Alleluia. Confitemini Domino

Edited by Jason Smart

William Byrd (1539/40–1623)

Al - le - lu - - - ia, Al -

Al - le - lu - - - ia, Al - le - lu - - -

Al - le - lu - - - ia, Al - le - lu - ia, Al - le - lu -

- le - lu - - - ia, Al - le - lu - - -

- ia, Al - le - lu - - - - - - -

- ia, Al - le - lu - - - ia, Al - le - lu - - - ia, Al -

- - - - - ia. Lau - da - te pu - e - ri Do - mi - num, lau -

- ia, Al - le - lu - ia. Lau - da - te

- le - lu - - - ia. Lau - da - te pu - e - ri Do -

- da - te no - men Do - mi - ni, Do - mi - - - ni.

pu - e - ri Do - mi - num, lau - da - te no - men Do - mi - ni.

- mi - num, lau - da - te no - men Do - mi - ni, Do - mi - ni.

Translation

Alleluia. Give thanks unto the Lord for he is gracious; because his mercy endureth for ever. Alleluia. Praise the Lord, ye servants: O praise the Name of the Lord. Alleluia.

Function

A motet for secular recreation. It is probable that the first part, *Alleluia. Confitemini Domino*, was originally composed for liturgical use during the reign of Mary Tudor. This is suggested by the omission of the word *eius* at bars 17–19 in each voice in source **A**: in the liturgy this word was sung in plainsong. Whether the second part, *Alleluia. Laudate pueri Dominum* also had a liturgical origin is less certain since there is no similar evidence of retexting.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.
Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.

Sources

A Oxford, Christ Church, Mus. 45 (*c*.1590–91).

All voices	f. 21^v	at end of Ct: Mr Birde·
		at end of T: Mr Wm Birde
		at end of B: Mr Wm Birde·

B London, British Library, MS RM 24.d.2 (*c*.1588–1606).

All voices f.160^v at beginning of Ct: iij: voc: m^r: w^m: Birde:–·

C London, British Library, Add. MSS 18936–9 (after 1612; textless).

18936	(Ct)	f.14	at end: Mr Byrd.
18937	(T)	f.14	at end: Mr Byrd:
18938	——	——	
18939	(B)	f.14	at end: Mr Byrd:

Notes on the Readings of the Sources

There is little disagreement between the three sources. The only significant variants between **A** and **B** are two accidentals. **C** differs somewhat from the other two sources in its provision of accidentals.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice; 3) source(s) 4) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ^{1}F = first note F in the bar. Note values are abbreviated in italics. The sign ⋌ denotes an underlay repetition sign.

Staff Signatures and Accidentals

1 B **C** staff signature ♮ for B throughout / 2 Ct **AB** no ♯; T **C** ♯ for ^{1}F, ♯ for ^{2}F / 6 T **C** no ♮ / 15 T **C** no ♯ / 22 T **AC** no ♯ / 23 Ct **C** no ♯ / 28 T **C** ♯ for F / 30 Ct **AB** no ♯ / 31 T **ABC** ♯ for ^{2}F; B **A** no ♮ for B / 38 Ct **B** ♯ for F /

Underlay

The scribe of **B** does not enter the final syllable of *Alleluia* after an underlay repetition sign, except below a fermata. **C** is textless, save for the title of each section below the staff in each voice.
6 T **B** ⋌ below ^{1}B / 17 Ct **A** ⋌ below C, (19) -*a* below C / 17–19 B **A** *misericordia* undivided below FECDACFA / 18 T **A** ⋌ below E, (19) -*a* below E / 22 Ct **B** -*a* below E / 22–23 B **A** slur for BC / 24 B **B** ⋌ perhaps intended for C / 26 B **B** ⋌ below F (not in 25) / 27–28 B **A** slur for ^{2}FE / 38 B **B** -*ni Domi-* omitted /