

# 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

5

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

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

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

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

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



42

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

48

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

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

si - cut un - guen - - - tum in

ca - pi - te, in ca - pi - te, quod de - scen -

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

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

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

58

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

- ca - - - pi - te, quod de - scen - dit in

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

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

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

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

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

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





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bam Aa - - ron, bar - bam Aa - ron.  
 quod de - scen - dit in bar - bam Aa - - ron.  
 Aa - ron, quod de - scen - dit in bar - bam Aa - ron.  
 - dit in bar - - bam Aa - - ron.  
 scen - dit in barbam, bar - - bam Aa - ron, Aa - ron.  
 scen - - - 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  
 Quod de - scen - dit in o - ram ve - sti - men - ti e - jus, in  
 Quod de - scen - dit in o - ram.  
 Quod de - scen -  
 Quod de - scen - dit in o - ram.

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

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

106

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

111

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

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

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

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

127

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

133

Quo - ni - am il - lic man - da - vit  
 - - on. Quo - ni - am il - lic man - da - vit, man - da - vit Do - mi - nus be -  
 mon - tem Si - on. Quo - ni - am il - lic, quo - ni - am il - lic man - da - vit Do -  
 - - on. Quo - ni - am il - lic man - da - vit Do -  
 mon - tem Si - on. Quo - ni - am il - lic man - da - vit Do - mi - nus  
 in mon - tem Si - on. Quo - ni - am il - lic man - da - vit

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

145

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

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

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

See over for Editorial Notes

- 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 sáeculum.

- 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)

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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  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  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 conjoining or subdivision of notes, where considered necessary for word underlay, is indicated with a dashed tie or cue-sized notes respectively.

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