

Laetamini in Domino

Jean Richafort (c.1480 – after 1547)

Petreus, *Selectissimarum mutetarum ... tomus I* [Nürnberg, 1540] (RISM 1540/6)

DISCANTUS
Lae - ta - - mi - ni in Do -

ALTUS
Lae - ta - - mi - ni in

TENOR
Lae - ta - - mi - ni in

QUINTA VOX
Lae - ta - - mi - ni,

BASSUS
Lae - ta - - mi - ni in

5
- - mi - no, in Do - mi - no, et ex - sul - ta - te, et
Do - mi - no, lae - ta - mi - ni in Do - - mi - no, in Do - -
Do - mi - no, et ex - sul - ta - te ju - -
lae - ta - mi - ni in Do - mi - no, in Do - mi - no,
Do - mi - no, et ex - sul - ta - te

11
ex - sul - ta - - - te ju - sti: et glo - ri - a - mi - ni o -
- mi - - no, et glo - ri - a - mi - ni o - mnes,
- sti, ex - sul - ta - te ju - - sti:
in Do - mi - no, et glo - ri - a - mi - ni o - mnes
ju - sti, ju - - sti: et glo - ri - a - mi - ni,

17

mnes, et glo - ri - a - - mi - ni o - mnes, o -
 et glo - ri - a - mi - ni, et glo - ri - a - mi - ni, o -
 et glo - ri - a - - - -
 re - cti cor - de, o - mnes re - cti cor - de,
 et glo - ri - a - mi - ni, o - mnes re -

23

- mnes re - cti cor - de, o - mnes re - cti cor -
 mnes re - cti cor - de, o - mnes re - cti cor - de,
 mi - ni o - mnes
 o - mnes re - cti cor - de, cor -
 cti cor - de, o - mnes re - cti cor - de,

29

de, o - mnes re - cti cor - de, o - mnes
 cor - de, re - cti cor - de, o - mnes
 re - cti cor - de, o - mnes
 de, o - mnes re - cti cor - de, re - cti cor - de,
 o - mnes re - cti cor - de, o -

35

re - cti cor - - - de.

re - - cti cor - - - de, cor - - - de.

re - cti cor - - - de.

o - mnes re - cti cor - de.

mnes re - cti cor - de, o - mnes re - cti cor - - - de.

Laetámíni in Dómino,
et exsultáte justí:
et gloriámíni omnes recti corde.

*Be glad, O ye righteous,
and rejoice in the Lord:
and be joyful, all ye that are true of heart.*

(Offertory for the Feast of Many Martyrs)

Psalm 31:11

Though he was evidently revered in his day, relatively little is known of Richafort's life. When and where he composed this closely contrapuntal and densely harmonic work is unknown: its publication in Petreius's 1540 book of motets (the only known source) pre-dates his appointment as *maitre de chapelle* at Sint-Gilliskerk in Bruges (1542–47); his like employment at Sint-Romboutskathedraal in Mechelen (1507–09) is the only other period of Richafort's life to be dated with certainty. Between these appointments he is known to have served in the Royal Chapel in Paris and possibly Brussels.

Editorial Notes:

This short offertory survives only in Petreius's 1540 collection, of which a complete set of partbooks is held in the Universitäts- und Landesbibliothek Sachsen-Anhalt, Halle (available in digital form at the Deutsche Digitale Bibliothek). Notwithstanding the 'conventional' part names, the upper three voices span an almost identical tenor vocal range. Given the unusual brevity of this work, performers may choose to repeat it *da capo*.

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 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 in the source are acknowledged with overarching square brackets. Word underlay reflects editorial judgment and is freely adjusted: editorial re-iteration of text not explicit in the source is indicated in *italic*.