

# Erat Iesus

à4

In Tempore Quadragesimali.

Transcribed and edited  
by Lewis Jones

Orazio Vecchi  
(1550 - 1605)

Cantus

Altus

Tenor

Bassus

E - - rat Ie - sus

E - rat Ie - sus ei - i - ci - ens de - mo -

Detailed description: This is the first system of a musical score for four voices: Cantus, Altus, Tenor, and Bassus. The music is in G major (one sharp) and 4/4 time. The Cantus part begins with a whole note 'E', followed by a half note 'rat', and then a whole note 'Ie - sus'. The Altus part begins with a whole note 'E', followed by a half note 'rat', and then a whole note 'Ie - sus'. The Tenor and Bassus parts have whole notes corresponding to the lyrics 'ei - i - ci - ens de - mo -'.

5

C.

A.

T.

B.

ei - i - ci - ens de - mo - - - - -

- - - - - ni -

Ei - i - ci -

Detailed description: This is the second system of the musical score. It starts with a measure rest marked with a '5'. The Cantus part continues with a melodic line: 'ei - i - ci - ens de - mo -'. The Altus part continues with: '- - - - - ni -'. The Tenor part has a whole note 'Ei - i - ci -'. The Bassus part has a whole note rest.

9

C.

A.

T.

B.

- ni - um, ei - i - ci - ens de mo - - ni - um et il - lud

um, de - mo - - - - ni - um et il - lud e - rat,

ens de - mo - - - - ni - um

Detailed description: This is the third system of the musical score. The Cantus part continues with: '- ni - um, ei - i - ci - ens de mo - - ni - um et il - lud'. The Altus part continues with: 'um, de - mo - - - - ni - um et il - lud e - rat,'. The Tenor part continues with: 'ens de - mo - - - - ni - um'. The Bassus part has a whole note rest.

14

C. e - - rat mu - tum, et il - lud e - - rat mu -

A. et il - lud e - - - rat mu - - - -

T. et il - lud e - - - rat mu - tum

B.

19

C. tum. Et cum e - ie - cis - set de - mo - ni - um, de - mo -

A. tum. Et cum e - ie - cis - set de - mo - - ni -

T. Et cum e - ie - cis - set de -

B.

24

C. - - - - - ni - um, Lo - cu - tus

A. um, de - mo - - - - ni - um, Lo - cu - tus

T. mo - - - - - ni - um, Lo - cu - tus

B. Lo - cu - tus

28

C. est, lo - cu - tus est mu - - - -

A. est, lo - cu - tus est mu - - - -

T. est, lo - cu - tus est mu - - - - tus

B. est, lo - cu - tus est mu - - - -

32

C. tus Et ad - mi - ra - tae sunt tur - -

A. tus Et ad - mi - ra - tae sunt tur -

T. Et ad - mi - ra - tae sunt tur - - - bae, tur - - -

B. tus Et ad - mi - ra - tae sunt tur - bae,

37

C. - be, tur - - - bae, et ad - mi - ra - tae sunt tur -

A. - - - - bae, et ad - mi - ra - tae sunt tur - -

T. bae, tur - - - bae, et ad - mi - ra - tae sunt tur - -

B. et ad - mi - ra - tae sunt tur - - - - bae,

42

C. - - - bae, et ad - mi - ra - - - tae sunt, et ad - mi -

A. - bae, tur - - - bae, et ad - mi - ra - tae sunt tur - -

T. bae, et ad - mi - ra - - - - tae sunt tur - bae,

B. et ad - mi - ra - - tae, et ad - mi - ra - te sunt

47

C. ra - tae sunt, et ad - mi - ra - tae sunt tur - - - -

A. - bae, sunt tur - - - - bae, et ad - mi - ra - - - tae sunt tur -

T. et ad - mi - ra - tae sunt tur - bae, et ad - mi - ra - -

B. tur - bae, et ad - mi - ra - tae

52

C.

A.

T.

B.

55

C.

A.

T.

B.

**Source:** [PART NAME IN LATIN]/MOTECTA HORATII/VECHII MUTINENSIS/CANONICVS CORIGIENSIS/ Quaternis, Quinis, Senis, &/Octonis Vocibus./Nunc Primum in lucem edita./SERENISSIMO PRINCIPI GVGLIELMO,/ Palatino, Rheni Comiti, & vtriusque Bava-/riae Duci. & c. Dicata./CVM PRIVILEGIO./[COAT OF ARMS]/Venetijs Apud Angelum Gardanum./[RULE]/M. D. LXXXX. [GATHERING MARK]

The source comprises eight partbooks. The present motet is no. 1 in the publication.

**Editorial method:** Original part names, time signatures and note durations have been retained. Clefs have been modernised, with originals appearing in prefatory staves. The overall range of each part is given in black stemless notes before the initial time signature, to which the music has been barred. The music has been transposed *alla quarta bassa*.

Editorial accidentals appear above the staff, whereas courtesy accidentals appear in parentheses. Ligatures are shown by square brackets above the staff, coloration by interrupted square brackets.

**Text and translation:** Ditto marks in the source underlay have been expanded using italics. All punctuation save for the final full stop is editorial.

*Erat Iesus eiiciens demonium  
et erat illud mutum.  
Et cum eiecisset demonium,  
Locutus est mutus  
Et admirentur turbae.*

Jesus was driving out a demon,  
which was dumb.  
And when he had driven out the demon,  
the dumb person spoke,  
and the people were amazed.

**Critical note:** Comprised of a source reading not retained in the Edition. In the order bar, part, object, comment.