

Transposed up a tone

O bone Iesu à 6

Edited by Simon Biazeck

Giovanni Pierluigi da Palestrina
(c. 1525–1594)

Cantus

Sextus

Altus

Quintus

Tenor

Bassus

O bo - ne Ie - su, o bo - ne Ie - su, ex -

O bo - ne Ie - su, o bo - ne Ie - su, ex -

O bo - ne Ie - su, o bo - ne Ie - su, ex -

O bo - ne Ie - su, o bo - ne Ie - su, ex -

O bo - ne Ie - su, o bo - ne Ie - su, ex -

O bo - ne Ie - su, o bo - ne Ie - su, ex -

8

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 -

ex - au - di me,

13

- 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 -

18

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

23

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

The musical score consists of six staves of music for six voices. The voices are labeled 'me.' (mezzo-soprano), 'In' (soprano), 'ho' (soprano), 'ra' (soprano), 'mor' (alto), 'tis' (bass), 'me' (bass), 'ae' (bass), 'vo' (bass), and 'ca' (bass). The music is in common time, with a key signature of one sharp. Measure 23 starts with a half note in the soprano 'In' part. Measures 24-25 show melodic entries from the soprano 'ho' and alto 'ra' parts. Measure 26 features a bass 'ae' entry. Measures 27-28 conclude the section with sustained notes in the bass 'vo' and 'ca' parts.

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

The musical score continues with six staves of music. The voices are labeled 'me,' 'et po - ne me iu - xta,' 'te,' 'et po - ne me iu - xta,' 'me,' and 'et po - ne me iu - xta.' The music is in common time, with a key signature of one sharp. The lyrics involve alternating between 'me' and 'iu - xta' and adding 'et po - ne' and 'te' in subsequent measures. The bass line is prominent, with sustained notes in measures 30-31 and 33-34.

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, ut cum an - ge-lis et san - ctis tu - is
lau - - dem te, Do - mi -
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, Sal - va -
num Sal - va - to - rem me - um, Sal - va -
num Sal - va - to - rem me - um, Sal - va -
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
in sae - cu - la sae - cu - lo -
to - rem me - um, in sae - cu - la sae - cu - lo -
- va - to - rem me - um, in sae - cu - la sae - cu - lo -

49

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

53

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

57

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

Editorial Note*Source:**Motettorum quae partim quinis, partim... (RISM P711)*

Venice: Scotto, Girolamo, 1575

(Partbook, Print)

#27

Attrib: Iohannis Petraloysii 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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