

# O Doctor optime

Giovanni Pierluigi da Palestrina (c.1525–1594) [op. dub.]

Vatican City, Biblioteca Apostolica Vaticana, MS Cappella Sistina 88 [Rome, 17th c.]

**CANTUS**  
O Do - - - ctor op -

**ALTUS**  
O Do - - - ctor op - - - - -

**TENOR**  
8

**BASSUS**  
8 O

5  
- ti - me, O Do - ctor op - ti - me, Ec - cle - si - ae,  
- ti - me, O Do - ctor op - ti - me, Ec - cle - si - ae, Ec -  
8 O Do - - - ctor op - - ti - me, Ec - cle - si -  
- Do - - - ctor op - - - ti - me,

10  
Ec - cle - si - ae, San - ctae lu - -  
cle - si - ae, Ec - cle - si - ae San - ctae lu - -  
8 ae San - ctae, Ec - cle - si - ae San - ctae lu - -  
Ec - cle - si - ae, Ec - cle - si - ae San - ctae lu - -

15  
men, be - a - te *Hie - ro - ny - me,*  
men, be - a - te *Hie - ro - ny - me,* be - a - te, be - a - te, be - a -  
8 men, be - a - te *Hie - ro - ny - me,* be - a - te, be - a - te *Hie - ro - ny -*  
men, be - a - te *Hie - ro - ny - me,* be - a -

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be - a - te *Hie - ro - ny - me*, di - vi - nae le - gis,  
 te *Hie - ro - ny - me*, di - vi - nae le - gis a - ma - tor, di -  
 me, *Hie - ro - ny - me*, di - vi - nae le - gis, di - vi - nae  
 te *Hie - ro - ny - me*, di - vi - nae le - gis a - ma - tor,

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di - vi - nae le - gis, di - vi - nae le - gis a -  
 vi - nae le - gis, di - vi - nae le - gis a - ma -  
 le - gis a - ma - tor, di - vi - nae le - gis a - ma - tor,  
 di - vi - nae le - gis a - ma - tor,

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ma - tor, de - pre - ca - re pro  
 - tor, de - pre - ca - re pro no - bis Fi -  
 de - pre - ca - re pro no - bis,  
 de - pre - ca - re pro no - bis,

35

no - bis, de - pre - ca - re pro  
 - li - um De - i, de - pre - ca - re pro no -  
 de - pre - ca - re pro no - bis,  
 de - pre - ca - re pro no - bis Fi - li - um

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no - - - bis Fi - li-um De - i, Fi - li-um De - i, Fi - li-um De - i,  
 - - - bis Fi - li-um De - i, Fi - li-um De - i,  
 de - pre - ca - re pro no - - - bis Fi - li-um De - - -  
 De - - - i, Fi - li-um De - - - i,

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- li-um De - i, Fi - li-um De - i, Fi - li-um De - i, Fi - li-um  
 i, Fi - li-um De - i, Fi - li-um, Fi - li-  
 - i, Fi - li-um De - i, Fi - li-um, Fi -  
 Fi - li-um De - i, Fi - li-um De - - - -

50

De - - - i. Al - le - lu - ia, al - le - lu - ia, al -  
 um De - i. Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 - li-um De - i. Al - le - lu - ia, al - le - lu - ia,  
 - - - i. Al - le - lu - ia, al - le - lu -

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le - - - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia,  
 ia, al - le - lu - ia, al - le - lu - ia,

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le - lu - ia, al - le - lu - ia. le - lu - ia.  
 le - lu - ia, al - le - lu - ia.  
 lu - ia, al - le - lu - ia, al - le - lu - ia.  
 le - lu - ia, al - le - lu - ia.

O Doctor óptime, Ecclésiæ Sanctæ lumen,  
 Beate [*Hierónyme*], divínæ legis amátor,  
 deprecáre pro nobis Fílium Dei. Allelúia.

*O most excellent teacher, Light of the Holy Church,  
 Blessed [*Jerome*], lover of the divine law,  
 pray for us to the Son of God. Alleluia.*

(Magnificat Antiphon at First and Second Vespers of the Feasts of Doctors of the Church)

This work was never published during Palestrina's lifetime, but was found in a choirbook in the Vatican library and published 1892 in Volume XXXI of Breitkopf & Härtel's *Opera omnia Ioannis Petraloysii Praenestini* (ed. Franz X. Haberl). Haberl's marking *opus dubium* suggests that attribution to Palestrina is unconfirmed, though the work bears the stylistic hallmarks of the Roman master. The text in square brackets appears as '[N.]' in the original, as this antiphon is intended for use at the Feast of any Doctor of the Church (a title bestowed on a saint who made a pre-eminent contribution to theology or doctrine). St Jerome, who translated the Bible into Latin and was one of the first four saints conferred with this honour, is chosen here.

#### Editorial Notes:

This edition is set one tone lower than the original. Haberl's editorial accidentals and text reiterations have been replicated. Minor alterations to word underlay have been made tacitly, where judged preferable based on word stress, melodic structure, or consistency with other parts. Original note values have been 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.