

Omni tempore benedic

Edited by Jason Smart

William Byrd (1539/40–1623)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Om - ni tem - - - po -

Om -

Om - ni tem - po-re be - ne-dic De -

[Om -

Om - ni tem - po-re be-ne - dic De - um,

Detailed description: This block contains the first system of a musical score for five voices: Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. Each voice part is shown with a staff and a clef. The Mean part is in alto clef with a C-clef. The other parts are in bass clef. The music is in 4/4 time and D major. The lyrics are: Mean: 'Om - ni tem - - - po -'; Countertenor 1: 'Om -'; Countertenor 2: 'Om - ni tem - po-re be - ne-dic De -'; Tenor: '[Om -'; Bass: 'Om - ni tem - po-re be-ne - dic De - um,'.

4

- re be - - - ne - dic De - um,

- ni tem - po - re be - ne-dic De - um, om - ni tem - po-re be -

- - um, om - ni tem - po - re be - ne-dic De - um,

- ni tem - po - re be-ne-dic De - um, om - ni tem - po -

om - ni tem - po-re be - ne-dic De -

Detailed description: This block contains the second system of the musical score, starting at measure 4. It continues the five-voice setting. The lyrics are: Mean: '- re be - - - ne - dic De - um,'; Countertenor 1: '- ni tem - po - re be - ne-dic De - um, om - ni tem - po-re be -'; Countertenor 2: '- - um, om - ni tem - po - re be - ne-dic De - um,'; Tenor: '- ni tem - po - re be-ne-dic De - um, om - ni tem - po -'; Bass: 'om - ni tem - po-re be - ne-dic De -'.

9

et pe -

- ne-dic De - um, be - ne-dic De - um, et pe - te ab e -

om - ni tem - po-re be - ne-dic De - um, et pe -

- re be - ne-dic De - um, et pe - te ab e - o,

- - - - um, be - ne-dic De - um, et pe - te

14

- te ab e - - - - o ut vi -

- o, ab e - o, et pe - te ab e - o ut vi - as tu -

- te ab e - o ut vi - as tu - as di - ri -

et pe - to ab e - o ut vi -

ab e - o ut vi - as tu -

19

- as tu - - - - as di - ri - - -

- as di - ri - gat, ut vi - as tu - as, ut

- gat, ut vi - as tu - as di - ri-gat, ut vi - as tu -

- as tu - as di - ri - gat, ut vi - as tu -

- as, ut vi - as tu - as di - ri - gat, ut vi - as

24

A

- - - - - gat. Et om - ni tem - po - re
 vi - as tu - as di - - - - ri - gat. Et om - ni tem - po - re
 - as, ut vi - as tu - as di - ri - gat. Et om - ni tem - po - re
 - as di - ri - gat, di - - - - ri - gat. Et
 tu - as, ut vi - as tu - as di - ri - gat. Et

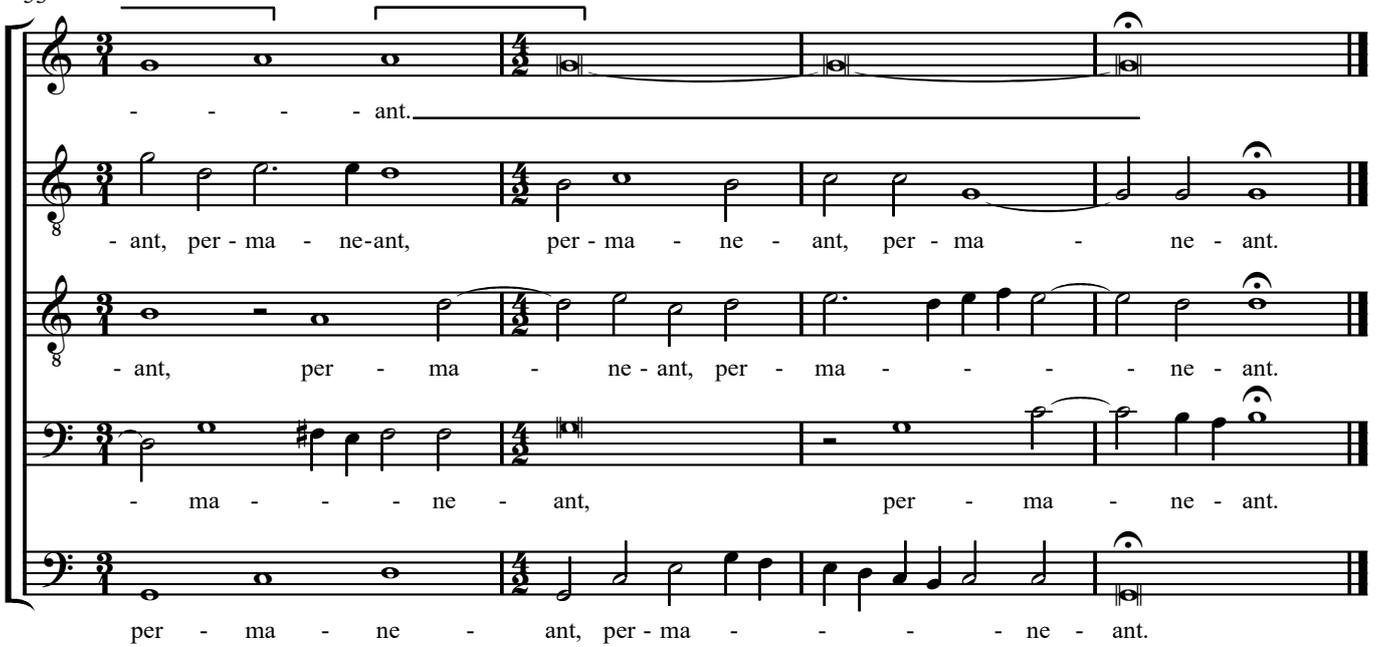
29

- - ni tem - po - - - - -
 con - si - li - a tu - - - - a, et om - ni
 con - si - li - a tu - a, con - si - li - a tu - - - - a, et o -
 om - ni tem - po - re con - si - li - a tu - - - - a,
 om - ni tem - po - re con - si - li - a tu - - - - a,

34

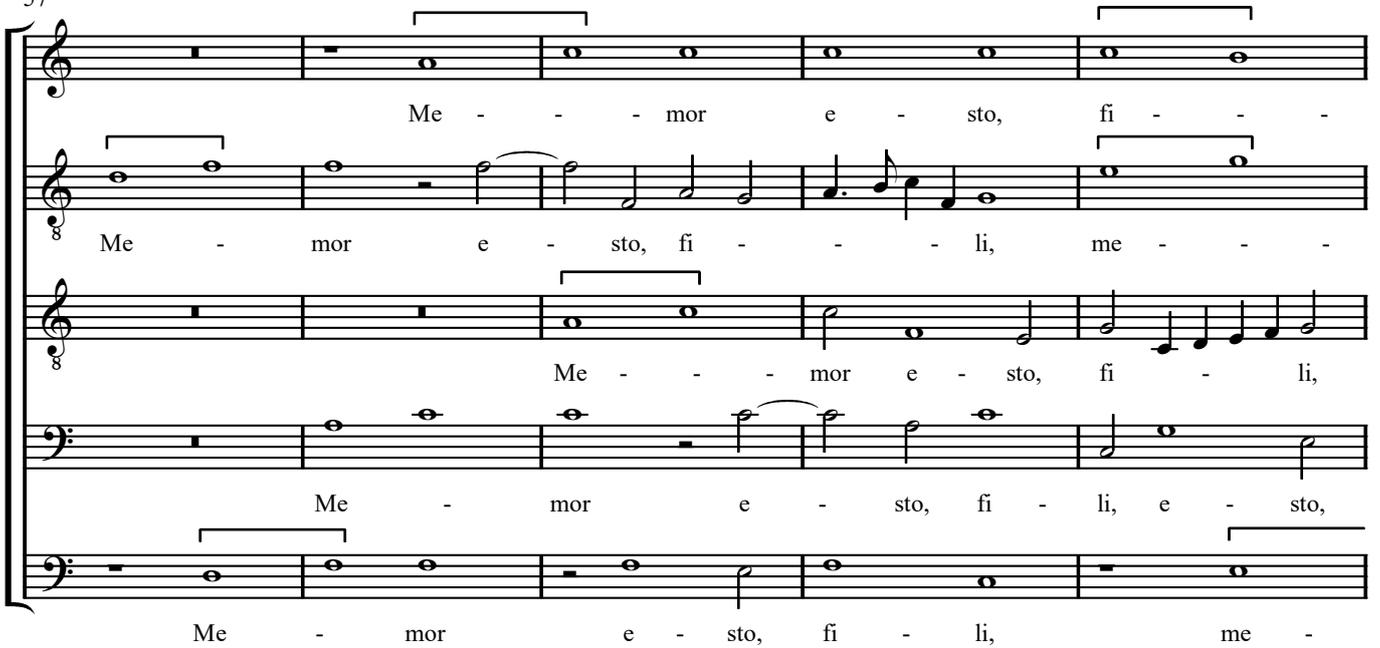
- re con - si - - - - li - a
 tem - po - re con - si - li - a tu - - - - a,
 - mni tem - - - - po - re con - si - li - a tu - a, con - si -
 et o - mni tem - po - re, tem - po - re con - si - li - a tu -
 et om - ni tem - po - re con - si - li -

53



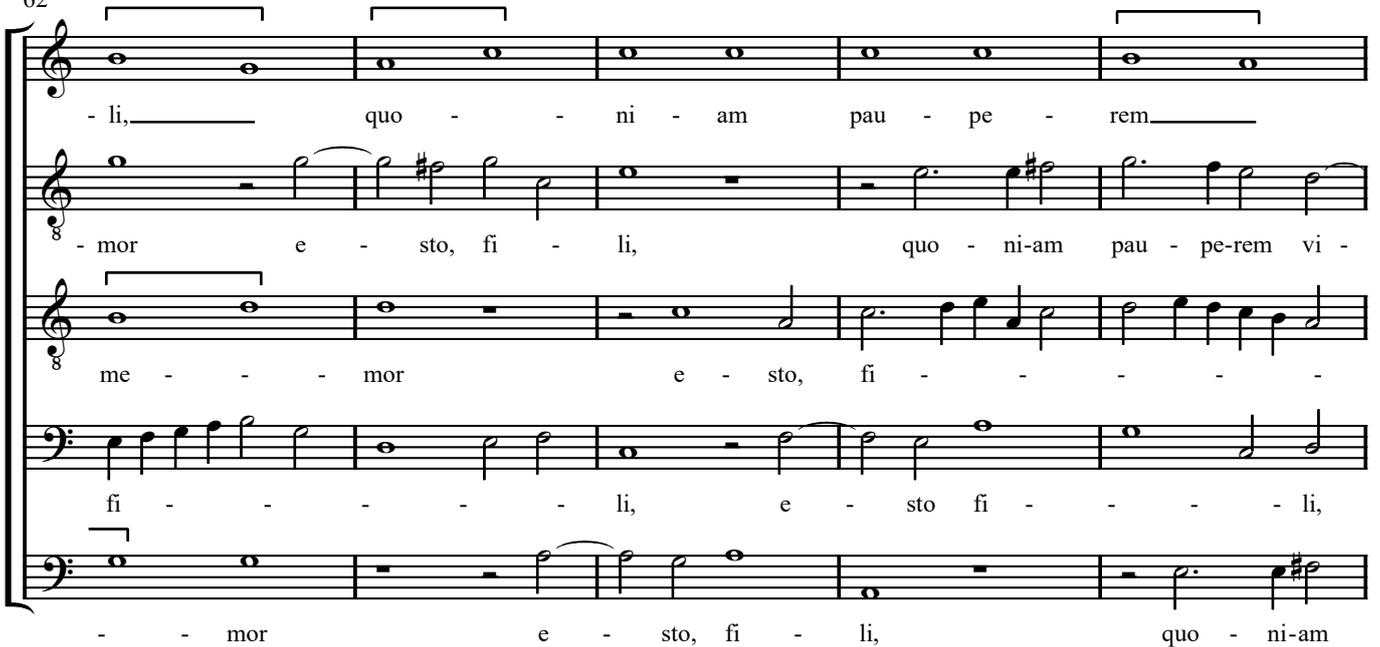
- ant, per - ma - ne - ant, per - ma - ne - ant, per - ma - ne - ant.
 - ant, per - ma - ne - ant, per - ma - ne - ant.
 - ma - ne - ant, per - ma - ne - ant.
 per - ma - ne - ant, per - ma - ne - ant.

57



Me - - - mor e - sto, fi - - -
 Me - mor e - sto, fi - - - li, me - - -
 Me - - - mor e - sto, fi - li,
 Me - mor e - sto, fi - li, e - sto,
 Me - mor e - sto, fi - li, me -

62



- li, quo - - ni - am pau - pe - rem
 - mor e - sto, fi - li, quo - ni - am pau - pe - rem vi -
 me - - - mor e - sto, fi - - - -
 fi - - - - li, e - sto fi - - - - li,
 - - mor e - sto, fi - li, quo - ni - am

79

- - - - e - - - ris De -
 si ti - mu - e - ris De - um, si ti - mu - e - ris, si -
 - um, si ti - mu - e - ris De - um, si ti - mu - e - ris De -
 - mu - e - ris De - um, si ti - mu - e - ris De - - - -
 - - um, si ti - mu - e - ris De - - - - um, De -

84

- - - - - ti - mu - e - ris De - - - - um,
 - - - - um, si - - - - ti - mu - e - ris De - um,
 - - - - - um, si - - - - ti - mu - e - ris De -
 - - - - - um, si ti - mu - e - ris De -

89

- - - - - um.
 si ti - mu - e - ris De - um.
 si ti - mu - e - ris De - - - - - um.
 - - - - um, si - - - - ti - mu - e - ris De - um.]
 - - - - um, si ti - mu - e - ris De - - - - um.

REPEAT FROM
A
 TO END

Translation

At all times bless the Lord and entreat him to direct your ways. And at all times let your counsels rest in him. Remember, my son, that we lead a poor life; you shall have many blessings if you fear God.

Text

In the pre-Reformation Use of Sarum, *Omni tempore benedic* was the second respond at Matins during readings from the book of Tobit, that is from the first Sunday on or after 12 September. Such a respond would not have been sung polyphonically in the Catholic services under Mary Tudor. Furthermore, Byrd's cantus firmus is not identical to the Sarum chant: several of the melisma have been shortened and one or two pitches have been changed.

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.

Ligatures are denoted by the sign \lrcorner .

Spelling of the text has been modernised.

Underlay between square brackets is entirely editorial.

Sources

A Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(M)	no.18	at end:	m ^f : tallis:
980	(Ct1)	no.18	at end:	m ^f : tallis:
981	(Ct2)	no.18	at end:	m ^f : tallis:
982	—	—		
983	(B)	no.18	index heading: at end:	M ^f Tho Tallis [later hand] m ^f : tallis:

B London, British Library MSS R.M. 24.d.2 (c.1588–1606; all voices, in score), f.73^v.

Header on f.73^v: *omni tempore*: m^f: w^m: byrde: v: voc:—

C Oxford, Bodleian Library, MS Mus. Sch. e. 423 (c.1577–95; Ct1 only).

(Ct1)	p.78	page header:	v voc. 2 ^o Contratenor
		at end:	m ^f birde

D Privately owned 'McGhie MS' and Oxford, Bodleian Library, Tenbury MS 389 (c.1575–1612; M, Ct1 only).

McGhie	(M)	p.154	at beginning: at end:	v· partes· m ^f byrde
389	(M2)	p.164	at beginning: at end:	v partes· m ^f byrde· v· voc:·

Notes on the Readings of the Sources

A and **B** were both copied by the same scribe, John Baldwin. Baldwin appears to have been acquainted with Byrd and to have had access to a number of his unpublished motets, of which the present piece is one. Much of the music that Baldwin copied has been subjected to editorial interventions, particularly in the form of added accidentals and amended underlay, but his copies of Byrd's music are generally reliable. **A** has therefore been used as the main copy text for this edition, with the Tenor part necessarily taken from **B**. In **A** the Mean part is presented in 'strene' notation and its underlay is closer than other sources to that of the chant in the plainsong books.

Despite being copied by the same scribe, the presentation of the Mean part in **B** is quite different to that of **A**. It is in void, mensural notation, and the application of ligatures (all of which are of two semibreves) is very different. Furthermore, in **B** two adjacent semibreves of the same pitch are frequently combined into a single breve. All of these variants are attributable to the process of producing a study score without underlay and they are not recorded below. Otherwise, **A** and **B** agree well.

C also has links to Byrd since its scribe, John Bentley, was a servant of John, first Lord Petre, whose father, Sir William Petre, was a friend and patron of the composer. The surviving voice of the current motet agrees very well with that in **A**, the only significant differences being one accidental and a very few underlay variants, none of which is as convincing as the reading in **A**. Evidently **C** swapped the Countertenor parts since Ct1 is designated *secundus Contratenor*.

D is, in general, a rather unreliable source. Its Mean part of *Omni tempore* is also in void mensural notation and, like **B**, it restricts its ligatures to the two-semibreve form, although their placing is different again. As with **B**, these variants are not recorded below. Its underlay variants, however, are listed, as are the pitch errors resulting from untidy penmanship (all of which involve the second note of a ligature missing the intended staff line).

In each section below the references are grouped by source. Each reference to a bar or group of bars is separated by an oblique stroke. Within these entries 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 in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ²A = second note A in the bar. Note values are abbreviated in italics. The symbol + denotes a tie and ꝛ an underlay repeat sign.

Staff Signatures and Accidentals

- A** 1 Ct2 ♯ for B after B♭ / 2 B ♯ for B after B♭ / 7 Ct2 ♯ for upper E above ²A / 10 Ct2 ♯ for B before ¹E / 37 Ct1 ♯ for ²F / 48 Ct2 new line without ♯ staff signature begins with G / 57 Ct2 new line with staff signature ♯ for B begins at start of bar /
- B** 1 all parts no staff signature / 10 Ct2 ♯ for ¹E / 11 Ct2 ♯ for B / 35 Ct2 ♯ below C / 37 Ct1 ♯ for ²F / 53 T ♯ for ²F /
- C** 4 Ct2 ♭s for ¹B and ³B, perhaps implying a ♯ for ²B / 11 Ct2 ♯ for C (Neither **A** nor **B** has this ♯, but **B** has a ♯ for the B, so perhaps the scribe of **C** misinterpreted a B♯ in his exemplar) /
- D** 1 Ct1 staff signature two ♭s (E and B) / 5 Ct1 no ♯ / 7 Ct1 no ♯ / 11 Ct1 ♯ for B / 37 Ct1 no ♯ for ¹F, ♯ for ²F / 41 Ct1 ♯s for ¹C and ²C / 50 Ct1 no ♯ for F / 54 Ct1 ♯ for ¹B / 65 Ct1 no ♯ for F / 74 Ct1 ♯ for B / 75 Ct1 ♯ for B / 80 Ct1 ♯ for B / 84 Ct1 no ♯ for ¹F /

Underlay and Ligatures

- A** 18–19 Ct2 *dirigat* undivided below FAGF¹C / 34–35 Ct2 *tempore* undivided below GDED / 35–36 B *tempore* undivided below EDCAG / 44–45 B *per-* below D, *-maneant* undivided below BABCD / 54–56 Ct2 *permaneant* undivided below ²DEDEFE+E / 67–68 Ct1 *gerimus* undivided below EDCAD / 75 Ct2 slur for ¹BC / 77–85 Ct1 *timuneris* for *timueris* each time /
- B** 61 Ct1 no ligature /
- C** 18 Ct2 *-ri-* below A / 22 Ct2 ꝛ (for *ut vias tuas*) below A / 44–45 Ct2 *permane-* undivided below ¹A¹GFD / 51 Ct2 ꝛ (for *permaneant*) below C / 52 Ct2 ꝛ (for *permaneant*) below D / 53 Ct2 ꝛ (for *permaneant*) below A / 55 Ct2 *-ne-* below D / 61 Ct2 *fili* undivided below ¹GC / 69 Ct2 *ge-* below ²G / 75–76 Ct2 *multa* undivided below ¹BC *bona* undivided below ²BA³B / 82 Ct2 ꝛ (for *si timueris Deum*) below D / 84 Ct2 ꝛ (for *si timueris Deum*) below G /
- D** 7 M *-dic* ambiguously aligned below BA, (8) *De-* below A, (12) *-um* below F / 7 Ct1 ꝛ (for *omni tempore benedic Deum*) below E / 14 Ct1 *et* ꝛ (in place of *ab eo, et pete ab eo*) below CD, (15) *sbG* for ¹G²G / 21 Ct1 ꝛ (for *ut vias tuas*) below D / 23 Ct1 ꝛ with *ut* above (for *ut vias tuas dirigat*) below C / 28 M *-mni* below D, (29) *tem-* below C, (30) *-po-* below ²D / 33 Ct1 ꝛ (for *consilia tua*) below ¹D / 35 Ct1 ꝛ (for *consilia tua*) below D / 36 M *-li-* below B, (37) *-a* below C / 39 Ct1 ꝛ (for *consilia tua*) below A / 44 M *-pso per-* below GA; Ct1 ꝛ (for *in ipso permaneant*) below C / 49 Ct1 ꝛ (for *permaneant* or *in ipso*) below D / 51 Ct1 ꝛ (for *permaneant, permaneant*) below ²D / 54 Ct1 ꝛ below ¹B, (55) *sbC* for *mC mC* / 66 Ct1 *paupe-* undivided below GFE, (68) *-rem* below D / 71 Ct1 *-ri-* below ¹C (not in 72) / 73–74 Ct1 *multa* undivided below E+EDC, (74–75) *bona* undivided below BAB / 75 Ct1 ꝛ (for *multa bona*) below G / 79 Ct1 ꝛ (for *si timueris*) below A / 82 Ct1 ꝛ (for *timueris*) below B / 84 Ct1 ꝛ (for *timueris Deum*) below ¹F / 89 Ct1 *si* below D, followed by ꝛ (for *timueris Deum*) ambiguously placed /

Other Readings

- A** 27 M signum above F; Ct1 signum above ¹F; Ct2 signum above rest; (28) B signum above D /
- B** 1 M one mensuration symbol above staff at beginning serves for all voices, void mensural notation throughout, first note is shaped as if for first note of a two-semibreve ligature / 2 B *mG* for *crG crG* / 5 T *mC* for *crC crC* / 27 all parts no signum / 41 Ct2 A²G are *cr cr* / 55 B *sbC* for *mC mC* / 55–56 Ct1 *sbG bG* for *sbG+mG mG sbG* / 57 Ct1 ‘memor esto:’ below staff; B ‘Secunda pars:–’ below staff / 83 Ct1 CB are *cr cr* /
- C** 26 Ct2 line through staff after G / 27 Ct2 signum above ¹D /
- D** 21 M B is A / 24–25 Ct1 E+E is a corrected minim / 26 M G is F / 27 M Ct1 no signum / 39 M G is F / 57 M Ct1 ‘Secunda pars’ / 65 Ct1 F is corrected E (without ♯) / 67 M ligature *sbA sbG* deleted after C / 72 M ¹G is F / 79 M G is F / 90–92 M ligature *sbA bG+bG* is ligature *sbA sbF*, followed by *lG* /