
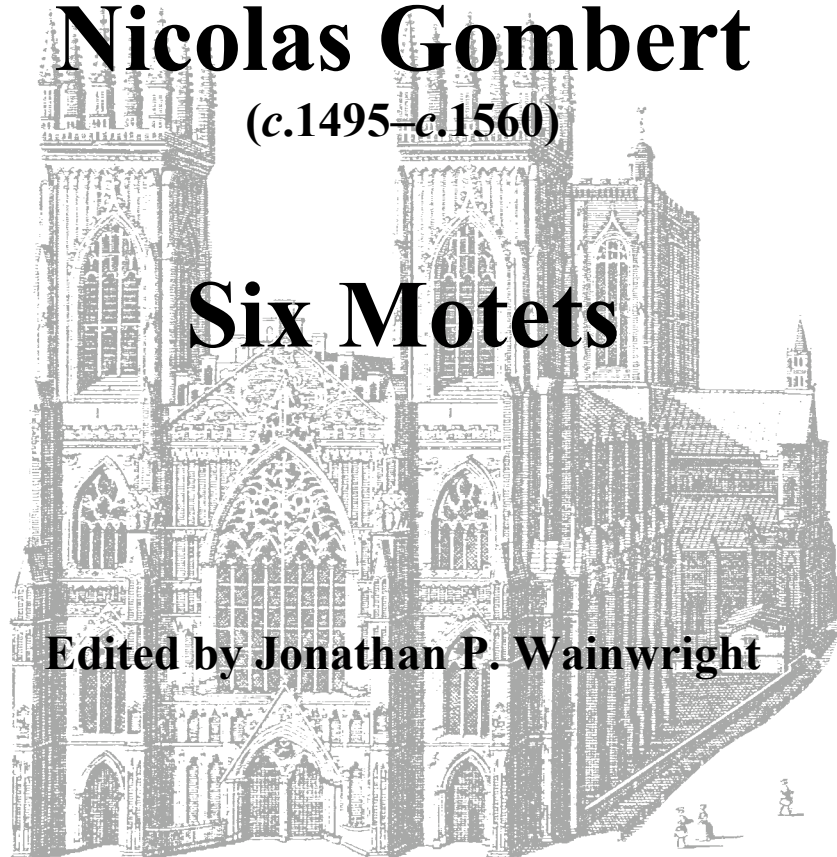


Y O R K   
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M U S I C  
P R E S S

**Nicolas Gombert**  
(c.1495–c.1560)

**Six Motets**

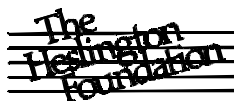
**Edited by Jonathan P. Wainwright**



In association with



THE UNIVERSITY *of York*





# Nicolas Gombert (c.1495–c.1560)

## SIX MOTETS

Edited by Jonathan P. Wainwright

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## INTRODUCTION

NICOLAS GOMBERT (c.1495–c.1560)

One of the unfortunate effects of the traditional Josquin-centered historiography has been the comparative neglect of not only Josquin des Prez's contemporaries but also of the next generation of composers. One such composer whose genius has only recently been fully acknowledged is Nicolas Gombert, who can now be seen as one of the leading figures of the generation between Josquin and Palestrina.

Gombert was probably born in southern Flanders and was, according to Hermann Finck's *Practica musica* (1556), taught by Josquin (if this is true it would probably have been during Josquin's last years in Condé). In 1526 Gombert joined the chapel choir of Emperor Charles V in Spain, and by 1529 was its *maître des enfants*. His position at the most prestigious court in Europe allowed him to travel throughout the continent with the Imperial entourage and, as a result, his reputation spread. It seems that Gombert served unofficially as a court composer and his compositions were printed by all the major European publishers; his fame was such that the Venetian firms of Scotto and Gardano issued collected editions of his motets. However, in about 1540, his career was halted when he was sentenced to the galleys for gross indecency with a choirboy. He earned his release and finished his career as canon at the cathedral of Tournai.

Gombert's compositions are all vocal, some for ensembles of up to twelve parts. His contrapuntal language is based on that of Josquin, but taken to the next level of complexity. Imitation is used even more consistently than did Josquin, and Gombert's vocal textures are often densely packed and the individual lines are characterised by an avoidance of rests. A substantial number of Gombert's compositions survive, including ten masses, over 160 motets, 60 secular chansons, and a set of eight Magnificats (one in each mode).

### THE SIX MOTETS

*Media vita in morte sumos* (the six-voice motet that provided the material for Gombert's *Missa Media vita* published in the York Early Music Press's companion volume) was first published in the motet anthology *Primus liber cum sex vocibus. Mottetti del frutto a sei voci* (Antonio Gardano, Venice, 1539), and is a setting of the antiphon to the *Nunc dimittis* for the third Sunday in Lent. The individual voices of the motet adhere closely to the plainsong melody and the motet, with its thick textures and pervading imitation in overlapping points that give the voices relatively little rest, is a fine example of Gombert's style. Gombert particularly favoured the lower voice ranges and combinations of five or six voices. This is also apparent in the two-section motets *Anima mea liquefacta est / Filiae Jerusalem* for five voices, from Gombert's *Musica ... (vulgo motecta quinque vocum nuncupata) ... liber primus* (1539), and *O crux splendidior / O crux gloriosa* for six voices, in the Gardane anthology *Primus liber cum sex vocibus* (1539).

The Marian motets, *Quam pulchra es* and *Salve Regina*, from the first (1539) and second (1541) books of four-voice motets respectively, are included here as a contrast. *Salve Regina* uses the pre-existent plainsong melody throughout but it is not limited to one voice as a *cantus firmus*, rather it provides melodic material for imitation points in all parts. The move from *cantus firmus* to 'paraphrase' technique may be seen as one of the progressive features of the post-Josquin generation.

Gombert tended not to use the ostinato, canon, cantus firmus and double-text techniques of his immediate predecessors, but the six-voice *Musae Jovis* is an exception – probably because it was intended as a tribute to Josquin (indeed, the first motif of Gombert’s motet cites the opening notes of Josquin’s *Nymphes des bois*). The motet was printed in an anthology of 1545 alongside similar homages to Josquin by Appenzeller and Vinders. The text is a Latin poem by Gerard Avidius and the motet includes a tenor *cantus firmus*, ‘Circumdederunt me’, a chant used by Josquin in his *Nymphes, nappés*, which is repeated four times in progressively reduced note values and in a different mode each time. In the 1545 printed source, the tenor *cantus firmus* is written down in the form of a puzzle – an archaic procedure no doubt used in deferential remembrance of his mentor Josquin.

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JONATHAN P. WAINWRIGHT

## EDITORIAL AND PERFORMANCE NOTES

### PREFATORY STAVES

Original clefs, ‘key’ signature and mensuration signs are given on the prefatory staves, together with the first note of each part. The vocal ranges are given at the beginning of the first bar.

### NOTE-VALUES, BARRING AND MENSURATION

Original note-values are retained throughout. The barring is entirely editorial and is intended only as a guide to the eye: performers should take care not to allow anachronistic regular stresses on beats following the bar-line. In an attempt to preserve at least something of the original rhythmic shape of individual lines, dashed bar-lines are used where, otherwise, a tied note would be required. Another preserved aspect of the original notation is the use of the *longa* – notes of two breves length or, at the end of a section, a note of indeterminate length (‘hold as long as required’: properly a *maxima*) – the meaning of which is always clear in the context. The mensuration  $\text{C}$  is represented by the modern time signature  $\frac{2}{1}$ , and the mensuration  $\text{3}$  by  $\frac{3}{1}$ . In the section of perfect mensuration perfect breves are dotted as dictated by modern notational practice.

### ACCIDENTALS AND *MUSICA FICTA*

Accidentals added editorially are printed in small type and include those suggested by *musica ficta* considerations, cancellations within the bar, and cautionaries. (The context will make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals apply for the entire bar unless cancelled. The application of *musica ficta*, as so often in works of this period, is problematic and my editorial suggestions should not be considered definitive. Gombert was fond of mixing the first and fourth modes in his compositions (in effect flattening the sixth degree of the scale): in works that use a single flat ‘key’ signature the sixth degree E must therefore be flattened editorially – hence the large number of suggested E flats in these editions.<sup>1</sup> The aim also has been, where possible, to avoid both harmonic and melodic tritones. The systematic editorial application of ‘cadential ficta’ in this edition brings about a number of simultaneous false relations; recent research has shown that such features were part of the Franco-Flemish musical language.<sup>2</sup>

### OTHER NOTATIONAL FEATURES

Ligatures are indicated by a horizontally placed square bracket and coloration by corner brackets.

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<sup>1</sup> See Stephen Rice, ‘Northern European Polyphony’ [Recording review], *Early Music*, 34 (2006), 697. I am very grateful to Dr Rice for advice relating to *musica ficta*.

<sup>2</sup> See Anthony Newcomb, ‘Unnotated Accidentals in the Music of the Post-Josquin Generation: Mainly on the Example of Gombert’s First Book of Motets for Four Voices’, in Jessie Ann Owens and Anthony M. Cummings (eds), *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood* (Warren MI, 1997), pp. 215–25.

## TEXTS AND UNDERLAY

The Latin texts have been modernised in orthography and punctuation, and contractions and abbreviations have been realized tacitly. The underlay includes sections that are fundamentally editorial and should certainly not be considered definitive. The printed sources are fairly haphazard in matters of underlay: textual cues are provided for each line of text (but not always in the correct place) followed by a succession of *iterum* marks (which only occasionally are useful in indicating the placing of the repeated text).<sup>3</sup>

## VOICES

The motets are best performed unaccompanied. They would originally have been performed by an all-male choir. The wide ranges of the voice parts leave little room for transposition, but we should remember that pitch was not necessarily fixed at the modern standard of a' = 440 Hz and probably varied slightly in different cities and institutions. The pragmatic modern approach is to use a pitch that suits the singers.

---

<sup>3</sup> Contemporary information on underlay can be found in four treatises: Giovanni Maria Lanfranco, *Scintille di musica* (Brescia, 1533; facs. Bologna, 1970), see Don Harrán, 'New Light on the Question of Text Underlay Prior to Zarlino', *Acta Musicologica*, 45 (1973), pp. 24–56; Nicola Vicentino, *L'antica musica ridotta alla moderna prattica* (Rome, 1555; facs. in Documenta Musicologica, I/17, ed. Edward E. Lowinsky, Kassel, 1959; ed. Claude V. Palisca, trans. Maria Rika Maniates, New Haven & London, 1996), see Don Harrán, 'Vicentino and his Rules of Text Underlay', *Musical Quarterly*, 59 (1973), pp. 620–32; Gioseffo Zarlino, *Le istituzioni harmoniche* (Venice, 1558; repr. in Monuments of Music and Music Literature in Facsimile, II/1, New York, 1965); and Gaspar Stocker [Gaspar Stoquerus], 'De musica verballi libri duo', Madrid, Bib. Nacional, MS Cod. 6468 (c.1570–80), see Edward E. Lowinsky, 'A Treatise on Text Underlay by a German Disciple of Francisco de Salinas', *Festschrift Heinrich Besseler* (Leipzig, 1961), *idem*, 'Gasparus Stoquerus and Francisco de Salinas', *Journal of the American Musicological Society*, 16 (1963), pp. 241–3, and Albert C. Rotola ed. & trans., *Gaspar Stoquerus: Two Books on Verbal Music*, Greek and Latin Music Theory 5 (Lincoln NE, 1988). For useful summaries of the issues relating to underlay in sixteenth-century music, see Timothy J. McGee, *Medieval and Renaissance Music: A Performer's Guide* (Aldershot, 1990), pp. 26–36, and Gary Towne, 'A Systematic Formulation of Sixteenth-Century Text Underlay Rules', *Musica Disciplina*, 44 (1990), pp. 255–87 (part 1), and 45 (1991), pp. 143–68 (part 2).



## TEXTS AND TRANSLATIONS

The Latin texts have been modernised in orthography and punctuation without special comment.

### 1

Anima mea liquefacta est,  
ut dilectus locutus est:  
quaesivi et non inveni illum:  
vocavi illum et non respondit mihi.  
Invenerunt me custodes civitatis:  
percusserunt me et vulneraverunt me:  
tulerunt pallium meum custodes murorum.  
Filiae Jerusalem, nuntiate dilecto meo,  
quia amore languo.

*Song of Solomon v: 6–8*

*My soul melted as he spoke;  
I sought him and I did not find him.  
I called and he did not answer.  
The watchmen found me who go about the city;  
they beat me and wounded me.  
The guardians of the walls took my cloak from me.  
Daughters of Jerusalem: if you find my  
beloved, tell him I languish for love.*

### 2

Media vita in morte sumus,  
Quem quaerimus adiutorem nisi te, Domine,  
Qui pro peccatis nostris juste irascaris?  
Sancte Deus, sancte fortis,  
Sancte et misericors Salvator noster,  
Amarae morti ne tradas nos.

Antiphon to the *Nunc dimittis* for the third Sunday in Lent

*In the midst of life we are in death:  
of whom may we seek for succour, but of thee,  
O Lord, who for our sins art justly displeased?  
Holy God, holy and mighty.  
Holy and merciful, our Saviour, deliver us not  
to the bitter death.*

### 3

Musae Jovis ter maximi  
Proles canora plangite,  
Comas cypressus comprimat  
Josquinus ille occidit,  
Templorum decus  
Et vestrum decus.

Saevera mors et improba,  
Quae templa dulcibus sonis  
Privat, et aulas principum.  
Malum tibi quod imprecer  
Tollenti bonos,  
Parcenti malis.

Apollo sed necem tibi  
Minatur heus, mors pessima,  
Instructus arcus et spiculis,  
Musasque ut addent commonet /  
Musas hortatur addere  
Et laurum comis et aurum comis.

Josquinus inquit optimo  
Et maximo gratus Jovi,  
Triumphat inter caelites  
Et dulce carmen concinit,  
Templorum decus,  
Musarum decus.

*Tenor:* Circumdederunt me gemitus mortis  
dolores inferni.

Gerard Avidius: tribute to Josquin

*O Muses, melodious daughters  
of three-times mighty Jove, weep:  
the cypress holds back its leaves:  
Josquin himself is dead,  
the glory of the temples,  
and your glory.*

*Stern and shameless Death,  
who deprives the temples  
and the halls of princes of sweet sounds:  
woe to you, who pronounce a curse,  
snatching away the good,  
sparing the wicked.*

*Apollo could not threaten you  
– alas – most evil Death,  
though skilled with bow and arrows,  
but he reminded the Muses  
to place the laurel on his hair.*

*May Josquin, he said,  
most excellent and most pleasing to Jove,  
triumph among the gods,  
and may he always sing his sweet song –  
the glory of the temples,  
the glory of the Muses.*

*Tenor: The dolorous groans of hellish death  
overcame me.*

**4**

O crux splendidior cunctis astris,  
 Mundo celebris hominibus multum amabilis,  
 sanctior universis.  
 Quae sola digna fuisti portare salutem mundi.

O crux gloriosa, O crux adoranda,  
 O lignum pretiosum et admirabile signum.  
 Per quod et diabolus est victus,  
 et mundus Christi sanguine est redemptus.

Antiphon to the *Magnificat* for the Feast of the Finding of the Holy Cross

**5**

Quam pulchra es et quam decora,  
 Carissima in deliciis tuis.  
 Statura tua assimilata est palmae,  
 et ubera tua botris.  
 Caput tuum ut Carmelus,  
 Collum tuum sicut turris eburnea.  
 Veni dilecte mi egrediamur in agrum nostrum,  
 Videamus si flores parturierunt  
 Si floruerunt mala punica.  
 Tibi dabo ubera mea.

*Song of Solomon vii: 6–12 (selected clauses)*

**6**

Salve, Regina, misericordiae:  
 Vita, dulcedo, et spes nostra, salve.  
 Ad te clamamus, exsules, filii Hevae.  
 Ad te suspiramus, gementes et flentes in hac  
 lacrimarum valle.  
 Eia ergo, Advocata nostra,  
 illos tuos misericordes oculos ad nos converte.  
 Et Jesum, benedictum fructum ventris tui,  
 nobis post hoc exsilium ostende.  
 O clemens: O pia: O dulcis Virgo Maria.

Marian antiphon

*O Cross, more radiant than the stars,  
 honoured throughout the earth, beloved of  
 mankind, more holy than all the universe,  
 who alone were worthy to bear the light of the  
 world.*

*O glorious cross, O cross to be adored,  
 O most precious wood and admirable sign!  
 Through which the devil is conquered and the  
 world redeemed by the blood of Christ.*

*How beautiful and fair you are  
 my beloved, most sweet in your delights.  
 Your stature is like a palm-tree,  
 and your breasts are like fruit.  
 Your head is like Mount Carmel  
 and your neck is like a tower of ivory.  
 Come, my beloved, let us go into the fields  
 and see if the blossoms have born fruit,  
 and if the pomegranates have flowered.  
 To you I will give my richness.*

*Hail Queen of mercy,  
 Hail our sweetness and hope.  
 To you we call, exiled sons of Eve.  
 To you we sigh, groaning and weeping in this  
 vale of tears.  
 Look then, our advocate,  
 turn those merciful eyes of yours to us.  
 And after this exile show us Jesus,  
 blessed fruit of your womb.  
 O merciful, O holy, O sweet Virgin Mary.*

## ACKNOWLEDGEMENTS

These editions were first prepared for The Hilliard Ensemble's recording *Nicholas Gombert: Missa Media Vita In Morte Sumus* [and Motets], ECM New Series 1884, but have subsequently been revised, particularly in relation to issues of underlay and *musica ficta*.

The Editor wishes to thank the libraries concerned for the facilities offered in consulting the sources used in the preparation of this volume:

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Bayerische Staatsbibliothek, Munich, Germany

British Library, London, UK

Individual thanks are due to Paul Gameson, David Griffiths, Andrew Kirkman, Stephen Rice and Peter Seymour for their help and advice.



# Anima mea liquefacta est

NICOLAS GOMBERT  
(c.1495-c.1560)

## PRIMA PARS

Musical score for the first part of the piece, featuring five vocal parts: CANTUS (A or S), ALTUS (T1), TENOR (T2), QUINTUS (T3), and BASSUS (B). The score is in 2/1 time and begins with a treble clef and a key signature of one flat. The lyrics are: A - ni - ma me - a li -

Continuation of the musical score, starting at measure 4. The lyrics are: me - a li - que - fa - cta est, - que - fa - cta est, li - A - ni - A - ni - ma me - a li - que - fa -

8

li - que - fa - cta est, li - que - fa - cta

- que - fa - cta est, li -

A - ni - ma me - a

- ma me - a li - que - fa - cta est,

- - - - cta est, li - que -

12

est, li - que - fa - cta est,

- que - fa - cta est, li -

li - que - fa - cta

li - que - fa - cta

- fa - cta est, ut di - le -

16

li - que - fa - cta est, ut di -  
 - que - fa - cta est, ut di - le - ctus  
 est, li - que - fa - cta est,  
 est, li - que - fa - cta est,  
 - ctus, ut di - le - ctus lo -

20

- le - ctus lo - cu - tus est, ut di -  
 lo - cu - tus est, ut di - le -  
 ut di - le - ctus lo - cu - tus  
 ut di - le -  
 - ctus est, lo - cu - tus

24

-le - ctus lo - cu - tus est: quae - si -  
 - ctus lo - cu - tus est: quae - si -  
 est, lo - cu - tus est:  
 -ctus lo - cu - tus est: quae - si - vi, quae -  
 est: quae - si - vi, quae - si -

28

-vi, quae - si - vi, quae - si - vi  
 -vi, quae - si -  
 quae - si - vi, quae - si - vi et\_  
 -si - vi, quae - si -  
 -vi, quae - si - vi et non in -



32

et non in - ve - - - - -

- vi et non in - ve - ni

non in - ve - ni il - lum,

- vi et non in - ve - ni il -

- ve - ni il - - - - lum, et non in - ve -

36

- ni il - lum: vo - ca - - - - vi

il - - - - - lum:

et non in - ve - ni il - - - -

- lum, et non in - ve - ni: vo -

- ni il - - - - lum: vo - ca -

40

il - lum,

vo - ca - vi il - lum,

- lum: vo - ca - vi, et non re - spon dit -

- ca - vi il - lum et

- vi il - lum et non re -

44

et non re - spon - dit, et non re - spon - dit mi -

et non re - spon - dit, et non re -

mi - hi, et non re - spon - dit mi -

non re - spon - dit mi - hi, et

- spon - dit mi - hi,

48

hi, et non re - spon - dit mi - hi. In - ve - ne -  
 - spon - dit mi - hi. In - ve - ne -  
 - - - - -  
 non re - spon - dit mi - hi. In -  
 et non re - spon - dit mi -

52

In - ve - ne - runt me cu - sto - des, cu - sto - des  
 - runt me cu - sto - des, cu - sto - des  
 - hi. In - ve - ne - runt me -  
 - ve - ne - runt me, in - ve - ne - runt me  
 - - - - hi. In - ve -

56

-runt me cu - sto - des  
 ci - vi - ta - tis,  
 cu - sto - des ci - vi -  
 cu - sto - des ci - vi - ta - tis,  
 - ne - - - runt me

60

ci - vi - ta - tis:  
 cu - sto - des ci - vi - ta - tis:  
 ta - tis: per - cus -  
 cu - sto - des ci - vi - ta - tis:  
 cu - sto - des ci - vi - ta - tis: per -

64

- tis: per - cus - se - runt

et

- se - runt me

per - cus - se - runt

- cus - se - runt me, per - cus - se - runt

68

me et vul - ne - ra - ve -

vul - ne - ra - ve - runt me,

et vul - ne - ra - ve - runt me,

me et vul - ne - ra - ve - runt me, et

me et vul - ne - ra - ve - runt me, et

72

-runt, et vul - ne - ra - ve - runt me, vul - ne - ra - ve - runt me: tu - le - runt pal - et vul - ne - ra - ve - runt me: vul - ne - ra - ve - runt me, et vul - ne - ra - ve - runt me: vul - ne - ra - ve - runt me:

76

et vul - ne - ra - ve - runt me: - li - um me - um, tu - le - runt pal - li - um me - tu - le - runt pal - li - um me - um, tu - runt me: tu - tu - le - runt pal - li - um me - - - -

80

tu - le - runt pal - li - um me - um, tu - le -  
 - um, tu - le - runt pal - li - um  
 - le - runt pal - li - um me - - - -  
 - le - runt pal - li - um, tu - le - runt pal - li - um me -  
 - um,

84

- runt pal - li - um me - um cu -  
 me - - - - - um  
 - um cu - sto - des mu - -  
 - um cu - sto - -  
 tu - le - runt pal - li - um me - - - um, cu -

88

88

- sto - des, cu - sto - des mu - ro -  
cu - sto - des mu - ro - - rum, cu -  
- ro - - - - rum, cu - sto -  
-des mu - ro - - - - -  
-sto - des mu - ro - rum, cu - sto - - des mu -

92

92

-rum, cu - sto - - des mu - ro - rum.  
- sto - des mu - ro - - rum, cu - sto -  
- des mu - ro - - rum, cu - sto - des mu -  
-rum, cu - sto - - des mu - ro - rum.  
- ro - - - - rum, mu -



SECUNDA PARS

96

- des mu - ro - rum. Fi - li - ae -  
 - ro - rum. Fi - li - ae -  
 Fi - li -  
 - ro - rum.

100

Fi - li - ae Je - ru - sa -  
 Je - ru - sa - lem, fi - li - ae  
 Je - ru - sa - lem, fi -  
 - ae Je - ru - sa - lem,  
 Fi - li - ae, fi - li -

104

-lem, Je - ru - sa - lem,  
 Je - ru - sa - lem, Je - ru - sa - lem,  
 -li - ae Je - ru - sa - lem, Je -  
 fi - li - ae Je - ru - sa - lem,  
 -ae Je - ru - sa - lem, Je - ru - sa -

108

Je - ru - sa - lem, fi - li - ae Je - ru -  
 Je - ru - sa - lem, Je - ru - sa - lem, fi - li - ae  
 -ru - sa - lem, fi - li - ae Je -  
 fi - li - ae Je - ru -  
 -lem, Je - ru - sa - lem, nun - ti - a -

112

-sa - lem, nun - ti - a - te di - le - cto me -  
 Je - ru - sa - lem, nun - ti - a - te di - le -  
 - ru - sa - lem,  
 -sa - lem, nun - ti - a - te di - le - cto me -  
 -te di - le - cto, nun - ti - a -

116

-o, nun - ti - a - te di - le - cto me - o,  
 - cto me -  
 nun - ti - a - te di - le - cto me -  
 -o, di - le - cto me -  
 -te di - le - cto, nun - ti - a - te di - le - cto me -

120

qui - a a - mo - re, qui - a a - mo -

- o, qui - a a - mo - re,

- o, qui - a a - mo - re lan - gue -

- o, qui - a a - mo - re, qui - a a -

- o, qui -

124

- re lan - gue - o, qui - a a - mo - re lan - gue -

qui - a a - mo - re lan - gue - o,

- o, qui - a a - mo - re lan - gue - o, qui -

mo - re lan - gue - o, qui - a

- a a - mo - re,

128

-o, qui - a a - mo - re lan - gue -

qui - a a - mo - - -

- a a - mo - re lan - gue - o, qui - a a -

a - mo - re lan - - - - gue -

qui - a a - mo - re lan - - - gue -

132

- o.

- re lan - - - - gue - o, lan - gue - o.

- mo - re lan - gue - o, lan - - - - gue - o.

- o.

- o, qui - a a - mo - re lan - gue - o.

# Media vita

NICOLAS GOMBERT  
(c.1495-c.1560)

A (or S)  
CANTUS

T1  
ALTUS

T2  
QUINTUS

T3  
TENOR  
Me - di - a vi - - -

B1  
SEXTUS  
Me - - - di - -

B2  
BASSUS  
Me - - -

4

Me - - -

Me - - - di - a vi - - -

- a vi - - - - - - - - - ta, me - di - a vi -

- di - a vi - - - - - - - - - - - ta,

8

di - a vi - - - ta,  
Me - - di - a vi -  
- ta, me - di - a  
- ta, me - di - a vi - ta, me - dia - a  
- - - - - ta,  
vi - - - - ta, me - di -

Detailed description: This block contains the first system of a musical score, measures 8 through 11. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The music is in a minor key with a common time signature. The lyrics are: "di - a vi - - - ta, Me - - di - a vi - ta, me - di - a - ta, me - di - a vi - ta, me - dia - a - - - - - ta, vi - - - - ta, me - di -".

12

me - di - a vi - - - ta in mor - te su -  
- - - - - ta in mor - te su -  
vi - ta in mor -  
- vi - - - - ta in mor - te su -  
me - di - a vi - - - ta in mor - te su -  
- a vi - - - - ta

Detailed description: This block contains the second system of a musical score, measures 12 through 15. It features six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The music continues in the same key and time signature. The lyrics are: "me - di - a vi - - - ta in mor - te su - - - - - ta in mor - te su - vi - ta in mor - - vi - - - - ta in mor - te su - - a vi - - - - ta".

16

mus, in  
 mus, in mor - te, in mor -  
 -te su - mus, in mor - te, in mor - te su - - -  
 mus, in mor - te su - - -  
 mus, in mor - te su - mus,  
 in mor - te su - - -

20

mor - te su - - mus, Quem  
 - te su - mus, in mor - te su - - -  
 -mus, in mor - te su - mus, in mor - te su -  
 -mus, in mor - te su - mus, Quem quae - ri -  
 in mor - te, in mor - - te su -  
 -mus, Quem quae - - - ri -



24

quae - - - - - ri - mus, quem quae - - - - -  
 - mus, Quem quae - - - - - ri - mus,  
 - - - - - mus, Quem quae - - - - - ri -  
 - mus ad - ju - to - - - - - rem, quem quae -  
 - mus, Quem quae - - - - - ri - mus  
 - mus, Quem quae - - - - - ri - mus

28

- ri - mus ad - ju - to - - - - -  
 quem quae - - - - - ri - mus ad - ju - to -  
 - mus, quem quae - - - - - ri - mus  
 - - - - - ri - mus ad - ju - to - - - - -  
 ad - ju - to - - - - - rem,  
 ad - ju - to - - - - - rem, ad -

32

rem ni - ni - si, ni - si te,  
 ad - ju - to - - - rem ni - si  
 rem ni - si te, Do - - -  
 ad - ju - to - - - rem ni - si te,  
 -ju - to - - - rem ni - si te, Do -

36

-si te, Do - - - - - - - - - mi -  
 ni - si te, Do - mi - ne, Qui  
 te, Do - - - mi - ne, ni - si te, Do -  
 - mi - ne, ni - si te, Do - - - - - - -  
 - - - - - - - - - ni - si te, Do - mi - ne,  
 - mi - ne, ni - si te, Do - - - mi -

40

- ne, Qui pro pec - ca - - tis no - stris, qui  
 pro pec - ca - tis no - - stris,  
 mi - ne, Qui pro pec - ca - tis no - -  
 mi - ne, Qui pro pec - ca - tis no - -  
 Qui pro pec - ca - - - - tis no - - - - -  
 - ne, Qui pro - pec - ca -

44

pro pec - ca - tis no - - - - stris  
 qui pro pec - ca - - tis no - - - stris  
 - - - - stris ju - -  
 - stris, qui pro pec - ca - - tis no - -  
 - stris, qui pro pec - ca - tis no - - - stris ju -  
 - stris no - - stris, qui pro pec - ca - tis no - - stris ju - ste

48

ju - ste i - ra - sce - ris, ju - ste i -

ju - - - ste i - ra - - - sce -

- ste i - ra - - - - sce - ris, ju - ste

- stris ju - - - ste, ju -

- ste i - ra - sce - - - - - ris,

i - ra - sce ris, ju - - - ste, ju -

52

- ra - sce - - - - - ris, ju - ste i -

- ris, ju - ste i - ra -

i - - ra - sce - ris, ju - ste i -

- ste i - ra - sce - - - - -

ju - ste i - ra - sce - ris, ju - ste

- ste i - ra - - - - - sce - ris?

56

- ra - sce - - ris? San - - - cte

- sce - - ris? San - - - cte De -

- ra - sce - - - - - - - - - ris?

- - - - - ris? San-

i - ra - sce - - ris? San - - - - - cte De -

San - - - - - cte De - - - us, San-

60

De - - - - - us, San - - -

- - - - - us, San -

San - cte De - - -

- - - cte De - us, San -

-us, San - - - - - cte De - us, San -

- - - cte De - - - - - us,

64

Musical score for measures 64-67. The score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the last two are piano accompaniment. The lyrics are: "cte for - - - tis, San - cte, San - - - -us, San - - - cte for - - - cte for - tis, San - - - cte for - - - cte for - tis, San - - - cte for -".

68

Musical score for measures 68-71. The score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the last two are piano accompaniment. The lyrics are: "cte for - tis, San - - - -cte for - - - tis, San - - - tis, San - - - -tis, San - - - cte for - tis, San - - - -tis, San - - -".

72

- cte et mi - se - ri -  
 - cte et mi -  
 San - cte  
 - cte et mi - se -  
 cte

76

- cors, et mi - se - ri - cors,  
 - se - ri - cors, et mi - se -  
 - cte et mi - se - ri - cors, et mi - se - ri -  
 et mi - se - ri - cors, et mi -  
 ri - cors, et mi -  
 et mi - se -

80

et mi - se - ri cors Sal - va - tor  
- ri - cors Sal - va - tor no - ster, Sal - va - tor no -  
-cors Sal - va - tor no - - - - -  
- se - - - - ri - cors Sal - va - tor no -  
- se - - - ri - cors Sal - va - tor no - - -  
- - - - ri - cors Sal - va - tor no - - -

84

no - - - ster, Sal - va - tor no - - - -  
- ster, Sal - va - tor no - ster,  
- ster, Sal va tor no - ster, Sal - va - tor no - ster,  
- ster, Sal - va - tor no - ster, Sal - va - tor no - - -  
- - - - - ster, Sal - va - tor no -  
- ster, Sal - va - tor no - - - - ster,



88

- ster, a - ma - rae mor - ti - ne

a - ma - rae mor - - - - -

a - ma - rae mor -

- ster, a - ma - rae, a - ma -

- ster, a - ma - rae mor - ti, a -

a - ma - rae mor - - - - -

91

tra - - - - - das

- - - - - ti

- ti, a - ma - - - - rae mor -

- rae mor - - - - ti ne tra - - - - -

- ma - - - - rae mor - - - - -

- - - - - ti ne tra - das

94

nos, ne tra - - - das nos,  
 ne tra - - - - - das nos, ne  
 - ti ne tra - - - - -  
 - - - - - das nos, ne tra -  
 - ti ne tra -  
 nos, ne tra - -

98

ne tra - - - - - das  
 tra - - - - - das nos, ne tra -  
 - das nos, ne tra -  
 - - - - - - - - -  
 - das nos, ne tra - - - - -  
 - - - - - das nos, ne tra - - - - -

101

Musical score for measures 101-104. The score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the last two are piano accompaniment (Right and Left Hand). The lyrics are: nos, ne tra - - - das nos. - - - das nos, ne tra - - - das nos, - - - das nos, ne tra - - - das nos. - - - das nos, ne tra - - - das nos.

105

Musical score for measures 105-108. The score consists of six staves. The first two staves are vocal parts (Soprano, Alto) and the last four are piano accompaniment (Right and Left Hand). The lyrics are: nos, ne tra - - - das nos. - - - das nos, ne tra - das nos. - - - das nos, ne tra - - - das nos. - das nos, ne tra - - - das nos.

# Musae Jovis

NICOLAS GOMBERT  
(c.1495-c.1560)

Musical score for the first system of 'Musae Jovis'. It features six vocal parts: A (or S) CANTUS, T1 ALTUS, T2 TENOR, T3 SEXTUS, B1 QUINTUS, and B2 BASSUS. The music is in 2/1 time with a common time signature. The lyrics for the first system are: Mu - - - - - sae.

Musical score for the second system of 'Musae Jovis', starting at measure 4. It continues with the same six vocal parts. The lyrics for the second system are: Jo - - - - - vis ter, Mu - - - - - sae Jo - vis ter ma - xi - , vis - - - - - ter ma - xi - mi Pro - .

8

ma - xi - mi Pro - les,

-mi Mu - sae Jo - vis ter

-les ca - no - ra, Mu - sae Jo - vis

Mu - sae Jo - vis ter ma -

Mu -

12

ter ma - xi - mi Pro -

ma - xi - mi, ter

ter ma - xi - mi Pro - les ca - no - ra,

Cir - cum -

- xi - mi Pro - les, ter ma - xi - mi Pro - les

- sae Jo - vis ter ma - xi - mi Pro -

16

les, Pro - les ca -  
 ma - xi - mi Pro - les ca - no - ra, ter ma - xi -  
 ter ma - xi - mi Pro - les ca - no - - - -  
 - de - - - - de - - - -  
 ca - no - ra, ter ma - xi - mi Pro - les ca -  
 - les, Pro - les ca - no - - - -

20

- no - - - - ra plan - gi - te, Co - - - - mas cy -  
 - mi Pro - les ca - no - - ra, ca - no - ra plan - gi -  
 - ra plan - gi - te, Co - mas cy - pres - sus com - pri -  
 runt  
 - no - ra plan - gi - te, Co - mas cy - pres -  
 - ra plan - gi - te, Co - mas cy - pres

24

- pres - sus com - pri - mat, -  
 - te, Co - mas cy - pres - sus com - pri -  
 - mat, com - pri - mat, com -  
 me -  
 - sus, co - mas cy - pres - sus com -  
 - sus com - pri -

28

com - pri - mat Jo - squi -  
 - mat Jo - squi - nus il - le  
 - pri - mat Jo - squi - nus il -  
 ge - mi -  
 - pri - mat Jo - squi - nus  
 - mat Jo - squi - nus il -

32

- nus il - - le, il - le oc -  
 oc - ci - dit, il - le oc - ci - dit, il - - le oc - ci -  
 - le, il - - le oc - ci - dit, il -  
 tus  
 il - le oc - ci - dit,  
 - le oc - ci - dit, Jo - - squi - nus il - -

36

- ci - dit, il - - le, il - le oc - - ci -  
 - dit, il - le oc - ci - dit,  
 - le oc - ci - dit, il -  
 mor  
 Jo - - squi - nus il - - le oc - ci - dit,  
 - le oc - - - ci - - - dit, il - le



40

- dit, il - le oc - ci - dit, Tem - plo - rum de - cus Et ve - le oc - ci - dit, Tem - plo - rum de - cus Et - tis do - il - le oc - ci - dit, Tem - plo - rum oc - ci - dit, Tem - plo - rum de - cus

44

- rum de - cus Et ve - strum de - strum de - strum de - lo - res in fer - de - cus Et ve - strum de - cus. Et ve - strum de - cus.

48

- cus. Sae - ve - ra mors, Sae - ve - ra mors, sae - ve - ra  
 et ve - strum de - - - - - cus.  
 - ni, cir - - - - - cum - - - - - de - - - - -  
 Sae - ve - ra mors et im - - - - - pro - ba, sae -  
 Sae - ve - - - - - ra mors et im - pro - ba,

52

et im - pro - - - - -  
 mors et im - - - - - pro - ba, Quae temp - la  
 Sae - ve - ra mors et im - - - - - pro - ba,  
 - de - - - - - runt me.  
 - ve - ra mors et im - - - - - pro - ba,  
 et im - - - - - pro - ba,

56

- ba, Quae temp - la dul - ci - bus, quae temp - la dul - ci -  
 dul - ci - bus so - nis Pri - - - - vat, quae  
 Quae tem - pla dul - ci - bus so - nis Pri - vat, quae temp - la  
 Quae temp - la dul - ci - bus so - nis Pri - - - - vat,  
 Quae temp - la dul - ci - bus so - nis Pri - - - - vat,

60

- bus so - nis Pri - - - - - vat,  
 temp - la dul - ci - bus so - nis Pri - vat, et au - las prin - - - -  
 dul - ci - bus so - nis Pri - - - - - vat, et au - las  
 Cir - - - -  
 quae temp - la dul - ci - bus so - nis Pri - vat, et  
 et au - las

64

et au - las prin - ci - pum. Ma - lum ti - bi, ma - lum  
 - - - - - ci - pum. Ma - lum ti - bi quod  
 prin - ci - pum. Ma - lum ti - bi, ma -  
 - cum - de - de - runt  
 au - las prin - ci - pum. Ma - lum ti - bi quod im - pre -  
 prin - ci - pum, et au - las prin - ci - pum. Ma - lum ti -

68

ti - bi quod im - pre - cer Tol - len - ti bo -  
 im - pre - cer, quod im - pre - cer, ma - lum ti - bi  
 - lum ti - bi, ma - lum ti - bi, ma - lum  
 me ge -  
 - cer, ma - lum ti - bi quod im - pre -  
 - bi quod im - pre - cer, ma -

72

- - - - - nos,  
 quod im - pre - cer Tol - len - ti bo - nos, Par -  
 ti - bi quod im - pre - cer Tol - len - ti bo -  
 - mi - tus mor -  
 cer,  
 - lum ti - bi quod im - pre - cer Tol - len - ti bo -

76

Par - cen - ti ma - lis. A - pol -  
 - cen - ti ma - lis. A - pol -  
 - nos, Par - cen - ti ma - lis.  
 - tis do - lo - res in -  
 A - pol - lo sed ne - cem  
 - nos, Par - cen - ti ma - lis.

80

lo sed ne - cem ti - bi Mi - na - tur he - us, —

-lo sed ne - cem ti - bi Mi - na - tur he -

A - pol - lo sed ne - cem ti - bi Mi - na - tur he -

-fer - ni, cir - cum - de - de - runt

ti - bi Mi - na - tur

He

84

he - us, mors pes - si - ma, Mu -

- us, he - us, mors pes - si -

- us, he - us, mors pes - si - ma,

me.

he - us, he - us, mors pes - si -

- us, mors pes - si -

88

-sas hor-ta - tur ad - de - re Et lau - rum co -  
 -ma, Mu - sas hor - ta - tur ad - -  
 In - stru - ctus ar - cus et spi - cu - lis, Mu - sas -  
 Cir - cum - de - de - runt me -  
 - si - ma, Mu - sas hor - ta - tur ad - de - re Et  
 - ma, Mu - sas hor - ta - tur ad - de - re

92

-mis et au - rum co - - mis,  
 - de - re Et lau - rum co -  
 - que ut ad - dent com - mo - - net, Et  
 ge - - mi - tus mor - - -  
 lau - rum co - - - - - mis  
 Et lau - rum co - - - - - mis et

95

et au - rum co - mis. Jo -  
 - mis et au - rum co -  
 lau - rum co - - - - mis et au - rum co - mis.  
 - tis do - lo - res in - fer - ni, cir - cum - de - de - runt me.  
 et au - rum co - - - - mis.  
 au - rum co - - - - -

99

-squi - nus in - quit o - pti - mo Et ma - - xi -  
 - mis. Jo - squi - nus in - quit o - pti - mo  
 Jo - squi - nus in - quit o - pti - mo Et ma - - xi -  
 Jo squi - nus in - quit o - pti - mo Et ma - xi - mo gra - tus  
 - mis. Jo - squi - nus in - quit o - pti - mo Et ma - - xi -



104

- mo, et ma - xi - mo gra - tus Jo - vi,  
 Et ma - xi - mo gra - tus Jo - - -  
 - mo gra - tus Jo - - - vi, et ma -  
 Cir - - - cum - - - de - - -  
 Jo - - - - - vi, Tri - um - phat  
 - mo, et ma - xi - mo gra -

108

Tri - um - phat in - ter cae - - - - - li -  
 - - - vi, Tri - um - phat in - ter  
 - xi - mo gra - tus Jo - vi, Tri - um - phat in - ter cae - li - tes,  
 - de - - - runt me -  
 in - ter cae - li - tes, in - ter cae - - -  
 - tus Jo - vi, Tri - um - phat in - - - - ter -

113

- tes Et dul - ce car - men con -  
 cae - - li - tes Et dul - ce car - men  
 cae - - li - tes Et dul - ce car -  
 ge - - - mi - - - tus  
 - li - tes Et dul - ce car - men,  
 cae - - li - tes Et dul - ce car - men

117

- ci - nit, Tem - plo - rum de - - - cus,  
 con - ci - nit, Tem - plo - rum de - - -  
 - men con - ci - nit, Tem - plo - rum de - - -  
 mor - - - - - tis do - lo - res in -  
 et dul - ce car - men con - ci - nit, Tem - plo - rum  
 con - ci - nit, Tem - plo - rum de - - -

121

tem - plo - rum de - - - - - cus, Mu - sa - rum de - - - - - cus, Mu - sa - rum de - - - - - cus, de - - - - - cus, Mu - sa - rum de - - - - - cus, - fer - ni, cir - cum - de - de - runt me. de - - - - - cus, Mu - sa - rum de - - - - - cus, - cus, Mu - sa - rum de - - - - - cus,

125

- cus, Mu - sa - rum de - - - - - cus. Mu - sa - rum de - - - - - cus, Mu - sa - rum de - - - - - cus. Mu - sa - rum de - - - - - cus, Mu - sa - rum de - - - - - cus. Mu - sa - rum de - - - - - cus. Mu - sa - rum de - - - - - cus.

# O crux splendidior

NICOLAS GOMBERT  
(c.1495-c.1560)

PRIMA PARS

A (or S) CANTUS: O crux splen - di - di -

T1 (or A) QUINTUS

T2 ALTUS: O crux splen - di - di - or

T3 TENOR

T4 SEXTUS: O

B BASSUS

4

- or cun -

O crux splen -

cun - - - - ctis a - - - -

crux splen - di - di - or

8

- ctis a - - - - -

- di - di - or - - - - - cun - ctis a - - - - -

stris,

O

cun - ctis a - - - - -

O crux splen - di - di - or cun - ctis a -

12

stris, Mun - do

stris, Mun - do ce - le - bris,

Mun - do ce - - - - -

crux splen - di - di - or - - - - - cun - - - - -

stris,

stris, Mun -

16

ce - le - bris, mun - do ce - -

mun - do ce - - - -

- le - bris, ce - le - bris,

- ctis a - - - stris, Mun - do

Mun - do ce - - - - - le - bris,

- do ce - - - - le - - - bris,

20

- - - le - bris, mun - do ce - -

mun - do ce - - - - le - bris

ce - le - - - - -

mun - do ce - le - bris ho -

mun - do

23

le - bris

le - bris

ho - mi - ni - bus mul - tum a - ma - bi -

bris ho - mi - ni - bus

- mi - ni - bus mul - tum a - ma - bi -

ce - le - bris ho - mi - ni -

27

ho - mi - ni - bus mul - tum, ho - mi - ni -

ho - mi - ni - bus mul - tum a - ma -

- lis, a - ma - bi - lis,

mul - tum a - ma - bi - lis,

- lis, a - ma - bi - lis, san - cti -

- bus mul - tum, ho - mi - ni - bus mul - tum a - ma - bi -

31

-bus mul - - tum a - ma - bi - lis, san - cti -  
 - - - - - bi - lis, san -  
 san - cti - or u - ni -  
 san - cti - or u - ni - ver - sis,  
 - or u - ni - ver - - - - sis,  
 - lis, san - cti - or u - ni -

35

- or u - ni - ver - sis, san - - - - -  
 - cti - or u - ni - ver - - - - - sis, u -  
 - ver - - - - - sis, san - cti -  
 san - cti - or u - ni - ver - sis,  
 san - cti - or u - ni - ver - - - - - sis,  
 - ver - sis, san - cti - or u - ni - ver - sis, u -



39



- ni - ver - sis, u - ni - ver - sis, u - ni - ver - sis. Quae so - la

- or u - ni - ver - sis, u - ni - ver - sis.

u - ni - ver - sis.

u - ni - ver - sis. Quae so - la

- ni - ver - sis, u - ni - ver - sis.

43



- sis. Quae so - la di - gna fu -

di - gna fu - i - sti, quae -

Quae so - la di - gna fu - i - sti

Quae so - la di - gna, quae so - la di - gna fu -

di - gna fu - i - sti,

Quae so - la di - gna fu - i - sti,

47

i - sti por - ta - re sa - lu - tem  
 so - la di - gna fu - i - sti,  
 por - ta - re sa -  
 - i - sti, quae so - la di -  
 quae so - la di - gna fu - i - sti  
 quae so - la di - gna fu - i - sti, quae so - la di - gna

51

mun - di,  
 sti por - ta - re sa - lu - tem mun -  
 - lu - tem mun -  
 - gna fu - i - sti por - ta - re sa - lu - tem  
 por - ta - re sa - lu - tem mu -  
 fu - i - sti por - ta - re sa - lu - tem mun

55

por - ta - re sa - lu - tem mun -

-di, por - ta - re sa - lu -

- - di, por - ta - re sa - lu - tem

mun - di, por - ta - re sa - lu - tem mun -

- - - di,

- - - di,

59

- - - di, sa - lu - tem

- tem mun - di,

mun -

- - di, por -

por - ta - re sa - lu - tem mu -

por - ta - re sa - lu - tem mun -

62

mun - di.

por - ta - re sa - lu - tem mun - di.

di, sa - lu - tem mun - di.

ta - re sa - lu - tem mun - di, sa - lu - tem mun - di.

di.

di.

## SECUNDA PARS

67

O crux glo - ri - o - sa,

O crux glo - ri - o - sa, O

O crux glo - ri - o -

O crux

71

— O crux glo - ri - o - sa,

O crux glo - ri - o - sa, O crux

crux glo - ri - o - sa, glo - ri - o -

- sa, O crux a - do - ran -

glo - ri - o - sa, crux glo - ri - o - sa, O

O crux glo - ri - o - sa, O

75

O crux a - do - ran - da, O crux a - do - ran -

a - do - ran - da, O crux a - do - ran -

- sa, O crux a - do - ran - da,

- da, O crux a - do - ran - da, O crux

— crux a - do - ran - da, O crux a -

crux a - do - ran - da,

79

- da, O li - gnum pre - ti - o - sum,

- da, O li - gnum pre - ti - o - - -

O li - gnum pre - ti - o - sum,

a - do - ran - - - da, O li - gnum pre - ti -

- do - ran - da, O li - gnum pre ti - o - - -

O crux a - do - ran - da, O

83

O li - gnum pre - ti - o - - -

- - - - - sum, O li -

O li - gnum pre - ti - o - - - - -

- o - - - - sum, O li - gnum pre - ti - o - -

- sum, O li - gnum pre - ti - o - -

- li - gnum pre - ti - o - sum, O li - gnum pre - ti - o -

87

sum et

- gnum pre - ti - o - - - - - sum et ad - mi -

- sum et ad - mi - ra - bi - le - - - - - si - gnum,

sum

- sum et ad - mi - ra - bi - le si - gnum, et ad -

- sum et ad - mi - ra - bi - le - - - - - si - gnum,

91

ad - mi - ra - bi - le - - - - - si - gnum, et ad - mi - ra - bi -

- ra - bi - le - - - - - si - gnum, - - - - -

et ad - mi - ra - bi - le - - - - - si -

et ad - mi - ra - bi - le si - - - - - gnum,

- mi - ra - bi - le - - - - - si - gnum, et ad - mi -

et ad - mi - ra - bi - le,

95

-le si - gnum, et ad - mi - ra - bi - le si -  
 et ad - mi - ra - bi - le si -  
 gnum.  
 et ad - mi - ra - bi - le si -  
 - ra - bi - le si - gnum, et ad - mi - ra - bi - le si - gnum.  
 et ad - mi - ra - bi - le si -

99

- gnum. Per quod et di - a - bo - lus,  
 gnum. Per quod et di - a - bo -  
 Per quod et di - a - bo - lus, per quod et di -  
 gnum. Per quod et di - a - bo - lus,  
 Per quod et di - a - bo - lus per  
 gnum. Per quod



103

per quod et di - a - bo - lus, per -  
 - lus est vin - ctus, per quod et di -  
 - a - bo-lus, per quod et di - a - bo-  
 per quod et di - a - bo-lus est vin -  
 quod et di - a - bo-lus est vin - ctus,  
 et di - a - bo - lus, per quod et di - a - bo-lus est

107

quod et di - a - bo-lus est vin - ctus,  
 - a - bo-lus est vin - ctus,  
 - lus est vin - ctus, et  
 ctus, et mun - dus Chri -  
 et mun - dus Chri - sti san -  
 vin - ctus, et mun - dus Chri - sti san - gui -

111

et mun - dus Chri - sti san - gui - ne,

et mun - dus Chri - sti san -

mun - dus Chri - sti san - gui - ne, et mun -

- sti san - gui - ne, et mun - dus Chri - sti

- gui - ne, re - dem - ptus,

- ne re - dem - ptus,

115

re - dem - ptus,

- gui - ne, et mun - dus Chri - sti san - gui -

- dus Chri - sti san - gui - ne,

san - gui - ne, re - dem - ptus, et mun -

et mun - dus Chri - sti san - gui - ne

et mun - dus Chri - sti,

119

-ptus, san - gui - ne re - dem - ptus.

- ne re - dem - ptus, et mun -

et mun - dus Chri - sti san - gui -

- dus Chri - sti san - gui - ne re - dem - ptus.

re - dem - ptus, et mun - dus Chri - sti

et mun - dus Chri - sti san - gui -

123

- dus Chri - sti san - gui - ne re - dem - ptus.

- ne re - dem - ptus.

san - gui - ne re - dem - ptus.

- ne re - dem - ptus, re - dem - ptus.

# Quam pulchra es

NICOLAS GOMBERT  
(c.1495-c.1560)

T1 (or A) CANTUS  
 T2 ALTUS  
 T3 TENOR  
 B BASSUS

Quam pul - chra es  
 Quam

4

et  
 pul - chra es et quam de - - -  
 Quam pul - chra es  
 Quam pul -

8

quam de - - co - ra, et quam de - co - -  
 - co - - ra, et quam de - co - ra,  
 et quam de - co - ra, et quam de - co -  
 -chra es et quam de - co - ra, et quam de -



24

tu - is. Sta - tu - ra tu - -  
 - - - - is. Sta - tu - ra tu -  
 in de - li - ci - is. Sta - tu - ra tu -  
 de - li - ci - is. Sta - tu - ra tu - a

28

- a as - si - mi - la - ta est pal - -  
 - a as - si - mi - la -  
 - a as - si - mi - la - ta est pal - mae,  
 as - si - mi - la - ta est, as - si - mi - la - ta est

32

- mae, as - si - mi - la - ta  
 - ta, as - si - mi - la - ta est pal - mae,  
 as - si - mi - la - ta est pal - - - -  
 pal - mae, as - si - mi - la - ta est

36

est pal - - - mae, et u - be -  
 as - si - mi - la - ta est pal - - - mae, et u - be -  
 - - - mae, et u - be - ra tu - a bo -  
 pal - - - mae,

40

-ra tu - a bo - tris, et u - be - ra tu - a bo -  
 -ra tu - a bo - - - tris, et u - be -  
 -tris, et u - be - ra tu - a bo - -  
 et u - be - ra tu - a bo - - - -

44

- - - tris. Ca - put tu - um  
 -ra tu - a bo - tris. Ca - put tu -  
 - tris. Ca - put tu - - um ut Car -  
 - tris. Ca - put tu - um ut Car -

48

ut Car - me - lus, ut Car - me -  
 - um ut Car - me - lus, ca -  
 - me - lus, ca - put tu - um ut  
 - me - lus, ca - put tu - um ut Car - me -

52

- lus, ca - put tu - um ut Car - -  
 - put tu - um ut Car - me - lus,  
 Car - me - lus, ca - put tu - um ut Car -  
 - lus, ca - put tu - - - um ut Car - -

56

- me - lus,  
 Col - lum tu - um si - cut tur - ris e - bur -  
 - - - me - lus,  
 - me - lus, Col - lum tu - um si - cut tur -



60

Col - lum tu - um si - cut tur -  
- ris e - bur - ne - a, col - lum tu - um si - cut tur -  
Col - lum tu - um si - cut tur - ris e - bur -  
- ris e - bur - ne - a, si - cut tur - ris e - bur - ne - a, Ve -

64

- ris, si - cut tur - ris e - bur - ne - a.  
- ris e - bur - ne - a, si - cut tur - ris e - bur -  
si - cut tur - ris e - bur - ne - a. Ve -

68

Ve - ni di - le - cte mi, ve -  
a. Ve - ni di - le - cte mi,  
- ne a. Ve - ni di - le -  
- ni di - le - cte mi, ve - ni di -

72

- ni di - le - cte mi, ve - ni di - le -  
 ve - ni di - le - cte mi, ve - ni di -  
 - cte mi, ve - ni di - - le -  
 - le - cte mi, ve - ni di - le - cte mi, ve -

76

- - - cte mi e - gre - di - a - mur  
 - le - cte mi e - gre - di - a - mur in a -  
 - - cte mi e - gre - di - a - mur in a - grum no -  
 - - ni di - le - cte mi

80

in a - grum, e - gre - di - a - mur in a - grum, Vi -  
 - grum no - strum, e - gre - di - a - mur in a -  
 - strum, e - gre - di - a - mur in a - grum no -  
 e - gre - di - a - mur in a - grum no - - -



96

pu - ni - ca, ma - la pu - ni - ca,  
 - ni - ca, ma - la pu - ni - ca.  
 ma - la pu - ni - ca,  
 - ca, ma - la pu - ni - ca.

100

- ni - ca. Ti - bi da - bo u - be - ra me -  
 Ti - bi da - bo u - be - ra me -  
 - ni - ca. Ti - bi da - bo u - be - ra me -  
 - ni - ca. Ti - bi da - bo u - be - ra me -

104

- be - ra me - a,  
 - a, ti - bi da - bo u - be - ra me -  
 me - a, u - be - ra me - a, ti -  
 - a, ti - bi da - bo u - be - ra me -

108

u - be - ra me - a, ti -  
 - a, ti - bi da - bo u - be - ra me -  
 - bi da - bo u - be - ra, u - be - ra me -  
 - a, u - be - ra me -

112

- bi da - bo u - be - ra me - - a, ti -  
 - - a, ti - bi da - bo  
 - a, u - be - ra me - a,  
 - - - a, u - be - ra me -

116

- bi - da - bo u - - - be - ra me - a.  
 u - be - ra me - a.  
 u - - be - ra me - - - a.  
 a.

# Salve Regina

NICOLAS GOMBERT  
(c.1495-c.1560)

A CANTUS  
T1 ALTUS  
T2 TENOR  
B BASSUS

Sal - - ve, Re - gi -  
Sal - - -  
Sal -

4

-ve, Re - gi - na,  
Sal - - - ve, Re -  
- ve, Re - - gi -

8

na, mi - se - ri - cor -  
mi - se - ri - cor - di - ae:  
- gi - - - - na, mi -

- na, mi - se - ri - cor - di - ae, mi - se - ri -

12

di - ae:  
Vi - ta, dul - ce -  
- se - ri - cor - di - ae:  
cor - di - ae: Vi - ta, vi -

16

Vi - ta, vi -  
- do, dul - ce -  
Vi - ta, dul - ce - do, dul - ce -  
- ta, dul - ce -

20

- ta, dul - ce - do,  
do, dul - ce -  
- do, dul - ce - do, dul -  
- do, dul - ce - do, dul -

24

dul - ce - do, et  
do, et spes no - stra,  
- ce do, et spes no - stra,  
- ce do, et spes no - stra,

28

spes no - stra, et spes no - stra,  
sal - ve, et spes no - stra, sal -  
et spes no - stra, sal -  
sal - ve, et spes no - stra, sal - ve, sal -

32

sal - ve. Ad te cla - ma -  
ve. Ad te cla - ma -  
ve.  
ve.



36

mus, ex - su - les,  
 mus, ex -  
 Ad te cla - ma - mus, ex - su -  
 Ad te ex -

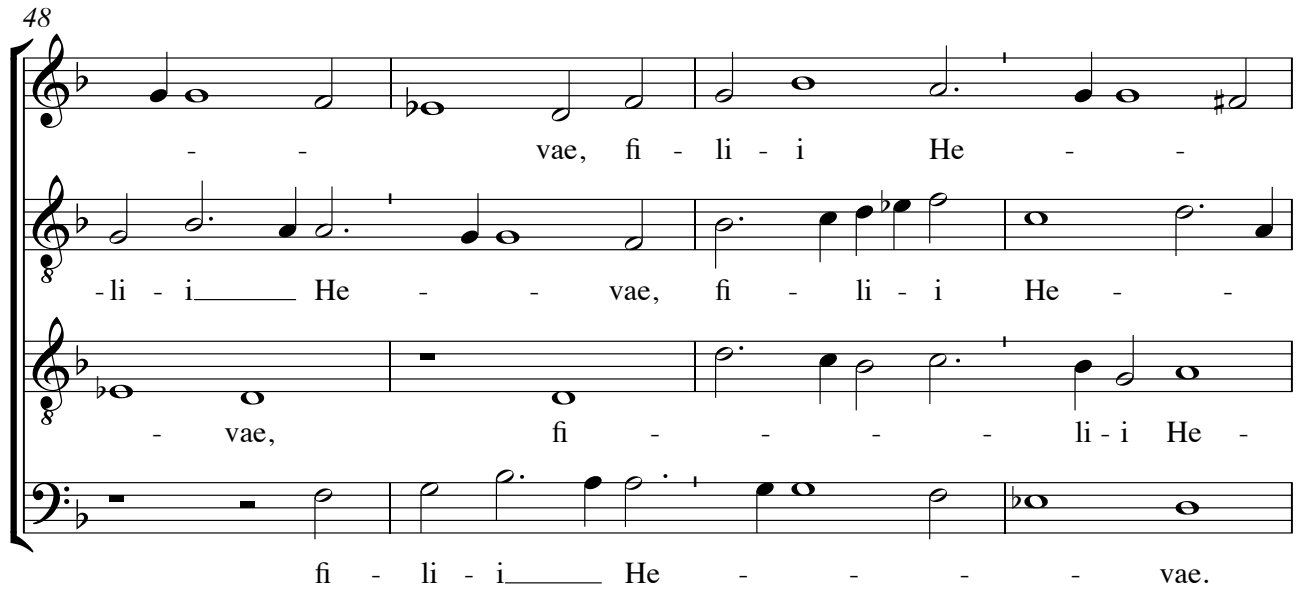
40

ex - su - les, fi - li - i He -  
 su - les, fi - li - i He -  
 - les, ex - su - les, fi - li - i He -  
 - su - les, ex - su - les,

44

- vae, fi - li - i He -  
 vae, fi -  
 - vae, fi - li - i He -  
 fi - li - i He - vae,

48



- - - - - vae, fi - li - i He - - - - -

- li - i He - - - - - vae, fi - li - i He - - - - -

- vae, fi - - - - - li - i He - - - - -

fi - li - i He - - - - - vae.

52



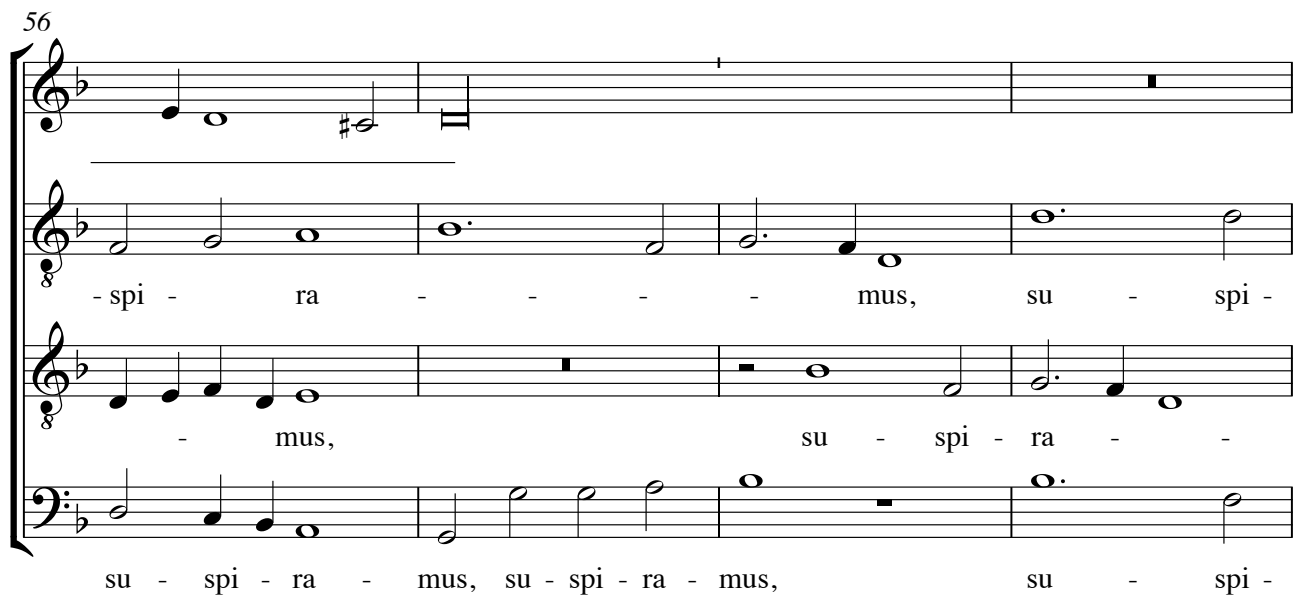
- vae. Ad te - - - - -

- vae. Ad te - - - - - su - - - - -

- vae. Ad te - - - - - su - spi - ra - - - - -

Ad te, - - - - - ad te - - - - -

56



- spi - ra - - - - - mus, su - spi - - - - -

- mus, su - spi - ra - - - - -

su - spi - ra - - - - - mus, su - spi - ra - - - - - mus, su - spi -

60

su - spi - ra - - - - - mus,  
 - ra - mus, su - spi - ra - - - - - mus, ge - men -  
 - mus, su - spi - ra - mus, su - spi - ra - mus,  
 - ra - mus, su - spi - ra - - - - - mus, ge - men -

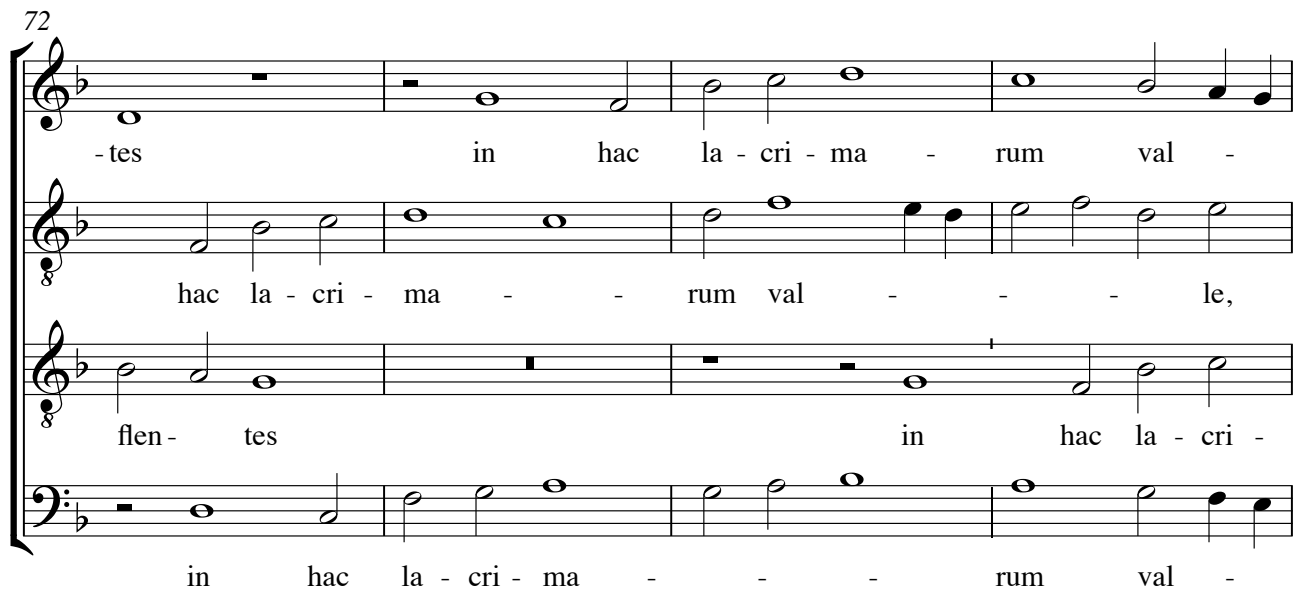
64

ge - men - - - - - tes, ge - men - tes et  
 - - - - - tes et flen - - - - -  
 ge - men - tes et flen - - - - -  
 - - - - - tes et flen - tes,

68

flen - - - - - tes in hac la - cri - ma - rum, in  
 - tes, ge - men - - - - - tes et  
 ge - men - - - - - tes et flen - - - - - tes

72



-tes in hac la - cri - ma - rum val -

hac la - cri - ma - rum val - - - le,

flen - tes in hac la - cri -

in hac la - cri - ma - - - rum val -

76

SECUNDA PARS



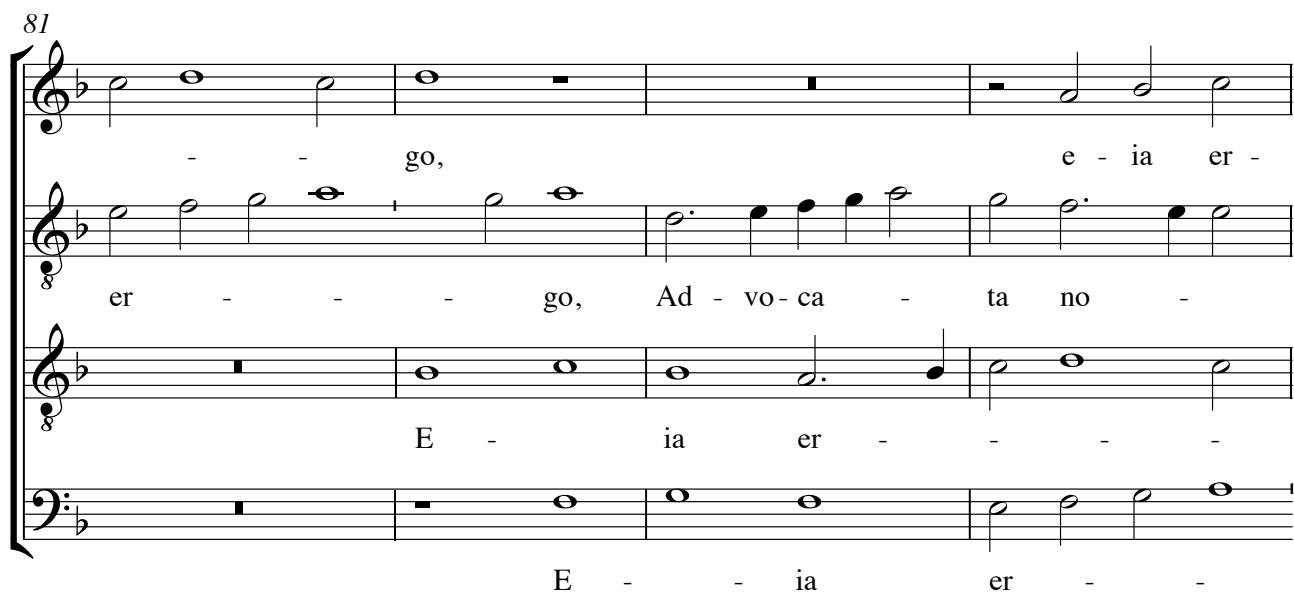
- - - - - le. E - ia er -

va - - - - le. E - ia

- ma - rum val - - - le.

- - - - - le.

81



- - - go, e - ia er -

er - - - go, Ad - vo - ca - ta no -

E - ia er - - -

E - - - ia er - - -



97

- - - os, il - los tu - -

- os mi - se - ri - cor - des o - cu - los,

il - los tu - - os mi - ser -

tu - os mi - se - ri - cor - des o - cu - los,

102

- - - os mi - se - ri - cor -

mi - se - ri - cor - des

- ri - cor - des, mi - se - ri - cor -

mi - ser - ri - cor - des o - cu - los, mi - se -

106

- - des o - cu - los, mi -

o - cu - los, mi - se - ri - cor -

- des o - cu - los, mi - se - ri - cor -

- ri - cor - des o - cu - los,

110

- se - ri - cor - des o - - cu - los ad nos  
 - des o - - - - cu - los  
 - des o - cu - - los ad  
 o - - - cu - los ad nos con -

114

con - ver - - - - te, ad nos con -  
 ad nos con - ver - te. Et Je -  
 nos con - - - ver - te, ad nos con -  
 - ver - te, ad nos con - ver - te, ad nos con -

118

- ver - te. Et Je - sum be -  
 - sum, et Je - - - - sum  
 - ver - te. Et Je -  
 - ver - - - - te.

122

ne - di - ctum, be -

be - ne - di -

sum, be - ne - di -

Et Je - sum, be - ne - di -

126

- ne - di - ctum fru -

- ctum fru - ctum ven - tris

- ctum fru - ctum ven - tris tu -

- ctum, be - ne - di - ctum fru - ctum ven -

130

- ctum ven - tris tu -

tu - i, fru - ctum ven - tris tu -

- i, fru - ctum ven - tris tu - i,

- tris tu - i,



134

- i, fru - ctrum ven - tris tu - i,  
i, no - - - - -  
no - - - - - bis post - - - - - hoc ex - si - li -  
no - - - - - bis,

138

no - - - - - bis post - - - - - hoc ex - si - -  
- - - - - bis post - - - - -  
-um o - - - - - sten - - - - - de, - - - - -  
no - - - - - bis post - - - - - hoc ex - si - li -

142

- li - um - - - - - o - - - - - sten - - - - -  
hoc - - - - - ex - si - li - um o - - - - -  
no - bis post - - - - - hoc ex - si - li - um o - - - - -  
-um, no - bis post hoc ex - si - li -

146

de, post hoc ex - si - li - um  
 - sten - de, o - sten -  
 - sten - de. O  
 - um o - sten - de, o - sten - de.

150

o - sten - de. O cle -  
 - de. O cle -  
 cle - mens: O pi - a,  
 O cle - mens,

154

mens: O  
 mens: O  
 O cle - mens:

158

pi - - - a, O pi - - -  
 - mens: O pi - - - a,  
 pi - - - a: O dul - -  
 O pi - a, O

162

- - - a: O  
 O pi - - - a:  
 -cis Vir - go Ma - ri - a, O dul -  
 cle - mens: O pi - a: O dul - cis,

166

dul - cis, O dul - - cis,  
 O dul - cis Vir - -  
 -cis Vir - go Ma - ri - a, Vir - go  
 O dul - - cis, O

170

O dul - cis, O  
 - go Ma - ri - a, O dul -  
 Ma - ri - a, O dul -  
 dul - cis Vir - go Ma - ri - a, O dul - cis vir - go Ma -

174

dul - cis Vir - go Ma - ri - a,  
 - cis Vir - go Ma - ri - a, O  
 - cis Vir - go Ma - ri - a, O dul -  
 - ri - a, O dul -

178

- Vir - go Ma - ri - a, Ma - ri - a.  
 dul - cis Vir - go Ma - ri - a, Ma - ri - a.  
 - cis Vir - go Ma - ri - a.  
 - cis Vir - go Ma - ri - a, Ma - ri - a.

## TEXTUAL COMMENTARY

## SOURCES

- ‘Anima mea liquefacta est’: Nicolas Gombert, *Musica ... (vulgo motecta quinque vocum nuncupata) ... liber primus* (Venice: [Girolamo Scotto], 1539); *RISM* G 2981; copy consulted: Bayerische Staatsbibliothek, Munich, Germany.
- ‘Media vita in morte sumus’ and ‘O crux, splendidior’: [Anthology], *Primus liber cum sex vocibus. Mottetti del frutto a sei voci* (Venice: Antonio Gardano, 1539); *RISM* 1539<sup>3</sup>; copy consulted: Bayerische Staatsbibliothek, Munich, Germany.
- ‘Musae Jovis’: [Anthology], *Le septiesme livre contenant vingt & quatre chansons a cinq et a six parties, composees par feu de bonne memoire & tres excellent en musique Josquin des Pres, avecq troix epitaphes dudict Josquin, composez par divers aucteurs* (Antwerp: Tylman Susato, 1545); *RISM* 1545<sup>15</sup>; copy consulted: British Library, London, UK.
- ‘Quam pulchra es’: Nicolas Gombert, *Musica quatuor vocum... liber primus* ([Venice]: Girolamo Scotto, [1539]<sup>\*</sup>); *RISM* G 2977; copy consulted: Bayerische Staatsbibliothek, Munich, Germany.
- ‘Salve Regina’: Nicolas Gombert, *Motectorum... liber secundus, quatuor vocum* (Venice: Girolamo Scotto, 1541); *RISM* G 2987; copy consulted: Österreichische Nationalbibliothek, Vienna, Austria.

The following abbreviations are used in the Textual Commentary:

PART NAMES	S	Soprano
	A	Alto
	T1	Tenor 1 (etc.)
	B	Bass
NOTE VALUES	<i>b</i>	breve
	<i>b</i> -rest	breve rest (etc.)
	<i>s</i>	semibreve
	<i>s.</i>	dotted semibreve (etc.)
	<i>m</i>	minim
	<i>c</i>	crotchet
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c'–b', c''–b'' (c' = middle C).	
SYSTEM OF REFERENCE	References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral, the (modern) part name, followed by the error or variant in the source listed above. Thus:	

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\* The partbooks do not include the year of publication, but since Scotto printed Gombert's first book of five-part motets and similar editions of works by Arcadelt, Jacquet and Willaert in 1539, it seems likely that the first book of Gombert's four-part motets can be assigned to the year 1539.

‘4<sup>2-3</sup> T2: *s.g m-rest*’ indicates that, in the original printed source, the second and third symbols of the fourth bar of the second tenor part are a dotted semibreve *g* (a fourth below ‘middle C’), followed by a minim rest.

### 1. Anima mea liquefacta est (5vv)

#### Prima pars

12<sup>1</sup>-13<sup>1</sup> T3: *m m s m*  
 14<sup>2</sup> T3: *s*  
 18<sup>2</sup> B: *a*  
 21<sup>2</sup>-24<sup>1</sup> B text: lacking *iterum* sign  
 28<sup>2</sup>-30<sup>2</sup> A text: *et non inveni*  
 34<sup>3</sup> T1: *a*  
 46<sup>2</sup>-48<sup>2</sup> A text: *mihi*  
 53<sup>2</sup>-55<sup>3</sup> T3 text: lacking *iterum* sign  
 66<sup>2</sup>-68<sup>1</sup> B text: lacking *iterum* sign  
 83<sup>2</sup>-88<sup>2</sup> A text: // (i.e. ‘tulerunt pallium meum’)  
 87<sup>3</sup>-89<sup>2</sup> B text: *pallium meum*  
 91<sup>2</sup>-94<sup>3</sup> T1 text: *custodes*

#### Secunda pars

98 mensuration: **3**  
 108<sup>2</sup>-113<sup>1</sup> T1 text: // (i.e. ‘Jerusalem’)  
 109<sup>2</sup> T1: *s*  
 115<sup>1</sup> T1: *s*  
 120 mensuration: **♯**  
 132<sup>4</sup>-136<sup>1</sup> T1 text: *languet* (i.e. lacking *iterum* sign at 134<sup>4</sup>)

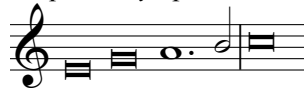
### 2. Media vita in morte sumus (6vv)

8<sup>2</sup>-9<sup>2</sup> T3 text: lacking *iterum* sign  
 16<sup>4</sup>-20<sup>1</sup> T2: lacking text or *iterum* sign  
 22<sup>4</sup>-26<sup>3</sup> T3 text: ‘quem quaerimus’ only  
 28<sup>4</sup>-31<sup>4</sup> T2: lacking text or *iterum* sign  
 p. 22 all voices text: nisi tu  
 50<sup>3</sup>-54<sup>2</sup> A text: lacking *iterum* sign  
 63<sup>2</sup>-64<sup>3</sup> T1: lacking text or *iterum* sign  
 84<sup>3</sup> T3: *d’*  
 86<sup>3</sup>-88<sup>1</sup> T3: lacking text or *iterum* sign  
 92<sup>4</sup>-94<sup>1</sup> B2: lacking text

### 3. Musae Jovis (6vv)

Heading: In Josquinum a prato,  
 Musicorum principem, Monodia  
 T3 (Sextus): the *cantus firmus*  
 ‘Circumdederunt me’ is presented four times in progressively reduced note values with each repetition beginning on a different note. The *cantus firmus* is printed with the first note *e* (see facsimiles, p. 92 below), but the starting notes of the subsequent repetitions (*g*, *a*, *b*) are not indicated – being left as a puzzle and apparently

determined by the first four notes of Josquin’s *Nymphes des bois*:



9<sup>1</sup>-13<sup>1</sup> T1: lacking text or *iterum* sign  
 27<sup>2</sup> T2: extraneous # on 1<sup>st</sup> line of stave (possibly intended as cautionary *b ♯?*)  
 28<sup>1</sup> A: extraneous # on 2<sup>nd</sup> line of stave (possibly intended as cautionary *b' ♯?*)  
 62<sup>1-2</sup> T1: *se*  
 70<sup>3</sup>-73<sup>3</sup> T1: lacking text or *iterum* sign  
 88<sup>1</sup>-94<sup>1</sup> T2: the text ‘Instructus arcus et spiculis, Musasque ut addent commonet’ appears only in this voice  
 92<sup>1-3</sup> B1 text: *heredam*  
 95<sup>1</sup>-96<sup>3</sup> A: lacking text or *iterum* sign  
 96<sup>1-2</sup> B1 text: *laurum*  
 98<sup>1</sup> B1: *e*  
 99 mensuration: **3**  
 109<sup>2</sup> B1: *se se*

### 4. O crux splendidior (6vv)

#### Prima pars

21<sup>2-4</sup> T2: *c c c* with **3** below (i.e. ‘triple?’)  
 23<sup>3-5</sup> T4: *c c c* with **3** below (i.e. ‘triple?’)  
 28<sup>3-5</sup> T2: *c c c* with **3** below (i.e. ‘triple?’)  
 29<sup>2</sup> T2: *g*  
 39<sup>3</sup>-40<sup>3</sup> T4: lacking text or *iterum* sign  
 59<sup>3</sup>-60<sup>2</sup> B text: lacking ‘portare’

#### Secunda pars

72<sup>2</sup>-73<sup>3</sup> T4: lacking text or *iterum* sign  
 75<sup>2</sup>-76<sup>3</sup> T4 text: *gloriosa*  
 85<sup>2</sup>-87<sup>1</sup> T4: lacking text or *iterum* sign  
 88-90 T3: two *b*-rests only  
 115<sup>2</sup>-120<sup>1</sup> T4: lacking text or *iterum* sign

### 5. Quam pulchra es (4vv)

22<sup>2</sup>-26<sup>1</sup> T2 text: lacking ‘tuis’  
 25<sup>1</sup> T2: *c*  
 30<sup>3</sup>-32<sup>1</sup> T2 text: // (i.e. ‘Statura tua’)  
 38<sup>2</sup> T1: *g*  
 46<sup>3</sup>-50<sup>1</sup> T2 text: *assimilata est palmae*  
 48<sup>3</sup>-52<sup>1</sup> B: lacking text or *iterum* sign  
 75<sup>2</sup>-78<sup>1</sup> B: lacking text or *iterum* sign  
 78<sup>2</sup>-83<sup>3</sup> T1 text: lacking ‘nostrum’  
 78<sup>2</sup>-81<sup>1</sup> T2 text: lacking ‘nostrum’  
 81<sup>3</sup>-84<sup>1</sup> T2 text: lacking ‘nostrum’  
 92<sup>2</sup>-94<sup>1</sup> T1 text: *flores parturierunt*

92<sup>2</sup>-94<sup>1</sup> T3 text: // (i.e. 'flores  
parturierunt')  
116<sup>1-4</sup> T2: *mf ce cd se*  
117<sup>4</sup>-119<sup>1</sup> T3 text: // (i.e. 'ubera mea')

## 6. Salve Regina (4vv)

### *Prima pars*

8<sup>4</sup>-10<sup>2</sup> B text: misericordie vita  
48<sup>3</sup>-51<sup>2</sup> B text: // filii Hevae  
59<sup>1</sup>-62<sup>3</sup> B text: gementes et flentes  
73<sup>3</sup> A: g'

### *Secunda pars*

84<sup>2</sup>-88<sup>1</sup> A: lacking text or *iterum* sign  
87 T1: extraneous # between 2<sup>nd</sup> and 3<sup>rd</sup>  
notes (possibly intended as cautionary  
e' h?)  
102<sup>3</sup>-113<sup>1</sup> T1 text: ad nos converte ad nos  
converte  
110<sup>2</sup>-114<sup>2</sup> B text: ad nos converte  
132<sup>2</sup>-133<sup>2</sup> B text: // (i.e. 'fructum ventris')  
143<sup>2</sup>-148<sup>3</sup> B text: post hoc exilium ostende  
148<sup>2</sup>-149<sup>1</sup> T2: *s-rest*  
150<sup>1</sup>-153<sup>1</sup> B text: // (i.e. 'ostende')  
180<sup>1</sup>-182<sup>1</sup> B text: lacking *iterum* sign  
180<sup>2</sup>-182<sup>1</sup> T1 text: lacking *iterum* sign

Quinta vel Sexta Pars. Fo. xvii.  
 In Iosquinum a Prato, Musicorum Principem, Monodia.  
 Nicolaus Gombert. Sex vocum.

Circumderunt me genus mortis dolores in-  
 ferni Circumderunt me

Quinta vel Sexta. Pars N. Gombert. Fo. xviii.

RESIDVVM.  
 Musæ iouis.

Circumderunt me genus mortis dolores in-  
 ni Circumderunt me

Gombert: *Musae Jovis*, cantus firmus 'Circumderunt me'. *Le septiesme livre... composees par feu de bonne memoire & tres excellent en musique Josquin des Pres, avecq trois epitaphes dudict Josquin, composez par divers aucteurs* (Antwerp: Tylman Susato, 1545), Sextus Partbook ff. xvii–xviii.  
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