

35. Parce Christe spes reorum

Piae Cantiones 1625

Anonymus

Pa, - - - - - par - ce Chri - ste
 lu, - - - - - iu - cun - da - re

7
 spes re - o - - - - - rum, poe - ni - ten - ti ser -
 glo - ri - a: _____ re - is ve - na ve -

13
 - vu - lo ip - sum sol - vens a su - o - rum de - li - cto - rum
 - ni - ae le - su Chri - ste, coe - cis vi - a, fons et da - tor

19
 vin - cu - lo, vin - - - - - cu lo.
 gra - ti - ae, gra - - - - - ti - ae

25
 Po - tes e - nim quan - tum ve - lis: er - go par - ce Do - mi - ne,
 huc in - ten - de, con - de - scen - de pi - is quae - so pre - ci - bus,

30
 Do - mi - ne. Ad quid nam - que te fi - de - lis si - ca - re - ret
 pre - ci - bus ac fa - ve - to vul - tu lae - to me - is sup - pli -

35
 cri - mi - ne, cri - mi - ne in - vo - ca - ret? Nec tu fo - res,
 ca - ti - bus, ca - ti - bus De - i Na - te, E - li gra - te,

41
 fo - - - res tan - to di - gnus so - li - o, so - li -
 gra - - - te Pa - tris qui te fe - ce - rat, fe - ce -

47
 o ni, _____ ni fu - is - sent pec - ca - to - res
 rat. Nunc, _____ nunc Na - tu - ra su - a iu - ra

53

et Pa - trum trans gres - si - o, gres - si - o, trans - gres - si - o.
mu - ta - re stu - pu - e - rat, pu - e - rat, stu - pu - e - rat

59

Et si poe - nam cul - pa po - scit, cul - pam de - let gra - ti - a,
Chri - ste fra - ter, tu - a ma - ter vir - go vi - ri ne - sci - a,

64

gra - ti - a cum sit ma - ior qui i - gno - scit, quam is cui fit
ne - sci - a Stel - la So - lem pa - rit pro - lem cu - ius e - rat

69

ve - ni - a, ve - - - - - ni - a.
fi - li - a, fi - - - - - li - a.

Notes:

Parce Christe appears in the 1625 edition only as a single melodic line. It seems fairly obvious, however, that the melody was intended for use with one, or possibly both) of the parts in the 1582 edition. There is only one rhythmic irregularity present, in measure 55, where the print shows the minims [a-b] two times in sequence before moving up to c, which would move the following music out of synchronisation with the older parts.

When all three parts are sung, some rather dense dissonances result, but on the other hand this was the case already with the two part version in the first edition. An intriguing piece altogether.

For the adventurously inclined, I provide a version with all three lines present as well.