

O bone Jesu

Edited by Jason Smart

Robert Parsons (d.1572)

Mean 1

Mean 2

Countertenor

Tenor

Bass

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

5

Il - lu - mi - na o - cu - los me - os, ne un - quam ob - dor -
Il - lu - mi - na o - cu - los me - os, ne un - quam

34

Lo - cu - tus
Lo - cu - tus sum in lin - gua me - - - - -
Lo - cu - tus sum in lin - gua me -
Lo - cu - tus sum in lin - gua me -

37

sum in lin - gua me - - - - - a.
- - - - - a. No - tum fac mi - hi fi - nem
- - - - - a. No - tum fac mi - hi
- - - - - a. No - tum fac mi - hi

40

No - tum fac mi - hi fi - nem me - - - - -
me - - - - -
fi - nem me - - - - -
fi - nem me - - - - -

43

O A - gi -
um,
um, O
um, O
um, O

46

os,
O A - gi - os, et nu - me - rum di -
A - gi - os, et nu - me - rum di - e -
A - gi - os, et
A - gi - os,

49

e - rum me - o - rum quis.
rum me - o - rum quis. est, ut sci - am quid de - sit mi -
nu - me - rum di - e - rum me - o - rum quis. est, ut sci -
et nu - me - rum di - e - rum me - o - rum quis. est,

52

est, ut sci - am quid de - sit mi - - - - -
 - - - - - hi, quid de - sit mi - - - - -
 - am quid de - sit mi - - - - -
 ut sci - am quid de - sit mi - - - - -

55

O He - loy. Di - - - - -
 - - - - - hi. O He - - - - -
 - - - - - hi. O He - loy. Di - ru - pi - - - - -
 - - - - - hi. O He - loy, O He - loy. Di - ru - - - - -
 - - - - - hi. O He - loy.

57

- ru - pi - sti, Do - mi - - - - ne, vin - cu - la me - a: ti - bi sa - cri - fi - ca - bo ho - sti -
 - loy. Di - ru - pi - sti, Do - mi - - - - ne, vin - cu - la - - - - -
 - sti, Do - mi - - - - ne, ti - bi sa - cri - fi - ca - bo ho - sti - am lau -
 - pi - sti, Do - mi - ne, vin - cu - la me - a: ti - - - - -
 Di - ru - pi - sti, Do - mi - ne, vin - cu - la me - - - - -

67

bo, in vo-ca

- bo, in vo-ca - - - - - bo,

in vo-ca] - - - - -

- - - - - bo, in vo-ca -

69

bo.

in vo-ca - - - - - bo.

bo, in vo-ca - - - - - bo.

bo.

bo.

71

O Em - ma - nu - el.

O Em - ma - nu - el. Pe - ri - it fu -

O Em - ma - nu - el. Pe - ri - it

O Em - ma - nu - el.

O Em - ma - nu - el.

75

ga a me et
fu - ga a me et non est
Pe - ri - it fu - ga a me et non

78

non est qui re - qui - rat a - ni-mam me - - - - am. O
qui re - qui - rat a - ni-mam me - - - - am. O Chri -
est qui re - qui - rat a - ni-mam me - - - - am. O Chri - ste, O

81

O Chri - ste, O Chri - ste.
Chri - ste, O Chri - ste. Cla-ma - vi ad te,
- ste, O Chri - ste. Cla-ma - vi ad te, Do - mi -
Chri - ste, O Chri - ste, O Chri - ste.
O Chri - ste, O Chri - ste.

90

di - xi, di - - - xi, di - xi: Tu es spes me - a,
 di - xi, di - xi: Tu es spes me - a, tu es spes me -
 - - - xi: Tu es spes me - - - a, por -
 - xi, di - xi: Tu es spes me - a,
 di - xi: Tu es spes
 - ne, di - xi:

93

por - ti-o me - - - a
 - - - a, por - ti-o me -
 - ti-o me - - - a
 por - ti-o me - a, por - ti-o me - a
 me - a, por - ti-o me - a
 Tu es spes me - a, por - ti-o me -

102

- - - - - um. O Rex No - ster. Fac me - cum

vi-ven - ti - - - - um. O Rex No - ster. Fac me - cum

- - - - - um. O Rex No - ster. Fac me - cum

vi - ven - ti - - - - um. O Rex No - ster. Fac me - cum

O Rex No - ster. Fac me - cum

- ven-ti-um.

107

si - gnum in bo - - - - num, ut vi - de-ant qui o - de-runt me—

si-gnum in bo - - - - - num, ut vi - de -

si - gnum— in bo - num, ut vi - de-ant qui— o - de-runt me et con-fun -

si-gnum in bo - - num, ut vi - de-ant qui o - de-runt me et con-fun-dan -

si - gnum in bo - num, ut vi - de - ant qui o - de-runt—

110

et con-fun-dan - tur, quo - ni-am tu, Do - mi-ne, a - diu - vi - sti
 - ant qui o - de - runt me et con-fun-dan - tur,
 - dan - tur, quo - ni - am tu, Do - mi-ne, a - diu - vi - sti
 - tur, quo - ni-am tu, Do - mi - ne, a - diu - vi - sti
 me et con-fun-dan - tur, et con-fun-dan - tur, quo - ni -

113

me, et con-so - la - tus es me.
 quo - ni-am tu, Do - mi - ne, a - diu - vi - sti me, et con-so - la - tus es
 me, et con-so - la - tus es me, et con-so - la - tus
 me, et con-so - la - tus es me, et
 - am tu, Do - mi-ne, a - diu - vi - sti me, et con-so -

116

O Rab - bi, O Rab - bi. Si - gna-tum est su - per
 me. O Rab - bi, O Rab - bi.
 es me. O Rab - bi, O Rab - bi. Si - gna-tum est su - per
 con-so - la - tus es me. O Rab - bi, O Rab - bi. Si - gna-tum est
 - la - tus es me. O Rab - bi, O Rab - bi. Si - gna-tum

119

nos lu - men vul - tus tu - i, Do - mi - - - -
 Si - gna-tum est su - per nos lu - men vul - tus
 nos lu - men vul - tus tu - i, lu - men vul - tus tu -
 su - per nos lu - men vul - tus tu - i, Do - mi-ne, Do -
 est su - per nos lu -

122

- ne, lu - men vul - tus tu - i, Do - mi - - - -
 tu - i, Do - mi - - - - ne, de - di - sti lae - ti - ti-am in
 - - i, Do - mi - - - - ne, de - di - sti lae - ti -
 - mi - - - - ne, de - di - sti lae -
 - men vul - tus tu - i, Do - mi - - - - ne, de - di -

125

- ne, de - di - sti lae - ti - ti-am in cor - de me - - - -
 cor - de me - - - - o. A -
 - am in cor - de me - - - - o. A - - - -
 - ti - ti-am in cor - de me - - - - o.
 - sti lae - ti - ti-am in cor - de me - - - -

128

o. A

A

o. A

131

134

men.

men.

men.

men.

men.

Translation

O good Jesus. Lighten my eyes that I sleep not in death, lest mine enemy say, I have prevailed against him.
O Lord. Into thy hands, O Lord, I commend my spirit, for thou hast redeemed me, O Lord, thou God of truth.
O Anointed One. I spake with my tongue: let me know mine end,
O Holy One, and the number of my days, that I may be certified how long I have to live.
O Most High. Thou hast broken my bonds in sunder: I will offer thee the sacrifice of thanksgiving and call upon the name of the Lord.
O God with Us. I had no place to flee unto; and no man cared for my soul.
O Christ. I cried unto thee, O Lord, and said: Thou art my hope, and my portion in the land of the living.
O our King. Shew some token upon me for good, that they who hate me may see it and be ashamed: because thou, Lord, hast holpen me, and comforted me.
O Teacher. Lord, lift thou up the light of thy countenance upon us; thou hast put gladness in my heart. Amen.

Liturgical Function

Probably intended as a votive antiphon of Jesus. The text is the ‘versus S. Bernardi’ found in some books of hours of Sarum Use, together with the prefatory exclamations which the prayer acquired in printed editions from 1532 onwards.¹ The verses are from the psalms: 12:4, 30:6, 38:5–6; 115:7, 141:6–7, 85:16 and 4:7 (vulgate: 13:4, 31:6, 39:4b–5, 116:14b–15, 142:5–6, 86:17, 4:7–8a).

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.
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.
Ligatures are denoted by the sign \square .
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.
Underlay between square brackets is entirely editorial.

Sources

A Oxford, Christ Church, Mus. 984–8 (the ‘Dow Partbooks’, 1581–88).

984	(M1)	no.53	in index:	R Parsons. [later hand]
			at end:	mr <i>parsons</i> :·
985	(M2)	no.53	at end:	mr parsons of the chappell:--
986	(Ct)	no.53	at end:	mr:· parsons:·
987	(T)	no.53	at end:	mr: Ro: parsons:--
988	(B)	no.53	at end:	mr parsons:-- of the chappell:--

B Oxford, Christ Church, Mus. 979–83 (c.1575–81 with later additions; lacking T).

979	(M1)	no.54	at end:	m ^f : Robart: parsons ·
980	(M2)	no.54	at end:	m ^f : parsons
981	(Ct)	no.54	at end:	m ^f parsons
982	—	—		
983	(B)	no.54	in index:	m ^f : Ro: parsons:
			at end:	m ^f : parsons:

C London, British Library, MS R.M. 24.d.2 (c.1588–1606; section *In manus tuas* only, complete).

f.141 ^v	at end of M1:	mr parsons
	at end of Ct:	mr <i>parsons</i> :--
	at end of B:	mr <i>parsons</i> :--

¹ Edgar Hoskins, *Horae Beatae Mariae Virginis or Sarum and York Primers* (London, 1901), p.152, gives 1538 for the first appearance of the acclamations, but the form used by Parsons occurs in the primer of Salisbury Use printed by Robert Wyer in 1532 (RSTC 15983), f.84^v. Longer versions of the text with yet more acclamations were current before that.

D Cambridge, Peterhouse, Perne Library, MSS 35–37 and 42–46 (the ‘Latter Set’ of Caroline Partbooks, c.1625–40; lacking Ct).

35	(T)	f.111	header on f.111: Tenor at end: parsons ∴
36	—	—	
37	(B)	f.N2	header on f.N2: Bassus· 5 · partes · at end: persons·
42	—	—	
43	—	—	
44	(M2)	f.P1	header on f.P1: Medius· at end: parsons ∴
45	(M1)	f.78	header on f.78: Triplex at end: parsons ∴

Notes on the Readings of the Sources

A, **B** and **C** are all in the hand of John Baldwin. **A** is in his formal hand and was one of two additions that he made to Robert Dow’s partbooks after 1603 at the behest of Giles Tomson, Dean of St George’s Chapel, Windsor, who acquired the books on Dow’s death in 1588. **B** and **C** are in Baldwin’s informal, round hand. **B** is the earliest of Baldwin’s sources and could have provided the archetype for both **A** and **C**. Both **A** and **B** lack the omitted notes in M2 at bar 43 and share an extended ligature between the *s* and *t* of *Christe* in the Ct at bars 79–80 (although in both cases the space between the two syllables still remained insufficient for the number of notes to be accommodated). However, other features point to Baldwin possessing a third copy from which at least both **A** and **B** were both copied. The unambiguous discrepancy between the two sources in the placing of the syllable *-cu-* in the B at bar 57 is hard to explain if one were copied from the other except as a curious change of heart. It is more readily explicable if both were copied independently from another source. Moreover, in the M2 and Ct at bars 96–100 **A** omits some text repetitions present in the earlier copy. This is the opposite of Baldwin’s usual procedure which was to introduce repetitions, as indeed he does in **A** in the B at bar 108, filling out the terminal melisma in **B** with extra syllables. Again this is more understandable if **A** and **B** derived from a common archetype. Either way, the later, more professionally produced copy in **A** often serves to clarify Baldwin’s more ambiguous underlay in **B**, as in the Ct at bars 118–119. The underlay variants noted below are mostly of this sort and, apart from the instance in bar 57 mentioned above, do not represent substantive differences. **C** was copied c.1588–91 and so pre-dates **A**. It transmits a couple of variants not found in either of Baldwin’s other copies, but they could have been introduced spontaneously while copying either from **B** or from its archetype.

The copy in **D** is very similar to those in **A** and **B**. It does not derive directly from either source, but cannot be far removed from them. It shares their error in M2 at bar 58 (the seventh would not be credible even were it prepared) and the missing rest in B1 at bar 99, but provides more convincing underlay in M2 at bar 49. No source specifies how B2 is to rejoin B1 at bar 101.

The imitative point at *lumen vultus tui, Domine* (bars 119–123) is identical to that of *A Point* for keyboard by John Sheppard in the Mulliner Book (London, British Library, Add. MS 30513, f.37).

In each section below the references are listed by source. 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	Ct	Countertenor	<i>m</i>	minim	SC	signum congruentiae
B	Bass	<i>dot-</i>	dotted	MS	mensuration symbol	sl	slur
conj	conjoined	<i>l</i>	long	NL	new line in source	SS	staff signature
corr	corrected	lig	ligature	om	omitted	T	Tenor
<i>cr</i>	crotchet	M	Mean	<i>sb</i>	semibreve	∴	underlay repeat sign

Staff Signatures and Accidentals

A: 1 Ct # for C (but the imitation in B in bars 2–3 suggests that this is not original) / 25 B ♭ for B / 57 M1 # for C / 62 M1 ♯ for ²B / 68 B ♯ for B / 69 M2 ♯ for ²B, ♯ for ³B; B ♯ for ²B / 76 T NL with SS bs for upper and lower B begins with A / 81 T NL with SS ♭ for upper B only begins with G / 86 T ♭ for ²B / 87 B1 ♭ for ¹B / 92 Ct ♯ for ²B / 101 M1 # for F / 104 Ct ♭ for B / 133 M2 # for ¹F, # for ²F / 135 M1 # for F /

B: 1 Ct # for C (but the imitation in B in bars 2–3 suggests that this is not original) / 25 B ♭ for B / 57 M1 # for C / 68 B ♯ for B / 69 M2 ♯ for ²B; B ♯ for ²B / 87 B1 ♭ for ¹B / 101 M1 # for F / 104 Ct ♭ for B / 133 M2 # for ¹F, # for ²F / 135 M1 # for F /

C: 25 B ♭ for B /

D: 1 T SS bs for upper and lower B / 25 B ♭ for B / 39 T #s for ³C⁴C / 57 M1 # for D (doubtless in error for C, cf. **A** and **B**) / 69 M2 ♯ for ²B; B ♯ for ²B / 101 M1 # for F / 104 M2 no # / 106 M1 # for F after barline followed by *sb*-rest,

NL begins with *sbF* but no # before note / 133 M2 # for ¹F / 134 M2 ²D is F and D on same stem (viz. F corr to D) with the # for this F / 135 M1 # for F /

Underlay and Ligatures

A: 28 M1 *-tis, ve-* below ²B²A, (29) *-rita-* below ¹GB / 30 B *-tris* for *-tis* / 32 M1 *Messias* conj below CDE; T *Messias* conj below EFE / 50 M2 *-rum quis* below ²A²F (reading of **D** adopted) / 51 T *est* amb below ED / 58 B *-cu-* below B (both note and syllable at start of NL) / 63 Ct *-num* for *-ni, -vocabo* conj below D²CBG / 66 M1 *-voca-* amb below D¹C²E / 75 M2 sl for ¹E¹D¹C / 82 Ct *-ste* below C / 85 M1 *-ne* below G (not in 86) / 97 M2 *-am* for *-um*, Ct *-um* amb below ¹BG; T *-um* below ¹F / 100–102 M2 *-um, viventium, viventi-* om; 100 T ¹A is *mA mA*, underlay amb / 101–102 T *-um, viventium, viventi-* om, no ∷ signs / 103–104 M2 *-um. O rex no-* all one note later / 104 M1 *-ster* below ²B / 107 Ct *bonum* conj below FG / 109 B *oderunt* conj below ABAG / 113–114 B *adiuvisti* conj below EDCBAG / 117 T *Rabbi* conj below G²F / 118 T *-tum* below B / 127 M1 *me-* amb below ¹A¹G /

B: 12 M1 *adversus e-* amb below ¹E²A¹G¹F²E / 28 M1 *-tis, ve-* below ²B²A, (29) *-rita-* below ¹GB / 32 M1 *Messias* conj below CDE / 50 M2 *-um quis* below ²A²F (reading of **D** adopted) / 56 M2 lig for FE / 58 B sl for ¹CB / 59 B *-a* below G / 62–63 Ct sl for ¹E¹D²F / 66 M1 incomplete hairline from ¹C to *vo-* / 69 Ct *-bo invoca-* om / 75 M2 sl for ¹E¹D¹C / 81–82 M2 *Christe* conj below ²AG¹F²E¹D / 82 B *Christe* conj below DG²A / 92 M1 lig for BG / 96–97 Ct *viventium* conj below ³C⁴CA⁵C / 97 Ct ∷ (for *terra viventi-*) below ²C / 98 Ct *-um vi-* below ³F⁴F, (99) *-ventium* below ¹E¹D²E, *viventi-* below ²D²C³D (these repetitions om in A) / 99 M2 ∷ (for *-venti-*) / 101 Ct *-um, viventi-* below ²CFGE (but om in A) / 103–104 M2 *-um. O rex no-* all one note later / 107 Ct sl for DC, sl for B¹A / 109 B *oderunt* conj below ¹A²B²AG / 110–112 B *et confundantur* (from F in 110) om / 111–112 M2 *confundantur* conj below BBCBCA / 113–114 B *adiuvisti* conj below EDCBAG / 125 M2 *me-* amb below G¹FE / 127 M1 *-o* below F /

C: 28 M1 *-tis ve-* below ²B²A, (29) *-rita-* below ¹GB /

D: 10 M1 *-cus* below D / 12 M1 *e-* below ²E / 27 B *-tis* deleted below ¹D (*veritatis* conj) and entered in 30 / 32 M1 *Messias* conj below CDE / 36 B *lingua* conj below FE¹D, *me-* below B / 46 M1 *-os* below ²C / 56 T ∷ (for *O Heloy*) below ¹D / 57 M1 *Domi-* below DC; T *Domine* abbreviated below ²FE²D / 58 M2 *Domi-* displaced to right and amb below ¹D¹E²F²E / 59 B *me-* displaced below BD / 59–60 M2 *vincula* conj below ²CBG³A, (60) *mea* conj below ¹FED²F / 61 T *lau-* below F / 63–64 M1 *invocabo* conj below EFG¹C, (64) *bo bo* amb below EAB (a direction to move the last syllable to the end of the phrase?) / 64 T *-dis et nomen* all one note earlier / 66 M1 ∷ (for *invocabo*) below ²A; B *-ca-* below A / 68 M1 ∷ (for *invocabo*) below E / 69 M2 ∷ (for *invoca-*) below ¹A; B *-ca-* below ²A / 80 T ∷ (for *O Christe*) below ²D / 81 T ∷ (for *O Christe*) below ²E / 81–83 M2 *O Christe* is later addition (*Chri-* is below ¹D in 82) / 82 T ∷ (for *O Christe*) below ³E / 90 M1 ∷ (for *dixi*) below ¹F, sl for ¹FE, (91) ∷ (for *dixi*) below D, sl for DE / 93 T no lig / 94 T ∷ (for *portio mea*) below ¹C; B *mea* conj below ³FBD / 95 T no lig / 96–97 M1 sl for ²GD, *-venti-* one note later / 97 T *-um* below ¹F / 98 M1 ∷ (for *viventium*) below G; M2 ∷ (for *viventium*) below ¹G / 99 M1 ∷ (for *viventium*) below G; M2 ∷ (for *viventium*) below ¹A; T ∷ (for *viventium*) below A / 100 M2 ∷ (for *viventium*) below ³G; T ∷ (for *viventium*) below D; B ∷ (for *viventium*) below A / 101 M1 ∷ (for *viventi-*) below A / 102 M2 ∷ (for *viventium*) below ¹A / 103 T *-um* not entered / 104 M2 *no-* amb below ²EC / 106 M2 *mihi* for *mecum* / 110–112 B *et confundantur* om, (112) *me* below F / 112 M2 F is *mF mF, -tur* below ²F / 113–114 B *adiuvisti* conj below E³D³C¹B¹A²G / 116 T *consolatus es me* om / 117 M1 ∷ (for *O Rabbi*) below F; M2 ∷ (for *O Rabbi*) below G / 120 M1 *tui* conj below ²B²A²G, (121) *Domi-* below AD / 121 T ∷ (for *Domine*) below ⁴G, (123) ∷ (for *Domine*) below ¹C / 122 M2 *tui* conj below B¹A¹G, *Domi-* conj below ¹F²A²G²F / 125 M2 *-de me-* amb / 127 M2 *-o* om / 128 B A- om / 129 M2 *-men* ∷ below ¹C²C, (131) ∷ below C, (133) ∷ below D, (135) A- below D / 130 M1 *-men* ∷ below ¹AC, (132) ∷ below B, (133) ∷ below ²D, (134) A- below ³D; 130 T *-men* below ¹F²G²F, (131) A- below D, (132) ∷ below ²D, (133) A- below ²D, (134) ∷ below ¹D, ∷ below ³D; 130 B A- below C, (131) *-men* below G, (132) ∷ below ¹D, (133) ∷ below ¹D, (134) A- below D / 135 M2 A- below D /

Other Readings

A: 26 B ²A²B³C om, ‘bis’ below ¹A¹B²C / 44 M2 ¹G¹F¹E om / 48 M1 ‘rest’ below rests / 51 Ct ¹F is A / 59 M2 ¹C is B / 69 B ²A¹G om / 74 B ‘rest’ below rests / 84–107 B2 not written out / 85 B1 ‘duae partes in una’ / 86 B1 SC below ²F / 98 Ct ²F is corr *m* / 101 B1 *sb-rest* om / 108 T ¹A is F / 123 M2 ¹mF is *sb* / 135 T F is *sb* /

B: 44 M2 ¹G¹F¹E om / 59 M2 ¹C is B / 84–107 B2 not written out / 85 B1 ‘duae partes in una’ above staff, SC above F, (86) SC above ²F with ‘duae partes in una’ below on staff / 101 B1 *sb-rest* om / 123 M2 ¹mF is *sb* /

C: 17 M1 T MS Φ / 23 M1 *dot-me* crF for ²E³D³E²F / 24 M1 ³D⁴E are *cr cr* / 26 B ²F²G³A om /

D: 1 M1 M2 no MS; T MS Φ / 24 M1 ¹E is *m* / 42–43 T ¹m-rest ¹G²F¹E³D om / 51 B ¹D is corr *cr* / 59 M2 ¹C is B / 61 B B lost through trimming of margin / 62 M1 ¹C²B²C *m-rest* lost through trimming of margin / 64 T ¹F is *m*, ¹A is *dot-m* / 68 M1 ²F is corr *cr* / 69–70 T C¹D²D lost through trimming of margin (but # for C survives) / 72 M2 ³A is corr *sb* / 77–81 M1 rests for *llllsbm* lost through trimming of margin / 82 B G is corr *m* / 84–107 B2 not written out / 85 B1 ‘Gimell 2 partes in one.’ below F / 86 B1 SC above and below ²F / 101 T ²D is C; B1 *sb-rest* om / 102 T D is C / 110 B B²D are corr CE / 130 T A is corr *m* /