

William Byrd
c. 1539/40 - 1623

Benigne fac,
Domine

ed. Michael Winter

for 5 voices, SATTB

Reconstructed from the Baldwin Partbooks (Och MS.
979 - 983)

Benigne fac, Domine is a unique setting of vulgate Psalm 50. In this piece you can start to see the young Byrd coming into his own as a composer. The motet is an example of Byrd's early output which can be seen in the much greater use of melismas in this piece and characteristic which his later music (and that of his contemporaries) does not tend to share. This is much more typical of Byrd's unpublished work pre-1575.

This piece is composed in 'high-key' or *chiavette* clef. The high clefs may imply that this piece was not necessarily performed at notated pitch and may well have been transposed down to a lower, more comfortable range. For example the Bass range is extraordinarily high compared to the standard Bass ranges of the period. H.K Andrews suggests a downward transposition of a fourth (i.e. by removing a flat). This assertion by Andrews seems to be based on Adriano Banchieri's treatise *Cartella musicale* (Venice, 1601). Nevertheless, singers of this edition are invited to transpose at will in order to suit their own individual ensemble, although a version transposed a fourth down can be found on CPDL.

Editorial Notes:

Source: Baldwin Partbooks (Och MS. 979-983); Tenor Volume missing

Text: Source spellings have been modernised (e.g. 'hierusalem' is rendered as 'Jerusalem').

Note Values: Original note values have been retained.

Accidentals: Accidentals in large print preceding the note to which they apply are found in the source. Small print accidentals above the note are editorial. Source accidentals which would be superfluous to the modern singer have been retained.

Recommended Performance Pitch: As written, transpose as required. This edition is suitable for SATTB but it is possible that this edition would have sounded a fourth lower than written (H. K. Andrews, 'Transposition of Byrd's Vocal Polyphony', *Music & Letters*, 43/1 (January 1962), 28.)

Other notes: A lower version can be found on CPDL.

Should you spot any errors, or would like a transposed version, please feel free to get in contact at michael_winter1@outlook.com

Michael Winter
St Albans
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Superius

Altus
Be - - ni - gne fac, Do - - -

Tenor I
Be - - ni - gne fac, Do - -

[Tenor II]

Bassus
Be - - -

Detailed description: This system contains the first five staves of the musical score. The Superius part is a single melodic line. The Altus, Tenor I, and Tenor II parts are vocal lines with lyrics. The Bassus part is a single melodic line. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'Be - - ni - gne fac, Do - - -' for Altus, Tenor I, and Bassus. Tenor II has no lyrics.

5

S.
Be - - - ni - - gne

A.
- mi - ne, be - ni - gne fac, Do - mi - ne,

T. I
- - - mi - ne, be - ni - gne fac, Do - mi - ne, Do -

[T. II]

B.
- ni - - gne fac, Do - - mi - ne, Do - - -

Detailed description: This system contains the next five staves of the musical score. The Superius part continues with the lyrics 'Be - - - ni - - gne'. The Altus part has lyrics '- mi - ne, be - ni - gne fac, Do - mi - ne,'. The Tenor I part has lyrics '- - - mi - ne, be - ni - gne fac, Do - mi - ne, Do -'. The Tenor II part has no lyrics. The Bassus part has lyrics '- ni - - gne fac, Do - - mi - ne, Do - - -'. A measure rest of 5 is indicated at the beginning of the system. The key signature and time signature remain the same as in the first system.

9

S. fac, Do - - - - - mi -

A. Do - mi - ne, Do - mi - ne,

T. I. - - mi - ne, in bo - na vo - lun - ta - te

[T. II.] Be - - - ni - - gne fac, Do -

B. - mi - ne, be - - - ni - - gne fac,

13

S. ne, in bo - na vo - lun - ta - te tu -

A. in bo - na vo - lun - ta - te, in bo - na vo - lun - ta -

T. I. tu - a Si - - on, in bo - na

[T. II.] - mi - ne, Do - mi - ne, in bo - na vo - lun -

B. Do - - - - mi - ne, in

17

S. a Si - on,

A. te tu - a Si - on, Si - - - on,

T. I vo - lun - ta - te tu - a, Si - - - on, in bo - na

[T. II] ta - te tu - - a, Si - - - on, in

B. bo - na vo - lun - ta - te in bo - na vo - lun -

21

S. in bo - na vo - lun - ta te tu - a Si - -

A. in bo - na vo - lun - ta - te tu - a Si - - -

T. I vo - lun - ta - te tu - a Si - - on, tu -

[T. II] bo - na vo - lun - ta - te tu - - - a Si -

B. ta - te tu - a Si - on, Si - - -

25

S. -on, Si - - - - - on,

A. - on, in bo - na vo - lun - ta - te tu -

T. I a Si - - - - - on, ut æ - di - fi -

[T. II] - - - - - on, Si - - - - -

B. - - - - - on, Si - - - - - on, Si -

29

S. ut æ - di - fi - cen - tur mu - - ri

A. a Si - on, ut æ - di - fi -

T. I cen - tur mu - ri Je - ru - sa - lem, Je - ru - sa -

[T. II] - on, ut æ - di - fi - cen - - tur mu - ri

B. - on, ut æ -

33

S. Je - ru - sa - lem, mu - ri Je - ru - sa - lem,

A. cen - tur mu - ri Je - ru - sa - lem, ut æ -

T. I lem, mu - ri Je - ru - sa - lem,

[T. II] Je - ru - sa - lem, ut æ - di - fi - cen -

B. di - fi - cen - tur mu - ri Je - ru - sa - lem,

38

S. ut æ - di - fi - cen - tur mu - ri Je - ru - sa -

A. di - fi - cen - tur mu - ri Je - ru - sa - lem,

T. I ut æ - di - fi - cen - tur mu - ri Je -

[T. II] tur mu - ri Je - ru - sa -

B. ut æ - di - fi - cen - tur mu -

42

S. - lem, Je - ru - - - sa - lem, ut

A. Je - ru - - - sa - lem, Je - ru - sa - lem,

T. I ru - sa - lem, mu - ri Je - ru - - sa - lem, ut æ -

[T. II] - lem, Je - ru - sa - lem, ut æ - di - fi -

B. ri Je - ru - sa - lem, Je - ru - sa - lem,

47

S. - æ - di - fi - cen - tur mu - ri Je - ru - - sa - lem,

A. Je - ru - sa - lem, ut æ - di - fi - cen - tur mu - ri Je - ru - sa -

T. I di - fi - cen - tur mu - ri, ut æ - di - fi - cen - tur mu -

[T. II] cen - tur mu - ri Je - ru - sa - lem, Je - ru -

B. ut æ - di - fi - cen - tur

