

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

Tomás Luis de Victoria
(1548–1611)

Three Psalms (SATB; SATB)
from
*Missae, Magnificat, motecta, psalmi
et alia quam pluria...* (1600)

Laudate pueri Dominum
Laudate Dominum omnes gentes
Ecce nunc benedicite

Edited by Peter Seymour



YORK EARLY MUSIC FOUNDATION

in association with

THE UNIVERSITY *of York*



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Introduction

Tomás Luis de Victoria was born in Avila, Spain in 1548 and died in Madrid in 1611. His early musical education was in Avila until his voice broke (by 1563/5) when he was sent to the Jesuit Collegio Germanico in Rome to continue his education. His first publication, *Motecta* (Venice, 1572) included motets for 4–6 and 8 voices, and around this time he may have studied with Palestrina, *maestro di cappella* at the nearby Seminario Romano. In 1587 Victoria left Italy for Spain where, until 1603, he was Chaplain to the Dowager Empress Maria; he was also *maestro de cappilla* there until 1604. In 1598 he engaged Julio Junti de Modesti of Madrid to produce 200 copies of a collection which eventually appeared in 1600 as *Missae, Magnificat, motecta, psalmi et alia quam plurima...* The present edition is based on the 1600 publication, one which enjoyed considerable distribution, reaching even Mexico and South America.

One of his earliest, probably the first, of his psalm compositions was the double choir setting of *Super flumina Babylonis*, specially composed in 1573 for the Collegio Germanico around the time of his appointment there as *maestro di cappella*. *Super flumina Babylonis* was eventually published in Venice in 1576 in his *Liber Primus...* a collection which also included *Nisi Dominus*. Subsequent psalm publications included *Dixit Dominus, Laudate Dominum, Laudate pueri* (Rome, 1581) and *Laetatus sum* (Rome, 1581). *Ecce nunc benedicite*, the only setting not for Vespers but rather for Compline, appeared in the 1600 publication. All the earlier settings were re-worked and re-published in the 1600 collection in line with Victoria's practice of constantly revising his works. The 1600 Madrid publication includes revisions of 19 pieces which also expected a revised performance style. One of the main differences in the 1600 publication from the earlier versions is that Victoria supplies more accidentals in the later version especially in the organ score.

The choir at Maria's chapel comprised 12 Priests (3 per part) and 4 boys. Doubling instruments were added for Easter, Corpus Christi and its octave. After 1601 a dulcian (bassoon) was added for all services and the number of boy singers was increased to 6. There is further contemporary evidence (not least from Victoria himself but also from King João IV of Portugal¹) that instrumental doubling was widely practised in his works circulating in Spain; the 1600 publication added an organ part (essentially a reduction of the Choir I material) in open score which Victoria indicated could replace (or, presumably, double) Choir I. Victoria further suggests that an organ or other instruments might replace Choir II in triple choir compositions such as in his setting of *Laetatus sum*, which, when it first appeared in 1581, had been the first triple choir work to be published in Rome. A 1601 letter from Victoria² claimed this practice of replacing a whole choir with an organ to be innovative; it is worth noting that if an organ completely replaces a choir then some of the text would be omitted. At the very least we can note that Victoria presumed an *organo seguente* part; although this and other doubling practices may have been new in Spain they were common elsewhere in Europe and Victoria himself would presumably have already worked this way in Rome.

It would be fair to describe his polyphonic psalm settings as essentially through-composed large-scale psalm-motets and probably having no liturgical context — the prevailing liturgical practice in such cases was to alternate chant and polyphony. Indeed, he left one further psalm composition, *Miserere mei Deus*, a penitential psalm for Lauds in Holy Week which is chordal in style rather in the manner of an Anglican chant setting and is perhaps more representative of the prevailing liturgical style. A common feature of the polyphonic settings is that the 'Gloria' always begins in triple time and is mainly homophonic in nature. Elsewhere there is generally little textual repetition except in the

¹ In his *Defensa de la música moderna* of 1649 João IV (who had a close acquaintance with Victoria's compositional output) indicates that it was standard practice for instruments to double or replace vocal lines, particularly the 2nd choir in a triple choir composition.

² The letter from Victoria, dated 10 February 1601, was addressed to Jaén cathedral authorities and claims the precedence for provision of a printed organ score (see S. Rubio, 'Dos interesantes cartas autógrafas de T.L. de Victoria' *Revista de musicología*, iv (1981), 333–41).

shorter psalm settings (*Ecce nunc benedicite* and *Laudate Dominum*) but there is always an idiosyncratic variety of choral texture and frequent alternation of single choir verses with polychoral material.

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.³

Pitch

In the latter part of the sixteenth century various pitches were in regular use. Many organs were tuned a semitone sharp of modern concert pitch (ie a'=464 Hz) and this high pitch, referred to as *mezzo punto*, was the most common one 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 the original printed pitch or transposed down a 4th and so avoids remote key signatures. Zarlino, in his *Dimostrazioni harmoniche* (Venice, 1571), indicates the popularity of quarter- and sixth-comma mean-tone temperament and these certainly work well in Victoria's settings.

Scoring

The psalms are all scored for two or three 4-voice choirs. The tessiturae of the individual lines might suggest some adjustment to our modern layout with altos and tenors sharing some of the inner parts; the top line often lies in an alto or mezzo soprano register. Victoria's own rubric and the authoritative writings of João IV (see above) would certainly suggest an *organo seguente* throughout, with the option of replacing or substituting all or some of the parts with an organ line or another instrument such as cornett, sackbut or dulcian.

Pronunciation

It would be reasonable to expect that that part of Victoria's music which he composed and published in Italy would have been sung with an Italianate pronunciation as opposed to the Spanish pronunciation one presumes he anticipated for works composed in Spain (such as his *Officium defunctorum*...published in Madrid, 1605). The psalms in the 1600 Madrid publication, with the exception of *Ecce nunc benedicite*, had appeared in Italian publications before Victoria returned to Spain. It is unlikely that, whilst in Rome, he was composing for other than the requirements of his current employment and publication market. An Italianate pronunciation would therefore seem appropriate.

³ For a fuller discussion see P. Barbieri, 'Chiavette' in *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. S. Sadie and J. Tyrell (London, 2001), v, 597–600.

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.

Black notation is indicated by a broken bracket above the stave.

Source

British Library, London (K.2.g.14):

Missæ Magnificat, motecta psalmi, & alia quam plurima. Quæ partim Octonis alia Nonis, alia Duodenis vocibus concinuntur

(Matriti. Ex Typographia Regia. 1600, Madrid)

Editorial Commentary

Laudate pueri Dominum

bar 128	C1 has one misplaced flat in key signature (1 st line only)
	B has c c m

Translations

Laudate pueri Dominum (Psalm 112)

Praise, O servants of the Lord: praise the name of the Lord. Blessed be the name of the Lord, from this time forth and for evermore! From the rising of the sun to its setting, the name of the Lord is to be praised. (Ch.1) The Lord is high above all nations, and his glory above the heavens. (Ch.2) Who is like the Lord our God, who is seated on high, who looks down upon the heavens and the earth? (Tutti) He raises the poor from the dust, and lifts the needy from the ash heap. To make them sit with princes, with the princes of his people. He gives the barren woman a home, making her the joyous mother of children. Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning is now and ever shall be: world without end. Amen.

Laudate Dominum omnes gentes (Psalm 116)

O praise the Lord, all ye nations. Praise him all ye people, for his mercy is confirmed upon us and the truth of the Lord remaineth for ever. Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning is now and ever shall be: world without end. Amen.

Ecce nunc benedicite (Psalm 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! Glory be to the Father and to the Son and to the Holy Ghost. As it was in the beginning, is now and ever shall be, world without end. Amen.

Laudate pueri Dominum

Praise, O servants of the Lord: praise the name of the Lord.

Blessed be the name of the Lord, from this time forth and for evermore!

From the rising of the sun to its setting, the name of the Lord is to be praised.

(Ch.1) The Lord is high above all nations, and his glory above the heavens.

(Ch.2) Who is like the Lord our God, who is seated on high, who looks down upon the heavens and the earth?

(Tutti) He raises the poor from the dust, and lifts the needy from the ash heap.

To make them sit with princes, with the princes of his people.

He gives the barren woman a home, making her the joyous mother of children.

Glory be to the Father and to the Son, and to the Holy Ghost.

As it was in the beginning is now and ever shall be: world without end. Amen.

Tomás Luis de Victoria
(1548–1611)

Cantus primus
Soprano 1
Lau - da - te pu - - e - ri Do - - - - mi -

Cantus secundus
Soprano 2
Lau - da - te pu - - e - ri Do - mi -

Altus primus
Tenor 1

Tenor primus
Bass 1

Cantus tertius
Soprano 3/Alto
CHOIR II

Altus secundus
Tenor 2

Tenor secundus
Tenor 3

Bassus
Bass 2

[Organo seguente]

5

S. 1
- num: _____ lau - da - te no - - men Do - - - - mi - ni.

S. 2
- num: lau - da - te no - men Do - - - - mi - ni.

T. 1
Lau - da - te no - - men Do - - - - mi - ni.

B. 1
Lau - da - te no - - men Do - - - - mi - ni.

S. 1
Sit no - - -

T. 1/A.
Sit no - men Do - mi - ni be -

T. 2
Sit no - men Do - mi - ni be -

B. 1
Sit no - men Do - mi - ni be -

Org.

11

- men Do - mi - ni be - - ne - dic - - tum: _____ ex hoc nunc, et

- - - - - ne - dic - - - - tum: ex hoc nunc, et us - que in sae -

- - - ne - - dic - - - - - tum: ex hoc nunc, et us -

- - - - - ne - dic - - - - - tum: ex hoc nunc, et us - que in

- - - - - ne - dic - - - - - tum: ex hoc nunc, et us - que in

17

A so - lis or - - - tu us - que

A so - - lis or - tu

A so - - lis or - tu us -

us - que in sae - cu - lum.

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

- que in sae - cu - lum.

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

24

ad oc - ca - - - - sum, us - que ad oc - ca - - sum, lau - da - bi -

us - que ad oc - ca - - sum, us - que ad oc - ca - - sum, lau - da - bi -

- que ad oc - ca - - sum, ad oc - ca - - - - sum, lau - da - bi -

us - que ad oc - ca - - - - - sum, lau - da - bi -

lau - da - bi - le,

lau - da - bi - le,

lau - da - bi - le,

lau - da - bi - le,

31

- le no - men, lau - da - bi - le no - men Do - - mi - ni.
 - le, lau - da - bi - le, lau - da - bi - le no - men Do - - mi - ni.
 - le, lau - da - bi - le no - - - men Do - - mi - ni.
 - le, lau - da - bi - le, lau - da - bi - le no - men Do - - mi - ni.
 lau - da - bi - le no - - - - - men Do - - - mi - ni.
 lau - da - bi - le no - - - - - men Do - - mi - ni.
 lau - da - bi - le no - - - - - mi - ni.
 lau - da - bi - le no - - - - - men Do - - mi - ni.

37 CHOIR I

Ex - cel - sus su - per om - nes gen - tes Do - - - - - mi - nus, et su - per
 Ex - cel - sus su - per om - nes gen - tes Do - - - - - mi - nus, et su - per
 Ex - cel - sus su - per om - - nes gen - - tes Do - - - mi - nus, et su - per

43 CHOIR I

cae - los glo - ri - a e - jus, glo - ri - a e - - - - - jus.

cae - los glo - ri - a e - - - - - jus, glo - ri - a e - - - - - jus.

cae - los glo - ri - a e - jus, glo - ri - a e - - - - - jus.

49 CHOIR II

Quis si - cut Do - mi - nus De - us nos - - - - - ter, qui in al - tis ha - - - - - bi -

Quis si - cut Do - mi - nus De - - - - - us nos - - - - - ter, qui in al - tis ha - - - - -

Quis si - cut Do - mi - nus De - us nos - - - - - ter, qui in al - - - - - tis ha - - - - -

Quis si - cut Do - mi - nus De - - - - - us nos - - - - - ter, qui in al - - - - - tis ha - - - - - bi -

56 CHOIR II

- tat: et hu - mi - li - a re - spi - cit, hu - mi - - - - - li - a re - spi -

- - - - - bi - tat: et hu - mi - li - a re - - - - - spi -

- - - - - bi - tat: et hu - mi - li - a re - - - - - spi -

- tat: et hu - mi - li - a re - - - - - spi -

61 CHOIR II

- cit in cae - - lo et in ter - - - - - ra?

- cit in cae - - lo et in ter - - - - - ra?

- cit in cae - - lo et in ter - - - - - ra?

- cit in cae - - lo et in ter - - - - - ra?

- cit in cae - - lo et in ter - - - - - ra?



66

Su - sci-tans a ter-ra i - - - - no - pem: et de ster - co - re

Su - sci-tans a ter-ra i - - - - no - pem: et de ster - co - re

Su - - sci - tans a ter - ra i - no - pem: et de ster - co - re

Su - sci-tans a ter-ra i - - - - no - pem: et de ster - co - re

Et de ster - co - re e - ri-gens

Et de ster - co - re e -

Et de ster - co - re e - ri-gens

et de ster - co - re e - ri-gens

73

Ut col-lo-cet e - - - um cum prin - ci - pi - bus: cum__ prin-ci - pi - bus po -

Ut col-lo - cet e - um cum prin - ci - pi - bus: cum__ prin-ci - pi - bus po -

Ut col-lo - cet e - um cum prin - ci - pi - bus: cum prin - ci - pi - bus

Ut col-lo - cet e - um cum prin - ci - pi - bus: cum prin - ci - pi - bus

pau - pe - rem.

- ri - gens pau - pe - rem.

pau - - pe - rem.

pau - pe - rem.

80

- pu - li su - i.

- pu - li su - - i.

8 po - pu - li su - i.

po - pu - li su - i.

Qui ha - bi - ta - re fa - cit ste - ri - lem in do - - - -

8 Qui ha - bi - ta - re fa - cit ste - ri - lem in do - - - -

8 Qui ha - bi - ta - re fa - cit ste - ri - lem in do - - - - mo: ma -

Qui ha - bi - ta - re fa - cit ste - ri - lem in do - - - -

87

Musical notation for measures 87-92, consisting of four staves (treble and bass clefs) with rests.

- mo: ma - - trem fi - li - o - - - rum lae -

- mo: ma - trem fi - li - o - rum lae - tan - - - - - - - - - - -

- - - - trem fi - li - o - - - rum lae - - - - - tan - - - tem, lae -

- mo: ma - trem fi - li - o - - - - rum lae - - - - - - - - - - - tan -

- mo: ma - trem fi - li - o - - - - rum lae - - - - - - - - - - - tan -

93

ma - trem fi - li - o - rum lae - tan - - - tem.

ma - trem fi - li - o - rum lae - tan - tem.

ma - trem fi - - - li - o - rum lae - tan - tem.

ma - trem fi - li - o - rum lae - - - - tan - tem.

- - tan - - - - tem, ma - trem fi - li - o - rum lae - tan - - - tem.

- tem, lae - tan - tem, ma - trem fi - li - o - rum lae - tan - tem.

- tan - - - - - - - - - tem, ma - trem fi - li - o - rum lae - tan - - - - tem.

- - tem, lae - tan - - - - tem, ma - trem fi - li - o - rum lae - tan - tem.

99

 Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - - i

Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - - i

8

 Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - - i

Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - - i

Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o,

8

 Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o,

Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o,

Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o,

Musical staff with lyrics: Glo - ri - a Pa - tri et Fi - li - o,

107

San - - cto, et Spi - ri - tu - i, Spi - ri - tu - i San -

San - - cto, et Spi - ri - tu - i, Spi - ri - tu - i San -

San - - cto, et Spi - ri - tu - - - i San -

- i San - cto, et Spi - ri - tu - i, Spi - ri - tu - i San -

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San -

et Spi - ri - tu - i San - cto, et Spi - ri - tu - - i San -

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San -

et Spi - ri - tu - - i San - cto, et Spi - ri - tu - i San -

et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San -

115

cto: Si - cut e - rat

cto: Si - cut e - rat

cto: Si - cut e - rat

cto: Si - cut e - rat

cto: Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -

cto: Si - cut e - rat in prin - ci - pi - o, et nunc, et

cto: Si - cut e - rat in prin - ci - pi - o, et nunc, et sem -

cto: Si - cut e - rat in prin - ci - pi - o, et nunc, et

cto: Si - cut e - rat in prin - ci - pi - o, et nunc, et

121

et in sae-cul - a sae - cu - lo - rum,

et in sae - cul - a sae - cu - lo - rum,

et in sae-cul - a sae - cu - lo - - -

et in sae-cul - a sae - cu - lo - - -

- - - per, et in sae - cul - a

sem - - - per, et in sae-cul - a

- - - per, et in sae-cul - a

sem - - - per, et in sae-cul - a

127

A - - men, sae - cu - lo - - -

— A - men, — sae - cu - lo - - -

-rum, A - men, sae - cu - lo - - rum,

-rum, A - men, sae - cu - lo - - rum,

sae - cu - lo - rum, — A - men, — sae - cu -

sae - cu - lo - rum, A - - men, sae - cu -

sae - cu - lo - - - - rum, A - men, sae - cu -

sae - cu - lo - - - - rum, A - men, sae - cu -

sae - cu - lo - - - - rum, A - men, sae - cu -

133

-rum, A - - - men, A - - - - - men.

-rum, A - - - - - men, A - - - - - - - - - - - men.

A - - - - - men, sae - - - cu - lo - rum, A - - - - - - - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - - - - - - - men.

- lo - rum, A - men, A - - - - - - - - - - - men.

- lo - rum, A - - - - - men, A - men, A - - - - - - - - - - - men.

- lo - rum, A - - - - - men, sae - - - cu - lo - rum, A - - - - - - - - - - - men.

- lo - - - - - rum, A - - - - - men, A - - - - - - - - - - - men.

- lo - - - - - rum, A - - - - - men, A - - - - - - - - - - - men.

Laudate Dominum omnes gentes

O praise the Lord, all ye nations. Praise him all ye people, for his mercy is confirmed upon us and the truth of the Lord remaineth for ever. Glory be to the Father and to the Son, and to the Holy Ghost. As it was in the beginning is now and ever shall be: world without end. Amen.

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Cantus primus

Altus primus

Tenor primus

Bassus primus

Cantus secundus

Altus secundus

Tenor secundus

Bassus secundus

Soprano 1

Alto 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Tenor 2

Bass 2

[Organo seguente]

5

S. 1
- - nes gen - - tes, _____ om - nes

A. 1
- nes gen - - - - tes, _____ om - nes

T. 1
gen - - - - - tes, _____ om - nes

B. 1
om - nes gen - - tes, _____ om - nes

S. 2
Om - nes gen - - tes, lau - da - te e - - um _____ om - - - nes

A. 2
Om - nes gen - - tes, _____ lau - da - te e - - um om - nes po -

T. 2
Om - nes gen - - tes, lau - da - te e - - um _____ om - - nes po - -

B. 2
Om - nes gen - - tes, lau - da - te e - - um om - nes

Org.

12

po - - pu - li. Quo - ni - am con - fir - ma - ta est su - - -

po - - pu - li. Quo - ni - am con - fir - ma - ta est su -

po - - pu - li. Quo - ni - am, quo - ni - am con - fir - ma - ta est su - - -

po - - pu - li. Quo - ni - am con - fir - ma - ta est su - - -

po - - pu - li.

- - pu - li.

- - pu - li.

po - - pu - li.

po - - pu - li.

19

per nos mi-se-ri-cor-di-a e - - -

per nos mi-se-ri-cor-di-a e -

per nos mi-se-ri-cor-di-a e - -

per nos mi-se-ri-cor-di-a e - -

mi-se-ri-cor-di-a e - - - ius, et

mi-se-ri-cor-di-a e - ius, et

mi-se-ri-cor-di-a e - - ius, et

mi-se-ri-cor-di-a e - - ius, et

mi-se-ri-cor-di-a e - - ius, et

26

- ius, et ve - ri - tas Do-mi - ni

- ius, et ve - ri - tas Do-mi - ni

- ius, et ve - ri - tas Do-mi - ni ma-

- ius, et ve - ri - tas Do-mi - ni

ve - ri - tas Do - mi - ni ma - - net in ae - ter - - num,

ve - ri - tas Do - mi - ni ma - - net in ae - ter - - num,

ve - ri - tas Do - mi - ni ma - - net in ae - ter - - num,

ve - ri - tas Do - mi - ni ma - - net in ae - ter - - num,

ve - ri - tas Do - mi - ni ma - - net in ae - ter - - num,

33

ma - - net in ae - ter - num,

ma - - net in ae - ter - num,

- - - net in ae - ter - num, ma -

ma - - net in ae - ter - num,

et ve - ri - tas Do - mi - ni ma - - net in ae - ter -

et ve - ri - tas Do - mi - ni ma - - net in ae - ter -

et ve - ri - tas Do - mi - ni ma - - - net in ae - ter -

et ve - ri - tas Do - mi - ni ma - - net in ae - ter -

39

ma - - net in ae - ter - num, ma - - - net in ae -

ma - - net in ae - ter - num, ma - net in ae - ter -

- - - net in ae - ter - num, ma - net in ae - ter - - - num, ma -

ma - - net in ae - ter - num, ma - - - net in

- num, ma - - net in ae - ter - num, ma - - - net

- num, ma - - net in ae - ter - num, ma - - - net in

- num, ma - - - net in ae - ter - num, ma-net in ae -

- num, ma - - net in ae - ter - num, ma - - - net

- num, ma - - net in ae - ter - num, ma - - - net

45 ϕ $\frac{3}{4}$ $\text{||}\text{||}$

- ter - - - - - num. Glo-ri - a Pa - tri et Fi - - - li - o,

- num, in ae - ter - - - - num. Glo-ri - a Pa - tri et Fi - - - li - o,

- net in ae - ter - - - - num. Glo-ri - a Pa - tri et Fi - li - o,

- - - ae - ter - - - - - num. Glo-ri - a Pa - - tri et Fi - li - o,

in ae - ter - - - - - num. Glo-ri - a

- - - ae - ter - - - - - num. Glo-ri - a

- ter - - - - - - - - - num. Glo-ri - a

in ae - ter - - - - - num. Glo-ri - a

in ae - ter - - - - - num. Glo-ri - a

53

et Spi-ri - tu - i San - - - - cto,

et Spi-ri - tu - - - - - i San - cto,

et Spi-ri - tu - i San - - - - - cto,

et Spi-ri - tu - - - - - i San - cto,

Pa - tri et Fi - - - li - o, et Spi-ri -

Pa - tri et Fi - - - li - o, et Spi-ri -

Pa - tri et Fi - li - o, et Spi-ri -

Pa - - tri et Fi - li - o, et Spi-ri -

61

et Spi-ri - tu - - - i San - cto,

et Spi-ri - tu - - i San - - - - cto,

et Spi-ri - tu - i San - - cto, San - cto,

et Spi-ri - tu - i San - - - - cto,

- tu - i San - - - - cto, et Spi - ri - tu - i San - cto, Si -

- tu - - - - i San - cto, et Spi - ri - tu - i San - - cto,

- tu - i San - - - - cto, et Spi - ri - tu - i San - cto,

- tu - - - - i San - cto, et Spi - ri - tu - i San - cto,

- tu - - - - i San - cto, et Spi - ri - tu - i San - cto,

69

Si - - - cut e - - - - - rat,

Si - - cut e - - rat,

8

Si - - - cut e - rat,

Si - - - cut e - rat,

- cut e - - - - - rat in prin-

Si - cut e - - rat in prin-ci - pi -

8

Si - - cut e - rat in prin-

Si - - cut e - rat in prin-

Si - - cut e - rat in prin-

76

et nunc et sem - - - - -

et nunc et sem - - - - - per,

et nunc et sem - - - - - per,

et nunc et sem - - - - -

- ci - pi - o, et nunc et sem - - - - - per, et

- o, et nunc et sem - - - - - per, et

- ci - pi - o, et nunc et sem - - - - - per, et

- ci - pi - o, et nunc et sem - - - - - per, et

82

- per, et in sae - cu - la

et in sae - cu - la sae -

8

et in sae - cu - la

- per, et in sae - cu - la

in sae - cu - la sae - - cu - lo - rum, A - - - - - men,

in sae - cu - la sae - cu - lo - rum, A - - - - - men,

8

in sae - cu - la sae - cu - lo - rum, A - men,

in sae - cu - la sae - cu - lo - rum, A - - - - - men,

in sae - cu - la sae - cu - lo - rum, A - - - - - men,

88

sae - - cu - lo - rum, A - - - - - men, sae -

- cu - lo - rum, A - - - - - men, A -

sae - cu - lo - rum, A - - - - - men, A -

sae - cu - lo - rum, A - - - - - men, sae - - cu -

sae - cu - lo - - -

sae - - - cu - lo - rum,

sae - cu - lo - rum, A -

sae - cu - lo - - -

93

- cu - lo - rum, A - - - men, A - - - men.

- - - - - men, sae - cu - lo - - - rum, A - - - - men.

- - - - - - - - - - - men, sae - cu - lo - rum, A - - - - men.

- lo - - - - - rum, A - - - - - - - - - - men.

- rum, A - - - - - - - - - - men.

A - - - - - men, sae - cu - lo - rum, A - - - - - - - - - - men.

- men, sae - cu - lo - rum, A - men, A - - - - men.

- rum, A - - - - men, sae - cu - lo - rum, A - men.

Ecce nunc benedicite Dominum *Ad Completorium*

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! Glory be to the Father and to the Son and to the Holy Ghost.
As it was in the beginning, is now and ever shall be, world without end. Amen.

Tomás Luis de Victoria
(1548-1611)

Cantus primus

Soprano 1

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

Altus primus

Alto 1

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

Tenor primus

Tenor 1

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

Bassus primus

Bass 1

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

Cantus secundus

Soprano 2

Ec - ce

Altus secundus

Alto 2

Ec - ce

Tenor secundus

Tenor 2

Ec - ce

Bassus secundus

Bass 2

Ec - ce

[Organo seguente]

5

S. 1
om - nesser - vi Do - - mi - ni, Qui

A. 1
om - nesser - vi Do - - mi - ni, Qui

T. 1
om - nesser - vi Do - - mi - ni, Qui

B. 1
om - nesser - vi Do - - mi - ni, Qui

S. 2
nunc be - ne - di - ci - te Do - mi - num, om - nesser - vi Do - mi - - - ni,

A. 2
nunc be - ne - di - ci - te Do - mi - num, om - nesser - vi Do - - mi - ni,

T. 2
nunc be - ne - di - ci - te Do - mi - num, om - nes ser - vi Do - mi - ni,

B. 2
nunc be - ne - di - ci - te Do - mi - num, om - nesser - vi Do - - mi - ni,

Org.

11

sta - tis in do - mo Do - mi - ni in a - tri - is do - mus De - i no - stri.

sta - tis in do - mo Do - mi - ni in a - tri - is do - mus De - i no - stri.

sta - tis in do - mo Do - mi - ni in a - tri - is do - mus De - i no - stri.

sta - tis in do - mo Do - mi - ni in a - tri - is do - mus De - i no - stri.

Qui sta - tis in do - mo Do - mi - ni. In no - cti -

Qui sta - tis in do - mo Do - mi - ni. In no - cti -

Qui sta - tis in do - mo Do - mi - ni. In no - cti -

Qui sta - tis in do - mo Do - mi - ni. In no - cti -

17

In no-cti - bus ex - tol - li - te ma - nus ve - stras in san - - -

In no-cti - bus ex - tol - li - te ma - nus ve - stras in san - -

In no-cti - bus ex - tol - li - te ma - nus ve - stras in san -

In no-cti - bus ex - tol - li - te ma - nus ve - stras in san - -

-bus ex - tol - li - te ma - nus ve - stras in san - - -

-bus ex - tol - li - te ma - nus ve - stras in san - cta,

-bus ex - tol - li - te ma - nus ve - stras in san - cta, in san -

-bus ex - tol - li - te ma - nus ve - stras in san - cta,

-bus ex - tol - li - te ma - nus ve - stras in san - cta,

24

- cta. Be - ne - di - cat ti - bi, _____

- cta. Be - ne - di - cat ti - bi, _____

- cta. Be - ne - di - cat ti - bi, _____

- cta. Be - ne - di - cat ti - bi, _____

- cta, et be - ne - di - ci - te Do - - - mi - num. _____ Be - ne - di - cat ti -

et be - ne - di - ci - te Do - - - mi - num. Be - ne - di - cat ti -

- cta, et be - ne - di - ci - te Do - - - mi - num. Be - ne - di - cat ti -

et be - ne - di - ci - te Do - - - mi - num. Be - ne - di - cat ti -

et be - ne - di - ci - te Do - - - mi - num. Be - ne - di - cat ti -

30
 be - ne - di - cat ti - bi, qui fe - cit cae - lum et ter - - - -

be - ne - di - cat ti - bi, qui fe - cit cae - lum et ter - - - -

8
 be - ne - di - cat ti - bi, qui fe - cit cae - lum et ter - - - -

be - ne - di - cat ti - bi, qui fe - cit cae - lum et ter - - - -

- bi Do - mi - nus ex Si - on, qui

- bi Do - mi - nus ex Si - on, qui

8
 - bi Do - mi - nus ex Si - on, qui

- bi Do - mi - nus ex Si - on, qui

- bi Do - mi - nus ex Si - on, qui

36

-ram, qui fe - cit cae - lum, qui fe - cit cae - lum et

-ram, qui fe - cit cae - lum, qui fe - cit cae - lum

-ram, qui fe - cit cae - lum, qui fe - cit cae - lum et

-ram, qui fe - cit cae - lum, qui fe - cit cae - lum

fe - cit cae - lum et ter - - - - ram, qui fe - cit cae - lum, qui fe - cit

fe - cit cae - lum et ter - - - - ram, qui fe - cit cae - lum, qui fe - cit

fe - cit cae - lum et ter - - - - ram, qui fe - cit cae - lum, qui fe - cit

fe - cit cae - lum et ter - - - - ram, qui fe - cit cae - lum, qui fe - cit

fe - cit cae - lum et ter - - - - ram, qui fe - cit cae - lum, qui fe - cit

fe - cit cae - lum et ter - - - - ram, qui fe - cit cae - lum, qui fe - cit

42

ter - - ram, et ter - - - - - ram. Glo - ri - a Pa - tri et

et ter - - - - - ram. Glo - ri - a Pa - tri et

ter - ram, et ter - - - - - ram. Glo - ri - a Pa - tri et

et ter - ram, et ter - - - - - ram. Glo - ri - a Pa - tri et

cae - - lum et ter - - - - - ram.

cae - - lum et ter - - - - - ram.

cae - - lum et ter - - - - - ram.

cae - - - - - lum et ter - - - - - ram.

cae - - - - - lum et ter - - - - - ram.

48 C o

Fi - li - o, Si - cut e - rat_____

Fi - li - o, Si - cut e - rat

Fi - li - o, Si - cut e - rat_____

Fi - li - o, Si - cut e - rat_____

Et Spi - ri - tu - - i San - - cto. in___ prin - ci - pi-

Et Spi - ri - tu - - i San - - cto. in___ prin - ci - pi-

Et Spi - ri - tu - - i San - - cto. in___ prin - ci - pi-

Et Spi - ri - tu - - i San - - cto. in___ prin - ci - pi-

55

et in sae - cul - a

et in sae - cul - a

et in sae - cul - a

et in sae - cul - a

- o, et nunc, et sem - - per, sae - cu - lo - -

- o, et nunc, et sem - per, sae - cu - lo - -

- o, et nunc, et sem - per, sae - cu - lo - -

- o, et nunc, et sem - per, sae - cu - lo - -

60

sae - - cu - lo - rum, A - - - - men. _____

sae - cu - lo - rum, A - - - - - men. _____

sae - - cu - lo - rum, A - - - - - men. _____

sae - - cu - lo - rum, A - - - - - men. _____

-rum, A - men, sae - - cu - lo - rum, A - - - - - men. _____

- - rum, A - - - - - men. _____

rum, _____ A - - - - - men, A - - - - - men. _____

- - rum, A - - - - - men, A - - - - - men. _____

- - rum, A - - - - - men, A - - - - - men. _____

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