

Hei mihi, Domine

Francisco Guerrero (1528–1599)

Basa, *Missarum liber secundus Francisci Guerrerii ...* [Rome, 1582] (RISM G4872)

Vincenti, *Mottecta Francisci Guerrerii (4, 5, 7 & 8 vv) liber secundus* [Venice, 1589] (RISM G4875)



Musical score for the first system, featuring six vocal parts: CANTUS [PRIMUS], CANTUS SECUNDUS, ALTUS, TENOR [PRIMUS], TENOR SECUNDUS, and BASSUS. The lyrics are: Hei mi - hi, Do - mi - ne, hei mi - hi, Do - mi - ne, hei mi - hi, Do - mi - ne.



Musical score for the second system, continuing the vocal parts from the first system. The lyrics are: - hi, Do - mi - ne, hei mi - hi, Do - mi - ne, mi - hi, Do - mi - ne, - mi - ne, Do - mi - ne, hei mi - hi, Do - mi - ne, mi - hi, Do - mi - ne, hei mi - hi, Do - mi - ne, Hei mi - hi, Do - mi - ne, Hei mi - hi, Do - mi - ne.

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- mi - ne, hei mi - hi, Do - mi - ne, hei mi - hi, Do -

hei mi - - hi, Do - mi - ne, hei mi - hi,

hei mi - hi, Do - mi - ne, hei mi - hi, Do - - mi - ne,

hei mi - hi, Do - mi - ne,

ne, hei mi - hi, Do - mi - ne, hei mi -

hei mi - hi, Do - mi - ne,

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- - - mi - ne, qui - a pec -

Do - mi - ne, hei mi - hi, Do - - - mi -

hei mi - hi, Do - mi - ne, hei mi - hi, Do - mi - ne,

hei mi - hi, Do - mi - ne, hei mi - hi, Do - - mi -

hi, Do - mi - ne, Do - - - mi - ne, qui -

hei mi - hi, Do - mi - ne,

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ca - vi ni - - - - mis, qui - a pec -
ne, qui - a pec - ca - vi ni - mis in vi - - - ta me -
qui - a pec - ca - vi ni - mis in vi - ta me - a, qui -
ne, qui - a pec - ca - vi
a pec - ca - vi ni - mis in vi - ta me - a,
qui - a pec - ca - - - vi ni - mis in vi - ta me - - -

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ca - vi ni - mis in vi - ta me - a:
a, qui - a pec - ca - vi ni - mis in vi - ta me - a:
a pec - ca - vi ni - mis in vi - ta me - a:
ni - mis in vi - ta me - a, qui - a pec - ca - - - vi ni -
qui - a pec - ca - vi ni -
a, qui - a pec - ca - vi

† *Altus*, m.27.1: marked with a ✕ sign in G4875 only.

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Quid fa - ci - am mi - ser,

Quid fa - ci - am mi - ser,

Quid fa - ci - am mi - ser, mi - ser, quid -

mis in vi - ta me - a: Quid fa - ci - am mi - ser,

- mis in vi - ta me - a: Quid fa -

ni - mis in vi - ta me - a: Quid

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quid -

quid fa - ci - am mi -

fa - ci - am mi - ser,

quid fa - ci - am, quid fa - ci - am mi -

ci - am mi - ser, quid fa - ci - am

fa - ci - am mi - ser,

quid fa - ci - am

† *Bassus*, m.31.1: marked with a ✕ sign in G4875 only.

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- bi fu - gi - am, u - bi fu - gi - am

- bi fu - gi - am, u - bi fu - gi - am ni - si ad te,

am, u - bi fu - gi - am

fu - gi - am, u - bi fu - gi - am ni - si ad te, De - us me -

- gi - am, u - bi fu - gi - am ni - si ad te,

u - bi fu - gi - am, u - bi fu - gi - am ni - si ad te, De -

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ni - si ad te, De - us me - us, De - us me -

De - us me - us, ni - si ad te, De - us me -

ni - si ad te, De - us, De - us me -

- us, ni - si ad te, De - us me - us?

De - us, ni - si ad te, De - us me -

us me - us?

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no - vis - si - - - - mo di - - - - e.
in no - - - vis - si - mo di - - - e.
- ne - ris in no - vis - si - mo di - - - e.
no - vis - - - si - mo di - - - e.
- - - si - mo di - e.
ris in no - vis - si - mo di - - - e.

Hei mihi, Dómine,
quia peccávi nimis in vita mea:
Quid fáciam miser,
ubi fúgiam nisi ad te, Deus meus?
Miserére mei dum véneris in novíssimo die.

*Woe is me, O Lord,
for I have sinned exceedingly in my life:
O wretch, what shall I do?
Whither shall I flee, but unto you, my God?
Have mercy upon me when you come on the last day.*

(Responsory for the Fifth Lesson at Matins for the Dead)

Editorial Notes:

This edition is set at the original notated pitch. Editorial accidentals are indicated above the note. The seemingly redundant precautionary D naturals (e.g. Cantus I, m.25.1) are replicated from the original. 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 and coloration in the source are acknowledged with overarching square brackets and open 'corner' brackets respectively. Word underlay is as per the sources, which are both unambiguous and in agreement in that regard. Re-iterated text implied by an 'ij' marking in the source is indicated in *italic*.