

# **Beati omnes qui timent Dominum**

### Nicolas Gombert (c.1495–1560)

Moderne, *Secundus liber* (5vv) [Lyon, 1532] (RISM 1532/9)  
Gesänge, *Secundus liber* (5vv). Einleitung und Texte. Noten 1

Gardano, Secundus liber (5vv). Fior di mottetti ... [Venice, 1539] (RISM 1539/6).  
Partitura. Tresorazione. 1539. 5 v. da 25 x 35 cm. (4-5-8-10-11) INN  
1539/6

Petreius, *Tomus tertius psalmorum selectorum* (4, 5 & plurim uv) [Nürnberg, 1542] (RISM 1542/6)

Phalèse, *Liber secundus cantionum sacrarum* (5 & 6 vv) [Leuven, 1554] (RISM 1554/2)

SUPERIUS

ALTUS

TENOR SECUNDUS

TENOR [PRIMUS]

BASSUS

5

11

17

qui am - bu - lant, qui am - bu - lant in vi - is e - ius.  
num, qui am - bu - lant in vi - is e - - -  
num, qui am - bu - lant, qui am - bu - lant in vi - is e - - -  
num, qui am - bu - lant, qui am - bu - lant in vi - is e - - -  
am - bu - lant, qui am - bu - lant in vi - is e - - -

23

La - bo - res ma - nu - um tu - a - rum qui - a man -  
ius. La - bo - res ma - nu - um la - bo - res ma - nu -  
ius. La - bo - res ma - nu - um tu - a - rum  
ius. La - bo - res ma - nu - um tu -  
ius. La - bo - res ma - nu - um tu - a - rum, tu - a - rum,

29

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

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

35

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

42

e - - rit, et be-ne ti - bi e - rit.  
bi, et be-ne ti - bi e - rit. U - xor tu -  
ti - bi e - rit, et be-ne ti - bi e - rit. U -  
be-ne ti - bi e - rit, et be-ne ti - bi e - rit. U - xor tu - a  
et be-ne ti - bi e - rit. U - xor tu - a si - cut.

49

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

55

vi - tis a - bun - - dans  
vi - tis a - bun - - dans in la - te - ri - bus do -  
dans, a - - - bun - dans, in la - te - ri - bus,  
bun - - - dans in laterebus  
bun - - - dans in laterebus do - mus tu -

61

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

67

fi - li - i tu - i si-cut no - vel-lae o - li - va - - rum, o - li -  
ae; fi - li - i tu - i si-cut no - vel-lae o - li - va - -  
mus tu - ae; fi - li - i  
ae, do - mus tu - ae;

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

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

\* Altus, m.69.2: as per RISM 1554/2 (a semitone higher in the other sources).

<sup>†</sup> *Bassus*, m.78.3: as per RISM 1554/2 (a tone higher in the other sources).

91

*in cir - cu - i - tu men - sae tu - ae, \_\_\_\_\_*  
*- tu men-sae tu - ae, men - sae tu - ae, mensae tu -*  
*- ae, men - - sae tu - ae, in cir - cu - i - tu men - sae tu -*  
*circu - i - tu mensae tu - - ae, men-sae tu -*  
*i - tu men-sae tu - - ae, tu - - - ae,*

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*men - sae tu - - ae.*  
*- ae, men-sae tu - - ae.*  
*† ae, in cir - cu - i - tu men - - sae tu - - ae.*  
*ae, men - sae tu - ae.*  
*men - sae tu - - ae, men - sae tu - - ae.*

103 **SECUNDA PARS**

*Ec - ce sic be - ne - di - ce - tur ho - - mo*  
*Ec - ce sic be - ne - di - ce - tur ho - - mo,*  
*Ec - ce sic be -*  
*Ec - ce*

† *Tenor Secundus*, m.97.2: a tone lower in RISM 1554/2.

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

ec - ce sic be - ne - di - ce -

ne - di - ce - tur ho - mo, ho -

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

114

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

119

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

125

Be - ne - di - cat ti - bi - mi - nus,  
Be - ne - di - cat ti - bi -  
di - cat ti - bi - domi - nus, Do -  
mi - nus, be - ne - di - cat ti - bi - Do -  
mi - nus, Do -

130

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

136

ru - sa - lem o - mni - bus di - e - bus  
na Je - ru - sa - lem, Je - ru - sa - lem, o - mni - bus di - e - bus vi -  
na Je - ru - sa - lem, Je - ru - sa - lem, o - mni - bus di - e - bus vi -  
vi - de - as bo - na Je - ru - sa - lem o - mni - bus di - e - bus vi - tae  
et vi - de - as bo - na o - mni - bus di - e - bus vi -

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

†† *Tenor Secundus*, m.141: semibreve E' followed by semibreve rest in RISM 1554/2.

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<sup>†</sup> Superius & Bassus, m.143.2: marked with a  $\flat$  sign in RISM 1554/2.

<sup>††</sup> Tenor, m.149: semibreve A followed by semibreve rest in RISM 1554/2.

<sup>\*</sup> Tenor Secundus, m.150.3–151.1: as per RISM 1554/2 (semibreve C' followed by minim rest in the other sources).

<sup>\*\*</sup> Tenor Secundus, m.159.2: as per RISM 1554/2 (semibreve G in the other sources).

160

o-rum tu-o-rum, fi-li-o-rum tu-o-rum:  
rum, fi-li-o-rum tu-o-rum: pa-cem su-  
rum: pa-cem su-  
rum:  
rum tu-o-rum, tu-o-rum: pa-cem su-

166

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

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per Is - ra - el.

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

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

cem su - per Is - ra - el.

<sup>†</sup> *Tenor Secundus*, m.163.3: as per RISM 1554/2 (marked with a | sign in the other sources).

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

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

Ps. 128 (127 Vulgate)

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Biographical information on Nicolas Gombert may be found at <https://www.ensemblegombert.com.au/who-we-are>. Gombert's setting of Psalm 127 provided the model for one of his ten surviving mass settings, and was evidently popular in its day, as it was published in at least five printed collections across Europe. This edition is based on the four printed sources that were published during his lifetime.

**Editorial Notes:**

This edition is set at original pitch. Editorial accidentals are indicated above the note. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{F}$  mensuration sign and its modern-equivalent  $\text{C}$  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 coloration 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.

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