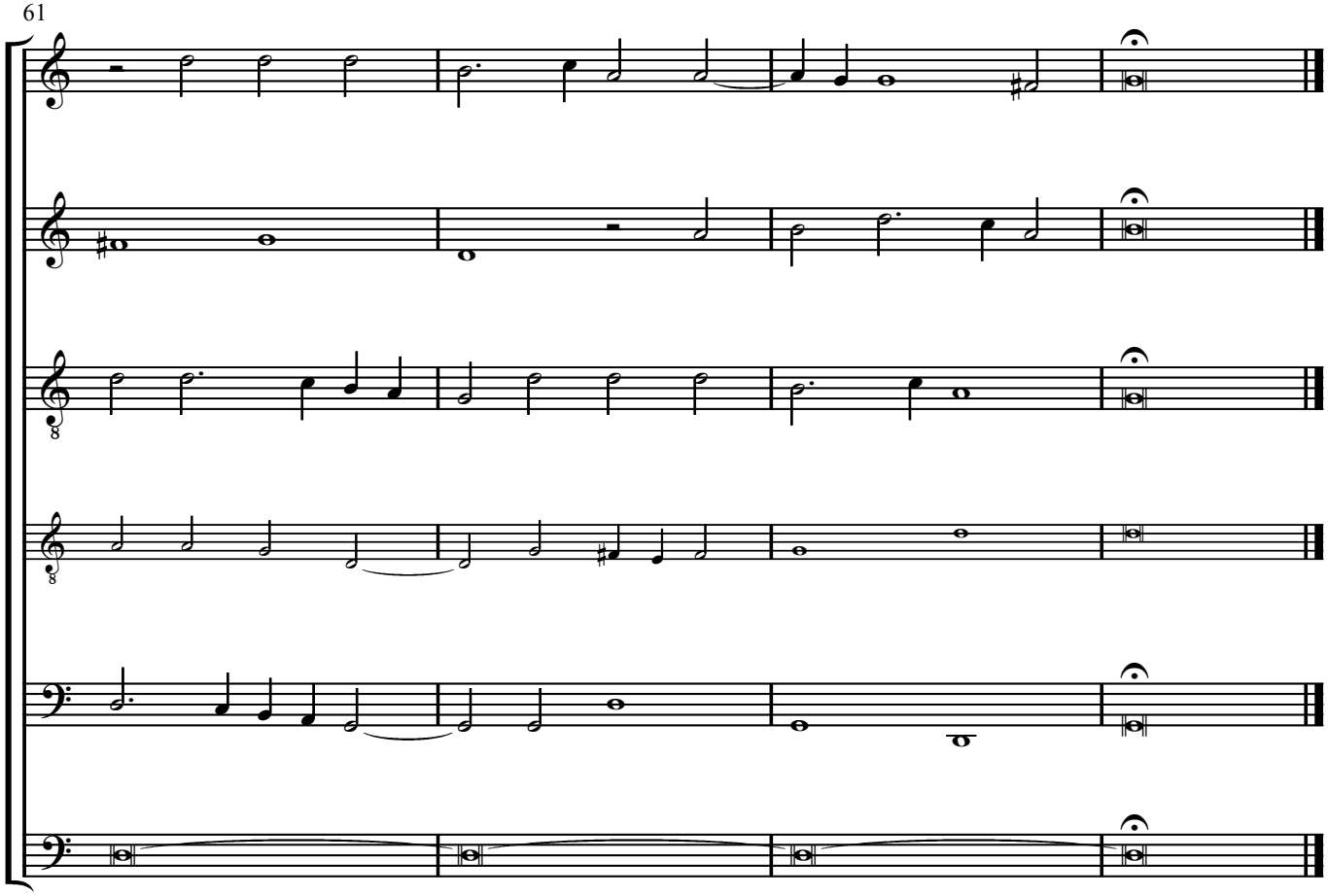



49
53

57



61



Performance

Neither of the two surviving sources of this piece has any underlay. In source **A** (see below) the work is untitled. In source **B** the title *Beati omnes* is given at the beginning of each voice, below the first few notes. At face value this suggests that the piece was originally a setting of the words of psalm 128, *Beati omnes qui timent Dominum*, but neither the Latin nor the English text fits the music at all well. There are precedents for Tudor composers giving Latin titles to textless compositions. Taverner's *Quemadmodum* is one (the notion that this is a psalm-motet is inconsistent with the anomalous 'voice' compasses) and there are several by Tye. Daman's work appears to be another. The rhythmical variants in source **B**, which are considerable, are not necessarily indicative of a texted origin.

That said, the lack of words by no means precludes a vocal performance. In his *A Plaine and Easie Introduction to Practicall Musicke* (London: Peter Short, 1597), Thomas Morley, explaining the nature of the motet, wrote, 'But I see not what passions or motions it can stirre up, being sung as most men doe commonlie sing it: that is, leaving out the dittie and singing onely the bare note, as it were a musicke made onelie for instruments, which will in deed shew the nature of the musicke, but never carrie the spirit and (as it were) that livelie soule which the dittie giveth...' Morley's statement is supported by an Elizabethan manuscript of untexted music, London, British Library, Add. MS 31390, the title page of which reads: 'A Booke of In Nomines & other solfainge songes of v: vj: vij: & viij: p*artes* for voyces or Instrumentes'.

So Daman's piece may be performed either instrumentally or vocally. If singers require syllables to sing they may use those of the hexachord, ut re mi fa sol la, if they know how to apply them.

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.

Sources

A Oxford, Christ Church, Mus. 979–83 (the 'Baldwin Partbooks'; *c*.1575–1581 with later additions; lacking T).

979	(M2)	no.159	at end:	m^{r}: w: daman:
980	(Ct)	no.159	at end:	m^{r}: da:
981	(B1)	no.159	at end:	w: daman:
982	(M1)	no.159	at end:	w: da: man:·
983	(B2)	no.159	index heading:	w. Daman. [later hand]
			at end:	w: daman:

B London, British Library, Add. MS 32377 (*c*.1584–1590; M1 and M2 only, on facing pages).

(M2)	f.40^{v}	at beginning:	beati omnes
		at end:	demand
(M1)	f.41	at beginning:	beati omnes
		at end:	demand

Notes on the Readings of the Sources

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. ^{1}C = first note C in the bar. Note values are abbreviated in italics. The sign + denotes a tie.

A: 50 M2 ♮ for B / 55 Ct1 ♯ for ^{1}C /

B: 1 M1 M2 These two voices are exchanged / 3 M2 *sb*G for *m*G *m*G / 5 M1 ♯ for E / 7 M2 GF are *m*G *m*F♯ *m*F, (8) A is *dot-m*A *cr*A / 8 M1 CCB are *sb*C *dot-m*B *cr*B / 10 M1 ♯ for F; M2 no ♯ / 13 M1 ♯s for ^{1}C ^{2}C / 15–16 M2 EDAA are *m*E *m*E *m*D *m*A+*m*A *m*A *m*A *m*A / 16 M1 E is *m*E *m*E, ♯ for D / 17 M2 ♯ for F / 18 M1 ♯ for B / 18–19 M2 no tie / 19 M1 A is *m*A *m*A / 20 M A is *m*A *m*A / 21 M2 FA are *m*F♯ *m*F *m*A *m*A / 21 M1 ♯ for F / 24–25 M2 ^{2}D *cr*C *cr*B are *m*D+*m*D, ♯ for ^{2}C / 26–27 M1 ^{2}D *cr*C♯ *cr*B *m*C are *m*D+*m*D *m*C♯ / 28 M1 *cr cr* are *m*F♯ / 32 M1 ♯ for E, D is *m*D *m*D / 33 M2 *cr cr* are *m*B / 34 M2 C is *m*C *m*C, AD are *dot-m*A *cr*D / 35 M2 *cr cr* are *m*C♯, D is *m*D *m*D / 37 M1 CBCD are *sb*C♯ *dot-m*D *cr*D; M2 *sb*A is *dot-m*A *cr*A / 38 M1 ♭ for B; M2 ♯ for F / 39–40 M2 ^{2}D+DC are *m*D+*m*D / 40 M1 ^{1}G^{2}G are *dot-m cr* / 41 M1 EF are *m*E *m*E / 42 M1 *cr cr* are *m*F♯; M2 *cr cr* are *m*D / 43 M1 GFG are *dot-m*G *cr*G *m*G / 44 M1 CBAB are *m*C *m*C *m*B *m*B (the first B originally omitted and squeezed in subsequently; M2 *sb*G for ^{1}G^{2}G / 45 M1 C is *m*C *sb*C / 46 M1 A is *m*A *m*A / 47 M2 ligature for AB / 48 M2 ♯ for E / 50 M2 no ♯ / 50–51 M2 *m*A+*cr*A*cr*G are *m*A+*m*A / 54 M2 D is *m*D *m*D / 56 M1 *cr cr* are *m*E / 58 M2 no ♯ / 58–59 M2 *sb*D+*m*D are *m*D *m*D+*cr*D *cr*D / 59 M1 no ♯ for ^{1}F, ♯ for ^{2}F / 61 M2 G is *dot-m*G *cr*G / 62 M1 ♯ for E before B (intended for F in 63?) / 63 M2 *dot-m*D *cr*C are *m*D *m*D /