

No. 2. O Jesu, mi dulcissime

From: Diletto Spirituale ... Simone Verousio, Roma 1585

Text from Anonymous c. 1200:

Dulcis Iesu Memoria, Version of stanzas 89 - 96

Felice Anerio

ed. Andreas Stenberg

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Text from Anonymous c. 1200:

Voices (orig. key)

Felice Anerio

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[CANTO]
O Iesu

[CANTO SEC.]
O Iesu

[BASSO]
O Iesu

O Ie - su, mi dul - cis si - me,
2. Quo - cum - que lo - co fu e - ro.

O Ie - su mi dul - cis si - me,
2. Quo - cum - que lo - co fu e - ro.

O Ie - su mi dul - cis - si - me,
2. Quocum - que lo - co fu - e - ro.

5

O spes, [O spes] spi - ran - tis a - ni - mae - mae
Me - um, me - um Je - sum de - si - de - ro: - ro:

O spes, [O spes] spi - ran - tis a - ni - mae - mae Te quae -
Me - um, me - um Je - sum de - si - de - ro: - ro: Quam Lae -

O spes, [O spes] spi - ran - tis a - ni - mae - mae Te
Me - um, me - um Je - sum de - si - de - ro: - ro: Quam

Te quae - runt pi - a la - cry - mae Et cla -
Quam Lae - tus cum in - ve - ne - ro, Quam Fe -

- runt pi - a la - cry - mae Et cla - mor
- tus cum in - ve - ne - ro, Quam Fe -

quae - runt pi - a la - cry - mae Et cla - mor men -
Lae - tus cum in - ve - ne - ro, Quam Fe - lix

11

- mor men - tis, [et cla - mor men-tis] in - ti -
 - lix cum, Quam Fe - lix cum ten-u - e -
 men - tis, [et cla - mor men-tis] in - ti -
 lix cum, Quam Fe - lix cum ten - u - e -

tis, [et cla - mor men - tis] in - ti -
 cum, Quam Fe - lix cum ten - u - e -

1. 2.
 mae. ro. - mae. - ro.
 mae. ro. Et Quam - mae. - ro.

mae. Et cla - - mae.
 ro. Quam Fe - - ro.

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[CANTO]
O Iesu

[CANTO SEC.]
O Iesu

[BASSO]
O Iesu

O Ie - su, mi dul - cis si - me,
2. Quo - cum - que lo - co fu - e - ro.

O Ie - su mi dul - cis - si - me,
2. Quo - cum - que lo - co fu - e - ro.

O Ie - su mi dul - cis - si - me,
2. Quocum - que lo - co fu - e - ro.

5
O spes, [O spes] spi - ran - tis a - ni - mae - mae
Me - um, me - um Je - sum de - si - de - ro: - ro:

O spes, [O spes] spi - ran - tis a - ni - mae - mae Te quae -
Me - um, me - um Je - sum de - si - de - ro: - ro: Quam Lae -

O spes, [O spes] spi - ran - tis a - ni - mae - mae Te
Me - um, me - um Je - sum de - si - de - ro: - ro: Quam

Te
Quam quae - runt pi - a la - cry - mae Et cla -
Lae - tus cum in - ve - ne - ro, Quam Fe -

- runt pi - a la - cry - mae Et cla - mor
- tus cum in - ve - ne - ro, Quam Fe -

quae - runt pi - a la - cry - mae Et cla - mor men -
Lae - tus cum in - ve - ne - ro, Quam Fe - lix

11

- mor men - tis, [et cla - mor men - tis] in - ti - mae. Et cla -
 - lix cum, Quam Fe - lix cum ten - u - e - ro. Quam Fe -

men - tis, [et cla mor men - tis] in - ti - mae. Et
 lix cum, Quam Fe lix cum ten - u - e - ro. Quam

tis, [et cla - mor men - tis] in - ti - mae. Et cla -
 cum, Quam Fe - lix cum ten - u - e - ro. Quam Fe -

14

- mae.
 - ro.
 - mae.
 - ro.
 - mae.
 - ro.

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Text from Anonymous c. 1200:

Cembalo

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Cembalo

The first system of the Cembalo part consists of three measures. The treble clef staff has a common time signature (C) and contains a whole note G4, a whole note A4, and a whole note B4. The bass clef staff contains a whole note G3, a whole note A3, and a whole note B3. A first ending bracket is placed over the final measure, with a 'b' (flat) symbol above it.

The second system of the Cembalo part consists of three measures. The treble clef staff begins with a first ending bracket over the first measure, containing a whole note B4 with a flat. The bass clef staff contains a whole note G3, a whole note A3, and a whole note B3. The second measure features a sixteenth-note arpeggiated pattern in the treble and a sixteenth-note bass line in the bass. The third measure continues with similar rhythmic patterns.

The third system of the Cembalo part consists of three measures. The treble clef staff begins with a first ending bracket over the first measure, containing a whole note B4 with a sharp. The bass clef staff contains a whole note G3, a whole note A3, and a whole note B3. The second measure features a sixteenth-note arpeggiated pattern in the treble and a sixteenth-note bass line in the bass. The third measure continues with similar rhythmic patterns.

The fourth system of the Cembalo part consists of three measures. The treble clef staff begins with a first ending bracket over the first measure, containing a whole note B4 with a flat. The bass clef staff contains a whole note G3, a whole note A3, and a whole note B3. The second measure features a sixteenth-note arpeggiated pattern in the treble and a sixteenth-note bass line in the bass. The third measure continues with similar rhythmic patterns.

The fifth system of the Cembalo part consists of two measures. The treble clef staff begins with a first ending bracket over the first measure, containing a whole note B4 with a sharp. The bass clef staff contains a whole note G3, a whole note A3, and a whole note B3. The second measure features a sixteenth-note arpeggiated pattern in the treble and a sixteenth-note bass line in the bass.

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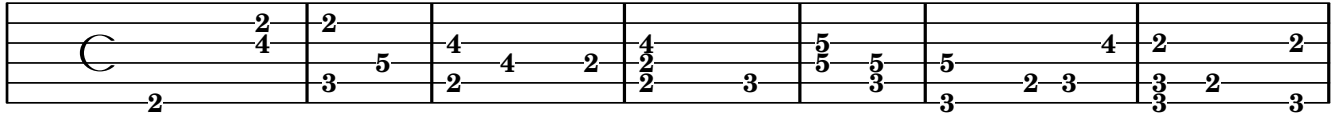
Lute in G (Ital. tabl.)

Felice Anerio

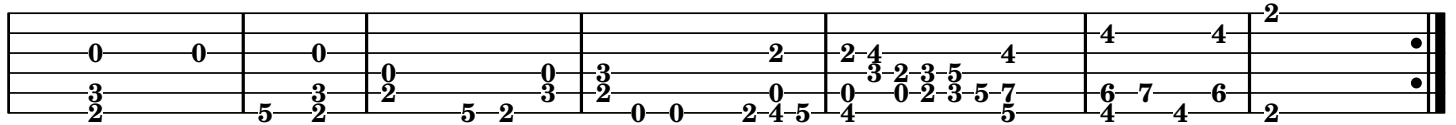
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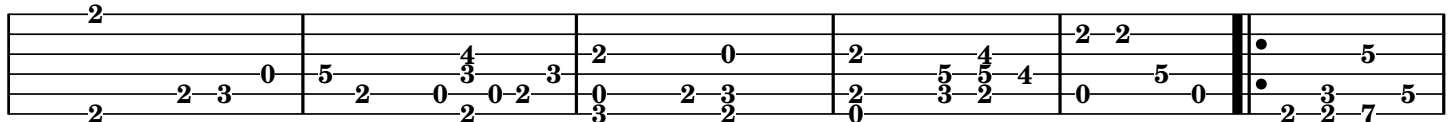
↑ *) ↑ ↑ ↑ ↑ ↑ ↑



8



15



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Text from Anonymous c. 1200:

French lute tablature

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*)

Lute in G

*)

5

*)

9

1.) 2.)

13

**) Bars in tablature as in orig. (Two tablature bars equal one measure in score.)*