

Ecce quam bonum

Jacobus Clemens non Papa (c.1510/15–1555/6)

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

DISCANTUS [PRIMUS]
Ec - ce quam bo -

[DISCANTUS SECUNDUS]
Ec - ce quam bo - - - -

ALTUS
Ec - ce quam bo - - - -

TENOR
Ec - - -

[BASSUS PRIMUS]

BASSUS [SECUNDUS]
Ec - - - ce

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- - - - num et

- - - - num, quam bo - num,

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

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

Ec - ce quam bo - num

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

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

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- dum, et quam jo - cun - dum,
 et quam jo - cun - dum,
 - jo - cun - dum, et quam jo - cun - dum,
 - quam jo - cun - dum, et quam jo - cun - dum,
 - quam jo - cun - dum, ha -
 - ce quam bo - num ha - bi -

† *Discantus Secundus*, m.13.4: fusa (quaver) in the source.

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

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

† Bassus Secundus, m.30.3: a semitone lower in the source.

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Si - cut un - guen - tum in ca - pi - te, si -
 - tres in u - num! Si - cut un - guen - tum in ca - pi - te, si -
 u - num! Si - cut un - guen - tum in ca - pi - te,
 ta - re fra - tres in u - num! Si - cut un - guen - tum in ca - pi - te, un -
 re fra - tres in u - num! Si - cut un - guen - tum in
 tres in u - num, in u - num! Si - cut un -

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

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

si - cut un - guen - tum in - ca -

ca - pi - te, quod de - scen -

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

- in ca - pi - te,

cut un - guen - tum in - ca - pi - te, quod de - scen - dit in bar - bam, in

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

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

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

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

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

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

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

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

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SECUNDA PARS

bar - bam Aa - ron. Quod de-scen -
 bar - bam Aa - - ron. Quod de-scen - dit in o - ram
 de - scen - dit in bar - bam Aa - ron. Quod
 - bam Aa - - ron.
 - - bam Aa - - ron, Aa - - ron.
 bar - bam Aa - - - - ron.

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

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

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- ve-sti-men-ti e-jus, ve-sti-
 quod de-scen-dit in o-ram ve-sti-men-ti e-
 ti e-jus, quod de-scen-dit in o-ram.
 - jus, quod de-scen-dit in o-ram ve-sti-men-
 jus, quod de-scen-dit. Si-cut ros
 de-scen-dit, quod de-scen-dit in o-ram ve-sti-men-ti e-

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men - ti e - jus. Si - cut ros Her - mon, qui de - scen - - -
 jus. Si - cut ros Her - mon, qui de - scen - dit in mon - tem Si - on,
 Si - cut ros Her - mon, qui de - scen - dit in mon - tem Si -
 - - ti e - jus. Si - cut ros Her - mon, qui de - scen -
 Her - mon, ros Her - mon, si - cut ros Her - mon,
 jus, ve - sti - men - ti e - jus. Si -

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dit in mon - tem Si - on, Si - on, qui de - scendit
 si - cut ros Her - mon, qui de - scendit in montem Si - on, qui
 on, qui de - scendit, qui de - scendit in mon - tem Si - on, qui de -
 dit in mon - tem Si - on, si - cut ros Her - mon,
 si - cut ros Her - mon, si - cut ros Her - mon,
 cut ros Her - mon, si - cut ros Her - mon, qui de - scendit,

† *Bassus Secundus*, m.118.1: a tone higher in the source.

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tem Si-on. Quo-ni-am il-lic

tem Si-on, Si-on. Quo-ni-am il-lic man-da-vit, man-da-vit

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

Si-on. Quo-ni-am il-lic man-da-

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

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

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

Do-mi-nus be-ne-di-cti-o-nem, be-ne-dic-ti-o-nem,

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

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

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

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

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di - cti - o - nem, et vi - tam us - que in sae - cu - lum, et vi - tam us - que in sae - cu - lum, in sae - cti - o - nem, et vi - tam us - que in sae - cu - lum, us - que in sae - cu - lum, et vi - tam us - que in sae - cu - lum, in sae - di - cti - o - nem, et vi - tam us - que in sae - cu - lum, in sae -

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

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

- 1 Ecce quam bonum et quam jocúndum,
habitáre fratres in unum!
- 2 Sicut unguéntum in cápite,
quod descéndit in barbam,
barbam Aaron.

Quod descéndit in oram vestiménti ejus.
- 3 Sicut ros Hermon,
qui descéndit in montem Sion.
Quóniam illic mandávit Dóminus benedictiónem,
et vitam usque in saeculum.

- 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:
for there the Lord promised his blessing,
and life for evermore.

Psalm 133 (132 Vulgate)

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 detail is known of his life in comparison to many of his Franco-Flemish High Renaissance contemporaries. His birthdate is uncertain; the first unambiguous appearance of his name was in Pierre Attaignant's publication of a collection of his chansons 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 that Clemens 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 publications 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 birthdate, 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 deploration *Continuo lacrimas (in mortem Clementis non Papæ)* [1558] suggests Clemens may have met a violent end ("*inclemens vis ac violentia fati*").

This setting of Psalm 132 (Vulgate) appears in a printed collection of six-voice motets published in Nürnberg in the late 1550s (the source of this edition) and in three later handcopied Bavarian manuscripts. Clemens used it as the model for one of his parody masses.

Editorial Notes:

This edition is set at 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 reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*. Editorial joining or subdivision of notes, where considered necessary for word underlay, is indicated respectively with dashed ties and cue-sized notes.