

Transposed up a tone

O bone Iesu à 6

Edited by Simon Biazeck

Giovanni Pierluigi da Palestrina
(c. 1525–1594)

Musical score for the first system of "O bone Iesu à 6". The score is for six voices: Cantus, Sextus, Altus, Quintus, Tenor, and Bassus. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: O bo - ne Ie - su, o bo - ne Ie - su, ex -

Musical score for the second system of "O bone Iesu à 6". The score continues from the first system. The lyrics are: ex - au - di me, et ne per - mit - au - di me, ex - au - di me, et ne per - mit - au - di me, ex - au - di me, et ne per - mit - au - di me, et ne per - mit -

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- tas me ab ho - ste ma -
 - tas me se - pa - ra - ri a te, ab ho -
 - tas me se - pa - ra - ri a te, ab ho - ste ma -
 se - pa - ra - ri a te, ab ho - ste ma -
 mit - tas me ab ho - ste ma -
 se - pa - ra - ri a te, ab ho - ste ma -

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li - gno de - fen - de me, de - fen - de
 ste ma - li - gno de - fen - de me, de - fen - de
 li - gno de - fen - de me, de - fen - de me, de - fen - de
 li - gno de - fen - de me, de - fen - de me.
 li - gno de - fen - de me, de - fen - de
 li - gno de - fen - de me, de - fen - de me.
 li - gno de - fen - de me, de - fen - de me.
 li - gno de - fen - de me, de - fen - de me.

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me. In ho - ra mor - tis me - ae vo - ca

me. In ho - ra mor - tis me - ae vo - ca

me. In ho - ra mor - tis me - ae vo - ca

me. In ho - ra mor - tis me - ae vo - ca

me. In ho - ra mor - tis me - ae vo - ca

me. In ho - ra mor - tis me - ae vo - ca

29

me, et po - ne me iu - xta

me, et po - ne me iu - xta te, et po - ne me iu - xta

me, et po - ne me iu - xta

et po - ne me iu - xta te, et po - ne me iu - xta

me, et po - ne me iu - xta te, et po - ne me iu - xta

et po - ne me iu - xta te, et po - ne me iu - xta

34

te, ut cum an - ge - lis et san - ctis tu - is

te, ut cum an - ge - lis et san - ctis tu - is lau - dem te, —

te, ut cum an - ge - lis et san - ctis tu - is lau - dem te, Do - mi -

te, lau - dem te, — Do - mi -

te, ut cum an - ge - lis et san - ctis tu - is

te, lau - dem te, Do - mi -

39

lau - dem te, Do - mi - num Sal - va - to - rem me - um, Sal - va - to -

Do - mi - num Sal - va - to - rem me - um,

num Sal - va - to - rem me - um,

num Sal - va - to - rem me - um,

lau - dem te, Do - mi - num Sal - va -

num Sal -

44

- rem me - um, in sae - cu - la sae - cu - lo -
 in sae - cu - la sae - cu - lo -
 Sal - va - to - rem me - um, in sae - cu - la
 in sae - cu - la sae - cu - lo -
 to - rem me - um, in sae - cu - la sae - cu - lo -
 - va - to - rem me - um,

49

rum. A - men,
 rum. A - men, in sae - cu - la sae - cu - lo -
 sae - cu - lo - rum. A - men, in sae - cu - la
 rum, in sae - cu - la sae - cu - lo -
 rum. A - men,
 in sae - cu - la sae - cu - lo -

Editorial Note

Source:

Motettorum quae partim quinis, partim... (RISM P711)

Venice: Scotto, Girolamo, 1575

(Partbook, Print)

#27

Attrib: Iohannis Petraloyssii Praenestini

Editorial procedure:

Originally notated a tone lower in the following clefs: 

Note-values and mensural signs retained. Barlines, cue-size accidentals within the staves and accidentals in square brackets above the staves are editorial; the latter serving, in part, to reinforce the editor's approach to *musica ficta*—the modern conception of performers' accidentals. Ligatures are shown with closed square brackets, and coloration with open thick corner brackets. Text prompted by the scribe is in *italics*.

Translation:

*O sweet Jesus, hear me
And do not let me be separated from You.
Defend me from my spiteful enemy.
In the hour of my death,
Call me, and place me beside You,
So that, with Your angels and saints,
I may praise You, Lord, my Saviour,
For ever and ever. Amen.*

Simon Biazeck
Rochester, U.K.
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