Transposed

Nicolas Gombert
(c. 1495–c. 1560)

Ecce nunc tempus acceptabile

for four voices (ATTB)

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. MOTTETI DEL FIORE, fo. 50 (Jacques Moderne, Lyon, 1539)

Originally notated a fourth higher in the following clefs: $G_{2,}$ $C_{1,}$ $C_{3,}$ $F_{3.}$
Original 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:

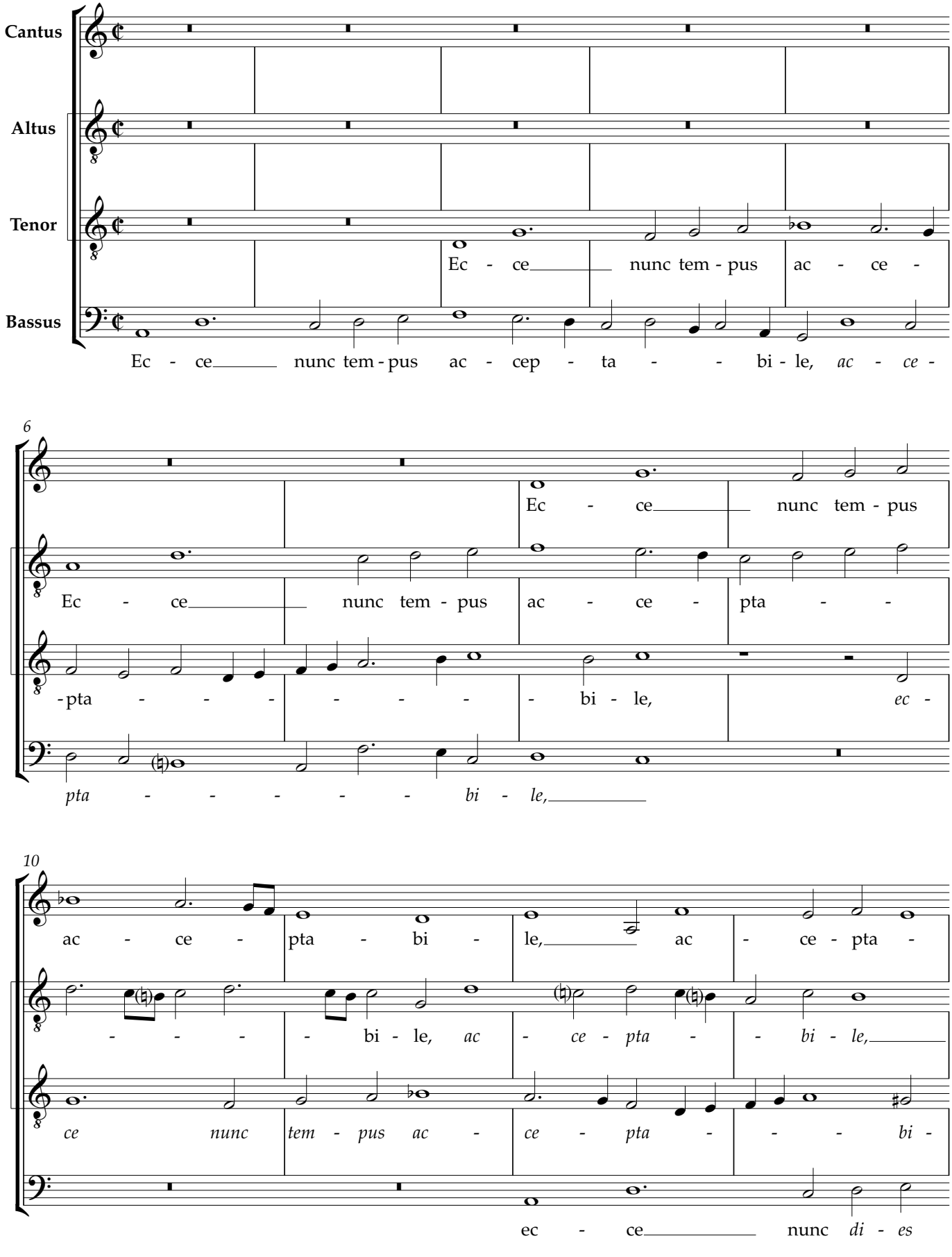
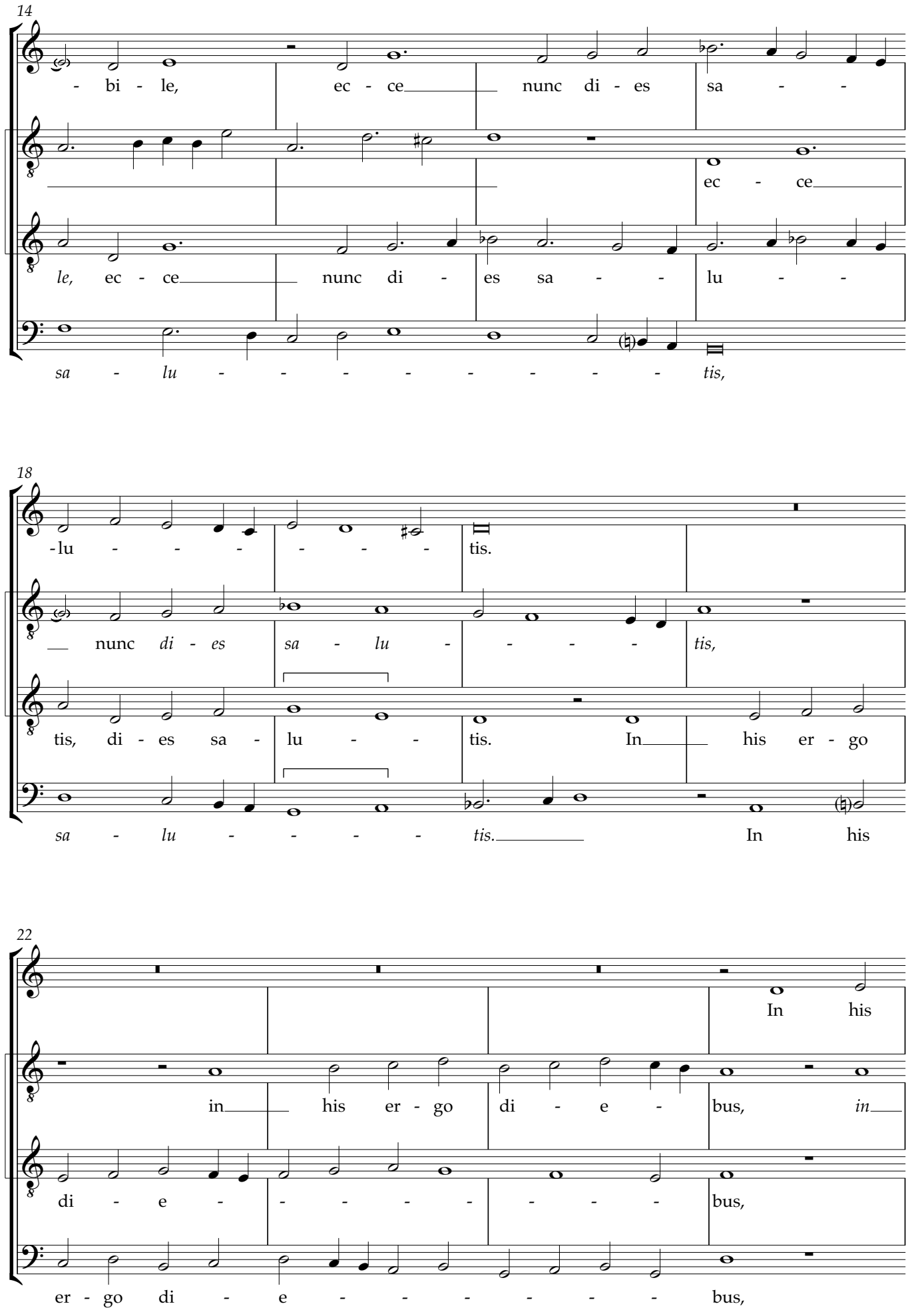
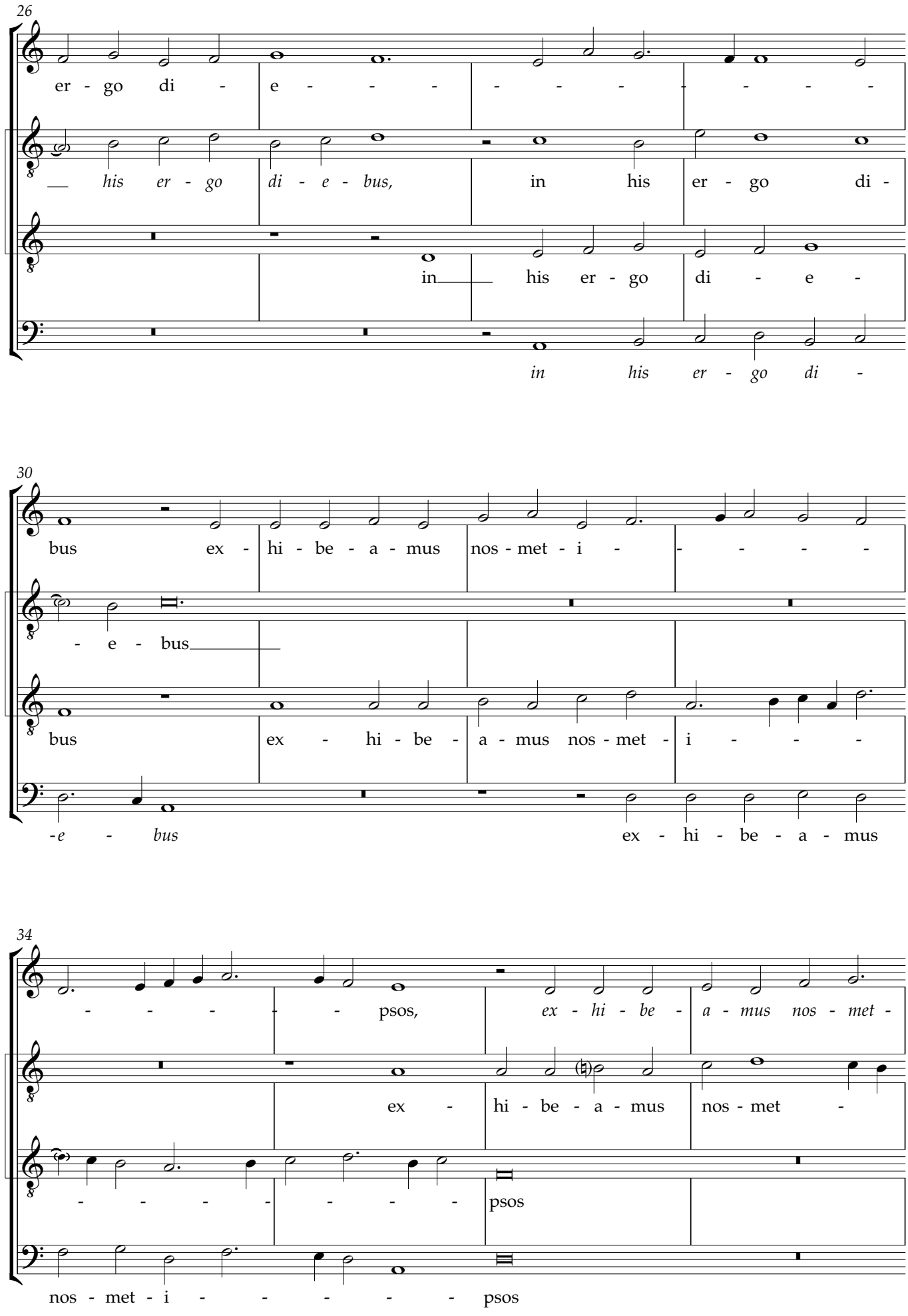
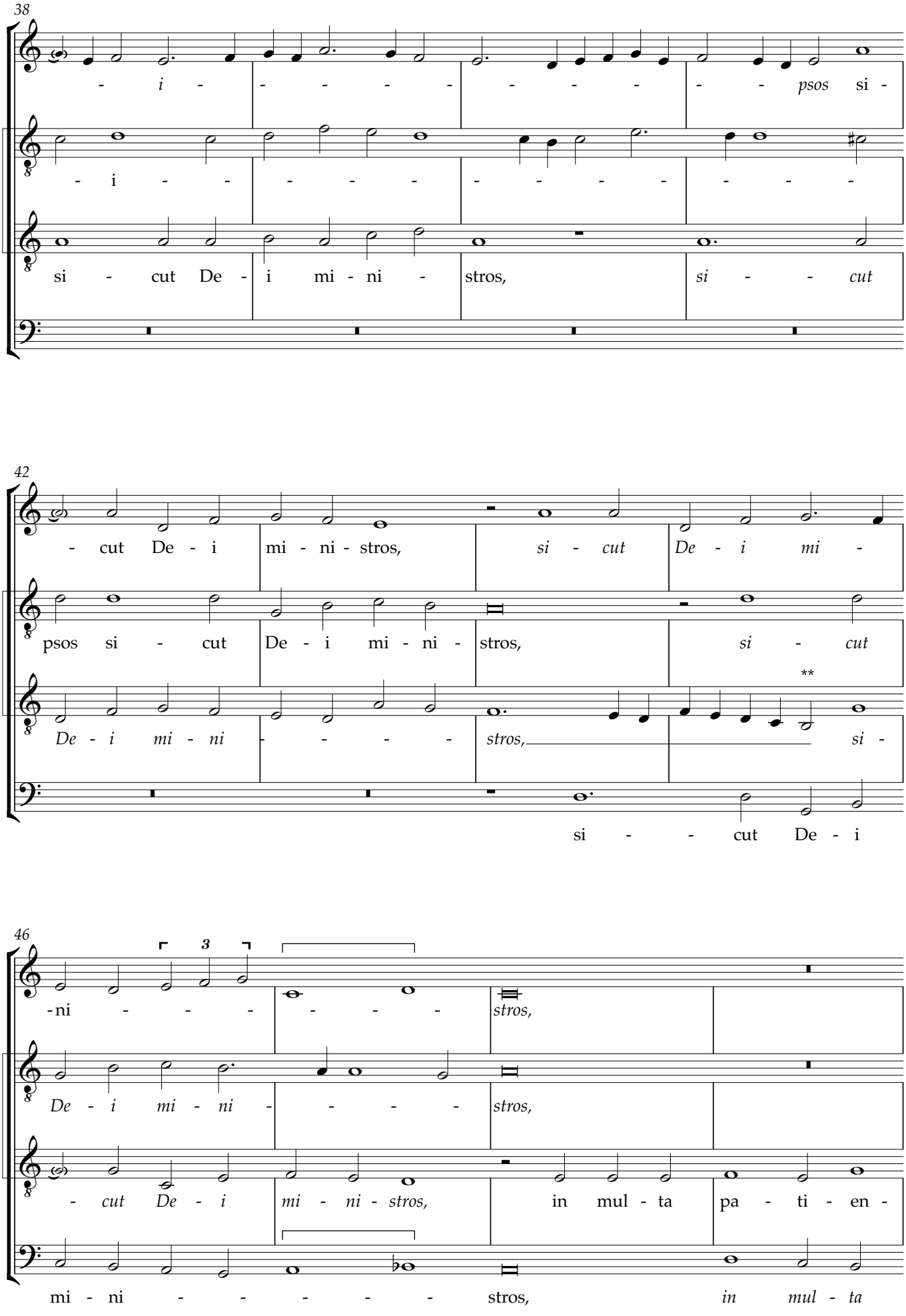
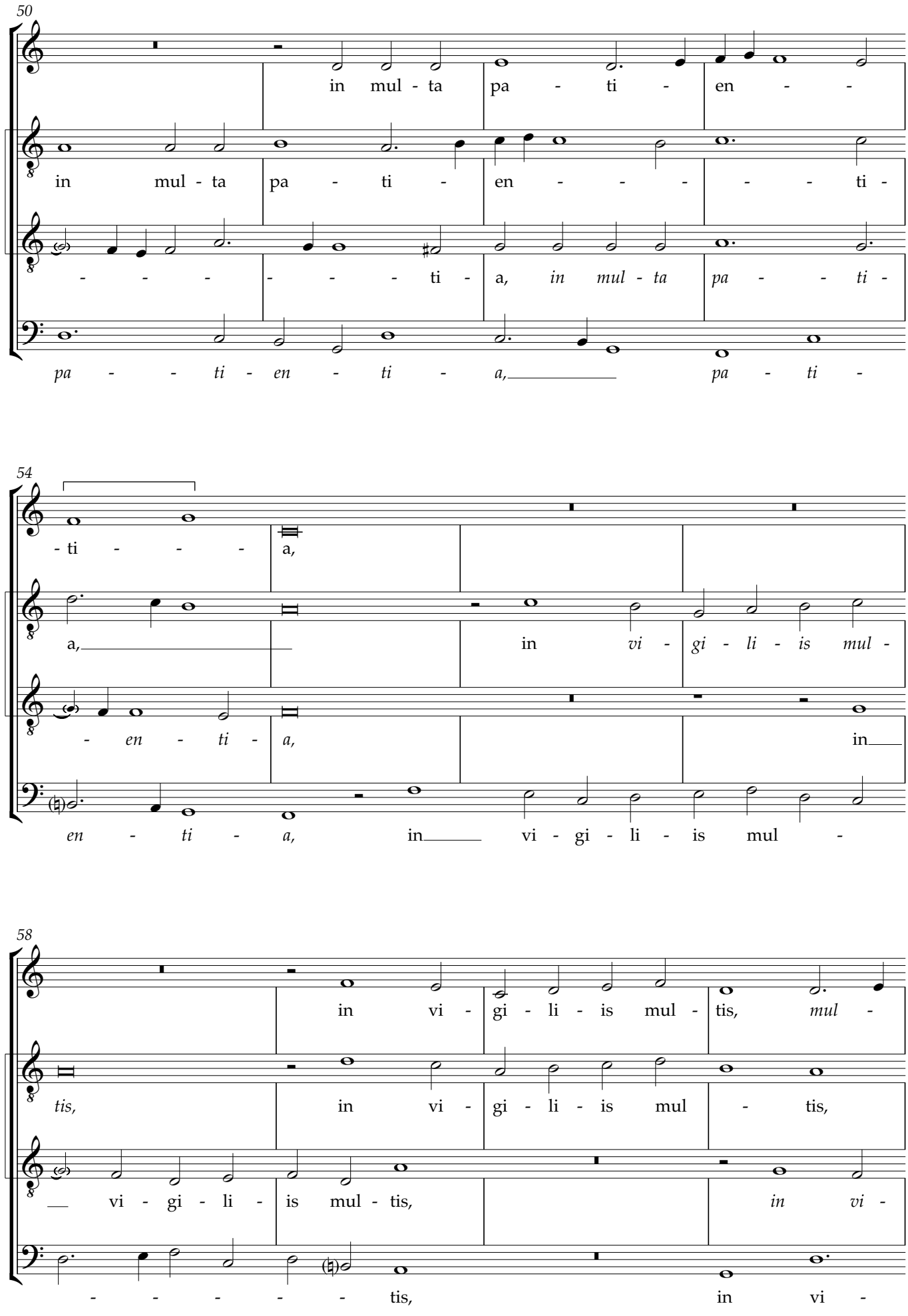
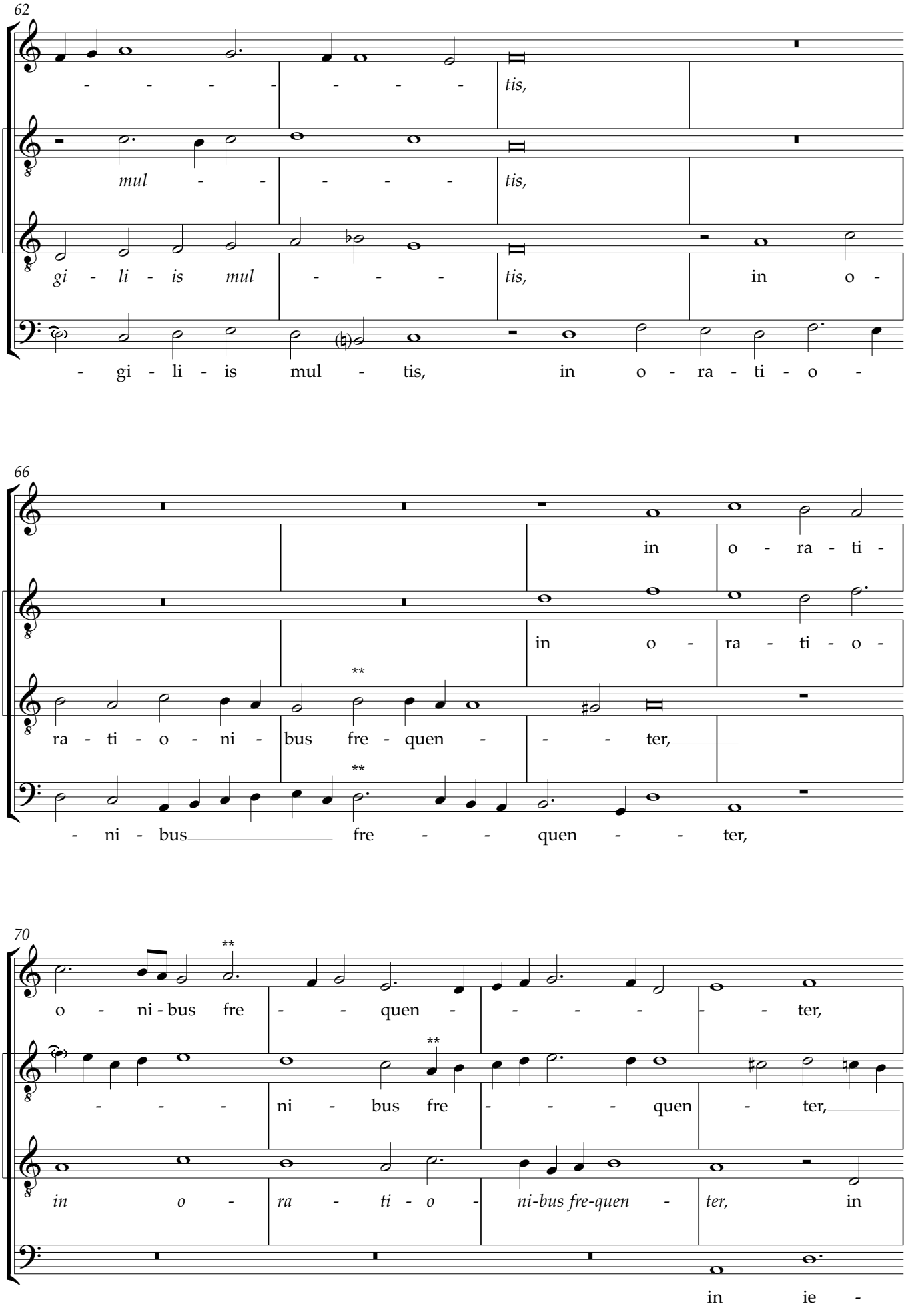
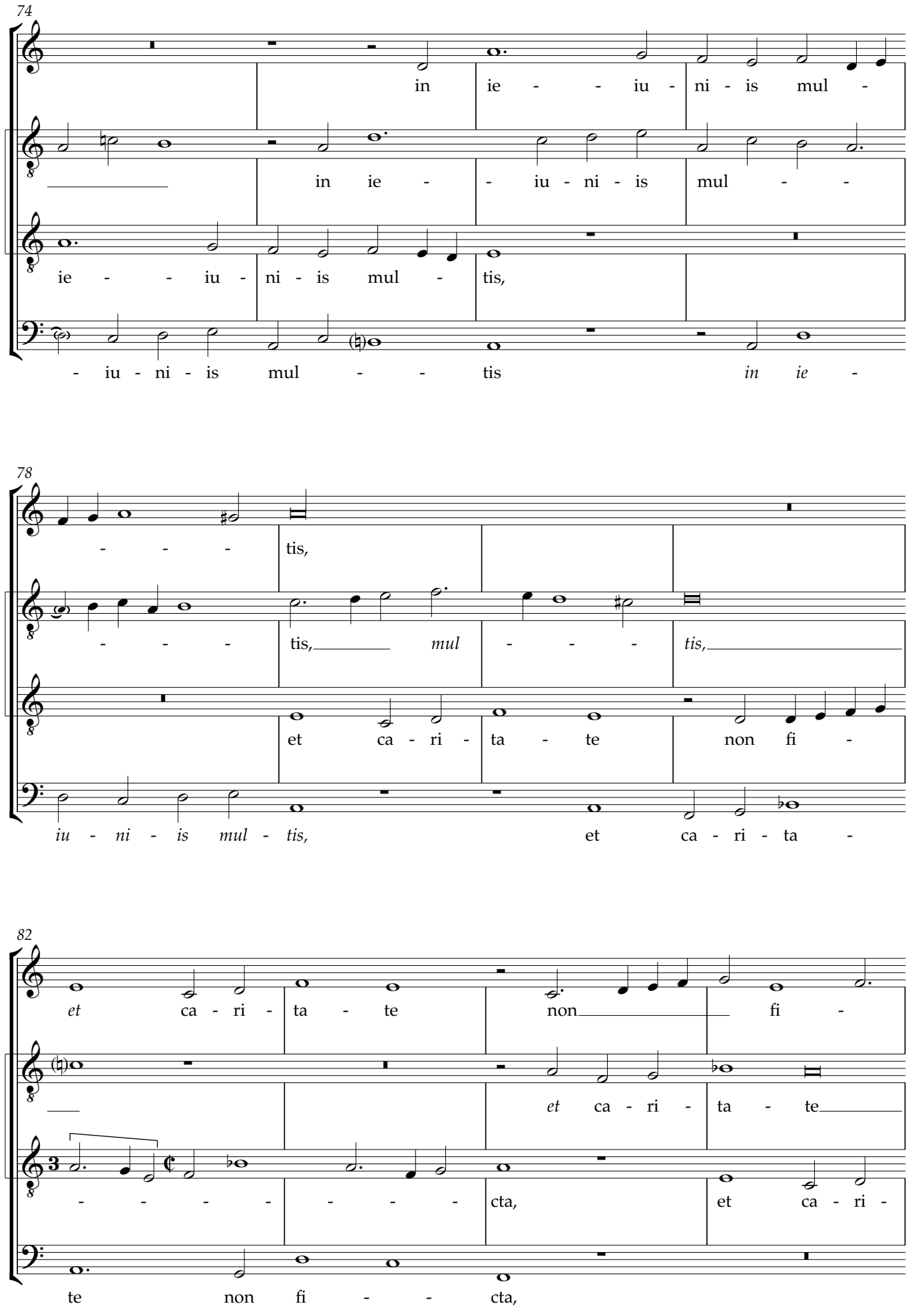
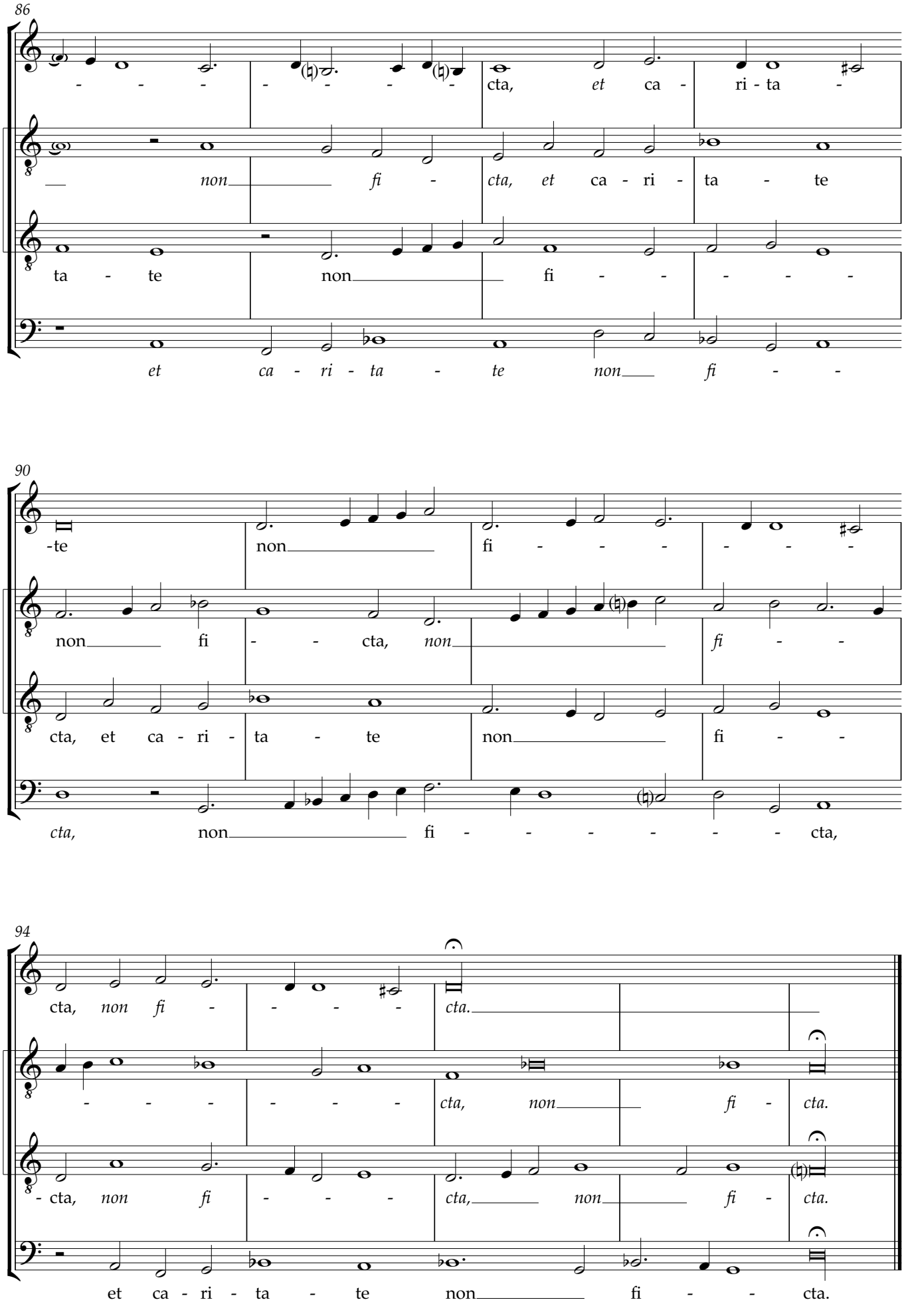
Behold, now is the acceptable time.
Behold, now is the day of salvation.
Therefore in these days, let us show ourselves as ministers of the Lord through great patience,
in great watchfulness, with frequent prayer,
in great fasting and unfeigned love.

(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)

14
- bi - le, ec - ce nunc di - es sa - -
ec - ce
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

** 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 - a, pa - 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 -
- - - - - - tis, in vi -

** Cantus, Altus & Tenor have *frequentius* (comp. adv.) where *frequntibus* 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 -
in ie - - iu - ni - is mul - -
ie - - iu - ni - is mul - tis,
- iu - ni - is mul - - tis in ie -
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
- - - - - - - - cta, et ca - ri -
te non fi - - cta,

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