

Domine, non est exaltatum

Edited by Jason Smart

Thomas Morley (1557/8–1602)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Do - mi - ne, non est ex - al - ta - tum

4

Do - mi - ne, non est ex - al - ta - tum cor me -

- ne, non est ex - al - ta - tum cor me - - - - -

Do -

cor me - - - - - um, Do - mi - ne, non est ex - al - ta - tum cor

Do - mi -

22

- i,
- um, ne - que e - la - ti sunt o - cu - li me - i, o - cu -
- que e - la - ti sunt o - cu - li me - - - - i, o -
cor me - - - - um, ne - que e - la - ti sunt o -
- la - ti sunt o - cu - li me - i, me - - - - i, me -

26

ne - que e - la - ti sunt o - cu - li me - - - -
- li me - - - - i, ne - que e - la - ti sunt o - cu - li -
- cu - li me - i, ne - que e - la - ti sunt o - cu - li me -
- cu - li me - - - - i, me - - - - - - - -
- - - - i, ne -

30

- - - - i, o - cu - li me - i, o -
- me - i, o - cu - li me - i, o - cu - li me -
- - - - i, o - cu - li me - - - -
- i, me - - - - i, o - cu - li me -
- que e - la - ti sunt o - cu - li me - - - - i,

34

- cu - li me - i, o - cu - li me - i, - i, o - cu - li me - i, ne - que - - i, o - cu - li me - i, o - cu - li me - - - i, o - cu - li me - - - i, me - - - - i, o - cu -

38

ne - que am - bu - la - - - vi, ne - am - bu - la - vi in ma - gnis, ne - que am - bu - la - vi - - - i, ne - que am - bu - la - vi in - que am - bu - la - vi in ma - gnis, in ma - - - li me - - - - i,

43

que am - bu - la - vi in ma - - - gnis, ne - que am - bu - la - - in ma - gnis, in ma - gnis, ne - que am - bu - la - vi in - ma - - - gnis, in ma - - - - - gnis, ne - que am - bu - la - vi in ma - gnis,

48

- vi in ma - - - gnis, ma - - - gnis, ne - que in mi - ra - bi - li - bus - - gnis, ne - que in mi - ra - bi - li - bus su - ne - que am - bu - la - - vi in ma - gnis, ne - que in in ma - - - - - gnis, in ma -

52

ne - que in mi - ra - bi - li - bus su - - - per su - per me, su - per - per me, in mi - ra - bi - li - bus su - per mi - ra - bi - li - bus su - per me, - - - - gnis, in ma - gnis, ne -

56

me, ne - que in mi - ra - bi - li - bus su - me, in mi - ra - bi - li - bus su - per me, su - per ne - que in mi - ra - bi - li - bus su - per me, su - per - que in mi - ra - bi - li - bus su - per me, su -

60

per me, ne que in mi-ra-bi-li-bus su -
ne que in mi-ra-bi-li-bus su - per
me.
me, ne que in mi-ra-bi-li -
- per me, in mi - ra - bi - li - bus su - per

64

- per me. Si non
me, su - - per me, su - per me.
Si non hu - mi-li-ter sen - ti - e -
- bus, in mi - ra - bi - li - bus, in mi - ra - bi - li-bus su -
me, su - per me, su - per

68

hu - mi-li-ter sen - ti - e - - - - bam,
Si non hu - mi-li-ter
- - - - bam, sen - ti - e - - - - bam, sen - ti - e -
- per me, su - per me. Si non hu - mi-li -
me, su - per me, in mi - ra -

84

sed ex - al - ta - vi a - ni - mam me - am, - - - - - bam, sed ex - al - ta - vi a - ni - mam me - - - - - am, me - - - - - bam, sed ex - al - ta - vi a - - - - - al - ta - vi a - ni - mam me - am, a - ni - mam me - am, sed sen - ti - e - - - - - bam,

89

a - ni - mam me - - - - - am, sed ex - al - - - - - am, sed ex - al - ta - - - - - ni - mam me - am, - - - - - ex - al - ta - vi a - ni - mam me - - - - - am, a - ni - mam me - - - - - sed - - - - - ex - al - ta - - - - -

94

- ta - vi a - ni - mam me - am, - vi a - ni - mam me - - - - - am, a - ni - mam me - am, sed ex - al - ta - vi - am, a - ni - mam me - - - - - am, a - ni - mam me - - - - - vi sed ex - al - ta - - - - - vi a - ni - mam

110

i - ta re - tri - bu - es a - ni-mae me - ae, a-ni-mae me -
 - ni-mae me - ae, i - ta re - tri - bu - es a-ni -
 i - ta re - tri - bu - es a - ni-mae me - ae, a-ni -
 - es a - ni-mae me - ae, a-ni -
 - ta re - tri - bu - es a-ni-mae me - ae, i - ta re -

115

- ae, i - ta re - tri - bu -
 - mae me - ae, i - ta re -
 - mae me - ae, i - ta re - tri - bu - es a - ni-mae me - ae,
 - mae me - ae, i - ta re - tri - bu - es a - ni-mae me -
 - tri - bu - es a-ni-mae me - ae, i - ta re - tri - bu - es a-ni -

120

- es a - ni-mae me - ae, i -
 - tri - bu - es a - ni - mae me - ae, i - ta re -
 i - ta re - tri - bu - es a - ni-mae me -
 - ae, i - ta re - tri - bu - es a - ni - mae me -
 - mae me - ae, i - ta re - tri - bu - es a - ni - mae me -

124

- ta re - tri - bu - es a - ni-mae me - - - - -
 - tri - bu - es a - ni - mae me - - - - - ae. Spe - rat Is - ra -
 - - - - - ae, a - ni-mae me - - - - - ae.
 - - - - - ae, a - ni-mae me - - - - - ae. Spe -
 - ae, a - ni-mae me - - - - - ae.

128

- ae. Spe - - - - - rat Is - ra - el, spe - rat Is-ra -
 - el in Do - mi-no, spe - rat Is - ra-el in
 Spe - rat Is - ra - el in Do -
 - rat Is-ra - - - - - el in Do - mi - no, spe - rat Is - ra -
 Spe - rat Is - ra - - - - - el in Do - mi - no,

133

- - - - - el in Do - mi - - - - - no, in
 Do - mi-no, in Do - mi - no, spe - rat Is - ra-el in
 - mi - no, in Do - mi - no, spe - rat Is -
 - - - - - el in Do - - - - - mi - no, in
 spe - - - - - rat, spe - rat

150

- cu - - - lum, ex hoc
sae - cu - - - lum, in sae - - - - cu - -
- lum, in sae - cu-lum, in sae - cu - lum, in
ex hoc nunc et u - sque in sae - cu-lum, sae-cu -
Do - - - mi - no, ex hoc nunc et u - sque in sae - cu -

154

nunc et u - sque in sae - - - cu - lum, in sae - cu -
- lum, in sae - - - cu - lum, ex hoc
sae - cu-lum, ex hoc nunc et u - sque in sae - - - cu-lum, ex hoc
- lum, ex hoc nunc et u - sque in sae - cu - lum, in sae - cu - lum, ex hoc
- lum, ex hoc nunc et u - sque in sae - cu-lum, ex hoc

158

- lum, in sae - cu - lum, sae - cu - lum.
nunc et u - sque in sae - - - cu - lum.
nunc et u - - - sque in sae - cu - lum.
nunc et u - sque in sae - cu - lum.
nunc et u - sque in sae - cu - lum.

Translation

Lord, my heart is not exalted, nor are my eyes raised. Nor have I concerned myself in great matters, nor in wonderful things that are beyond me. If I have not behaved humbly, but have exalted my soul; as children are given milk by their mother, so you restore my soul. Israel trusts in the Lord, from now on and for ever.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \square .

Spelling of the text has been modernised.

Italicised underlay indicates editorial completion of an underlay repetition sign.

Source

Oxford, Bodleian Library MSS Mus. e. 1–5 ('The Sadler Partbooks', c.1565–1585).

1	(M)	f.60 ^v	at end:	Thomas Morley
2	(Ct1)	f.59 ^v	at end:	Thomas Morley
3	(Ct2)	f.59 ^v	at end:	Thomas Morley aetatis suae ·19· anno domini 1576
4	(T)	f.57 ^v	at end:	Thomas Morley
5	(B)	f.54 ^v	at end:	Thomas Morley

Notes on the Readings of the Source

As with some motets by William Mundy, Morley's text is not the vulgate and remains unidentified. The compasses of the voices parts, particularly the two countertenors, both of which span almost two octaves, must have left contemporary singers with very little room for manoeuvring the piece to a comfortable performing pitch. Since Morley was only 19 when he wrote the motet, these ranges were possibly due to youthful inexperience.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹G = first note G in the bar.

Staff Signatures and Accidentals

10 Ct1 new line in source begins with ²B, staff signature *bs* for B and upper E / 18 M *b* for B before ¹G (cancelling *h* in 15) / 21 Ct1 new line in source with Staff signature *b* for upper E only begins with B / 22 M *b* for B before E; T *h* for E / 24 Ct1 *h* for E / 25 Ct1 no *h* for E; Ct2 *b* for B / 27 Ct1 *h* for ¹E / 28 Ct1 *b* for B; T *b* for B / 30 Ct1 new line in source with staff signature *bs* for B and upper E begins with ²D / 33 Ct1 no *h* for E / 38 Ct1 *h* for E / 39–40 Ct1 no *hs* for Es / 43 Ct2 *h* for E / 44 Ct1 *h* for E / 47–49 Ct1 no *hs* for Es / 51 Ct1 new line in source begins with G, staff signature *b* for B only; *b* for ¹B / 52 T *b* for ¹B / 54 Ct2 *b* for ¹B / 62 Ct1 *b* for ¹B / 71 Ct1 *h* for ¹E / 72 Ct2 *b* for B / 85 Ct2 *h* for E / 87 Ct2 *h* for E / 98 M *h* for E / 99 T *b* for B / 101 T *b* for B / 111 Ct2 *b* for B / 115 Ct1 *b* for B / 119 Ct1 *b* for B / 122 Ct2 *b* for B / 123 Ct1 *b* for B / 124 T *b* for B / 130 M *b* for B / 133 T *b* for B / 141 T new line begins with B, *h* is on previous line before C / 144 B *b* for B / 152 B new line begins with E, *b* before E and before ²G of 151 / 159 T *b* for B; B *b* for B /

Underlay

5–6 Ct1 slur for C³D / 6 Ct1 slur for C¹B / 6–8 M *exaltatum* undivided below B+BAGGF / 10–11 T *exaltatum* undivided below GFAGF, *cor* below D / 14–15 Ct2 *exaltatum* undivided below ECGFE / 29 Ct1 slurs for ¹FD, E²F / 40 Ct1 slur for CF / 51 Ct2 slur for ³EF / 55 Ct2 *super* undivided below ¹G²G / 58 Ct2 *super* undivided below EDCA / 59 T slurs for AB, CD / 65 T slur for D²C / 66–67 B *super* undivided below GFE / 86–102 Ct2 T *animae meae* for *animam meam* / 105 Ct1 *matrae* for *matre*; B slur for EF / 108 Ct1 *-ae* for *-a* / 109 Ct2 *-ae* for *-a* / 115 T slur for ¹GA; B slur for F¹C (only) / 116 B slur for DCD / 117 B slur for ¹CB / 120–128 M Ct1 B *animam meam* for *animae meae* (the phrase *ita retribues animae meae* occurs in Euthymios Zigabenos, *Commentarii in omnes psalmos* (Paris, 1562), p.348) / 135 Ct2 *Do-* possibly intended for previous note / 136 Ct1 slur for FG / 139 M slur for B²C / 138 B slur for BC / 140–141 Ct2 slur for ³GAG / 141–142 T slur for B²C / 149 Ct2 *-lum* below ²D / 150 Ct2 slur for ²GFD / 159 Ct2 slur for DCA / 161 Ct2 *-lum* followed by *Amen* without notation /

Other Readings

111 Ct1 A is G /