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-ta - tis nos - trae, i - ni-qui - ta - tis nos - -

-ta-tis nos - trae, i-ni-qui - ta - tis nos -

i - ni-qui-ta - tis nos - - trae, i - ni-qui - ta - tis nos -

nos - - trae, i - ni-qui - ta - tis nos - - - trae, i - ni - qui - ta - tis nos -

i - ni-qui-ta - tis nos - trae, i - ni-qui - ta - tis nos -

32

trae. Ec - ce, ec - ce, res - - - pi - ce,

trae. Ec - ce, ec - ce, re - - - spi

trae. Ec - ce, ec - ce, res - - - pi - ce,

trae. Ec - ce, ec - ce, res - pi - ce, res - - -

trae. Ec - ce, ec - ce, res - pi - ce, res -

40

ec - ce, res - pi - ce res - pi - ce, res - pi - ce, res

-ce, ec - ce, res - pi - ce res - pi - ce, res -

ec - ce res - pi - ce, res - pi - ce, res - pi - ce,

- pi - ce, ec - ce, res - pi - ce, res - pi - ce, res - pi -

- pi - ce, ec - ce, re - - spi - ce, ec - ce, re - spi - ce,

68

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

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

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

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

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

75 **II - CIVITAS SANCTI TUI**

Ci - vi - tas sanc - ti tu - i,

Ci - vi - tas sanc - ti tu - i, sanc - ti tu - i, ci - vi - tas

Ci - vi - tas sanc - ti

Ci - vi - tas sanc - ti tu - i

83

Ci - vi - tas sanc - ti tu - i, fac - ta est de-

sanc - ti tu - i, sanc - ti tu - i,

tu - i Ci - vi - tas sanc - ti tu - i, sanc - ti tu - i,

- i, sanc - ti tu - i, ci - vi - tas sanc - ti tu - i, fac - ta

Ci - vi - tas sanc - ti tu - i, ci - vi - tas sanc - ti tu - i

147

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

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

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

Editorial notes:

This edition of *Ne irascaris Domine*, in both parts, has been created as a performing score, reflecting the work of the composer and the contemporaneous Robert Dow of Oxford, who published a set of partbooks between 1581 and 1588. The Dow Partbooks (now held in Christ Church, Oxford), themselves a compilation of contemporary composers, including William Byrd, are exquisitely presented and very clear in intention. These have been used in conjunction with printed sources to rationalise the *musica ficta* so integral to this piece.

Accidentals presented in-line are original to Byrd, with those in brackets a cautionary reminder to the modern performer. Accidentals presented above the note are editorial *ficta*, and it is strongly recommended that these be included in performance. Of particular note is the superius *ficta* sharp at the second beat of the 96th bar (I:96.2). Its inclusion in Byrd's printed sources (and the fact that it there remains despite the print run being corrected) is enough to support its inclusion in this edition, despite the somewhat cumbersome resolution.

Text underlay is true to Robert Dow's underlay; where Byrd omits text in his prints, Dow fills in meticulously. Pitch is up two semi-tones from the original, and the original voice names and clefs are indicated at the beginning of the score. It is suggested that the *Tenor* part be treated as a 'baritone' part in an SATB context and be performed with a blend of tenor and bass voices. The beaming of notes is intended to aid the performer in deciphering text underlay. The spelling of some words has been modernised for similar reasons (e.g. Ciuitas/Civitas & Hierusalem/Jerusalem). Note values halved from the original.

Comments, corrections and suggestions are most welcome - please email: ctepilgrim@gmail.com

Chris Pilgrim, Aug 2012 (rev. Sep 2012)