

ANDREAS
HAMMERSCHMIDT
(1611/12 - 1675)

O BONE JESU,
O PISSIME JESU

FOR CANTUS AND CONTINUO

Typeset using LilyPond by Rémy CLAVERIE (remy.claverie@orange.fr) and corrected by Xavier CLAVERIE-ROSPIDE .

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○ BONE JESU, ○ PISSIME JESU

ANDREAS HAMMERSCHMIDT

CANTUS

O bo-ne Je - su,

CONTINUO

6 #

4

C.

O Pi-is - sime Je - su, O dulcis - - sime Je - - su, 0

6 6 # 4 # #

CONT.

8

C.

Je - su fi - li Ma - ri - æ Vir - ginis, O Je - su fi - li Ma - ri - æ Vir - gi - nis, plene mise - ri -

CONT.

12

C. cor-di-a et pi-e-ta-te, et pi-e-ta-te. O dul-cis Je-su, O

CONT.

Musical score for the second system. The Soprano part (C.) continues with the lyrics 'cor-di-a et pi-e-ta-te, et pi-e-ta-te. O dul-cis Je-su, O'. The music features a melodic line with eighth and sixteenth notes, and rests. The Continuo part (CONT.) provides a harmonic accompaniment with a bass line featuring whole and half notes, and rests. The key signature has one sharp (F#), and the time signature is 5/4. The system ends with a repeat sign.

17

C.

dul-cis, O dul-cis Je-su secun-dum ma-gnam mise-ri-cor-diam tu-am, mi-se-re-re

CONT.

20

me - i, se-cun-dum ma-gnam mi-se-ri-cor - di-am tu - am, mi - se - re - re

CONT.

23

C. 
 me - i. O pi - is - si-me Je - su, O dul-cis - - si-me Je - su, O

CONT. 
 # # b 6 # # #

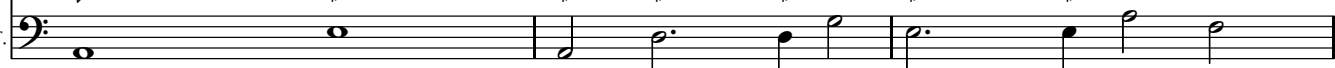
26

C. 
 Je - su fi - li Ma-ri - æ Vir - ginis, O Je - su Mi - se - re - re me - i, O

CONT. 
 5 # # # 6 5 5 6 #

30

C. 
 dul-cis, ô dul - cis Je - su fi - li Ma ri - æ Vir - ginis, ple-ne mi-se - ri-cor - di-a et pi-e-

CONT. 
 b # # # # #

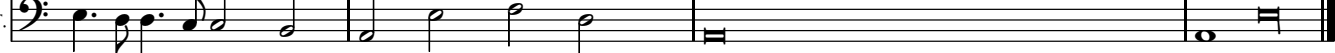
33

C. 
 ta - te, mi - se - re - re me - i, mi - se-re - re me - i,

CONT. 
 6 5 # #

37

C. 
 mi-sere-re, mi-sere-re, mi-sere-re, me - - - i.

CONT. 
 # # #

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○ BONE JESU, ○ PISSIME JESU

Continuo

ANDREAS HAMMERSCHMIDT

6

6

12

18

23

29

35

Continuo tablature for the piece "O Bone Jesu, O Piissime Jesu" by Andreas Hammerschmidt. The notation is in bass clef with a common time signature (C). The piece consists of seven staves of music. Fingerings are indicated by numbers 1-5 above notes, and accidentals (sharps and flats) are placed above or below notes. The piece concludes with a double bar line on the seventh staff.