

# O bone Jesu

Edited by Jason Smart

Anon. (16th cent.)

Countertenor 1



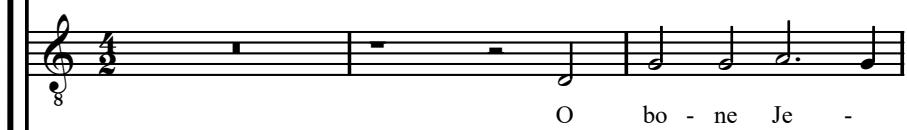
8 O bo - ne Je - - - su,

Countertenor 2



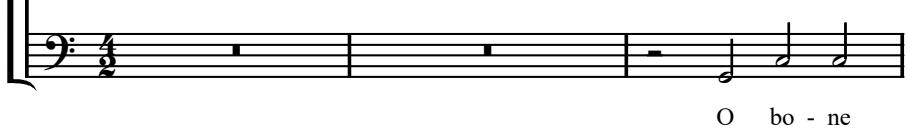
8 O bo - ne Je - - -

Tenor



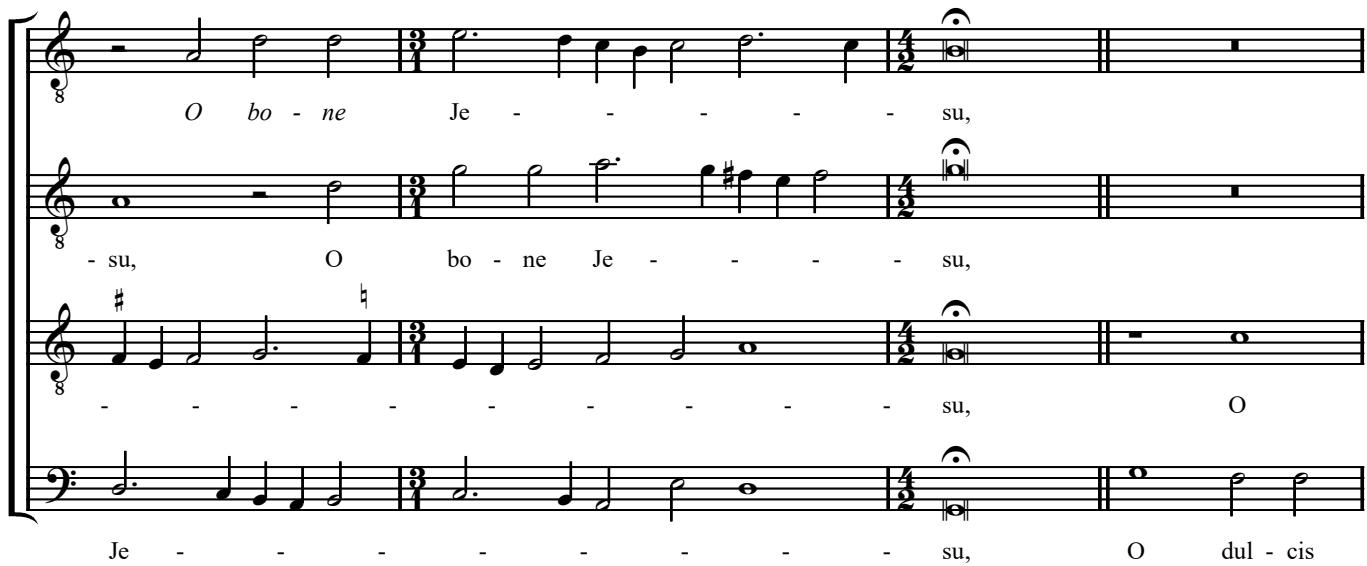
8 O bo - ne Je - -

Bass



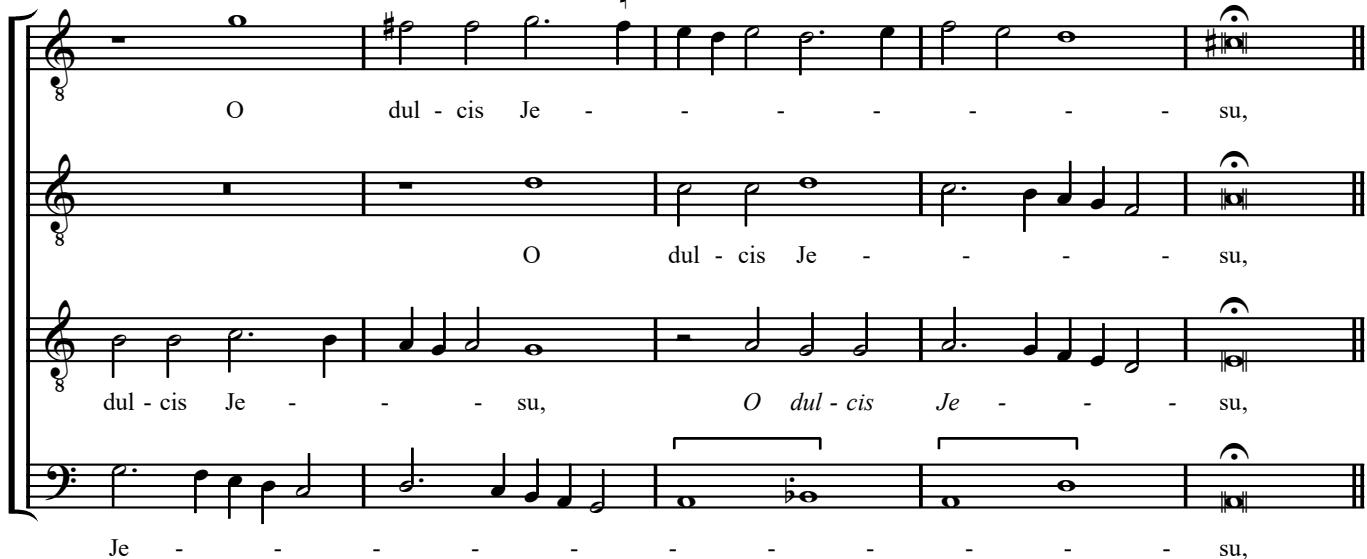
O bo - ne

4



8 O bo - ne Je - - - su,  
- su, O bo - ne Je - - - su,  
- - - su, O  
Je - - - - - su, O dul - cis

8



8 O dul - cis Je - - - su,  
O dul - cis Je - - - su,  
dul - cis Je - - - su,  
Je - - - - - su,

13

O mi - tis Je - su,  
O mi - tis Je - su,  
O mi - tis Je - su,  
O mi - tis Je - su,

17

Fi - li Ma - ri - ae Vir - gi - - - - nis, Vir -  
Fi - li Ma - ri - ae Vir - - - - gi-nis, ple - nus mi -

22

ple - nus mi - se - ri -  
gi - - - - nis, ple - nus mi - se - ri - cor - di-ae  
se - ri - cor - di - ae, ple - nus mi - se - ri - cor - di -

27

b

- cor - di ae et ve - ri - ta - - - - -  
- - - - -

b

et ve - ri - ta - - - - - tis,

b

et ve - ri - ta - - tis, et ve - ri - ta -

32

-tis, et ve - ri - ta - - - tis: O dul - cis Je - su,  
O dul - cis Je - su,  
ve - ri - ta - - - tis: O dul - cis Je - su,  
- tis, et ve - ri - ta - - - tis: O dul - cis Je - su,

39

mi - se-re - re me      mi - se-re - re me      mi - se-re - re me      mi - se-re - re me

44

se - cun - dum ma - gnam mi - ;  
 i se - cun - dum ma - gnam mi - se - ri - cor - di - ;  
 i se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - ;  
 - cun - dum ma - gnam, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - .

49

- se - ri - cor - di - am tu - - - am, mi - se - ri - cor - di - am, ;  
 am tu - - am, mi - se - ri - cor - di - am, mi - se - ri - cor - di - am tu - ;  
 - - - am, mi - se - ri - cor - di - - - am, mi - se - ri - .

54

mi - se - ri - cor - di - am tu - - - am.  
 ; - se - ri - cor - di - - - am [tu - - - am.] ;  
 am. O \_\_\_\_\_ ;  
 - cor - di - - am tu - - - am.

58

O benign Je - su, te de - pre -  
O benign Je - su, te \_\_\_\_\_ de -  
— benign Je - - - - su,  
O benign Je - - - - su,

64

The musical score consists of four staves. The top three staves are in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The vocal parts sing "cor per il - lum san - gui - - nem pre -" on the first three staves. The basso continuo part on the bottom staff provides harmonic support with sustained notes and occasional bassoon entries.

69

8  
- ti - o - - - sum, pre - ti - o - - - sum

8  
- - nem pre - ti - o - [sum, pre - ti - o] - - - sum

8  
- nem pre - ti - o - sum, pre - ti - o - - - sum quem

79

8

- fun - de-re di - gna - tus \_\_\_\_\_ es, ef - fun - de-re di -

8

- re di - gna - tus \_\_\_\_\_ es, ef - fun - de - re di - gna - tus -

8

\_\_\_\_\_

8

\_\_\_\_\_

- de - re, ef - fun - de-re di - gna - tus \_\_\_\_\_ es,

84

- gna - tus \_\_\_\_\_ [es] in a - ra cru - cis, in a - ra cru - - - -

es in a - ra cru - - cis, in a - ra cru - - - -

di - gna - tus es in a - ra cru - - - -

89

[← ⌂ =o→]

- cis, ut ab - ji - ci - as o - - - mnes  
- cis, ut ab - ji - ci - as o - - - mnes  
ut ab - ji - ci - as o - - - mnes i - ni - qui -  
- cis, ut ab - ji - ci - as o - - - mnes i -

93

i - ni - qui - ta - tes no - - - stras,  
i - ni - qui - ta - tes no - - - stras,  
- ta - tes no - stras, i - ni - qui - ta - tes no - stras, et  
- ni - qui - ta - tes no - - - stras, et ne de -

97

et ne de - spi - ci-as me, hu - mi - li-ter pe - ten -  
et ne de - spi - ci - as me, hu - mi - li-ter pe - ten - tem, pe-ten -  
ne de - spi - ci - as me, hu - mi - li - ter pe - ten -  
- spi - ci - as me, hu - mi - li - ter pe - ten -

102

- - - tem et hoc no-men \_\_\_\_\_ Je - sus, et hoc  
 - - - tem et hoc no-men Je - - - sus, et hoc  
 - - - tem et hoc no-men Je - - - sus, et hoc  
 - - - tem et hoc no-men Je - - - sus, et hoc

107

no-men Je - - - sus in - vo - can - tem, in - vo - can -  
 no-men Je - - - sus in - vo - can - tem, in - vo - can -  
 no-men Je - - - sus in - vo - can - tem, in - vo - can -  
 no-men Je - - - sus in - vo - can - tem, in - vo - can -

112

[← o = d →]  
 [♩] [♩] [♩] [♩]  
 - tem. Hoc no - men Je - - - sus  
 - tem. Hoc no - men Je - - - sus  
 - tem. Hoc no - men Je - - - sus  
 - tem. Hoc no - men Je - - - sus

118

Musical score for measure 118. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in basso continuo time (indicated by a bass clef and a 'C'). The vocal parts sing "no - men sa - lu - ta -" and "no - men sa - lu - ta -". The basso continuo staff shows sustained notes.

123

Musical score for measure 123. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in basso continuo time (indicated by a bass clef and a 'C'). The vocal parts sing "re. Quid e - nim est Je -" and "re. re. Quid e - nim \_\_\_\_\_ est". The basso continuo staff shows sustained notes.

129

Musical score for measure 129. The score consists of four staves. The top three staves are in common time (indicated by '8') and the bottom staff is in basso continuo time (indicated by a bass clef and a 'C'). The vocal parts sing "sus ni - si \_\_\_\_\_ Sal - va -" and "ni - si Sal - va -". The basso continuo staff shows sustained notes.

136

Er - go bo - ne Je -  
tor?  
Er - go bo - ne  
tor?  
Er - go

143

- su, er - go bo - ne Je - - - su,  
Je - - - su,  
bo - ne, er - go bo - ne Je - - - su,  
Er - go bo - ne Je - - - su,  
[← ⌂ = ⌂ →]

150

pro - pter no - men tu - um sal - va nos, ne pe - re - a -  
pro - pter no - men tu - um sal - va nos, ne pe - re - a -  
pro - pter no - men tu - um sal - - - va nos, ne pe - re - a -  
pro - pter no - men tu - um sal - va nos, ne pe - re - a -

160

- mi - - - sti: et ne per - mit - tas me da - mna - ri, [da -]

- de-mi - - sti: et ne per - mit - tas me da - mna - ri, da -

- mi - - - sti: et ne per - mit - tas me da -

- mi - - - sti: et ne per - mit - tas me da -

165

Mnara, quem tu ex ni - hi - lo cre - a  
Mnara, quem tu ex ni - hi - lo cre - a sti, cre - a  
Mnara, quem tu ex ni - hi - lo \_\_\_\_\_ cre - a  
Mnara, quem tu ex ni - hi - lo cre - a

169

- - sti, quem tu ex ni-hi-lo cre - a - - - - sti.  
 - - sti, quem tu ex ni-hi - lo cre - a - sti, cre - a - - - sti.  
 - - sti, quem tu ex ni-hi-lo \_\_\_\_\_ cre - a - - - sti.  
 - a - sti, quem tu ex ni-hi - lo cre - a - sti. A -

174

A - - - -  
 A - - - -  
 A - - - -

179

men.  
 men.  
 men.  
 men.

## Translation

O good Jesus, O sweet Jesus, O gentle Jesus, Son of the Virgin Mary, full of mercy and truth: O sweet Jesus, have mercy upon me according to thy great goodness. O kind Jesus, I beseech thee through thy precious blood which thou didst deign to shed for us sinners on the altar of the cross, that thou wilt put away all our iniquities and despise me not, humbly entreating and calling on the name Jesus. This name Jesus is a saving name. For what is Jesus but Saviour? Therefore, good Jesus, for thy name's sake, save us, let us not perish whom thy precious blood hast redeemed: and suffer me not to be damned, whom thou hast created from nothing. Amen.

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. At changes of mensuration the new symbol is shown above the staff.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign [ ] .

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Underlay between square bracket is entirely editorial.

## Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–8).

17802 (Ct2) f.240

17803 (Ct1) f.238

17804 (T) f.228<sup>v</sup>

17805 (B) f.219

## Notes on the Readings of the Source

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>C = first note C in the bar.

### Abbreviations

amb	ambiguously aligned	dot-	dotted	MS	mensuration symbol	SS	staff signature
B	Bass	T	Tenor	NL	new line in source	+	tie
b	breve	M	Mean	om	omitted		
Ct	Countertenor	m	minim	sb	semibreve		

### Staff Signatures and Accidentals

10 B NL with SS b for B begins with A (and thus to end) / 13 Ct2 b for E before <sup>1</sup>D (and in 14) / 21 T NL with SS b for B begins with rest / 24 T NL without SS begins with <sup>2</sup>A / 28 T NL with SS b for B begins with E / 39 T NL without SS begins with rest / 57 Ct2 # for F is pre-placed before <sup>2</sup>A in 55 / 68 Ct1 NL with SS b for B begins with F / 75 Ct1 NL without SS begins with B / 89 Ct1 NL begins with <sup>1</sup>F, # for <sup>1</sup>F before note and at end of previous line / 95 Ct2 NL with SS b for B begins with A / 99 Ct2 NL without SS begins with <sup>1</sup>C / 163 Ct1 # for <sup>2</sup>C / 178 Ct1 b for <sup>2</sup>B / 181 Ct1 # for B (intended for previous C?) /

### Underlay and Ligatures

21–22 T *virginis* undivided below F+FEDCB / 28 T *et verita-* all one note earlier / 28–34 all parts *veritate* for *veritatis* / 51–53 T *misericordiam* undivided below GGGCBAGF / 55 B *tu-* below <sup>1</sup>G / 69 Ct2 -ne for -nem / 72 Ct1 -sum amb below FG / 79–80 Ct2 *dignatus* undivided below <sup>1</sup>FG<sup>2</sup>F<sup>2</sup>ED / 80 Ct1 -tus amb below ED / 85–86 Ct1 -tus below E (not in 84), *in ora omnis* for *in ara crucis* / 91 Ct2 *omnes* abbreviated below <sup>2</sup>CDB; T -mnes below F / 93 T -tis for -tes / 94 T -stras originally below <sup>2</sup>G but deleted, -stras i- then entered below <sup>1</sup>G<sup>2</sup>G / 99 B ne for me / 146 T -ne inserted by caret / 152 T -va below <sup>1</sup>G; B -va below A, nos amb below CG / 156–157 Ct2 *tu ex nihilo* for *pretioso* below FEGFE / 158 T -guine below AG; B -se for -so / 160 Ct1 -sti below G; Ct2 -sti below <sup>1</sup>B / 163–165 Ct1 *damnari* (once only) amb below <sup>2</sup>CD<sup>3</sup>C<sup>4</sup>C<sup>1</sup>A<sup>2</sup>A / 165 T -ri is -re corrected to -ri, B -re for -ri / 166–171 all parts *quos* for *quem* / 169 T -sti below A / 172 Ct2 -sti below D /

### Other Readings

38 B bC above A (without #) / 86 B C is D (possibly correctly, cf. Ct1 and Ct2) / 90 Ct1 MS ♫; Ct2 B MS ♭ (all for first note of bar); T MS ♭ properly before <sup>1</sup>F, but misplaced before rest in 89 (♫ and ♭ have the same meaning); B GG are corrected from BB / 94 Ct2 sbC entered twice, no- below this second sb / 113 Ct1 MS omitted; Ct2 T B MS ♪ / 143 B extra sb-rest before <sup>1</sup>A / 145 Ct2 G is A / 150 Ct1 B MS ♭; Ct2 T MS ♫, all before first note of bar (♫ and ♭ have the same meaning); Ct1 <sup>4</sup>D omitted, -men tuum sal- all consequently one note later / 160–161 Ct1 <sup>1</sup>G<sup>2</sup>G are dot-b dot-b / 180 T F is E /