

Beati omnes qui timent Dominum

Nicolas Gombert (c.1495–1560)

Moderne, *Secundus liber (5vv)* [Lyon, 1532] (RISM 1532/9)
 Gardano, *Secundus liber (5vv). Fior di mottetti ...* [Venice, 1539] (RISM 1539/6)
 Petreius, *Tomus tertius psalmorum selectorum (4, 5 & plurium vv)* [Nürnberg, 1542] (RISM 1542/6)
 Phalèse, *Liber secundus cantionum sacrarum (5 & 6 vv)* [Leuven, 1554] (RISM 1554/2)

SUPERIUS
Be - a - ti om - nes

ALTUS
Be - a - ti om - nes qui ti - ment Do -

TENOR SECUNDUS

TENOR [PRIMUS]

BASSUS

5
 - qui ti - ment Do - mi - num, Do - mi - num, Do - mi - num, Do -
 - - - - mi - num, Do - mi - num, Do -
 Be - a - ti om - nes qui ti - ment Do - mi -
 Be - - a -

10
 - - - - mi - num, Do - mi -
 mi - num, qui
 num, Do - mi - num,
 ti om - nes qui ti - ment Do - mi - num, Do -
 Be - a - ti om - nes qui ti - ment

15

num, qui am - bu - lant, qui am - bu - lant in
 ti - ment Do - mi - num, qui am -
 Do - mi - num, qui am - bu - lant,
 mi - num, Do - mi - num, qui am - bu - lant,
 Do - mi - num, qui am - bu - lant, qui am - bu - lant

20

vi - is e - ius. La - bo - res ma - nu - um
 bu - lant in vi - is e - ius. La - bo -
 qui am - bu - lant in vi - is e - ius.
 qui am - bu - lant in vi - is e - ius.
 in vi - is e - ius. La - bo - res ma -

25

tu - a - rum qui - a man - du - ca - bis,
 res ma - nu - um, la - bo - res ma - nu - um tu - a -
 La - bo - res ma - nu - um tu - a - rum
 La - bo - res ma - nu - um tu - a -
 nu - um tu - a - rum, tu - a - rum, qui - a man -

† *Superius*, m.20.2: as per RISM 1554/2 (marked with a \flat sign in the other sources).

30

qui - a man - du - ca - bis: be - a -
 rum qui - a man - du - ca - bis: be - a -
 qui - a man - du - ca - bis: be - a - - - - - tus es,
 rum qui - a man - du - ca - bis: be - a - tus es,
 du - ca - bis, qui - a man - du - ca - bis: be - a - tus es

35

- - - - - tus es, et be - ne
 - - - - - tus es, be - a - - - - tus es, et
 be - a - tus es, et be - ne ti - bi e -
 be - a - tus es, be - a - - - - tus es, et be - ne ti - bi
 et be - ne ti - bi e - rit,

41

ti - bi e - - - rit, et be - ne ti - bi e -
 be - ne ti - bi, et be - ne ti - bi e - -
 rit, et be - ne ti - bi e - - rit, et be - ne ti - bi e - -
 e - rit, et be - ne ti - bi e - - rit, et be - ne ti - bi e - rit.
 et be - ne ti - - bi e - rit.

† *Superius & Tenor Primus*, m.36.1: marked with a \flat sign in RISM 1554/2 only.

47

rit. U - xor tu - a si - cut vi - tis.

rit. U - xor tu - a si - cut vi - tis, si - cut vi - tis a - bun -

rit. U - xor tu - a si - cut vi - tis, vi -

U - xor tu - a si - cut vi - tis a - bun - dans,

U - xor tu - a si - cut vi - tis a - bun - dans,

53

- a - bun - dans, vi - tis a - bun - dans

- dans, vi - tis a - bun - dans in la -

tis a - bun - dans, vi - tis a - bun - dans,

vi - tis a - bun - dans

vi - tis a - bun - dans in la -

59

in la - te - ri - bus do - mus tu -

te - ri - bus do - mus tu - ae, in la - te - ri - bus do - mus

in la - te - ri - bus, in la - te - ri - bus do - mus tu - ae; in

in la - te - ri - bus, in la - te - ri - bus do - mus tu - ae, do -

te - ri - bus do - mus tu - ae, in la - te - ri - bus do -

† Tenor Primus, m.62.2: marked with a ♭ sign in RISM 1554/2.

†† Tenor Primus, m.64.4: a major third lower in RISM 1554/2 (causing parallel octaves).

80

ae, si - cut no - vel - lae o - li - va - - - - -
 si - cut no - vel - lae o - li - va - rum, o - li - va - - - - -
 - li - va - rum, si - cut no - vel - lae o - li - va -
 rum, o - li - va - rum, in
 va - - - rum, si - cut no - vel - lae o - li - va - - - -

85

rum in cir - cu - i - tu men - sae tu - - - - -
 rum, in cir - cu - i - - - tu men - sae tu - ae, in cir - cu -
 rum, o - li - va - rum, n cir - cu - i - tu men - sae tu - - - - -
 cir - cu - i - - - tu men - sae tu - ae, men - sae tu - - - - -
 - rum

90

ae, in cir - cu - i - tu men - - - sae - - -
 i - tu men - sae tu - - - ae, men - sae tu - - - - -
 ae, men - sae tu - ae, men - sae tu - ae, in cir - cu -
 ae, in cir - cu - i - tu men - sae tu - - - - -
 in cir - cu - i - tu men - sae tu - - - - ae, tu - - - -

110

ne - di - ce - tur ho - - mo, ho - - - - -
 ec - ce sic be - ne - di - ce - tur ho - -
 - di - ce - tur ho - mo, ho - - - - -
 - di - ce - tur ho - - mo, be - ne - di - ce - tur ho - -

115

qui ti - met Do - - - - - mi - num, qui
 - - - - - mo, qui ti - met Do - mi - num, qui ti - met
 - - - - - mo qui ti - met Do - mi - num,
 - - - - - mo, qui ti - met Do - - - - - mi -

120

ti - met Do - - - - - mi - num.
 Do - - - - - mi - num.
 qui ti - met Do - mi - num. Be - ne - -
 num. Be - ne - - di - cat ti - bi Do - mi - nus ex -
 num. Be - ne - di - cat ti - bi Do - mi - nus ex -

125

Be - ne - di - cat ti - bi Do - mi - nus,
 Be - ne - di - cat ti - bi Do - mi - nus,
 Do - mi - nus, Do - mi - nus
 Si - on, be - ne - di - cat ti - bi Do - mi - nus ex

130

Do - mi - nus ex Si - on, et vi - de - as bo -
 mi - nus, Do - mi - nus ex Si - on, et
 ex Si - on, ex Si - on, et
 mi - nus ex Si - on,
 Si - on, ex Si - on,

135

na Je - ru - sa - lem om -
 vi - de - as bo - na Je - ru - sa - lem, Je - ru - sa - lem, om -
 vi - de - as bo - na, et vi - de - as bo - na Je - ru - sa - lem, om -
 et vi - de - as bo - na Je - ru - sa - lem om - ni -
 et vi - de - as bo - na om - ni -

† *Superius*, m.135.3: a tone higher in RISM 1554/2.

140

ni - bus di - e - bus vi - tae tu - - - ae, di - e - bus di - e - bus vi - tae tu - - - ae, tu - - - bus di - e - bus vi - tae tu - - - ae, tu - - - bus di - e - bus vi - tae tu - - - ae, tu - - - ae, vi -

145

bus vi - tae tu - - - ae. Et vi - de - as fi - ae, vi - tae tu - - - ae. Et vi - de - as fi - li - os ae, vi - tae tu - - - ae. Et vi - de - as fi - ae, vi - tae tu - - - ae. - - - tae tu - - - ae.

151

- li - os fi - li - o - rum tu - o - - - rum, fi - li - fi - li - o - rum tu - - - o - - - li - os fi - li - o - - - rum tu - - - o - rum, Et vi - de - as fi - - - li - os fi - li -

† *Tenor Secundus*, m.141: semibreve D' (transposed) followed by semibreve rest in RISM 1554/2.

†† *Superius & Bassus*, m.143.2: marked with a ♭ sign in RISM 1554/2.

* *Tenor Primus*, m.149: semibreve G (transposed) followed by semibreve rest in RISM 1554/2.

** *Tenor Secundus*, m.151.1: as per RISM 1554/2 (minim rest in the other sources).

173

ra - el. pa - cem su - per Is - ra - el, Is - ra - el.
 el, Is - ra - el, pa - cem su - per Is - ra - el.
 Is - ra - el.
 per Is - ra - el, pa - cem su - per Is - ra - el.

- 1 Beāti omnes qui timent Dóminum,
qui ámbulant in viis eius.
- 2 Labóres mánuum tuárum quia manducábis:
beátus es, et bene tibi erit.
- 3 Uxor tua sicut vitis abúndans
in latéribus domus tuae;
filii tui sicut novéllae olivárum
in circuítu mensae tuae.
- 4 Ecce sic benedicétur homo
qui timet Dóminum.
- 5 Benedícat tibi Dóminus ex Sion,
et vídeas bona Jerúsalem
ómnibus diébus vitae tuae.
- 6 Et vídeas filios filiórum tuórum:
pacem super Ísrael.

Psalm 127 (Vulgate)

- 1 *Blessed are all they that fear the Lord:
and walk in his ways.*
- 2 *For thou shalt eat the labours of thine hands:
O well is thee, and happy shalt thou be.*
- 3 *Thy wife shall be as the fruitful vine:
upon the walls of thine house.*
- 4 *Thy children like the olive-branches:
round about thy table.*
- 5 *Lo, thus shall the man be blessed:
that feareth the Lord.*
- 6 *The Lord from out of Sion shall so bless thee:
that thou shalt see Jerusalem in prosperity
all thy life long.*
- 7 *Yea, that thou shalt see thy children's children:
and peace upon Israel.*

Psalm 128 (BCP)

Biographical information on Nicolas Gombert may be found at <https://www.ensemblgombert.com.au/who-we-are>. Gombert's setting of Psalm 127(V) provided the model for one of his ten surviving mass settings, and was evidently popular in its day, appearing in at least five printed collections from leading publishing houses across Europe.

Editorial Notes:

The four printed sources published during Gombert's lifetime were consulted in preparing this edition. The sources exhibit typical minor variances in word underlay and rhythm, but are largely concordant other than as noted throughout this edition. Worthy of special mention are the melodic tritones in mm.95–98: these are practically unavoidable, as any attempt to correct them through lowering of the upper note only leads to unwanted secondary consequences. Such instances are not uncommon in the music of Gombert and his Franco-Flemish contemporaries, contrary to proscriptive theoretical treatises.

This edition is set a tone lower than the original notated pitch. Part names are as per the earliest source: *Tenor Secundus* is notated above *Tenor [Primus]* due to its higher original clef. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the C mensuration sign and its modern-equivalent C time signature signify a semibreve tactus. Bar lines are added only to aid reading and direction: 'strong' and 'weak' beats implied by their position should never take precedence over phrasing or word stress. Ligatures and colouration in the source are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in any source is indicated in *italic*. Editorial conjoining or subdivision of notes, where considered necessary for word underlay, is respectively indicated with a dashed tie or with cue-sized notes.