

Original pitch

# Anima nostra

source: *Musica quinque vocum liber primus*, no. 6  
Girolamo Scotto, Venice, 1539.

Nicolas Gombert (c. 1495–c. 1560)  
edited by Simon Biazeck

Cantus (C2)

Altus (C3)

Quintus (C4)

Tenor (C4)

Bassus (F3)

A - ni - ma no - stra si - cut pas - ser e -

A - ni - ma no - stra, a - ni - ma

A -

Detailed description: This block contains the first system of a five-part vocal setting. It features five staves: Cantus (C2), Altus (C3), Quintus (C4), Tenor (C4), and Bassus (F3). The music is in a single system with a common time signature. The lyrics are: 'A - ni - ma no - stra si - cut pas - ser e -' for Cantus; 'A - ni - ma no - stra, a - ni - ma' for Quintus; and 'A -' for Tenor. The Altus and Bassus staves are mostly empty in this system.

6

re - pta est,

A - ni - ma no - - - - -

no - - - - - stra si - cut pas - ser e -

- ni - ma no - stra si - cut pas -

A - - ni - ma no -

Detailed description: This block contains the second system of the vocal setting, starting at measure 6. It features five staves. The lyrics are: 're - pta est,' for Cantus; 'A - ni - ma no - - - - -' for Altus; 'no - - - - - stra si - cut pas - ser e -' for Quintus; '- ni - ma no - stra si - cut pas -' for Tenor; and 'A - - ni - ma no -' for Bassus. The music continues with various note values and rests across the staves.

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e - - re - pta est, e - re - pta  
 stra si - - - cut pas - ser e -  
 - re - - - - - pta est, si - cut pas -  
 ser e - re - - - pta est, e - re - pta est,  
 stra si - cut pas - ser e -

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est, e - re - - - - - pta  
 re - pta est, e - re - pta  
 - ser e - re - - - pta est de  
 e - re - - - - - pta  
 re - pta est, e - re - pta

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est de la - que - o ve - nan - - -  
est, e - re - pta est de la - que - o ve - nan - ti -  
la - que - o ve - nan - ti - um, ve - nan - ti - um,  
est de la - que - o ve - nan - ti - um, de  
est de la - que - o ve - nan -

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- ti - um, de la - que - o ve - nan - ti - um,  
um, ve - nan - ti - um, ve - na - ti -  
de la - que - o ve - nan - ti - um, de  
la - que - o ve - nan - ti -  
- - - ti - um,

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de la - que - o ve - nan - ti - um; la - que - us  
 um, de la - que - o ve - nan - ti - um;  
 la - que - o ve - nan - ti - um; la - que - us con -  
 um, de la - que - o ve - nan - ti - um;  
 de la - que - o ve - nan - ti - - - um;

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con - tri - tus est, la - que - us con - tri - tus  
 - ti - um; la - que - us con - tri - tus  
 tri - tus est, la - que - us con -  
 la - que - us con - tri - tus  
 la - que - us con - tri - tus est,

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est, la - que - us con - tri - tus est, est, la - que - tri - tus est, con - tri - tus est, la - que - us con - tri - tus est, la - que - us con - tri - tus est, et

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et nos li - be - ra - ti su - mus, et nos li - us con - tri - tus est, et et nos li - be - ra - ti su - et nos li - be - ra - ti su - mus, nos li - be - ra - ti su - mus,

42

be - ra - ti su - mus, et nos li - be - ra -

nos li - be - ra - ti su - - - mus.

mus, et nos li - be - ra - ti su - - -

et nos li - be - ra - ti su - - -

et nos li - be - ra - ti su - - -

46

ti su - mus. Ad - iu - to - ri - um, ad - iu - to - ri -

Ad - iu - to - ri - um, ad - iu - to - ri -

mus. Ad - iu - to - ri - um no - strum,

mus. Ad - iu - to - ri - um, ad -

mus. Ad - iu -

50

um no - - - strum in no - mi - ne Do - -

um no - - - strum, no - - - strum

ad - iu - to - ri - um no - - - strum in

- iu - to - ri - um, ad - iu - to - ri - um no - - -

to - ri - um no - strum in no - - mi - ne Do - mi -

54

mi - - - ni, in no - mi - ne Do - mi - ni,

in no - mi - ne Do - mi - ni, in

no - mi - ne Do - mi - ni, in no - mi - ne

- strum in no - mi - ne Do -

ni, [in no - mi - ne Do - mi -

\*\* Flat suppressed.

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in no - mi - ne Do - mi - ni,  
 no - mi - ne Do - mi - ni, qui fe -  
 Do - mi - ni, qui  
 - mi - ni, qui fe - cit cae - lum  
 - ni] qui fe - cit cae - lum et ter -

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qui fe - cit cae - lum et ter - - - -  
 cit cae - lum, qui fe - cit cae - - - -  
 - fe - cit cae - lum et ter - - - - - ram, qui  
 et ter - ram, qui fe - cit cae - lum et ter - ram.  
 ram, qui fe - cit cae - lum et ter - -



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ram, cae - lum et ter - ram.

lum, qui fe - cit cae - - - lum et ter -

fe - cit cae - lum et ter - ram. [Sit

Sit no - - men Do - -

ram. Sit no - - men Do - mi - ni

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Sit no - men Do - mi - ni be - ne - di -

- ram. Sit no - men Do - mi - ni be - ne -

no - - men Do - mi - ni be - ne - di - ctum,

- mi - ni,] sit no - men Do -

be - ne - di - ctum, be - ne - di - ctum, sit

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ctum, sit no - men Do - mi - ni be - ne - di -  
 di - ctum, ex hoc nunc  
 sit no - men Do - mi - ni be - ne - di -  
 - mi - ni be - ne - di - ctum, ex  
 no - men Do - mi - ni be - ne - di - ctum, ex

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- ctum, ex hoc nunc et us - que  
 et us - que in sae - cu -  
 - ctum,] ex hoc nunc et us -  
 hoc nunc et us - que in sae - cu - lum,  
 hoc nunc et us - que in sae - cu - lum,

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in sae - - cu - lum, ex hoc nunc et us - que in - lum, ex hoc nunc et us - que in sae - cu - lum, ex hoc nunc et us - que in sae - - - - - cu -

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sae - - - - - que, ex hoc nunc et us - que in sae - - - - - que in sae - - - - - ex hoc nunc et us - que in lum, ex hoc nunc et us - que in

89

- - - cu - lum.

- cu - lum, ex hoc nunc et us - que in sae - cu - lum.

- cu - lum, in sae - - cu - lum.

sae - cu - lum.

sae - cu - lum, in sae - cu - lum.

### Editorial commentary:

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, many more accidentals could be added following the so-called ‘rules of *musica ficta*’ (as if there is consensus!), but what was the practice at the time and what would Gombert have expected? We cannot be absolutely sure, but Gioseffo Zarlino’s comments about phrase structure and text in chapter 32, Part IV of his treatise, *Le Istitutioni Harmoniche* (1558) are apposite:

“... one should not make a cadence, especially a principle one [...] unless the sentence or the full sense of the words is completed.”

No attempt has been made to correct false fifths, integral components of Gombert’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 final raised third (probably originating in Northern Italy) is not yet a typical feature for this period; composers notating it only when desired.

### Translation:

*Our soul is escaped even as a bird out of the snare of the fowler: the snare is broken and we are delivered.  
Our help standeth in the Name of Lord: who hath made heaven and earth.  
Blessed be the name of the Lord: from this time forth for evermore.*

(Ps. 123: 7, 8 & Ps. 112: 2)

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