O Doctor optime

Giovanni Pierluigi da Palestrina (c.1525–1594) [op. dub.]
be-ate Hiero-my-me, di-vi-nae le-gis,
te Hiero-my-me, di-vi-nae le-gis ama-tor, di-
me, Hiero-my-me, di-vi-nae le-gis, di-
te Hiero-my-me, di-vi-nae le-gis ama-tor,
di-vi-nae le-gis ama-tor,
di-vi-nae le-gis ama-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, de-pre-ca-re pro
no-bis, de-pre-ca-re pro li-um De-
i, de-pre-ca-re pro no-
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Palestrina
O Doctor óptime, Ecclésiæ Sanctæ lumen, Beate [Hierónyme], divine legis amatór, deprecáre pro nobis Fílium Dei. Alleluia.

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 & Hartel'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 bracket 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 † mensuration sign and its modern-equivalent ‡ 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.