

PSALM 136 (137): 1-4

Súper flúmina Babylónis,
 íllic sédimus et flévimus,
 dum recordarémur túi, Síon.
 In salcibus in médio éius
 suspéndimus órgana nóstra.
 Quía íllic interrogavérunt nos,
 qui captívos duxérunt nos,
 vérba cantiónum.
 Et qui abduxérunt nos:
 "Hýmnum cantáte nóbis
 de cánticis Síon."
 Quómodo cantábimus cánticum Dómini
 in térra aliéna?

Above the streams of Babylon,
 there we sat and wept,
 while we remembered you, Zion.
 On the willow trees in its center
 we hung up our instruments.
 For there they demanded of us,
 who led us into captivity,
 the words of songs.
 And they who led us away:
 "Sing us a hymn
 from the songs of Zion."
 How shall we sing the Lord's song
 in a foreign land?

Super flumina Babylonis

Nicolas Gombert
 (Flemish, c.1495-c.1560)

Above the streams of Babylon,

there we sat and wept,

From Gombert's first book of motets for four voices, provided on microfilm by the New York Public Library. The notation here is a tone higher than in the original, with time values halved. Translation, text underlay and *musica ficta* by John Hetland and The Renaissance Street Singers.

while we

14 20

-di - mus et flé - - - - - vi - mus dum recor-
 - - - et flévi - mus - , et flévimus, flé - - - - - vi - mus, dum
 - - - - - vimus, et flé - vi - mus, flé - - - - - vi - mus, dum recorda -
 - mus et flé - vimus, et flé - - - - - vi - mus, dum recor-

remembered you, Zion.

21 27

-da - ré - mur, dum recorda - ré - mur, dum re-cor-da - ré - mur
 recorda - ré - mur, dum recor-darémur - tú - - - i, Sí-on, tú-i, Sí -
 -ré - mur, dum recor-da - ré - mur, dum recorda - ré - mur
 -da - ré - mur, dum recorda - ré - mur tú - - - - i, Sí - - on

On the willow trees in its

28 34

tú - - i, Sí-on. In sa-lí-cibus in médi-o é - -
 - - - - - on. In
 tú - - i, Sí - - - on. In sa-lí-ci-bus in médi-o é - ius,
 - , tú - i, Sí - - - on. In sa -

center

35 40

- ius, in sa-lí-ci-bus, in sa -
 sa-lí - ci-bus in mé-di-o é - ius, in sa - lí - cibus in mé-di-o é -
 in mé-di - o é-ius, in sa - lí - ci-bus
 - lí-ci-bus in mé-di - o é-ius, in sa-lí-ci -

we hung up our

41 46

- lí - cibus in mé-di - o é - ius
 - ius, in mé-di-o é - ius, é - ius
 in mé-di-o é - ius suspén
 - bus in mé-di-o é - ius sus - pén -

instruments.

47 52

sus - pén - di-mus ór - gana nó - stra,
 sus - pén - dimus ór - ga-na nó -
 - dimus, sus - pén-dimus ór - gana nó - stra, ór - ga -
 - dimus, sus - pén - dimus ór-ga-na

captivity,

69 74

-xé - - - runt nos, qui cap - tí - vos du-xé-runt

cap - - tí - vos du-xé - runt nos, du-xé - - -

-vos, qui cap - - tí - vos du-xé - runt nos, du - - - xé -

qui cap - - tí - vos du-xérunt nos, du-xé - runt

the words of songs.

75 80

nos, vér - - ba canti - ó -

- runt nos, vér - ba can-ti - ó - - - num, vér - ba

- runt nos, vér - ba can-ti - ó - - - - - num, vér - ba

nos, vér - ba can-ti - ó - - - - - num, vér - ba

And they who

81 86

num, vér - ba can-ti - ó - - - num.

can-ti - ó - - - - - num.

can-ti - ó - - - - - num, vér - ba can-ti - ó - num. Et qui abdu -

can - - - ti - ó - - - num. Et qui ab - du - - -

led us away:

87 91

Et qui ab-du-xé-runt nos, et qui ab-du-xé-runt nos,

"Sing us a

92 96

runt nos, ab-du-xé-runt nos: "Hým-num can-tá-te et qui ab-du-xé-runt nos,

hymn

97 101

"Hým-num can-tá-te nó-bis, hým-num can-tá-te nó-bis de cán-ti-nos, ab-du-xé-runt nos: "Hým-num can-tá-te nó-bis de

from the songs of Zion."

102 106

de cán-ti - cis Sí - on, de cán-ti - cis Sí - - - bis de cánti - cis Sí - - - on, de cán-ti - cis Sí - - - on, de cán - ti - cis Sí - - - on, de cán-ti - cis Sí - on, de cán-ti - cis Sí - on, de cán-ti -

How shall we sing the Lord's song

107 113

on." Quó - mo-do cantá - bi - mus cán - on." Quó - mo-do cantá - bi-mus, quó - mo-do can-tá - bi-mus cán- cán-ti-cis Sí - on." Quó - mo-do can-tá-bi-mus, quó - mo-do can-tá - bi-mus cán- -cis Són." Quó - mo-do can-tá-bi-mus, quó -

114 120

-ti-cum Dó - mi - ni, cán - ti - cum Dó - - ti-cum Dó - - - mi - - - ni, cán-ti-cum -ti-cum Dó - - - mi - ni, - mo-do can-tá - bi-mus cán - ti-cum Dó - - - mi - ni, cán-ti -

in a

121 ### 126

mi - - - ni

Dó - mi - ni, cán - - ti-cum Dó - - - - - mi - - - ni in tér-ra

cán - ti - cum Dó - - - - - mi - - - ni in tér-ra

-cum Dó - - - - - mi

Detailed description: This block contains the first system of a musical score, measures 121 to 126. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef with an 8), and a bass line (bass clef). The key signature is one sharp (F#). The time signature is common time (C). The lyrics are: 'mi - - - ni' on the first staff; 'Dó - mi - ni, cán - - ti-cum Dó - - - - - mi - - - ni in tér-ra' on the second staff; 'cán - ti - cum Dó - - - - - mi - - - ni in tér-ra' on the third staff; and '-cum Dó - - - - - mi' on the fourth staff. A triple bar line is present at the end of measure 125, and a key signature change to three sharps (F#, C#, G#) occurs at the beginning of measure 126. A triplet of eighth notes is marked with a '3' in measure 126.

foreign land?

127 # 131

in tér-ra a - - - li - é - - - - - na, in tér-ra

a - - - li - é - - - - - na, in tér-ra a - - - - -

a - li - é - - - - - na, in tér - ra a - - li - é -

-ni in tér - ra a - - - li - é - - - - - na, in

Detailed description: This block contains the second system of a musical score, measures 127 to 131. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef with an 8), and a bass line (bass clef). The key signature is one sharp (F#). The time signature is common time (C). The lyrics are: 'in tér-ra a - - - li - é - - - - - na, in tér-ra' on the first staff; 'a - - - li - é - - - - - na, in tér-ra a - - - - -' on the second staff; 'a - li - é - - - - - na, in tér - ra a - - li - é -' on the third staff; and '-ni in tér - ra a - - - li - é - - - - - na, in' on the fourth staff. A key signature change to two sharps (F#, C#) occurs at the beginning of measure 131.

132 # 138

a - - li - é - - - - - na, in tér-ra a - li - é - na?

- li - é - - - - - na, in tér-ra a - li - é - na?

- - na, in tér - ra a - li - é - na ?

tér - ra a - - li - é - - - - - na, in tér-ra a - li - é - na?

Detailed description: This block contains the third system of a musical score, measures 132 to 138. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef with an 8), and a bass line (bass clef). The key signature is two sharps (F#, C#). The time signature is common time (C). The lyrics are: 'a - - li - é - - - - - na, in tér-ra a - li - é - na?' on the first staff; '- li - é - - - - - na, in tér-ra a - li - é - na?' on the second staff; '- - na, in tér - ra a - li - é - na ?' on the third staff; and 'tér - ra a - - li - é - - - - - na, in tér-ra a - li - é - na?' on the fourth staff. A key signature change to three sharps (F#, C#, G#) occurs at the beginning of measure 138. The system ends with a double bar line and a fermata over the final note.