

# Domine, quis habitabit (3rd setting)

Edited by Jason Smart


Robert White (c.1540-1574)

Mean 1 

Mean 2 

Countertenor 1 

Countertenor 2 [Missing] 

Bass 1 

Bass 2 



Do - mi-ne, quis ha - bi -

Do - mi - ne, quis ha - bi - ta - -

Do - mi-ne, quis ha - bi - ta - - -

Do - mi -

4



- ta - - - bit in ta - ber - na-cu-lo tu -

Do - mi - ne, quis ha - bi - ta - - - - -

- - - - bit in ta - ber -

Do - mi-ne, quis ha - bi - ta - - - - -

- - - - bit in ta - ber - na-cu-lo tu - - -

- ne, quis ha - bi - ta - - - - -

9

o? aut quis re - qui - e -  
 bit in ta - ber - na - cu - lo tu - o?  
 na - cu - lo tu - o? aut quis  
 bit in ta - ber - na - cu - lo tu -  
 o? aut quis re -  
 bit in ta - ber - na - cu - lo tu -

14

- scet in mon - te  
 aut quis re - qui - e -  
 re - qui - e - scet in  
 o? aut quis re - qui - e -  
 - qui - e - scet in mon - te san - cto tu -  
 o? aut quis re - qui - e -



29

et o - pe - ra - tur ju - sti - ti - am; \_\_\_\_\_

ma - cu - la, \_\_\_\_\_ et

- ne ma - cu - la, et o - pe - ra - tur ju - sti - ti -

- la, \_\_\_\_\_

33

et o - pe - ra - tur ju - sti - ti - am; \_\_\_\_\_

\_\_\_\_\_ am; qui

o - pe - ra - tur ju - sti - ti - am; qui

- am, et o - pe - ra - tur ju - sti - ti - am; \_\_\_\_\_

\_\_\_\_\_ et o - pe - ra - tur ju - sti - ti - am, et

37

qui lo - qui - tur ve - ri - ta - - - - -

- - - - - am; qui

lo - qui-tur ve - ri - ta - - - - - tem, qui lo - qui -

lo - qui-tur ve - ri - ta - - - - - tem, qui lo - qui -

— qui lo - qui-tur ve - ri - ta - - - - -

o - pe - ra - - tur ju - sti - ti - am;

41

- - - - - tem in cor - de su - - - - -

lo - qui-tur ve - ri - ta - - - - - tem in

- tur ve - ri - ta - - - - - tem in cor - de su - - - - -

- tur ve - ri - - ta - - - - - tem in

- - - - - tem in cor - de — su -

qui lo - qui - tur ve - ri - ta - - - - -



55

qui non e - git do - - - lum

- - - lum in lin - gua su - - -

qui non e - git do - - -

- - lum in lin - gua su - - -

- lum, qui non e - git do - - -

do - - - lum in lin - gua su -

59

in lin - gua su - - - a, nec fe - cit pro - xi -

- - a, in lin - gua su - - -

- lum in lin - gua su - - -

- - - a, nec fe - cit

- - lum in lin - gua su - - -

- - - a, nec fe - cit pro - xi - mo

63

- mo su - o ma - lum,  
 - a, nec fe - cit pro - xi - mo su - o  
 - a, nec fe - cit pro - xi - mo su -  
 pro - xi - mo su - o ma - lum,  
 - a, nec fe - cit pro - xi - mo su - o ma -  
 su - o ma - lum, et op -

67

et op - pro - bri-um non ac - ce -  
 - ma - lum, et op - pro - bri-um non  
 - o ma - lum, et op - pro - bri-um non ac -  
 - lum, et op - pro - bri-um non ac - ce - pit ad -  
 - lum, et op - pro - bri-um non ac - ce -  
 - pro - bri-um non ac - ce - pit





79

Ad ni - hi - lum de - du - ctus est in con -

Ad ni - hi - lum de - du - ctus est

Ad ni - hi - lum de - du - ctus

Ad ni - hi -

Ad ni - hi - lum de - du - ctus est, ad ni - hi - lum de -

Ad ni - hi - lum de - du - ctus est

84

- spe - ctu e - jus ma - li -

in con - spe - ctu e -

est in con - spe - ctu e - jus ma - li -

- lum de - du - ctus est

- du - ctus est in con -

in con - spe - ctu e - jus ma - li -

88

gnus; ti - men - tes au - tem Do - mi -  
 - jus ma - li - gnus;  
 gnus; ti - men - tes au - tem  
 in con - spe - ctu e - jus ma - li -  
 - spe - ctu e - jus ma - li -  
 gnus; ti - men - tes au - tem Do - mi - num glo -

92

num glo - ri - fi - cat. Qui ju - rat pro - xi - mo su -  
 ti - men - tes au - tem Do - mi - num glo - ri - fi - cat.  
 Do - mi - num glo - ri - fi - cat. Qui ju - rat  
 gnus; ti - men - tes au - tem Do - mi - num glo - ri - fi -  
 gnus; ti - men - tes au - tem Do - mi - num glo - ri - fi - cat.  
 - ri - fi - cat. Qui ju - rat pro - xi -

97

- o, et non de - ci - pit; \_\_\_\_\_

Qui ju - rat pro - xi-mo su - o, et non de -

pro - xi-mo su - o, et non de - ci -

- cat. Qui ju - rat pro - xi-mo su - o, et non de - ci -

\_\_\_\_\_ Qui ju - rat pro - xi - mo su - o,

- mo su - o, et non de - ci-pit; \_\_\_\_\_

102

\_\_\_\_\_ et non de - ci - pit; qui \_\_\_\_\_

- ci - pit; qui pe - cu - ni - am su -

- pit; \_\_\_\_\_ qui pe - cu - ni - am su -

- o, et non de - ci - pit; \_\_\_\_\_

et non de - ci-pit; \_\_\_\_\_

\_\_\_\_\_ qui pe - cu - ni-am su -

107

— pe - cu - ni - am su - - pe - - am non de - dit  
 - - - - - am non de - dit ad u - su - -  
 - - - - - am non de - dit ad u - su -  
 qui — pe - cu - ni - am su - am non de -  
 — qui pe - cu - ni - am su - - - - - am non  
 - - - - - am non de - dit ad u - su -

112

ad u - su - - - - - ram,  
 - - ram, et mu - ne - ra su - per in - no - cen - -  
 - ram, et mu - ne - ra su - per in - no - cen - -  
 - dit ad u - su - - - - ram,  
 de - dit ad u - su - - - - -  
 - - ram, et mu - ne - ra su - per in - no -

116

et mu - ne - ra su - per in - no - cen - - - - -  
 - - - - - tem non ac - ce - -  
 - - - - - tem, su - per in - no - cen - - - - -  
 et mu - ne - ra su - per in - no - cen - - - - -  
 - - - - - ram, et mu - ne - ra su - per in - no - cen -  
 - cen - - - - -

120

- tem non ac - ce - - - - - pit. Qui fa - cit haec - - - - -  
 - - - - - pit. - - - - - Qui fa - cit haec - - - - -  
 - - - - - tem non ac - ce - - - - - pit. Qui -  
 - tem non - - - - - ac - ce - - - - -  
 - - - - - [tem] non - - - - - ac - ce - - - - - pit. - - - - - Qui fa - cit  
 - tem non ac - ce - - - - - pit. Qui fa - cit haec, qui fa -

125

non mo - ve - bi - tur

non mo - ve - bi - tur

fa - cit haec non mo -

- - pit. Qui fa - cit haec non mo - ve - bi -

haec, qui fa - cit haec non mo - ve - bi - tur,

- cit haec non mo - ve - bi - tur, non mo - ve -

129

in ae - ter - - - - - num, in ae - ter -

in ae - ter - - - - -

- ve - bi - tur in ae - ter -

- tur in ae - ter - - - - -

non mo - ve - bi - tur in ae - ter - - - - -

- bi - tur in ae - ter - - - - -

133

Musical score for system 133, measures 1-6. The score consists of six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some rests. The lyrics 'num.' and 'A' are placed below the staves, corresponding to the notes. The first staff has 'num.' under the first two notes and 'A' under the next two. The second staff has 'num.' under the first two notes and 'A' under the next two. The third staff has 'num.' under the first two notes and 'A' under the next two. The fourth staff has 'num.' under the first two notes and 'A' under the next two. The fifth staff has 'num.' under the first two notes and 'A' under the next two. The sixth staff has 'num.' under the first two notes and 'A' under the next two.

138

Musical score for system 138, measures 1-6. The score consists of six staves. The first four staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The music features a mix of eighth and quarter notes, with some rests. The lyrics 'men.' are placed below the staves, corresponding to the notes. The first staff has 'men.' under the last note. The second staff has 'men.' under the last note. The third staff has 'men.' under the last note. The fourth staff has 'men.' under the last note. The fifth staff has 'men.' under the last note. The sixth staff has 'men.' under the last note.



## Translation

Lord, who shall dwell in thy tabernacle, or who shall rest upon thy holy hill?  
Even he that leadeth an uncorrupt life, and doeth the thing which is right, and speaketh the truth from his heart.  
He that hath used no deceit in his tongue, nor done evil to his neighbour, and hath not slandered his neighbour.  
He that setteth not by himself, but is lowly in his own eyes and maketh much of them that fear the Lord.  
He that sweareth unto his neighbour and disappointeth him not, though it were to his own hindrance.  
He that hath not given his money upon usury, nor taken reward against the innocent.  
Whoso doeth these things shall never fall.  
(*Psalm 15, Book of Common Prayer*)

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.  
The prefatory staves at the beginning show the original clef, staff signature, mensuration symbol and first note for each voice.  
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.  
Ligatures are denoted by the sign  $\square$ .  
Repeat signs in the underlay have been expanded using italicised text.  
Underlay between square brackets is entirely editorial.  
The lost Second Countertenor part has been reconstructed by the editor in small notation.

## Source

**A:** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions).

979	(M2)	no.134	at end:	m <sup>f</sup> : whytte·
980	(B1)	no.134	at end:	m <sup>f</sup> : whytte·
981	(Ct1)	no.134	at end:	m <sup>f</sup> : whytte·
982	(M1)	no.134	at end:	m <sup>f</sup> : whytte·
983	(B2)	no.134	in index:	Mr Robert Whyte [later hand]
			at end:	m <sup>f</sup> : whytte: of westminster: batchelar: of musicke:

**B** London, British Library, Add. MS 32377 (c.1600; M1 and M2 only).

(M1)	f.36 <sup>v</sup>	page header:	<i>primus</i> Triplex
(M2)	f.37	page header:	<i>Secundus</i> triplex

## Notes on the Readings of the Source

Source **B** is valuable for its underlay readings which show that, in the two Mean parts at least, White restricted repeats of the text to points of imitation. This is in marked contrast to source **A**, in which the scribe introduced many unauthorised textual repeats, sometimes dividing note values in order to accommodate the extra syllables. His interventions are usually obvious because they result in less than elegant word accentuation (although White is not blameless in this respect). All of the most suspect word repetitions in **A** have been eliminated and, where appropriate, the presumed original note values restored. The scribe has been given the benefit of the doubt over one or two non-imitative repeats that remain. Note that both sources clearly imply that many repeated notes were never intended to carry syllables of text.

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 a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers for extended readings in brackets). Pitches are those of the edition unless otherwise stated and are quoted in capital letters, preceded by a number if necessary, e.g. <sup>1</sup>C = first note C in the bar or group of bars. For the underlay, major variants and the most significant uncertainties have been recorded but any attempt to convey precisely all the ambiguities in the sources would only confuse rather than elucidate and most have been tacitly resolved. The original underlay is best assessed via the digital images of the sources available at [www.diamm.ac.uk](http://www.diamm.ac.uk).

### Abbreviations

B1, B2	Bass 1, Bass 2	<i>dot-</i>	dotted	NL	new line in source	SS	staff signature
<i>cr</i>	crotchet	<i>imp</i>	imprecisely aligned	<i>om</i>	omitted	+	tie
<i>conj</i>	conjoined	M1, M2	Mean 1, Mean 2	<i>q</i>	quaver	≈	underlay repeat sign
Ct1	Countertenor 1	<i>m</i>	minim	<i>sl</i>	slur		

## Accidentals and Staff Signatures

- A** 1 M1 SS ♭ for B (at original pitch, perhaps carried over from previous piece) overwritten with a # / 14 M1 NL without # SS begins with A; Ct1 ♯ for E / 36 M2 # for C / 40 M1 # for <sup>1</sup>C / 77 M1 # for <sup>1</sup>F, ♯ for <sup>2</sup>F / 122 Ct1 ♯ for E /
- B** 1 M1 SS # for B (at original pitch) / 9 M2 no ♯ / 10 M1 NL without # SS begins with F / 124 M1 # for F / 125 M1 no # /

## Underlay

- A** 2–4 Ct1 *habitabit* conj below FEDD+DD, (5–6) *habi-* ∷ below GDFGD, (7) *-bit* om / 4 M1 *-bit* below G, (5–6) *habita-* below DBF / 7 M2 *-bit* below B, (8) *ha-* ∷ below CCD / 9 M1 *-o tu-* below <sup>2</sup>D<sup>3</sup>D / 25–26 M1 *macu-* conj below AGFEDE, (29) *-la* below D; 25–26 Ct1 *macula* conj below FEDCB / 27–28 Ct1 *sine macula* below FEDCB / 28–29 M2 *macula* conj below BAGA, followed by ∷ / 31 Ct1 *-am* ∷ below CF / 32 M1 *-am* ∷ below <sup>2</sup>AD, (33) *-am* om, (34) ∷ below E / 33 Ct1 A is *crA qA qA*, (33–34) *et operatur* ∷ below AAADBAC, (35) *-am* om / 39–42 B1 *-tem, verita-* imp below BAGFEAD+DC / 42 M2 *-tem* below B followed by *veri-* ∷ imp / 43 B2 *-tem* below B (not in 46), followed by ∷ imp / 45 B1 *-o* below <sup>2</sup>F, (46) *su-* below B, (48) *-o* below F, (49) F is *crF crF crF* with underlay *in cor-* ∷ / 50 M1 *-os* for *-o* / 54 M1 *-lum* below <sup>2</sup>A (reading of **B** adopted) / 59 M1 sl for G<sup>1</sup>A, *su-* below <sup>2</sup>A (but M2 in 57 and **B** clearly allocate *su-* to <sup>1</sup>A) / 82 M1 ∷ after *est* / 83 M2 sl for GA, (83–84) *deductus* conj below GABFE, (85) *est* below A / 84 B2 *est* below G (not in 83) / 85 M1 sl for D<sup>1</sup>C; B1 ∷ below A / 88 M2 sl for D<sup>1</sup>C / 88–89 B1 sl for <sup>2</sup>G<sup>1</sup>F / 93 B2 ∷ below <sup>2</sup>F / 101 M1 *et* below E, (102) ∷ below F, *crD* is *qD qD* / 103–104 B1 *decipit* conj below GFED, followed by ∷ / 105 M1 D is *crD dot-crD qD*, *et* ∷ below A<sup>1</sup>D (reading of **B** adopted) / 107 M2 *-am su-* below ED / 116 M2 *-tem* ∷ below GG (118) *-tem* om / 117 B2 ∷ below D, (118) ∷ below <sup>2</sup>G / 119 B1 *innocen-* is followed by ∷ (*-tem* om) / 126 Ct1 ∷ below G / 128–130 Ct1 *movebitur* conj below EFFEDA, followed by ∷ /
- B** 6 M2 *-tat-* for *-ta-* / 13 M2 *-o* om / 15 M2 *-e-* om / 28 M2 *macula* om / 35 M2 *dot-mC* for C<sup>1</sup>A, *-ti-* implied below <sup>2</sup>A / 42–43 M2 *veritatem* conj below AACBAFD (no *-tem* in 45) / 53 M2 ∷ (for *qui non egit dolum*) om / 55 M1 ∷ (for *qui non egit dolum*) below <sup>1</sup>C / 64 M2 *-a* om / 66 M1 *-lum* om / 75 M1 ∷ (for *adversus proximos suos*) below C / 85–86 *malignus* conj below DCC+CBC / 88 M2 *-li-* below <sup>1</sup>C / 91–92 M1 *Dominum* conj below GF+FEDE / 96–98 M1 *suo* imp, *-o* perhaps intended for D in 97 / 102 M1 ∷ (for *et non decipit*) misplaced below <sup>2</sup>D; M2 *-pit* below G / 115 M2 *-tem* below A (not in 118) / 119 M1 *-tem* below A / 132 M1 ∷ (for *in aeternum*) below A, (133) A- below A /

## Other Readings

- B** 32 M1 <sup>1</sup>A is *cr*-rest, *-tiam* one note later / 60 M2 C is corrected B / 65 M2 D is A / 88–89 M1 ADG entered almost vertically above one another and correct order of notes unclear /