

O bone Jesu

Edited by Jason Smart

Anon. (16th cent.)

Countertenor 1

Countertenor 2

Tenor

Bass

O bo - ne Je - - - - su,
O bo - ne Je - - - -
O bo - ne Je -
O bo - ne

4

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

8

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

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

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

- - ae 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 - - - - - i

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

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

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

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 -
 - - - 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 be - ni - gne Je - su, te de - pre -

O be - ni - gne Je - su, te de -

be - ni - gne Je - - - - su,

O be - ni - gne Je - - - - su, te

64

- cor per il - lum san - gui - nem pre -

- pre - cor per il - lum san - gui - - - - -

de - pre - cor per il - lum san - gui -

69

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

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

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

74

b

quem pro no - bis pec - ca - to - ri - bus ef -

quem pro no - bis pec - ca - to - ri - bus ef - fun - de -

— pro no - bis pec - ca - to - ri - bus ef - fun - - -

79

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

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

- - 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

[← ♩ = ○ →]

- cis, ut ab - ji - ci - as o - - - mnes

- cis, ut ab - ji - ci - as o - - - mnes

8 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,

8 - 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 -

8 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 →]

[C]

- tem. Hoc no - men Je - - - sus

- tem. Hoc no - men Je - - - sus

- tem.

- tem. Hoc no - men Je - - - sus

118

no - men sa - lu - ta - - - - -

no - men sa - lu - ta - - - - -

no - men sa - - - lu - - - ta - - - -

123

- - - - re. Quid e - nim est Je - - - -

- - - - re.

- - - - re.

Quid e - nim _____ est

129

- - - - sus

ni - si _____ Sal - va - - - -

ni - si Sal - va - -

Je - - - - sus

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 - -

155

- mus quos pre - ti - o - so san - gui - ne re - de -

- mus quos pre - ti - o - so san - gui - ne re -

- mus quos pre - ti - o - so san - gui - ne re - de -

- mus quos pre - ti - o - so san - gui - ne re - de -

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

- mna - ri,] quem tu ex ni - hi - lo cre - a - - -

- mna - ri, quem tu ex ni - hi - lo cre - a - sti, cre - a -

- mna - ri, quem tu ex ni - hi - lo cre - a -

- mna - ri, quem tu ex ni - hi - lo cre -

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 $\overline{\quad}$.

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^v

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. ¹C = first note C in the bar.

Abbreviations

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

Staff Signatures and Accidentals

10 B NL begins with C, SS adds *b* for D (and thus to end) / 13 Ct2 *b* for G before ¹F (and in 14) / 21 T NL begins with rest, SS adds *b* for D / 24 T NL begins with ²C SS drops *b* for D / 28 T NL begins with G, SS adds *b* for D / 39 T NL begins with rest, SS drops *b* for D / 57 Ct2 \natural for A is pre-placed before ²C in 55 / 68 Ct1 NL begins with A, SS adds *b* for D / 75 Ct1 NL begins with B, SS drops *b* for D / 89 Ct1 NL begins with ¹A, \natural for ¹A before note and at end of previous line / 95 Ct2 NL begins with C, SS adds *b* for D / 99 Ct2 NL begins with ¹E, SS drops *b* for D / 163 Ct1 \natural for ²E / 178 Ct1 *b* for ²D / 181 Ct1 \natural for D (intended for preceding E?) /

Underlay and Ligatures

21–22 T *virginis* undivided below A+AGFED / 28 T *et verita-* all one note earlier / 28–34 all parts *veritate* for *veritatis* / 51–53 T *miser ricordiam* undivided below BBBEDCBA / 55 B *tu-* below ¹B / 69 Ct2 *-ne* for *-nem* / 72 Ct1 *-sum* amb below AB / 79–80 Ct2 *dignatus* undivided below ¹AB²A²GF / 80 Ct1 *-tus* amb below GF / 85–86 Ct1 *-tus* below G (not in 84), *in ora omnis* for *in ara crucis* / 91 Ct2 *omnes* abbreviated below ²EFD; T *-mnes* below A / 93 T *-tis* for *-tes* / 94 T *-stras* originally below ²B but deleted, *-stras i-* then entered below ¹B²B / 99 B *ne* for *me* / 146 T *-ne* inserted by caret / 152 T *-va* below ¹B; B *-va* below C, *nos* amb below EB / 156–157 Ct2 *tu ex nihilo* for *pretioso* below AGBAG / 158 T *-guine* below CB; B *-se* for *-so* / 160 Ct1 *-sti* below B; Ct2 *-sti* below ¹D / 163–165 Ct1 *damnari* (once only) amb below ²EF³E⁴E¹C²C / 165 T *-ri* is *-re* corrected to *-ri*, B *-re* for *-ri* / 166–171 all parts *quos* for *quem* / 169 T *-sti* below C / 172 Ct2 *-sti* below F /

Other Readings

38 B *bE* above C (without \natural) / 86 B E is F (possibly correctly, cf. Ct1 and Ct2) / 90 Ct1 MS \natural ; Ct2 B MS \natural (all for first note of bar); T MS \natural properly before ¹A, but misplaced before rest in 89 (\natural and \natural have the same meaning); B BB are corrected from DD / 94 Ct2 *sbE* entered twice, *no-* below this second *sb* / 113 Ct1 MS omitted; Ct2 T B MS \natural / 143 B extra *sb*-rest before ¹C / 145 Ct2 B is C / 150 Ct1 B MS \natural ; Ct2 T MS \natural , all before first note of bar (\natural and \natural have the same meaning); Ct1 ⁴F omitted, *-men tuum sal-* all consequently one note later / 160–161 Ct1 ¹B²B are dot-*b* dot-*b* / 180 T A is G /