

Orazio Vecchi
(1550 - 1605)

O Iesu Christe

à5

Transcribed and edited by Lewis Jones

O Iesu Christe

à5

In omni tempore Orationis.

Orazio Vecchi

Musical score for the first system of "O Iesu Christe". The score is written for five voices: Cantus, Altus, Quintus, Tenor, and Bassus. The music is in a common time signature (C) and features a key signature of one sharp (F#). The lyrics are: "O Ie - - su Chri - - -".

Musical score for the second system of "O Iesu Christe". The score is written for five voices: C. (Cantus), A. (Altus), 5. (Quintus), T. (Tenor), and B. (Bassus). The music is in a common time signature (C) and features a key signature of one sharp (F#). The lyrics are: "ste, mi - - se - re - - re me -".

10

C. - i, Qui - a do - lo - re lan - - - - - gue -

A. -i, Qui - a do - lo - re lan - gue -

5. Qui - a do - lo - re lan - - - - - gue - o,

T. do - lo - re, qui - a do - lo - re lan - gue - o,

B. - i, Qui - a do - lo - re lan - - - - - gue -

15

C. o, qui - a do - lo - re lan - gue - o.

A. o qui - a do - lo - re, do - lo - re lan - gue -

5. qui - a do - lo - re lan - - - - - gue - o.

T. qui - a do - lo - re lan - gue - o.

B. o.

20

C. Do - mi - ne, Do - mi - ne tu es spes me - a, tu

A. o. Do - mi - ne, Do - mi - ne tu es spes me - a, tu es

5. Do - mi - ne, Do - mi - ne tu

T. Do - mi - ne, Do - mi - ne tu es spes me - a, tu es

B. Do - mi - ne, Do - mi - ne tu es spes me - a, tu

27

C. es spes me - - a et vi - ta me - - -

A. spes me - - - a et vi - ta me - - a. Cla -

5. es spes me - a, tu es spes me - -

T. spes me - - - a et vi - ta me - a. Cla - ma -

B. es spes me - - a et vi - ta me - a.

32

C. - a. Cla - ma - vi ad te: Mi - se - re - re

A. ma - - vi ad te, cla - ma - vi ad te: Mi - se -

5. - a. Cla - ma - vi ad te: Mi - se -

T. vi, cla - ma - vi ad te:

B. Cla - ma - vi ad te, cla - ma - vi ad te:

37

C. me - - - i, mi - - se -

A. re - re me - - - - - - - - - i, -

5. re - re me - - - i, mi - se - re -

T. mi - se - re - re me - i,

B. Mi - se - re - re me - - - -

41

C. re - re me - i, mi - se - re - re me - i.

A. mi - se - re - re me - i.

5. re me - i, mi - se - re - re me - i.

T. mi - se - re - re me - i, mi - se - re - re me - i.

B. - i, mi - se - re - re me - i.

Source: [PART NAME IN LATIN]/SACRARUM CANTIONUM/HORATII VECCHII/In Cathedrali Ecclesia Mutinae Musicae Magistri./Quinque, Sex, Septem, & Octo Vocibus./LIBER SECUNDUS./Nunc primum in lucem editus./[COAT OF ARMS]/Venetiis Apud Angelum Gardanum./[RULE]/M. D. LXXXXVII.

Gardano's V's have been changed to U's where appropriate. The source comprises eight partbooks. The present motet is no. 17 in the publication.

Editorial method: Original partbook names, time signatures and note duration have been retained. Clefs have been modernised, with originals appearing in prefatory staves. The overall range of each part is shown in black stemless notes before the initial time signature, to which the music has been barred. The original pitch has been retained.

Editorial accidentals appear above the staff, whereas courtesy accidentals appear in parentheses. Ligatures are shown as square brackets above the staff.

Text and translation: All punctuation save for the final full stop is editorial.

*O Iesu Christe, miserere mei,
Quia dolore languo.
Domine tu es spes mea et vita mea.
Clamavi ad te:
Miserere mei.*

O Jesus Christ, have mercy upon me,
for I languish with sadness.
Lord, thou art my hope and my life,
I cry to thee:
Have mercy upon me.

Critical note: Comprising a single source reading not retained in the Edition. In the order bar, part, object, comment.
13,T,3, #