

[Original pitch]

Nicolas Gombert
(c. 1495–c. 1560)

Ecce nunc tempus acceptabile

for four voices (SATB)

Transcribed and edited by
Simon Biazeck

***Quire* EDITIONS**

Editorial notes

Sources:

*GOMBERTI EXCELLENTISSIMI, ET INVENTIONE IN HAC ARTE FACILE PRINCIPIS,
CHORI CAROLI QVINTI IMPERATORis Magistri, MVSICA QVATVOR VOCVM, (uulgo MOTECTA nuncupatur,)
Lyris maioribus, ac Tibijs imparibus accomodata. Nuper maximo authoris studio composita, nulli hactenus uisa,
sed nouiter accuratissime in lucem edita. LIBER PRIMVS, no. 5 (Geronimo Scotto, Venice, 1539)*

Tertius Liber cum Quatuor vocibus. MOTETTI DEL FIORE, fo. 50 (Jacques Moderne, Lyon, 1539)

Originally notated in the following clefs: G₂, C₁, C₃, F₃.

Original pitch and note-values retained.

Cue-sized accidentals within the staves and cautionary accidentals are editorial.

Text underlay follows Scotto's print, although neither source presents an entirely coherent scheme.

Several anomalies and omissions in the text have been corrected without comment and the whole standardised along the currently accepted orthodox lines.

The form used for *frequenter* is explained in the footnote on page 6.

Leading-note cadences are determined from a linear perspective, and are easily discernible from a single part; signed by return from above immediately before the final syllable of a musical and / or textual phrase. In a couple of cases there is a short tail in the melody after the note on which the cadence naturally falls. Of course, more could be added by examining the full score and following the so-called 'rules of *musica ficta*' (as if we have all agreed upon them!), but what would Gombert have expected?

No attempt has been made to correct false fifths and harmonic tritones, integral components of the composer's style and the northern European dialect of the Franco-Flemish School during the first half of the Sixteenth century.

Theorists such as Johannes Tinctoris and Lodovico Zacconi commented extensively on these matters, but we should be mindful that they were addressing composers, advising them to be clear in their notation, knowing full well that singers would not adjust in such cases. Composers and singers in the Renaissance (often one and the same) were not as bound by the rules of composition as some would have us believe; certainly no more than those of any other period.

The practice of raising final thirds probably developed in Northern Italy and was not yet a feature of the music from this period, least of all Franco-Flemish composers. To be sure of it, we should expect to see it clearly signed in a majority of the earliest sources.

Translation:

Behold, now is the acceptable time.

Behold, now is the day of salvation.

*Therefore in these days, let us show ourselves as ministers of the Lord through great patience,
in great watchfulness, with frequent prayer,
in great fasting and unfeigned love.*

(Dominica Prima Quadragesimae; 2 Corinthians 6: 2-6 adapted)

Simon Biazeck
Rochester, U.K.
May 2020

Ecce nunc tempus acceptabile

Edited by Simon Biazeck

Nicolas Gombert
(c. 1495–c. 1560)

Cantus

Altus

Tenor

Bassus

Ec - ce nunc tem - pus ac - cep - ta - bi - le, ac - ce -

6

Ec - ce nunc tem - pus ac - ce - pta -

- pta - - - - bi - le, ec -

pta - - - - bi - le,

10

ac - ce - pta - bi - le, ac - ce - pta -

- - - - bi - le, ac - ce - pta - - bi - le,

ce nunc tem - pus ac - ce - pta - - bi -

ec - ce nunc di - es

14

- bi - le,
ec - ce
nunc di - es
sa - -
le, ec - ce
nunc di - es
sa - - lu - -
sa - lu - - - - - tis,

18

lu - - - - - tis.
nunc di - es
sa - lu - - - - - tis,
tis, di - es sa - lu - - - - - tis. In - his er - go
sa - lu - - - - - tis.
In - his

22

In - his
in - his er - go
di - e - - bus, in -
di - e - - - - - bus,
er - go di - e - - - - - bus,

26

er - go di - e - - - - - - - -
his er - go di - e - bus, in his er - go di -
in his er - go di - e -
in his er - go di -

30

bus ex - hi - be - a - mus nos - met - i - - -
- e - bus
bus ex - hi - be - a - mus nos - met - i - - -
- e - bus ex - hi - be - a - mus

34

- - - psos, ex - hi - be - a - mus nos - met -
ex - hi - be - a - mus nos - met -
- - - psos
nos - met - i - - - psos

38

- i - - - - - psos si -
 - i - - - - -
 si - cut De - i mi - ni - stros,
 si - - - cut

42

- cut De - i mi - ni - stros,
 si - cut De - i mi - -
 psos si - cut De - i mi - ni - stros,
 si - cut
 **

De - i mi - ni - - - stros,
 si - - - cut De - i

46

- ni - - - - - stros,
 De - i mi - ni - - - stros,
 - cut De - i mi - ni - stros,
 in mul - ta pa - ti - en -

mi - ni - - - - - stros,
 in mul - ta

** E-flat in Moderne

50

in mul - ta pa - ti - en - - -
in mul - ta pa - ti - en - - - ti -
- - - - - ti - a, in mul - ta pa - - - ti -
pa - - - ti - en - - - ti -

54

- ti - - - a,
a, _____ in vi - gi - li - is mul -
en - ti - a, _____ in
en - ti - a, in _____ vi - gi - li - is mul -

58

in vi - gi - li - is mul - tis, mul -

tis, in vi - gi - li - is mul - tis,

— vi - gi - li - is mul - tis, in vi -

62

tis,
mul - - tis,
gi - li - is mul - - tis, in o -
- gi - li - is mul - tis, in o - ra - ti - o -

66

in o - ra - ti -
in o - ra - ti - o -
ra - ti - o - ni - bus fre - quen - ter,
- ni - bus fre - quen - ter,

70

onibus frequenter
ni - bus frequenter
in o - ra - ti - o - ni - bus frequenter, in ie -

** Cantus, Altus & Tenor have *frequentius* (comp. adv.) where *frequuntibus* would be the correct form, but the Bassus has the simple form, *frequenter*, which seems preferable, not least for the Tenor underlay in b. 72-73.

74

in ie - - iu - ni - is mul -

mul - -

ie - - iu - ni - is mul - - tis,

iu - ni - is mul - - tis

in ie -

Musical score for three voices and basso continuo, page 78. The score consists of four staves. The top three staves are soprano, alto, and tenor voices, each with lyrics. The bottom staff is the basso continuo staff, indicated by a bass clef and a bass staff line. The music is in common time, with various note values including eighth and sixteenth notes, and rests. The vocal parts have dynamic markings such as p (piano) and f (forte). The basso continuo part includes a bassoon-like instrument with a b below the staff.

78

tis,
tis, _____ mul tis, _____
et ca - ri - ta - te non fi -
iu - ni - is mul - tis, et ca - ri - ta -

82

et ca - ri - ta - te non fi - et ca - ri - ta - te et ca - ri - cta, et ca - ri - te

86

cta, et ca - ri - ta -

non fi cta, et ca - ri - ta - te

ta - te non fi - - -

et ca - ri - ta - te non fi - - -

90

-te non fi - - -

non fi - - cta, non fi - - -

cta, et ca - ri - ta - te non fi - - -

cta, non fi - - - cta,

94

cta, non fi - - - cta.

cta, non fi - - cta.

cta, non fi - - cta.

et ca - ri - ta - te non fi - - - cta.