

Transcribed and edited by Francis Bevan - March 2020

Accidentals above noteheads are editorial. All others present in source.

Officium Hebdomadae Sanctae...

Milan: Tradatum, 1603

RISM C886

Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.

Christ became obedient for us unto death,
even to the death, death on the cross.

Christus factus est

Serafino CANTONE
(c.1565–c.1627)

The musical score consists of five staves, each representing a vocal part: Cantus, Altus, Tenor, Quintus, and Bassus. The Cantus staff is in soprano range, Altus in alto, Tenor in tenor, Quintus in basso, and Bassus in bass. The music is written in common time with a key signature of one flat. The lyrics are written below the notes, corresponding to the Latin text: "Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis." The score shows the beginning of the piece, starting with a forte dynamic.

The continuation of the musical score begins at measure 6. The lyrics continue from the previous section: "Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis." The music includes a repeat sign and a bassoon part. The score shows the progression of the melody through various harmonic changes and dynamics.

14

pro nobis o
 diens
 obe diens
 est pro nobis o-be-di-ens
 Chri-stus fa-ctus est pro nobis
 nobis o-be-di-ens

18

22

u - sque ad mor
tem, u - sque ad mor tem, u - sque ad mor tem, u - sque ad mor tem, u - sque ad mor tem, u - sque

26

- tem, mor tem
- sque ad mor tem, mor tem au tem
- sque ad mor tem, mor tem au tem cru
- u sque ad mor tem, mor tem au tem cru
ad mor tem, mor tem au tem cru

30

au tem cru cis, mor tem au cis
cru cis, mor tem au tem, mor tem au tem
mor tem au tem cis, mor tem au tem cis, cis, mor tem
cis, mor tem au tem cis, mor tem au tem cis, cis, mor tem

A musical score for five voices (Soprano, Alto, Tenor, Bass, and Basso Continuo) and a continuo part. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in four-part harmony, while the basso continuo part provides harmonic support. The lyrics are repeated in each measure: "tem cru - cis," "mor - tem au - tem" (in soprano), "cru - cis," "mor - tem au - tem" (in alto), "tem au - tem cru - cis," "mor - tem au - tem" (in tenor), and "au - tem cru - cis," "mor - tem au - tem" (in bass). The basso continuo part consists of a single bassoon line.

A continuation of the musical score from measure 35. The vocal parts and basso continuo continue their respective parts. The lyrics are: "cis." (in soprano), "mor - tem au - tem cru - cis." (in alto), "cis." (in tenor), and "mor - tem au - tem cru - cis." (in bass). The basso continuo part remains a single bassoon line.