

Ne irascaris Domine

William Byrd (c.1540-1623)

Superius [Alto]

Medius [Tenor]

Contratenor [Tenor]

Tenor [Baritone]

Bassus [Bass]

Ne i - ra - sca - ris Do - mi - ne sa -

Ne i - ra - sca - ris Do - mi - ne sa - -

Ne i - ra - sca - ris Do - mi - ne sa - - -

Detailed description: This block contains the first system of the musical score. It features five vocal staves: Superius (Alto), Medius (Tenor), Contratenor (Tenor), Tenor (Baritone), and Bassus (Bass). The music is in a 4/2 time signature with a key signature of one flat (B-flat). The lyrics are: 'Ne i - ra - sca - ris Do - mi - ne sa -' for the Soprano, 'Ne i - ra - sca - ris Do - mi - ne sa - -' for the Tenor, and 'Ne i - ra - sca - ris Do - mi - ne sa - - -' for the Bass. The Soprano and Tenor parts have a fermata over the final note of the first phrase.

10

Ne i - ra - sca - ris Do - - mi -

Ne i - ra - sca - ris Do - mi - ne

- - - tis, ne i - ra - sca - ris Do - mi - ne sa -

- - - tis,

- - - tis,

Detailed description: This block contains the second system of the musical score, starting at measure 10. It continues with the five vocal staves. The lyrics are: 'Ne i - ra - sca - ris Do - - mi -' for the Soprano, 'Ne i - ra - sca - ris Do - mi - ne' for the Tenor, '- - - tis, ne i - ra - sca - ris Do - mi - ne sa -' for the Contratenor, '- - - tis,' for the Tenor, and '- - - tis,' for the Bass. The Soprano and Tenor parts have a fermata over the final note of the first phrase.

-ne sa - - - - tis, ne i - ra - sca - ris Do - mi -

sa - - - - - tis, ne i - ra - sca - ris Do - mi -

- - - - - tis, ne i - ra - sca - ris Do - mi -

ne i - ra - sca - ris Do - mi -

ne i - ra - sca - ris Do - mi -

Detailed description: This block contains the third system of the musical score. The lyrics are: '-ne sa - - - - tis, ne i - ra - sca - ris Do - mi -' for the Soprano, 'sa - - - - - tis, ne i - ra - sca - ris Do - mi -' for the Tenor, '- - - - - tis, ne i - ra - sca - ris Do - mi -' for the Contratenor, 'ne i - ra - sca - ris Do - mi -' for the Tenor, and 'ne i - ra - sca - ris Do - mi -' for the Bass. The Soprano and Tenor parts have a fermata over the final note of the first phrase.

20

-ne sa - - - - - tis, et ne ul - tra me - mi -

-ne sa - - - - - tis, et ne ul - tra me -

-ne sa - - - - - tis, et ne ul - tra me -

-ne sa - - - - - tis, et ne ul - tra me - mi -

-ne et ne ul - tra me - - -

- - ne - ris, in - i - qui - ta - tis no - - - stræ,

-mi - - - ne - ris, in - i - qui - ta - tis no - - - stræ,

-mi - - - ne - ris, in - - - - - in -

-ne - - - ris in - i - qui - ta - tis no - - - - - stræ,

-mi - - - ne - ris, in -

30

in - i - qui - ta - tis no -

in - i - qui - ta - - - tis no -

- i - qui - ta - tis no - - - - stræ, in - i - qui - ta - tis

in - i - qui - ta - tis no - - - - stræ, in - i - qui -

- i - qui - ta - - - tis no - - - - stræ, in - i - qui - ta - tis



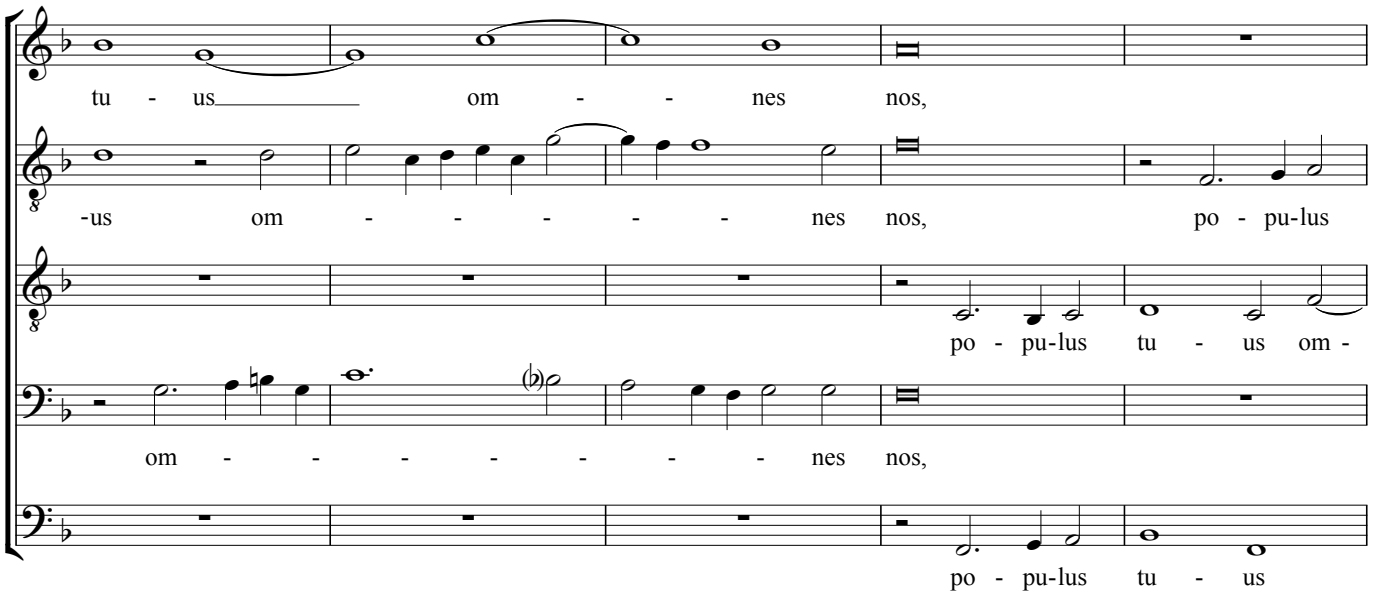
- ce, re - spi - ce, re - spi - ce, po - pu-lus

- ce, re - spi - ce, po - pu-lus tu -

re - spi - ce, re - spi - ce,

- spi - ce, re - spi - ce, po - pu-lus tu - us

re - spi - ce, re - spi - ce,



tu - us om - nes nos,

- us om - nes nos, po - pu-lus

po - pu-lus tu - us om -

om - nes nos,

po - pu-lus tu - us



po - pu-lus tu - us,

tu - us om - nes nos, po - pu-lus tu -

- nes nos, om - nes nos,

po - pu-lus tu -

om - nes nos, po -

po - pu-lus tu - - us om - - nes nos,
 -us om - - nes nos, po - pu-lus tu - us om - nes
 po - pu-lus tu - us om - nes nos, po - pu-lus tu - us om -
 -us om - nes nos, po - pu-lus tu - - us om -
 - pu-lus tu - - us om - nes nos, po - pu-lus

po - pu-lus tu - us om - - nes nos, po - pu-lus
 nos, po - pu-lus tu - us om - nes nos,
 - - - - - nes nos, po - pu-lus
 - - nes nos, po - pu-lus tu - us om - - nes
 tu - us om - nes nos, po - - pu -

70
 tu - us om - - nes nos, om - nes nos.
 po - pu-lus tu - us om - nes nos.
 tu - us, po - pu-lus tu - us om - nes nos.
 nos, po - pu-lus tu - us om - - - - - nes nos.
 -lus tu - us om - - - - - nes nos.

Secunda pars

Musical score for the first system, featuring five staves. The top staff is a vocal line with lyrics: "Ci - - vi - tas san - cti tu - -". The second staff is a piano accompaniment with lyrics: "Ci - vi - tas san - cti tu - - - - - i, san - cti". The third staff is a vocal line with lyrics: "Ci - - vi - tas". The fourth and fifth staves are piano accompaniment.

Musical score for the second system, starting at measure 80. It features five staves. The top staff has lyrics: "i, ci - vi - tas san -". The second staff has lyrics: "tu - - i, ci - - vi - tas san - cti tu - -". The third staff has lyrics: "Ci - vi - tas san - cti tu - i, ci - -". The fourth staff has lyrics: "san - cti tu - - - - - i, san - cti tu - i,". The fifth staff has lyrics: "Ci - vi - tas san -".

Musical score for the third system, featuring five staves. The top staff has lyrics: "- cti tu - - i, fa - cta est de -". The second staff has lyrics: "- - - i, san - cti tu - - - i,". The third staff has lyrics: "-vi - tas san - cti tu - i, san - cti tu - i,". The fourth staff has lyrics: "ci - vi - tas san - cti tu - - i, fa - cta". The fifth staff has lyrics: "-cti tu - i, ci - vi - tas san - cti tu - i,".

90

-ser - ta, de - ser - - - ta, de - ser - - -
 fa - cta est de - ser - - - ta,
 fa - cta est de - ser - ta, fa - cta est de - ser - ta,
 est de - ser - - - ta, fa -

- - - ta, fa - cta est de -
 fa - cta est de - ser - ta, de - ser - - - ta, fa - cta est
 fa - cta est de - ser - ta,
 - cta est de - ser - ta, de - ser - - - ta, de - ser -
 fa - cta est de - ser - ta, de - ser - ta,

100

-ser - ta, fa - cta est de - ser - - -
 de - ser - ta, fa - cta est de - ser - - -
 fa - cta est de - ser - - - ta, de - ser - -
 - ta, fa - cta est de - ser - ta, de - ser - - -
 fa - cta est de - ser - ta, de - ser - - -

-ta. Si - on de - ser - ta, de - ser - ta fa - cta

-ta. Si - on de - ser - ta, de - ser - ta fa - cta

-ta. Si - on de - ser - ta, de - ser - ta fa - cta

-ta. Si - on de - ser - ta, de - ser - ta fa - cta

-ta.

110

- cta est,

est, Si - on de - ser - ta, de - ser - ta fa - cta

est, Si - on de - ser - ta, de - ser - ta fa - cta

est. Si - on de - ser - ta, de - ser - ta fa - cta

Si - on de - ser - ta, de - ser - ta fa - cta

Je - ru - sa-lem, Je - ru - sa-lem, Je - ru - sa-

- cta est. Je - ru - sa-lem, Je - ru - sa-lem,

- cta est. Je - ru - sa-lem, Je - ru - sa-lem, Je - ru - sa-

- cta est. Je - ru - sa-lem, Je - ru - sa-lem, Je -

- cta est, Je - ru - sa-lem, Je - ru - sa-lem, Je -

- so - la - ta est, de - so -
 - ta est, de - so - la - ta est, de - so - la - ta est,
 de - so - la - ta est, de - so - la - ta est, de - so -
 - so - la - ta est, de - so - la - ta est, de - so - la - - - ta
 - la - ta est, de - so - la - ta est,

140

- la - ta est, de - so - la - ta est, de - so - la - ta
 de - so - la - ta est, de - so - la - ta est, de - so - la - ta
 - la - ta est, de - so - la - ta est,
 est, de - so - la - ta est, de - so - la - ta est,
 de - so - la - ta est,

est, de - so - la - ta est, de - so - la - ta
 est, de - so - la - ta est,
 de - so - la - ta est, de - so - la - ta est,
 de - so - la - ta est, de - so -
 de - so - la - ta est, de - so - la - ta

150

est, de - so - la - - - - ta est.
 de - so - la - - - - ta est, de - so - la - - - - ta est.
 de - so - la - ta est, de - so - la - ta est.
 -la - - ta est, de - so - la - ta est.
 est, de - so - la - ta est.

Be not angry O Lord, enough, and remember no more our iniquity: lo, regard, all we are thy people.
 The city of thy holy one is made desert, Sion is made desert, Jerusalem is become desolate.

Source: William Byrd, *Liber primus Sacrarum Cantionum Quinque vocum* (London, 1589) nos.20-21
 Text: Isaiah 64: 9-10

- II.22.2: note begins a new line with no repeated nor cautionary accidental
- I-IV.24-32: *nostrae*
- I.46: text-repeat mark under 1
- II.57-58: underlay crowded
- I.96.1: sharp in source; see general notes to this edition (URL below)
- II.132.4: redundant sharp (= natural)

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (<http://www.cpd.org>).
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