Super flumina Babylonis
Giovanni Pierluigi da Palestrina (c.1525–1594)

Gardano, Motecta festorum totius anni ... liber secundus [Venezia, 1564]
et fle vi mus
dum recor da remur
et fle vi mus
dum recor da remur
-
et fle vi mus
dum recor da remur
mus et fle vi mus

tu i Sion,
dum recor da re-
tu i Sion,
dum recor da re-
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, dum recor da remur
tu i Sion, in sali ci bus in medi o
re mur tu i Sion, in sali ci bus in medi o
Super flümina Babylonis

illic sédimus et flévimus,
dum recordarémur tui Sion.
In salícibus in médio ejus
suspéndimus órgana nostra.

(Offertory for the Twentieth Sunday after Pentecost)

By the waters of Babylon
we sat down and wept,
when we remembered thee, O Sion.
As for our harps, we hanged them up
upon the trees that are therein.

[Psalm 137:1–2 (Vulgate)]

Editorial Notes:
This edition is taken from Gardano’s first book of festal motets, as transcribed by Franz Espagne and published 1875 in Volume V of Breitkopf & Härtel’s Opera omnia Ioannis Petralyssii Praenestini. Minor alterations to word underlay have been made tacitly, where judged preferable based on word stress, melodic structure, or consistency with other parts. Espagne’s editorial accidentals have been replicated, with one exception (Altus, m.18) and three additions (Cantus, m.60; Altus, m.39, m.48).

Original note values have been retained, thus — consistent with 16th-century convention — the 4 mensuration sign and its modern-equivalent 4 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.

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