

# 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.

10

- 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,

15

- 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,

20

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 - -

25

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.

30

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

36

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.

41

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

Detailed description: This block contains the musical notation for measures 41 through 45. It features six staves: four vocal staves and two piano accompaniment staves. The vocal parts are written in a soprano, alto, tenor, and bass clef, respectively. The piano accompaniment is in the right and left hands. The lyrics are distributed across the vocal staves, with some lines having hyphens indicating syllables that span across measures.

46

fa - ci - am mi - ser, u - bi fu - gi-am, u -  
am mi - - - - ser, u - bi fu - gi-am, u -  
mi - - - - ser, u - bi fu - gi - am, u - bi fu - gi -  
ser, mi - - - - ser, u - bi fu - gi - am, u - bi  
- - - ser, u - bi fu - gi - am, u - bi fu -  
ci - am mi - - - ser, u - bi fu - gi - am,

Detailed description: This block contains the musical notation for measures 46 through 50. It features six staves: four vocal staves and two piano accompaniment staves. The vocal parts continue with the same clefs as in the previous system. The lyrics are distributed across the vocal staves, with some lines having hyphens indicating syllables that span across measures.

51

- 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

<sup>8</sup> fu - gi - am, u - bi fu - gi - am ni - si ad te, De - us me -

<sup>8</sup> - 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 -

56

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 -

<sup>8</sup> - us, ni - si ad te, De - us me - us?

<sup>8</sup> De - us, ni - si ad te, De - us me -

us me - us?

61

us? Mi - se - re - re

us? Mi - se - re - re

us? Mi - se - re - re me - i dum ve - ne - ris, mi - se -

Mi - se - re - re me - i dum ve - ne - ris, mi - se - re - re

us? Mi - se - re - re me - i dum ve - ne - ris, mi - se - re - re

Mi - se - re - re me - i dum ve - ne - ris, mi - se - re - re

66

me - i dum ve - ne - ris in no - vis - si - mo, in

me - i dum ve - ne - ris in no - vis - si - mo di - e,

re - re me - i dum ve - ne - ris, dum ve -

me - i dum ve - ne - ris in no - vis - si - mo, in

me - i dum ve - ne - ris in no - vis - si - mo, in no - vis -

me - i dum ve - ne - ris, dum ve - ne -

71

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 E naturals (e.g. Cantus I, m.25.1) are as per the original, and were presumably intended as an instruction to singers to treat the sixth degree of the Dorian scale as *mi*, rather than *fa*, in those instances. Original note values are retained: thus, consistent with 16th-century convention, the  $\text{C}$  mensuration sign and its modern-equivalent  $\text{C}$  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*.