

Vincenzo Bertholusi
(c.1550 - 1608)

Caro mea

à8

Transcribed and edited by Lewis Jones

Source: Schadeus, A. and Vincenti, C. (eds.), (1612) *Promptuarii musici, pars altera*, Strassburg: Kieffer and Ledertz. No. 69.

Editorial method:

Original time signatures, note durations, and partbook names have been retained. Clefs have been modernised - original clefs are shown in prefatory staves, followed by the overall range of each part in stemless black notes before the initial time signature. The pitch has been lowered *alla quarta bassa* in deference to the *chiavi alti*.

Ditto signs in the underlay have been expanded using italics. Ligatures are presented as continuous square brackets above the stave, coloration as interrupted square brackets. Original spellings and punctuation have been standardised.

Editorial accidentals are placed above the note to which they apply, whilst courtesy accidentals appear in parentheses.

The bass figuring of the continuo part appears as in the source, though I have respelled chromatic major thirds as #, and the figuring appears below the stave, according to the current convention.

Text and translation: Ditto marks in the source underlay have been expanded using italics.

*Caro mea vere est cibus et sanguis meus vere est potus.
Qui manducat meam carnem et bibit meum sanguinem
habet vitam aeternum
et ego resuscitabo eum in novissimo die.*

My flesh verily is meat, and my bloody verily drink.
Whosoever eats my flesh and drinks my blood
shall have eternal life,
and I shall raise him up at the last day.

Critical notes: Comprised of source readings not retained in the Edition. In the order bar, part, object, comment.

11,7,1, #
32,8,4, b
32,BGII,4, b
50,8,6, no dot

Caro mea

à8

Bertholusi

Cantus

Altus

Tenor

Bassis

Quinta vox
(2. Cho. Cantus)

Septima vox
(2. Cho. Altus)

Sexta vox
(2. Cho. Tenor)

Octava vox
(2. Cho. Bassis)

Bassis generalis

Ca - ro me - - - a, ca -

Ca - ro

Ca - ro me - - - a, ca - ro

Ca - ro me - - -

6 5

Detailed description: This is a musical score for a piece titled 'Caro mea' by Bertholusi. The score is for a group of eight voices, indicated by 'à8'. The parts are: Cantus (Soprano), Altus (Alto), Tenor, Bassis (Bass), Quinta vox (2nd Chorus Cantus), Septima vox (2nd Chorus Alto), Sexta vox (2nd Chorus Tenor), Octava vox (2nd Chorus Bass), and Bassis generalis (Basso Continuo). The music is in common time (C) and a key signature of one flat (B-flat). The vocal parts have lyrics: 'Ca - ro me - - - a, ca -' (Cantus), 'Ca - ro' (Septima vox), 'Ca - ro me - - - a, ca - ro' (Sexta vox), and 'Ca - ro me - - -' (Octava vox). The Bassis generalis part includes a figured bass line with the numbers '6 5' at the end.

5

C.

A.

T.

B.

5.

7.

6.

8.

- ro me - - - a ve - re est ci - - bus, ve -

me - - - a, ve - re est ci - bus, ve -

me - a - - - ve - re est ci - - - bus, ve - re est

- a ve - re est ci - - - - bus, ve - re - - -

b 6 6 6 5 7 6

Detailed description: This is a page of a musical score for a choir and piano. It features five staves. The top four staves are for voices: Soprano (C), Alto (A), Tenor (T), and Bass (B). The fifth staff is for the piano accompaniment. The vocal parts have lyrics in Latin: 'ro me - - - a ve - re est ci - - bus, ve - me - - - a, ve - re est ci - bus, ve - me - a - - - ve - re est ci - - - bus, ve - re est - a ve - re est ci - - - - bus, ve - re - - -'. The piano part includes figured bass notation: 'b 6 6 6 5 7 6'. The number '5' is written above the first vocal staff. The number '8' is written below the Tenor and Bass vocal staves.

10

C. Et san -

A. Et san - guis me -

T. Et san - - - guis me -

B. Et san - guis me - - - -

5. re est ci - bus, est ci - bus,

7. re est ci - - - bus,

6. ci - bus, est ci - bus:

8. est ci - bus:

6 5

4 #

15

C. - - - guis me - - - us ve - - -

A. - - - us ve - - - re, ve - - -

T. - - us, ve - - - re est po - tus,

B. - - us ve - - - re est po - tus,

5.

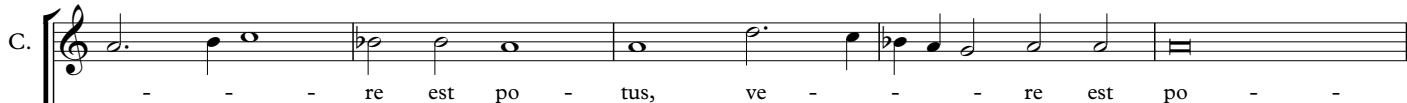
7.

6.

8.

7 6 4 #

19

C. 

A. 

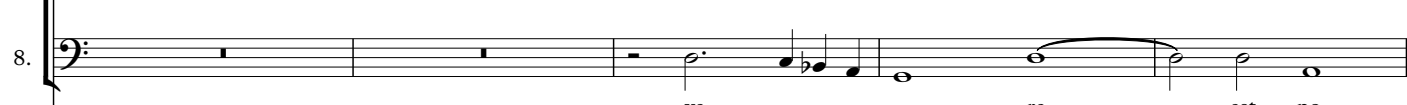
T. 

B. 

5. 

7. 

6. 

8. 

6 5 4 3 b 4 #

24

C. Musical staff for voice C. The lyrics are "tus. Qui man - du - cat me - am car - nem". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

A. Musical staff for voice A. The lyrics are "Qui man - du - cat me - am car - nem,". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4 with a sharp sign above it.

T. Musical staff for voice T. The lyrics are "tus, Qui man - du - cat me-am car - nem,". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

B. Musical staff for voice B. The lyrics are "tus, Qui man - du - cat me - am car - nem,". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

5. Musical staff for voice 5. The lyrics are "tus, et bi - bit me - um san - gui-". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

7. Musical staff for voice 7. The lyrics are "tus: et bi - bit me - um san - gui -". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4 with a sharp sign above it.

6. Musical staff for voice 6. The lyrics are "tus: et bi - bit me - um san - gui -". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

8. Musical staff for voice 8. The lyrics are "tus: et bi - bit me - um san - gui -". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

Musical staff with figured bass notation. The figures are "7 6 7 6 #". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

Musical staff with figured bass notation. The figure is "#". The melody starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4.

29

C. et bi - bit me - um san - gui - nem, ha -

A. et bi - bit me - um san - gui - nem, ha -

T. et bi - bit me - um san - gui - nem, ha -

B. et bi - bit me - um san - gui - nem, ha -

5. nem, et bi - bit me - um san - gui - nem ha -

7. nem, et bi - bit me - um san - gui - nem, ha -

6. nem, et bi - bit me - um san - gui - nem ha -

8. nem, et bi - bit me - um san - gui - nem ha -

6

5 6 7 6 #

34

C.
 - bet vi - tam ae - ter - nam et e - go

A.
 - bet vi - tam ae - ter - nam, et e - go,

T.
 - bet vi - tam ae - ter - nam: Et e - go,

B.
 - bet vi - tam ae - ter - nam, et e - go

5.
 - bet vi - tam ae - ter - nam: et e - go

7.
 - bet vi - tam ae - ter - nam: et e - go re - su-sci-

6.
 - bet vi - tam ae - ter - nam: et e - go re - su-sci-

8.
 - bet vi - tam ae - ter - nam: et e - go re - su-sci-

39

C. re - su-sci - ta - bo e - um in

A. re - su-sci - ta - bo, re - su-sci - ta-bo e - um, in no - vis -

T. re - su-sci - ta - - bo e - um in

B. re - su-sci - ta - bo e - um, in no -

5. re - su-sci - ta - bo e - um in no - vis - si -

7. ta - bo e - um, in no - vis -

6. ta - bo e - - - um in no - vis - si -

8. ta - - bo e - um in no -

7 6 5

44

C. no - vis - si - mo di - e, et e - go

A. - si-mo, di - - - e: et e - go

T. no - vis - si - mo di - e et e - go,

B. vis - si - mo di - - - e, et e - go,

5. mo, in no - vis - si - mo di - - e, et e - go re - su-sci-

7. - - si - mo di - - - e, et e - go re - su-sci-ta - bo

6. mo, in no - vis - si-mo di - e, et e - go re - su-sci-ta - bo

8. vis - - si - mo di - e, et e - go re - su-sci-ta -

#

#

49

C. re - su - sci - ta - bo e - um,

A. re - su - sci - ta - bo, re - su - sci - ta - bo e - um in

T. re - su - sci - ta - - - bo e - um in

B. re - si - sci - ta - - - bo e - um in

5. ta - bo e - um, in no -

7. e - um, in no -

6. e - - - um, in no -

8. - bo e - um, in

53

C. in no - - vis - - si - mo di - - e.

A. no - vis - si - mo di - - - - - e.

T. 8 no - - vis - - si - mo di - - e.

B. 8 no - vis - - - si - mo di - - - - e.

5. 8 vis - si - mo, in no - vis - si - mo di - - - e.

7. 8 - vis - - - - si - mo di - - - - e.

6. 8 vis - si - mo, in no - vis - si - mo di - - e.

8. 8 no - vis - - - - si - mo di - - e.