

Berg & Neuber, *Novum et insigne opus musicum ... cantionum sex vocum ...* [Nürnberg, 1558] (RISM 1558/4)

Württembergische Landesbibliothek, Stuttgart, MS Mus. f. I 3 [Stuttgart (Court of Christoph, Duke of Württemberg), 1562] (D-Stuttg)

DISCANTUS [PRIMUS]

[DISCANTUS SECUNDUS]

[ALTUS]

TENOR

SEXTA VOX

BASSUS

Ec - ce quam bo -

Ec - ce quam bo - - - -

Ec - ce quam bo - - - -

Ec - -

Ec - - - ce

5

- - - num, (ec - -

num, ec - ce quam bo - - - num,

- num et quam ju - cun - - dum, ec -

ce quam bo - num et quam ju - cun - - dum, et quam

Ec - - ce quam bo - num,

quam bo - - num, ec - ce quam bo - - num, et

10

ce quam bo - - num) et quam ju - - cun -

ec - - ce quam bo - - - - - num

- ce quam bo - - - - - num et quam

- ju - cun - dum, ec - - ce quam bo - num et

(ec - - ce quam bo - - - - - num) et

quam ju - cun - dum, ju - cun - dum, ec -

15

- - - - - dum, et quam ju - cun -

et quam ju - cun - - - -

- ju - cun - - - - - dum, et quam ju - cun -

- quam ju - cun - - - - - dum, (ec - - ce quam bo -

- quam ju - cun - - - - - dum, -

- ce quam bo - num

† *Discantus Secundus*, m.13.4: semifusa (quaver) in RISM 1558/4.

20

20

dum, _____ ha - bi - ta - re fra -

dum, ha - bi - ta - re fra - tres in u - -

- dum, ha - bi - ta - re fra - tres in _____ u - -

num,) ha - - bi - ta - re fra - tres in u - - num, _____

ha - bi - ta - re fra - tres in u - num,

ha - bi - ta - re fra - tres in u - num,

25

25

- tres in u - num, in u - num, ha - bi -

- num, ha - bi - ta - re fra - - - tres, fra -

- num, ha - bi - ta - re fra - tres, (ha - bi - ta - re

- ha - bi - ta - re fra - tres in u - num, ha -

ha - bi - ta - re fra - tres in _____ u - num, ha - - bi - ta -

ha - bi - ta - - - re fra - tres, fra - tres in u - num, ha - bi - ta - re

30

ta - re fra - tres in u - num,

tres in u - num,

fra - tres) in u - num, (ha - bi - ta - re) fra - tres in u -

- bi - ta - re fra - tres, (ha - bi - ta - re fra - tres) in u -

re fra - tres in u - num, ha - bi - ta - re fra - tres in

fra - tres in u - num, ha - bi - ta - re fra - tres in u -

35

ha - bi - ta - re fra - tres in u - num, fra - tres in u - num, in

ha - bi - ta - re fra - tres in u - num,

num, (fra - tres) in u - num, ha - bi - ta - re

num, fra - tres in u - num, fra - tres in u - num, fra -

u - num, fra - tres in u - num,

num, fra - tres in u -

† *Bassus*, m.30.3: a semitone lower in both sources.

40

u - - - - num! Si -

ha - bi - ta - re fra - - - - tres in u - -

fra - tres in u - num, fra - tres in u - num!_____

tres in u - num,_____ ha - bi - ta - re fra - tres in_____ u -

num, ha - bi - ta - re fra - tres in_____

- num, ha - bi - ta - re fra - tres in u - num, in_____

45

cut un - guen - tum in ca - pi - te, si - cut un - guen -

num! Si - cut un - guen - tum in ca - pi - te, in ca - pi -

Si - cut un - guen - tum in ca - pi - te, si -

- num! Si - cut un - guen - tum in ca - pi - te, un - guen - tum in

u - num! Si - cut un - guen - tum in ca - pi - te,

u - num! Si - cut un - guen - tum in

50

The musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the last two are piano accompaniment (Right Hand, Left Hand). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are Latin liturgical text.

- tum in ca - - pi - te, si - cut un-guen - tum in ca-pi -
te, si - cut un - guen - tum in ca - pi-te, si - cut un -
cut un - guen - tum in ca - pi - te, un-guen-tum in ca - - pi -
ca - - pi - te, in ca - - pi - te,
si - cut un - guen - tum _____ in ca -
ca - pi - te, _____ in ca - pi - te, si - cut un - guen -

55

te, quod de - scen - dit in bar - - - bam, quod

guen - - - tum in ca - pi - te, in

te, quod de - scen - - - - dit,

quod de - scen - dit in bar - - - bam Aa - ron, quod de - scen - dit in bar -

pi - - - te,

tum in ca - pi - te, quod de - scen - dit in bar - bam, bar - bam Aa -

60

de - scen - - - dit in bar - bam, bar - bam Aa -

ca - pi - te, quod de - scen - dit in bar - bam, bar - bam Aa -

quod de - scen - - - dit in bar - bam, bar - bam Aa - -

bam, bar - - - bam Aa - ron, quod de - scen - dit in bar -

quod de - scen - dit in bar - bam, bar - bam Aa - ron,

- ron, quod de - scen - dit,

65

- ron, in bar - bam Aa - - - ron,

- ron, quod de - scen - dit in bar - bam Aa - -

- ron, in bar - bam Aa - ron, bar - - - bam Aa -

bam, bar - - - bam Aa - - - ron, in bar - bam Aa - -

quod de - scen - dit in bar - bam, bar - bam Aa - ron, (de - - - scen -

quod de - scen - dit in bar - bam Aa - ron, quod de - scen - dit in

70

quod de - scen - dit in bar - - - - - bam, bar -
- ron, quod de - scen - dit in bar - bam, bar - bam Aa - - ron,
ron, quod de - scen - dit in bar - bam, bar - bam Aa - ron, quod
- ron, quod de - scen - dit in bar - bam, bar - bam Aa - ron, quod
dit in _____ bar - bam Aa - ron,) (quod.
bar - bam, quod de - scen - dit in bar - bam, bar - bam Aa -

75

- bam Aa - - - ron, bar - bam Aa -

quod de - scen - dit in bar - bam Aa - ron,

de - scen - dit in bar - bam, bar - bam Aa - ron,

de - scen - dit, (quod de - scen - dit) in bar - bam, bar - bam Aa -

- de - scen - dit, quod de - scen - dit) in bar - bam Aa -

ron, quod de - scen - dit, quod de - scen - dit in bar -

80

ron, quod de - scen - dit in bar - bam Aa -

bar - bam Aa - ron, quod de -

quod de - scen - dit in bar - bam, bar - bam Aa - ron,

ron, quod de - scen - dit, (quod de - scen - dit) in bar - bam Aa - ron,

ron, (quod de - scen - dit, quod de - scen - dit in

bam, quod de - scen - dit, quod de - scen - dit, quod de - scen -

85

- ron, bar - bam Aa - ron:

scen - dit in bar - bam Aa - ron:

quod de - scen - dit in bar - bam Aa - ron:

- in bar - bam Aa - ron:

- bar - bam,) bar - bam Aa - ron, Aa - ron:

- dit in bar - bam Aa - ron:

90

SECUNDA PARS

Quod de-scen-dit in o-ram ve-sti-men-ti e-jus, Quod de-scen-dit in o-ram ve-sti-men-ti e-jus, Quod de-scen-dit in o-ram ve-sti-men-ti Quod de-scen-dit in Quod de-scen-

95

quod de-scen- quod de-scen-dit in o-ram ve-sti-men-ti e-jus, in o-ram ve-sti-men-ti e-jus, e-jus, e-jus, Quod de-scen-dit, quod de-scen-dit, dit in o-ram ve-sti-men-ti e-jus,

99

dit in o - ram ve - sti - men - ti e -

- ti, ve - sti - men - ti e - - - jus,

jus, quod de - scen - dit in o - ram ve - sti -

jus, quod de - scen - dit in o - ram ve - sti - men - ti e -

quod de - scen - dit in o - ram ve - sti - men - ti e -

quod de - scen - dit, quod

103

- - jus, e - - - jus, ve - sti - men - ti e - - -

quod de - scen - dit in o - ram ve - sti - men - - -

men - ti e - jus, quod de - scen - dit in o -

- - - jus, quod de - scen - dit in o - ram ve - sti -

jus, quod de - scen - dit.

de - scen - dit, quod de - scen - dit in o - ram ve - sti -

107

jus, ve - sti - men - ti e - - jus. Si - cut ros Her - mon, qui

- ti e - jus. Si - cut ros Her - mon, qui de - scen -

ram. Si - cut ros Her - mon, qui de - scen - dit in

men - ti e - - - - jus. Si -

Si - cut ros Her - mon, ros *Her - mon*, si - cut ros *Her - mon*,

men - ti e - jus, ve - sti - men - ti e - jus.

112

de - scen - - - - dit in mon - tem Si - on, Si -

dit in mon - tem Si - on, si - cut ros *Her - mon*, qui de - scen - dit in

mon - tem Si - on, Si - on, qui de - scen - dit, qui

cut ros Her - mon, qui de - scen - dit in mon - tem Si -

si - cut ros Her - mon,

Si - cut ros Her - mon, si - cut ros

117

- on, qui de - scen - dit in mon - tem Si -

mon - tem Si - on, qui de - scen - dit in mon - tem Si -

de - scen - dit in mon - tem Si - on, qui de - scen - dit in mon - tem Si -

on, si - cut ros Her - mon, qui

si - cut ros Her - mon,

Her - mon, qui de - scen - dit,

122

on, qui de - scen - dit in mon - tem

- on, in mon - tem Si - on, qui de - scen - dit

on, qui de - scen - dit in mon - tem Si -

- de - scen - dit in mon - tem Si - on, qui

qui de - scen - dit in mon - tem Si - on, qui de - scen - dit in

qui de - scen - dit in mon - tem Si - on,

† *Sexta Vox*, m.117.3: a tone higher in D-Stuttg.

†† *Bassus*, m.118.1: a tone higher in RISM 1558/4.

127

Si - on, in mon-tem Si - on, in mon -
 in mon - tem, in mon-tem Si - on, in mon -
 on, de - scen-dit in mon - tem Si - on, in mon-tem Si - on,
 de - scen-dit in mon - tem Si - on, in mon-tem Si - on, in mon-tem
 mon - tem, qui de-scen-dit in mon-tem, in mon-tem Si - on,
 qui de - scen - dit in mon - tem Si - on, in mon -

132

tem Si - on. Quo - ni - am il - lic
 tem Si - on, Si - on. Quo - ni - am il - lic man - da -
 in mon - tem Si - on. Quo - ni - am il - lic, quo - ni - am
 Si - on. Quo - ni - am il -
 in mon - tem Si - on. Quo - ni - am il - lic
 tem Si - on, in mon - tem Si - on. Quo - ni - am il -

137

man - da - vit Do - mi - nus be - ne - di - cti - o - nem,

vit, (man - da - vit) Do - mi - nus be - ne - di - cti - o - nem, be - ne - dic - ti -

il - lic man - da - vit Do - mi - nus be - ne - di - cti - o -

lic man - da - vit Do - mi - nus be - ne - di - cti - o - nem, be -

man - da - vit Do - mi - nus be - ne - di - cti - o - nem, man - da -

lic man - da - vit Do - mi - nus be - ne - di - cti - o - nem,

142

be - ne - di - cti - o - nem, et

- o - nem, et vi - tam us -

(b) - nem, be - ne - di - cti - o - nem, et vi - tam us - que in

ne - di - cti - o - nem, et vi - tam us -

- vit Do - mi - nus be - ne - di - cti - o - nem, et vi - tam

be - ne - di - cti - o - nem,

147

vi - tam us - que in sae - cu - lum, et vi -

que in sae - cu - lum, et vi - tam us - que,

sae - cu - lum, et vi - tam us - que, et vi - tam us -

que in sae - cu - lum, et vi - tam us - que, et vi - tam -

us - que in sae - cu - lum, et vi - tam us - que,

et vi - tam us - que in sae - cu - lum, sae - cu - lum, et vi -

152

tam us - que in sae - cu - lum, et vi - tam us - que

et vi - tam us - que in sae - cu - lum, in sae - cu - lum,

que in sae - cu - lum, et vi - tam us - que,

us - que in sae - cu - lum, et vi - tam us - que

et vi - tam us - que in sae - cu - lum, et vi - tam us -

tam us - que in sae - cu - lum, et vi - tam us - que, et

157

in sae - - - cu - lum.

et vi - tam us - que in sae - cu - lum.

us - que in sae - cu - lum, us - que in sae - cu - lum.

in sae - - - cu - lum.

- - que in sae - cu - lum, in sae - cu - lum.

vi - tam us - que in sae - cu - lum, us - que in sae - cu - lum.

- 1 Ecce quam bonum et quam jucundum,
habitare fratres in unum!
- 2 Sicut unguentum in capite,
quod descendit in barbam,
barbam Aaron:
quod descendit in oram vestimenti ejus.
- 3 Sicut ros Hermon,
qui descendit in montem Sion.
Quoniam illic mandavit Dominus benedictionem,
et vitam usque in saeculum.

Psalm 132 (Vulgate)

- 1 Behold, how good and joyful a thing it is:
brethren, to dwell together in unity!
- 2 It is like the precious ointment upon the head,
that ran down unto the beard:
even unto Aaron's beard,
and went down to the skirts of his clothing.
- 3 Like as the dew of Hermon:
which fell upon the hill of Sion.
- 4 For there the Lord promised his blessing:
and life for evermore.

Psalm 133 (BCP, 1662)

Jacobus Clemens was one of the most prolific composers of the musical generation between Josquin and Palestrina (his output includes more than 200 motets, 100 secular works, 15 masses, and 150 Dutch psalm settings), though little is known of his life in comparison to many of his Franco-Flemish contemporaries. His birthdate is uncertain: the first unambiguous appearance of his name was in a collection of his chansons published by Attaignant in the late 1530s. In the 1540s, he served as succentor at Bruges cathedral and then possibly as choirmaster to the Duke of Aerschot, one of Charles V's generals. Although his music spread throughout Europe, it seems the composer himself never left the low countries: indeed, his music exhibits no Italian influence, instead portraying the continually flowing and relatively dense contrapuntal style typical of the region and period. His name appears as "Clemens non Papa" in many sources of his music, though the origin of this is unclear: it may have been used to distinguish him from Pope Clement VII, though the composer's fame came some years after the Pope's death in 1534. As with his birth, the date and nature of Clemens's death are uncertain: evidence in publications bounds its timing to 1555 or 1556, and the text of Jacobus Vaet's 1558 deploration *Continuo lacrimas (in mortem Clementis non Papae)* suggests Clemens's end may have been violent ("*inclemens vis ac violentia fati*").

This motet survives only in posthumous Bavarian sources: a printed collection of six-voice motets published in Nürnberg in the late 1550s and two later handcopied manuscripts (the earlier of which was consulted for this edition). Clemens used it as the model for a parody mass setting¹.

Editorial Notes:

This edition is set a minor third higher than the original notated pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures in the source are acknowledged with overarching square brackets. Word underlay is adapted from both sources, with editorial adjustment. Re-iterated text implied by an 'ij' marking or incomplete phrase in either source is indicated in *italic*; editorial re-iteration appears in (brackets). Editorial conjoining of notes, where considered necessary for word underlay, is indicated with a dashed tie.

¹ Available as RESOLUT Edition RSU-066. See [https://www.cpd.org/wiki/index.php/Missa_Ecce_quam_bonum_\(Jacobus_Clemens_non_Papa\)](https://www.cpd.org/wiki/index.php/Missa_Ecce_quam_bonum_(Jacobus_Clemens_non_Papa)).