

Y O R K   
E A R L Y  
M U S I C  
P R E S S

Jan Pieterszoon Sweelinck  
(c.1562–1621)

Four motets  
from *Cantiones sacrae* (1619)

Ecce prandium  
Ecce nunc benedicite  
Euge serve bone  
Paracletus autem

(SSA/TTB)

Edited by Peter Seymour



YORK EARLY MUSIC FOUNDATION

in association with

THE UNIVERSITY of York



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Introduction	ii
Performance information	ii
Editorial Procedure	iii
Editorial Commentary	iv
Translations	iv

1. Ecce prandium	1
2. Ecce nunc benedicite	13
3. Euge serve bone	19
4. Paracletus autem	24

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*at*

Department of Music,  
University of York  
York  
YO10 5DD  
UK

Email: [info@YorkEarlyMusicPress.com](mailto:info@YorkEarlyMusicPress.com)  
[www.YorkEarlyMusicPress.com](http://www.YorkEarlyMusicPress.com)  
Phone: +44 (0)1904 434692  
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## Introduction

As with so many musicians of the time, very little is known of Jan Pieterszoon Sweelinck's early life. He seems to have been born in Deventer, probably in 1562 and to have died in Amsterdam in 1621. Just after the time of his birth, his father, Peter Swybbertszoon was appointed organist at the Oude Kerk, Amsterdam; Peter's son and grandson (Dirck) succeeded him, giving an almost unbroken line of organists there for two years short of a century. Jan Pieterszoon's first teacher was probably his father, but Peter died when his son was 11 years old and Jan succeeded him at the Oude Kerk in his middle teenage years, somewhere between 1577 and 1580. Jan Pieterszoon apparently never left the Low Countries and even restricted his absences from Amsterdam to a few days. His main task at the Oude Kerk was to provide an hour's music twice a day; the organ was considered a secular instrument by the Calvinists but his employers, the city council, did not share this view and he enjoyed considerable fame (and esteem from his employers) for his improvisations at the organ or harpsichord, becoming known as the 'Orpheus of Amsterdam'. He also acquired a substantial reputation as a keyboard teacher not only locally but as far afield as Hamburg where his influence can be traced through to the seventeenth-century north German organ school which in turn influenced J.S. Bach.

As a composer he is the last and most significant composer of the Netherlands school, one which compares favourably with those in Spain, Italy, England and Bavaria at that time. His surviving vocal music comprises 244 vocal works: 33 chansons, 19 madrigals, 39 motets and 153 psalm settings. The sacred vocal compositions were not written to serve a liturgical function and his largest collection, a polyphonic psalter set to French texts, was probably intended for private use amongst members of the local catholic bourgeoisie who had a preference for the French language. By contrast, the *Cantiones sacrae*, published in 1619, takes texts (mainly) from the Catholic Latin liturgy and employ some of the latest musical techniques of the time. Sweelinck eschews any use of cantus firmus (which had been an important element of his psalm settings), employing some chromaticism and providing a so-called *bassus continuus* although this is much more of an *organo seguente*. Of the 37 motets in this collection, 14 have closing sections to the word 'Alleluia'; these codas show a considerable imagination ranging from the ecstatic to the mystical according to the preceding text.

## Performance Information

### Transposition

Many of the motets were published in high clefs and have been transposed here in accordance with our current understanding with regard to how these combinations should be performed<sup>1</sup>.

### Pitch

In the latter part of the sixteenth century various pitches were in regular use. Many organs were tuned a semitone sharp (ie  $a' = 464$  Hz) of modern concert pitch which was the most common pitch (referred to as *mezzo punto*) for wind instruments such as cornett. However, it was not uncommon for organists to transpose down a tone when performing only with singers (or perhaps with string instruments which would be tuned down as necessary); this lower pitch, a semitone below modern concert pitch was called *tuono corista*. This edition presents the music at a (transposed) pitch which avoids remote key signatures. Zarlino, in his *Dimostrazioni harmoniche* (Venice, 1571), indicates the popularity of quarter- or sixth-comma mean-tone temperament and this certainly works well in Sweelinck's settings.

### Scoring

The motets in *Cantiones sacrae* are all scored for five voices, sometimes with two soprano parts, as here, and otherwise with one soprano part and with two tenors. In this collection the range of the Altus part is probably best suited to a tenor, but may be allocated to a low alto or to a combination of the two. If the motets were intended for private use then performing numbers

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<sup>1</sup> For a fuller discussion see Barbieri, P (2001) 'Chiavette' in *The New Grove Dictionary of Music and Musicians* ed. Stanley Sadie, V: 597-600. London: Macmillan.

would have varied according to the number of singers available; the motets are suitable therefore for any combination from solo voices to chamber choir.

### **Pronouncing the Latin texts of early seventeenth-century choral music from the Low Countries (Dr Alison Wray, Cardiff University, October 2002)**

The Low Countries in Sweelinck's day were experiencing political and cultural influence from several quarters. This could mean that there was more than one prevailing pronunciation for Latin. As elsewhere, however, the default 'vernacular' pronunciation would have re-established itself whenever any other dominating influence weakened. The principle of a vernacular pronunciation is that the singers apply the letter-to-sound correspondences of their own language to the Latin text. This means that the prerequisite starting place for a reconstruction would be ensuring that one's singers have a suitable command of, at least, modern Dutch phonology. This is probably a tall order, but, for the really eager, a Dutch native speaker might be able to advise, provided he or she has not been 'contaminated' by learning Latin in school or a Dutch choir, where non-vernacular rules may have been imposed.

In the absence of such help, one option is to use a few features to give a hint of the Dutch pronunciation. It should be emphasised though, that this constitutes a definite compromise, and it may lead to problems of uniformity, as other sounds try to adjust to the outline patterns. Introducing even a skeletal pronunciation like this needs to be handled with care, and sufficient time should be dedicated to helping the singers become accustomed to it. Otherwise, it may detract from the interpretation of the music.

The following suggestions should be read in conjunction with a guide to the International Phonetic Alphabet, as some of the symbols do not have the same sounds as the English letters they resemble (e.g. *c*, *j*, *y*.)

1. Pronounce all of consonants and vowels as in Italianate (choral) Latin except those listed below, but do not attempt to adopt a bright Italianate tone. The somewhat duller tone of normal spoken English is more appropriate.
2. Use the sound [c] instead of the Italianate [tʃ] in the following contexts: (a) *coeli* and its cognates, (b) words with *ce*, *ci*, *sce* and *sci*, (c) words with *ti* followed by a vowel. The sound [c] is approximately the same as pronouncing [t] and [j] at the same time.
3. Use the voiced equivalent of [c], which is [j], instead of Italianate [dʒ] in words beginning with *ge* and *gi*. The sound [j] is approximately the same as pronouncing [d] and [j] at the same time.
4. Replace Italianate [u] with the sound [y] (equivalent to German *ü*), wherever the letter *u* appears.

A legitimate alternative is to use modern Italianate 'choral' pronunciation. Although one runs the risk of losing linguistic features that may make a difference to the sound of the music as a whole, this pronunciation has the advantages of being easy for the singers and having linguistic integrity (which a poor attempt at Dutch Latin may not). As such, it provides a firm and reliable platform from which to launch the music, and, by virtue of long precedent, represents a genuine and traditional solution, even if it is not historically 'authentic'.

### **Editorial Procedure**

Variant readings and any problems of clarity in the printed source are included in the Commentary.

Clefs are modernised where necessary but original designations are indicated in the prefatory information.

Original time signatures, note values and original key signatures are indicated in the prefatory information or above the stave.

Accidentals have been modernised; redundant accidentals have been omitted.

Editorial suggestions for accidentals based on rules of *musica ficta* appear above the stave.

Precautionary accidentals appear in round brackets.

Original bar lines at the end of sections have been retained; otherwise, bar lines are editorial.  
 Rhythmic notation has been standardised and presented with modern beaming.  
 Spelling and punctuation have been modernised without comment.  
 Ligatures are indicated by a square bracket above the stave.

### Source

Bibliothèque Nationale, Paris, France: Res. Vm<sup>1</sup>. 58  
*Cantiones sacrum cum basso continuo ad organum quinque vocum*  
 (Antwerp: Phalèse, 1619) in six partbooks.

### Editorial Commentary

#### Ecce prandium

bar 46	bt 4	Cantus has “Alleluia”
bar 52	bt 4	Bassus continuus figuring appears quaver later
bar 69	bt 1	Quintus has sharp
bar 78	bt 1	Tenor has sharp
bar 91	bt 2	Cantus: text indicated by a ditto mark. “-bis” could move to bt 3
bar 102	bt 2	Bassus continuus figuring appears quaver later

#### Ecce nunc benedicite

Bar 23-4		“in noctibus” is set in black notation in each voice part
bar 50	bt 4	“-ram” placed under bar 51 bt 3

#### Paracletus autem

bar 55 & 56		Cantus underlay uncertain (ditto marks in part book)
bar 61	bts 3,4	Bassus continuus note values halved

### Translations

#### Ecce prandium

Matt.22:4 and Prov.9:5 with *Alleluia*

Behold, I have made ready my dinner, my oxen and my fat calves are killed, and everything is ready; come to the marriage feast. Alleluia.

(Secunda pars) Come and eat of my bread and drink of the wine I have mixed. Alleluia.

#### Ecce nunc benedicite

from Ps.133

Behold now bless the Lord, all you servants of the Lord, who stand by night in the house of the Lord! Lift up your hands to the holy place, and bless the Lord! May the Lord bless you from Zion, he who made heaven and earth!

#### Euge serve bone

from Matt.25:21

Well done, good and faithful servant; because you have been faithful over a little, I will set you over much; enter into the joy of your master.

#### Paracletus autem

from John 14:26 with *Alleluia*

But the counsellor, the Holy Spirit, whom the Father will send in my name, he will teach you all things, and bring to your remembrance all that I have said to you. Alleluia.

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Ecce prandium  
Ecce nunc benedicite  
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# Ecce prandium

Behold, I have made ready my dinner, my oxen and my fat calves are killed,  
and everything is ready; come to the marriage feast. Alleluia.  
(Secunda pars) Come and eat of my bread and drink of the wine I have mixed. Alleluia

## Prima pars

JP Sweelinck

Musical score for the first system of 'Prima pars'. It features six staves: Cantus, Quintus, Altus, Tenor, Bassus, and Bassus continuus. The lyrics are: Ec - ce, ec - ce, Ec - ce, ec - ce, ec - ce, Ec - ce, ec - ce.

Musical score for the second system of 'Prima pars'. It features six staves. The lyrics are: ec - ce pran - di - um me - um pa - ra - vi, ec - ce pran - di - um me - um pa - ra - vi, ce, ec - ce pran - di - um me - um pa - ra - vi, ce pran - di - um me - um pa - ra - vi, pran - di - um me - um pa - ra - vi.

ec - ce, ec - ce pran - di-um me -  
 ec - ce, ec - ce pran - di-um me -  
 ec - ce, ec - ce pran - di-um me - um pa -  
 vi, ec - - - ce pran - di-um me -  
 ec - - - ce pran - di - um me -

um pa - ra - vi, ec - ce, ec - ce, ec -  
 um pa - ra - vi, ec - - - ce,  
 ra - vi, ec - - - ce, ec -  
 - um pa - ra - vi, ec - - -  
 um pa - ra - vi, ec - ce, ec - ce,



19

- - ce pran - di - um me - um pa - ra - vi, pran -  
 ec - ce pran - di - um me - um pa - ra - vi, pran -  
 - - - ce pran - di - um me - um pa - ra - vi,  
 ce pran - di - um me - um pa - ra -  
 ec - - - ce pran - di - um me -

4 6 #6

23

- di - um me - um pa - ra - vi, Tau - ri me - i, tau - ri me -  
 - di - um me - um pa - ra - vi, Tau - ri me - i  
 pran - di - um me - um pa - ra - vi, Tau - ri me - i, tau - ri me -  
 vi, pran - di - um me - um pa - ra - vi, Tau - ri me -  
 um pa - ra - vi, pa - ra - vi, Tau - ri me - i et al -

6 6 6

29

*i* et al-ti-li-a, *et al-ti-li-a*, et al-ti-li-a ma-cta-ta sunt, ma-cta-ta  
 - et al-ti-li-a, et al-ti-li-a ma-cta-ta sunt, ma-cta-ta sunt, ma-cta-ta  
 - *i* et al-ti-li-a ma-cta-ta sunt, *ma-cta-ta sunt*, ma-cta-ta  
 i, tau-ri me-i et al-ti-li-a ma-cta-ta sunt, *ma-cta-ta sunt*, et al-ti-li-  
 ti-li-a ma-cta-ta sunt, ma-cta-ta sunt, et al-ti-li-a ma-cta-ta

33

sunt, et om-ni-a pa-ra-ta sunt, et om-ni-a, om-ni-a pa-ra-ta  
 sunt, et om-ni-a pa-ra-ta sunt, et om-ni-a, *et om-ni-a* pa-ra-ta  
 sunt, et om-ni-a pa-ra-ta sunt, pa-ra-ta sunt, et om-ni-a pa-ra-ta  
 a ma-cta-ta sunt, et om-ni-a pa-ra-ta sunt, pa-ra-ta sunt, et om-ni-  
 sunt, et om-ni-a pa-ra-ta sunt, et om-ni-a pa-ra-ta

6            6                            6 #                                    6

41

sunt, Ve-ni - te, ve - ni - te ad nup - ti-as, ad nup - ti - as, ad nup - ti-as,

sunt, Ve - ni - te, ve - ni - te ad nup - ti-as, ad nup - ti-as, Ve - ni -

sunt, Ve-ni - te, ve - ni - te, ve - ni - te, ve - ni - te ad nup - ti-as, ad nup - ti-as, Ve - ni -

a pa - ra - ta sunt, Ve - ni - te, ve - ni - te, ve - ni - te ad nup - ti-as, ad nup -

sunt, Ve - ni - te, ve - ni - te, ve - ni - te ad nup - ti-as, ad nup - ti-as, Ve - ni - te, ve -

45

Ve - ni - te ad nup - ti-as, ad nup - ti-as, Al -

te, ve - ni - te ad nup - ti-as, ad nup - ti-as, ad nup - ti-as,

te, ve - ni - te, ve - ni - te ad nup - ti-as, ad nup - ti - as, ad nup - ti-as, ad nup - ti -

ti - as, Ve - ni - te, ve - ni - te, ve - ni - te ad nup - ti - as, ad nup - ti-as, ad nup - ti -

ni - te, ve - ni - te ad nup - ti-as, ad nup - ti - as, ad nup - ti-as, ad nup - ti -

48

le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

as, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

as, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

as, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

5 6 6 6 6

51

le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia.

Al-le - lu-ia, Al - le - lu-ia, Al - le - lu - ia, Al-le-lu-ia, Al-le-lu - ia, Al-le-lu - ia.

ia, Al-le-lu - ia, Al - le - lu-ia, Al - le-lu-ia, Al-le-lu - ia, Al-le-lu-ia.

ia, Al-le - lu - ia, Al-le-lu-ia, Al-le-lu - ia, Al - le - lu - ia, Al - le-lu - ia.

le-lu-ia, Al-le-lu - ia, Al-le-lu - ia, Al - le-lu-ia, Al-le - lu - ia, Al - le-lu - ia.

5 6

## 56 Secunda pars

Et bi-bi-te, *et bi-bi-te*, et bi-bi-te vi - num me -

Com-e - di-te pa - nem me - um, et bi-bi-te, *et bi-bi-te* vi-num me -

Com-e - di - te pa - nem me - um, et bi-bi-te, *et bi-bi-te* vi-num me - um,

5 6 6 4 3 6 6

um, quod mis-cu-i vo - bis, com-

um, quod mis-cu-i vo - bis,

quod mis-cu-i vo - bis, *quod mis-cu-i vo - bis*, com - e -

Com - e - di-te pa - nem me -

Com - e - di - te pa - nem me -

5 6 6 4 3

67

e - di-te pa - nem me - um, pa - nem me - um, com-e - di-  
 com-e - di - te pa - nem me - um, pa - nem me - um, com - e - di-te  
 - di-te pa - nem me-um, pa - nem me - um, com-e-di-te pa-nem me - um, com - e -  
 um, pa-nem me-um, com-e - di-te pa - nem me - um, com - e - di-te  
 um, \_\_\_\_\_ com - e - di-te pa - nem me - um,

6 #6 5 6 6

73

te pa - nem me-um, com - e - di - te pa - nem me - um, com - e - di-te  
 pa - nem me - um, com - e - di - te pa-nem me-um, com - e - di - te  
 - di-te pa - nem me - um, pa-nem me - um, pa-nem me - um,  
 pa - nem me - um, com - e - di-te, com - e - di - te pa - nem me - um, pa -  
 pa - nem me - um, pa - nem me - um, com-e - di-  
 pa - nem me - um, pa - nem me - um, com - e - di-te

5 6 5 6 6 4 #3 6 5 6

79

pa - nem me - um, et bi - bi-te, et bi - bi-te, et bi - bi-te

pa - nem me-um, et bi - bi - te, et bi - bi-te, et bi - bi-te, et bi - bi-te, et

pa - nem me - um, pa-nem me - um, et bi - bi-te, et bi - bi-te, et bi - bi-te, et

- nem me - um, et bi - bi-te, et bi - bi-te, et bi - bi-te

te pa - nem me - um,

6 5 6 6 5 #6 4 3 6 6

83

vi - num me - um, et bi - bi-te, et bi - bi-te, et bi - bi-te, et bi - bi-te

bi - bi-te vi - num me - um,

bi - bi-te vi - num me-um, et bi - bi-te, et bi - bi-te, et bi - bi-te, et bi - bi-te

vi - num me - um, et bi - bi-te, et bi - bi-te, et bi - bi-te, et bi - bi-te

et bi - bi-te, et bi - bi-te, et bi - bi-te vi - num

5 #6 6 b 6 6

87

vi-num me - um, quod mis-cu-i vo - bis, quod mis-cu-i  
 quod mis-cu-i vo - bis, quod mis-cu-i vo - bis,  
 vi-num me - um, quod mis-cu-i vo - bis, quod mis-cu - i vo - bis, quod  
 vi-num me - um, quod mis-cu-i vo - bis, quod mis-cu - i vo - bis, quod mis-cu-i  
 me - um, quod mis-cu-i vo - bis, quod mis-cu-i vo - bis, quod mis-cu-i vo - bis,  
 5 6 6 5

91

vo - bis, quod mis-cu-i vo - bis, quod mis-cu-i vo -  
 quod mis-cu-i vo - bis, quod mis-cu - i vo - bis, vo -  
 mis-cu-i vo - bis, quod mis-cu-i vo - bis, quod mis-cu - i, quod mis-cu-i vo -  
 vo - bis, quod mis-cu-i vo - bis, quod mis-cu-i, quod mis-cu-i vo -  
 quod mis-cu-i vo - bis, quod mis-cu-i vo - bis,



95

bis, Ve-ni - te, *ve - ni - te*, ve - ni - te ad nup - ti-as, ad nup - ti-as, ve - ni -  
 bis, Ve-ni - te, *ve - ni - te* ad nup - ti-as, *ad nup - ti - as*, ad nup - ti-as,  
 bis, Ve - ni - te, *ve - ni - te*, ve - ni - te ad nup - ti-as, ad nup - ti-as, ve - ni -  
 bis, Ve - ni - te, *ve - ni - te*, ve - ni - te ad nup - ti-as, ad nup - ti-as, ve - ni -  
 Ve-ni - te, *ve - ni - te*, ve - ni - te ad nup - ti-as, *ad nup - ti-as*, ve - ni - te, *ve -*

99

te, *ve - ni - te* ad nup - ti-as, *ad nup - ti-as*, ad nup - ti-as, Al-le-lu-ia, *Al-*  
 ve-ni - te ad nup - ti-as, *ad nup - ti-as*, Al - le-lu-ia,  
 te, *ve - ni - te*, ve-ni - te ad nup - ti-as, ad nup - ti - as, *ad nup - ti-as*, *ad nup - ti - as*, Al - le-lu -  
 te, *ve - ni - te*, ve-ni - te ad nup - ti-as, ad nup - ti - as, *ad nup - ti-as*, ad nup - ti - as, Al-le-lu-ia, *Al-le-lu -*  
 ni - te, ve-ni - te ad nup - ti-as, *ad nup - ti - as*, ad nup - ti-as, *ad nup - ti - as*, Al-le-lu-ia, *Al-*

# # 5 6 6



# Ecce nunc benedicite

Behold now bless the Lord, all you servants of the Lord, who stand by night in the house of the Lord!  
Lift up your hands to the holy place, and bless the Lord!  
May the Lord bless you from Zion, he who made heaven and earth!

JP Sweelinck

Cantus

Soprano I

Quintus

Soprano II

Altus

Alto/Tenor I

Tenor

Tenor II

Bassus

Bass

Bassus continuus

Ec - ce nunc be-ne-di - ci - te Do - mi - num, om - nes

Ec - ce nunc be-ne-di - ci - te Do - mi - num, nes ser - vi

Ec - ce nunc be-ne-di - ci - te Do - mi - num, om - nes

Ec - ce nunc be-ne-di - ci - te Do - mi - num,

Om - nes

6 #

4

ser - vi Do - mi - ni, ec - ce nunc be-ne-di - ci - te Do - mi - num, om -

Do - mi - ni, ec - ce nunc be-ne-di - ci - te Do - mi - num, om - nes

ser - vi Do - mi - ni, ec - ce nunc be-ne-di - ci - te Do - mi - num, om - nes

nes ser - vi Do - mi - ni, om - nes ser - vi

ser - vi Do - mi - ni, ec - ce nunc be-ne-di - ci - te Do - mi - num, om - nes

6 6 #

8

nes ser - vi Do - mi - ni, om - nes ser - vi Do - mi - ni, qui sta - tis, qui sta -  
 ser - vi Do - mi - ni, om - nes ser - vi Do - mi - ni, qui sta - tis in do - mo Do - mi -  
 ser - vi Do - mi - ni, om - nes ser - vi Do - mi - ni, qui sta - tis in  
 Do - mi - ni, om - nes ser - vi Do - mi - ni, qui sta - tis, qui sta - tis in  
 ser - vi Do - mi - ni, om - nes ser - vi Do - mi - ni, qui sta - tis, qui

6 6

12

tis in do - mo Do - mi - ni, qui sta - tis in do - mo Do - mi -  
 ni, qui sta - tis in do - mo Do - mi - ni, in do - mo Do - mi - ni, in do - mo Do - mi -  
 do - mo Do - mi - ni, in do - mo Do - mi - ni, in do - mo Do - mi - ni, in do - mo Do - mi -  
 do - mo Do - mi - ni, qui sta - tis in do - mo Do - mi - ni, in do - mo Do - mi -  
 sta - tis in do - mo Do - mi - ni, qui sta - tis in do - mo Do - mi - ni:

6 6 6

16

ni: in a - tri-is, *in a - tri-is*, in a - tri-is do-mus De-i no - stri,  
 ni: in a - tri-is do-mus De-i no - stri, *in a - tri-is do-mus De-i no - stri*, in  
 ni: in a - tri - is do-mus De - i no - stri, in a - tri-is \_\_\_\_\_ do-mus De - i no -  
 ni: in a - tri-is do-mus De-i no - stri, do-mus De - i  
 in a - tri-is do-mus De - i no - stri, in a - tri-is do-mus De - i

6 6 6 6 6

20

do-mus De - i no - stri, *in a - tri - is do-mus De - i no - stri. In no-cti-*  
 a - tri-is do-mus De - i no - stri, *in a - tri-is do - mus De - i no - stri.*  
 - - stri, in a - tri-is do-mus De - i no - stri, De - i no - stri. In no-cti-  
 no - stri, in a - tri - is do-mus De - i no - stri, do-mus De - i no - stri. In no-cti-  
 no - stri, do-mus De - i no - stri, in a - tri - is do-mus De - i no - stri.

#6 6 6

24

bus, *in no - cti - bus* ex - tol - li - te, *ex - tol - li - te* ma - nus ve - - - - -

In no - cti - bus ex - tol - li - te, *ex - tol - li - te* ma - nus ve - - - - -

bus, *in no - cti - bus* ex - tol - li - te, *ex - tol - li - te* ma - nus ve - - - - -

bus ex - tol - li - te, *ex - tol - li - te* ma - nus ve - - - - - stras,

In no - cti - bus ex - tol - li - te, *ex - tol - li - te* ma - nus ve - - - - - stras,

#6 6

28

- - - stras in san - cta, *in san - cta:*

stras, ma - nus ve - stras in san - cta, *in san - cta:* et be - ne -

stras, ma - nus ve - stras in san - cta, *in san - cta:* et

ma - nus ve - stras in san - cta, *in san - cta:*

ma - nus ve - - - - stras in san - cta, *in san - cta:*

#

33

et be - ne - di - ci - te Do-mi-num, et be - ne - di - ci - te Do - mi-num.  
 di-ci-te Do-mi-num, Do-mi-num, et be - ne-di-ci-te Do-mi-num, et be-ne - di - ci - te Do-mi-num.  
 be - ne-di - ci - te Do-mi-num, Do-mi - num, et be - ne - di - ci - te Do-mi-num.  
 et be - ne - di - ci - te Do-mi-num, et be-ne-di - ci - te Do - mi-num.  
 et be - ne - di - ci - te Do - mi-num, et be - ne - di - ci - te Do - mi-num.

6 #

38

Be - ne - di - cat ti - bi Do - mi - nus ex Si - on, be - ne - di - cat ti - bi Do - mi - nus  
 Be - ne - di - cat ti - bi Do - mi - nus ex Si - on, be - ne - di - cat ti - bi Do - mi - nus  
 Be - ne - di - cat ti - bi Do - mi - nus ex Si - on, be - ne - di - cat ti - bi Do - mi - nus  
 Be - ne - di - cat ti - bi Do - mi - nus ex Si - on, be - ne - di - cat ti - bi Do - mi - nus  
 Be - ne - di - cat ti - bi Do - mi - nus ex Si - on:

6 b # # #

43 *C*

ex Si - on: qui fe-cit coe - lum et ter - ram, qui fe-cit coe - lum et ter - ram, qui fe-cit coe - lum et ter - ram, qui fe-cit coe - lum et ter - ram, qui fe-cit coe - lum et ter - ram, qui fe-cit coe - lum et ter - ram.

47

coe - lum et ter - ram, qui fe-cit coe - lum et ter - ram, qui fe-cit coe - lum et ter - ram. - et ter-ram, et ter-ram, qui fe-cit coe - lum et ter - ram, et ter-ram. lum et ter - ram, et ter - ram. ter - ram, qui fe-cit coe - lum et ter - ram, et ter - ram. qui fe - cit coe - lum et ter - ram, et ter - ram.

6 6



# Euge serve bone

Well done, good and faithful servant; because you have been faithful over a little,  
I will set you over much; enter into the joy of your master.

JP Sweelinck

Cantus

Soprano I

Eu - ge ser - ve bo - ne et fi - de - lis,

Quintus

Soprano II

Eu - ge ser - ve bo - ne et fi - de -

Altus

Alto/Tenor I

Eu - ge ser - ve bo - ne, eu - ge ser - ve bo -

Tenor

Tenor II

Eu - ge ser - ve bo -

Bassus

Bass

Eu - ge ser - ve bo - ne

Bassus continuus

4

eu - ge ser - ve bo - ne, eu - ge ser - ve bo - ne et fi - de - lis,

lis, et fi - de - lis, eu - ge ser - ve bo - ne et fi - de - lis, eu -

ne et fi - de - lis, eu - ge ser - ve bo - ne et fi - de - lis, et fi - de - lis,

ne et fi - de - lis, et fi - de - lis, eu - ge ser - ve bo - ne et fi - de - lis,

et fi - de - lis, eu - ge ser - ve bo - ne et fi - de - lis,

9

eu - ge ser - ve bo - ne et fi - de - lis, et fi - de -  
 ge ser - ve bo - ne et fi - de - lis, eu - ge ser - ve bo - ne, —  
 eu - ge ser - ve bo - ne, eu - ge ser - ve bo - ne et fi - de - lis,  
 eu - ge ser - ve bo - ne, eu - ge ser - ve bo - ne et — fi - de -  
 eu - ge ser - ve bo - ne, eu - ge ser - ve bo - ne et fi - de -

6 # 6 6 6

13

lis, eu - ge ser - ve bo - ne et — fi - de - lis, qui - a, qui - a  
 — eu - ge ser - ve bo - ne et fi - de - lis, qui - a, qui -  
 eu - ge ser - ve bo - ne et — fi - de - lis, et — fi - de - lis, qui - a, qui -  
 lis, eu - ge ser - ve bo - ne, eu - ge ser - ve bo - ne et fi - de - lis, qui - a, qui -  
 lis, eu - ge ser - ve bo - ne et fi - de - lis, qui - a, qui -

6 6 5 6 7 6 5 # #

19

su-pra pau - ca fu - i - sti fi - de - lis, su - pra mul - ta te con - sti - tu - am, qui -  
 a su - pra pau - ca fu - i - sti fi - de - lis, su - pra mul - ta te con - sti - tu - am, qui -  
 a su - pra pau - ca fu - i - sti fi - de - lis, su - pra mul - ta te con - sti - tu - am, qui - a,  
 a su - pra mul - ta te con - sti - tu - am, qui -  
 a, qui -

6 4 3 # 6 #

24

a, qui - a su - pra mul - ta, su - pra  
 a, qui - a su - pra mul - ta te con - sti - tu -  
 qui - a su - pra pau - ca fu - i - sti fi - de - lis, su - pra mul - ta te con - sti - tu -  
 a, qui - a su - pra pau - ca fu - i - sti fi - de - lis, su - pra mul - ta te con - sti - tu -  
 a, qui - a su - pra pau - ca fu - i - sti fi - de - lis, su - pra mul - ta te con - sti - tu -

6 4 3 # 6 #

29

mul - ta te con - sti - tu - am, su - pra pau - ca fu - i - sti fi - de - lis, fu -  
 am, su - pra mul - ta te con - sti - tu - am, qui - a su - pra pau - ca fu -  
 am, su - pra mul - ta te con - sti - tu - am, su - pra pau - ca fu - i - sti, su - pra pau -  
 am, su - pra mul - ta te con - sti - tu - am, su - pra pau - ca fu - i - sti fi - de - lis,  
 am, su - pra pau - ca fu - i - sti fi - de - lis,  
 am, su - pra pau - ca fu - i - sti fi - de - lis,

# 6 # #

33

i - sti fi - de - lis, su - pra mul - ta te con - sti - tu - am, in - tra, in - tra, in - tra,  
 i - sti fi - de - lis, su - pra mul - ta te con - sti - tu - am, in - tra, in - tra, in - tra,  
 ca fu - i - sti fi - de - lis, su - pra mul - ta te con - sti - tu - am, in - tra, in - tra, in - tra, in - tra,  
 su - pra mul - ta te con - sti - tu - am, in - tra, in - tra, in - tra, in - tra,  
 su - pra mul - ta te con - sti - tu - am, in - tra, in - tra

6 # #6 # 6

38

in-tra in gau-di-um Do-mi-ni tu-i, in gau-di-um Do-mi-ni tu - i, in - tra, in - tra, in - tra,

in-tra in gau-di-um Do-mi-ni tu-i, in gau-di-um Do-mi-ni tu - i, in - tra, in - tra, in - tra,

in-tra in gau-di-um Do-mi-ni tu-i, in - tra, in - tra, in - tra, in - tra, in - tra,

in-tra in gau-di-um Do-mi-ni tu-i, in gau-di-um Do-mi-ni tu - i, in - tra, in - tra, in - tra, in - tra,

in gau-di-um Do-mi-ni tu - i, in - tra, in - tra,

6 # 6 # 6

44

in-tra in gau-di-um Do-mi-ni tu-i, in gau-di-um Do-mi-ni tu - i, in gau-di-um Do-mi-ni tu - i.

in-tra in gau-di-um Do-mi-ni tu-i, in gau-di-um Do-mi-ni tu - i, in gau-di-um Do-mi-ni tu - i.

in-tra in gau-di-um Do-mi-ni tu-i, in gau-di-um Do-mi-ni tu - i, in gau-di-um Do-mi-ni tu - i.

in-tra in gau-di-um, in gau-di-um Do-mi-ni tu - i, in gau-di-um Do-mi-ni tu - i.

in-tra in gau-di-um Do-mi-ni tu-i, in gau-di-um Do-mi-ni tu - i, in gau-di-um Do-mi-ni tu - i.

6 # # 6 # # 6 # #

# Paracletus autem

But the counsellor, the Holy Spirit, whom the Father will send in my name, he will teach you all things,  
and bring to your remembrance all that I have said to you. Alleluia.

JP Sweelinck

Cantus

Soprano I

Quintus

Soprano II

Altus

Alto/Tenor I

Tenor

Tenor II

Bassus

Bass

Bassus continuus

Pa - ra - cle-tus au - tem Spi - ri-tus san - - ctus,

Pa - ra - cle-tus au - tem, au - tem Spi-

Pa - ra-cle-tus

Pa - ra - cle-tus au -

6 4 3 4 3 6 5

6

pa - ra - cle - ts au - tem, pa - ra - cle-tus au - tem Spi -

Pa - ra-cle-tus au - tem Spi - ri-tus san-ctus, Spi - ri - tus san-ctus,

- ri-tus san - ctus, pa - ra-cle-tus au - tem Spi - ri-tus san - ctus,

au - tem Spi - ri-tus san-ctus, pa - ra - cle-tus au - tem Spi-

tem Spi - ri-tus san - ctus, pa - ra - cle-tus

4 3 6 5 6 6 5

12

ri - tus san-ctus, pa - ra - cle-tus au - tem Spi - ri-tus san - ctus,  
 pa - ra - cle-tus au - tem Spi - ri-tus san - ctus, Spi-ri-tus san - ctus,  
 Spi - ri-tus san - ctus, Spi - ri-tus san - ctus, quem  
 - ri-tus san - ctus, Spi - ri - tus san - ctus, Spi - ri-tus san - ctus,  
 au - tem Spi - ri-tus san - ctus, quem  
 4 3 # 7 6 5 6 7 6

18

quem mit - tit Pa-ter, quem mit - tit Pa-ter, quem mit - tit Pa-ter in  
 quem mit - tit Pa-ter, quem mit - tit Pa - ter in no-mi - ne me -  
 mit - tit Pa-ter, quem mit - tit Pa-ter, quem mit - tit Pa-ter, quem mit-tit Pa-ter, quem mit - tit  
 quem mit - tit Pa-ter, quem mit - tit Pa-ter, quem mit-tit Pa - ter, quem mit - tit Pa-ter  
 mit - tit Pa-ter, quem mit - tit Pa-ter, quem mit - tit Pa-ter, quem mit - tit Pa - ter  
 6

24

no - mi-ne me - o, in no - mi-ne me - o, il - le vos do-

- o, in no - mi-ne me - o, in no - mi-ne me - o, il - le vos do-

Pa - ter in no - mi - ne, in no - mi - ne me - o, il - le vos do-

in no - mi-ne me - o, in no - mi - ne me - o,

in no - mi-ne me - o, in no - mi-ne me - o, il - le vos do-

5 #6

30

ce-bit om - ni - a, il - le vos do-ce-bit om - ni -

ce-bit om - ni-a, il - le vos do-ce-bit om - ni - a, om - ni -

ce-bit om - ni-a, il - le vos do-ce-bit om - ni -

il - le vos do-ce-bit, il-le vos do-ce-bit om - ni -

ce-bit om - ni - a,

b 7 6 7 6



36

a, il - le vos do - ce - bit om - ni - a, et sug - ge-ret vo - bis, et sug -  
 a, il - le vos do - ce - bit om - ni - a, et sug - ge-ret vo-bis, et  
 a, il - le vos do - ce - bit om - ni - a, om - ni - a, et sug - ge-  
 a, il - le vos do-ce-bit om - ni-a, et sug - ge-ret vo - bis,  
 il - le vos do - ce - bit om - ni - a, et sug - ge-  
 7 6 # 5 6

42

- ge-ret vo-bis, et sug - ge-ret vo - bis om -  
 sug - ge-ret vo - bis, et sug - ge-ret vo-bis om - ni - a,  
 ret vo - bis, et sug - ge-ret vo - bis om - ni - a,  
 et sug - ge-ret vo - bis om - ni - a, om - ni -  
 ret vo - bis, et sug - ge-ret vo - bis om - ni - a, om -  
 6 5

47

ni - a, om - ni-a quae-cun-que di-xe - ro, quae-cun-que di-bis, -  
 om - ni - a, om - ni - a quae-cun-que di-xe - ro vo -  
 om - ni - a, om - ni - a quae-cun-que di-xe - ro vo -  
 a, om - ni - a quae - cun-que di-xe - ro vo -  
 - ni - a, om - ni - a quae-cun-que di-xe - ro vo -  
 - ni - a, om - ni - a quae-cun-que di-xe - ro vo -

4 #6 # 4

52

ro vo - bis, vo - bis, Al - le -  
 - bis, quae - cun-que di-xe - ro vo - bis, Al - le - lu-ia,  
 - bis, quae - cun-que di-xe-ro vo - bis, vo - bis, Al - le - lu - ia, Al -  
 - bis, quae - cun-que di-xe-ro vo - bis, Al - le -  
 bis, quae-cun-que di-xe - ro vo - bis, Al - le - lu - ia,  
 bis, quae-cun-que di-xe - ro vo - bis, Al - le - lu - ia,

#6 4 3



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