

# Ad Dominum cum tribularer

Edited by Jason Smart

William Byrd (1539/40–1623)

Treble 1      Triplex primus

Treble 2      Triplex secundus

Mean 1      Medius primus

Mean 2      Medius secundus

Countertenor      Contratenor

Tenor      Tenor

Bass 1      Bassus primus

Bass 2      Bassus secundus

[Ad]      Do - mi -

[Ad]

[Ad]      Do - mi - num cum tri - bu - la - rer cla -

[Ad]

[Ad]      Do - mi - num cum tri - bu - la - rer cla - ma - vi,

[Ad]      Do - mi - num cum tri - bu - la - rer cla - ma - vi,

[Ad]      Do - mi - num cum tri - bu - la - rer cla - ma - vi,

[Ad]      Do - mi - num cum tri - bu - la - rer cla - ma - vi,

[Ad]      Do - mi -

4

- num cum tri - bu - la - rer cla - ma - vi, cla - ma - vi, cla - ma -

[Ad]      Do - mi - num cum

Do - mi - num cum tri - bu - la - rer cla - ma - vi, cla - ma - vi,

ma - vi, ad Do - mi - num cum tri - bu - la - rer cla - ma - vi,

[Ad]      Do - mi - num cum tri - bu - la - rer cla - ma -

[Ad]      Do - mi -

9

14

la - - rer cla - ma - - - vi, ad Do - mi - num cum tri - bu - la - - -

cla - ma - - - - vi, ad Do - mi - num cum tri - - bu -

- rer cla - ma - - - vi, cla - ma - - - vi, cla - ma - - -

ad Do - mi - num cum tri - - bu - la - rer cla - ma - - - vi, \_\_\_\_\_

ad Do - mi - num cum tri - - bu - la - - - rer cla - ma - - - vi,

Do - mi - num cum tri - - bu - la - - - rer cla - ma - - - vi, ad Do - mi -

- - vi, cla - ma - - vi, cla - ma - - - vi, ad

- - vi, ad Do - mi - num cum tri - - bu - la - -

19

- rer, et ex - au - di - - - - -  
 - la - rer cla - ma - - vi, cla-ma - vi, et ex - au -  
 - - - - - vi, et ex - au - di - - - - -  
 - - - - - vi, et ex - au - di - - - - -  
 - - - - - vi, et ex - au - di - - - - -  
 - - - - - vi, et  
 - num cum tri - bu - la - - - - - rer cla - ma - vi, cla - - -  
 Do - mi-num cum tri - bu - la - - - - - rer cla - ma - - - - - vi, cla - - - ma - - -  
 - rer cla - ma - - - - - vi,

24

- vit me, et ex - au - di - vit me,  
 - di - - - - - vit me, et ex - au - di - - - - - vit me, et ex - au - di - - - - -  
 - - - - - vit me, et ex - au - di - - - - -  
 et ex - au - di - vit me, et ex - au - di - vit me,  
 ex - au - di - - - - - vit me, et ex - au - di - - - - -  
 - ma - - vi, cla - ma - - - - - vi, et ex - au - di - - - - -  
 - vi, et ex - au - di - - - - - vit me, et ex - au - di - - - - -  
 et ex - au - di - - - - -

29

A musical score for a choir or ensemble, consisting of six staves of music. The music is written in common time (indicated by 'C') and uses a treble clef for the top four staves and a bass clef for the bottom two staves. The lyrics, written in French, are as follows:

et ex - au - di - - - vit me, et ex - au - di -  
me, et ex - au - di - - - vit me, et  
- - vit me, et ex - au - di - - vit me, ex -  
et ex - au - di -  
- vit me, et ex - au - di - vit me, et ex - au - di - vit  
- vit me, et ex - au - di - - vit me, et  
- - vit me, et ex - au - di - - vit me, et  
- vit me, et ex - au - di - - vit me, et  
- vit me, et ex - au - di - - vit me, et  
- vit me, et ex - au - di - - vit me, et

34

- - - vit me. Do - mi-ne li - be - ra a - ni-mam me - - -  
 ex - au - di - vit me. Do - mi-ne li - be - ra a - ni-mam me -  
 - au - di - vit me. Do - mi-ne li - be - ra a - ni-mam me -  
 - - vit me. Do - mi-ne li - be - ra a - ni-mam me -  
 me. Do - mi-ne li - be - ra a - ni-mam me -  
 ex - au - di - vit me, et ex - au - di - vit me.  
 et ex - au - di - vit me, ex - au - di - vit me.  
 - di - vit me, et ex - au - di - vit me.

39

A musical score for "Ave Maria" by Franz Schubert, arranged for six voices. The score consists of six staves, each with a different vocal range: soprano, alto, tenor, bass, and two basso continuo parts. The lyrics are written below each staff, corresponding to the vocal parts. The music is in common time, with a key signature of one flat. The score includes dynamic markings such as piano (p), forte (f), and sforzando (sf). The vocal parts are: soprano, alto, tenor, bass, basso continuo 1, and basso continuo 2.

am, a - ni-mam me - am a la - bi - o men - da - ci -  
am, a - ni-mam me - - - am a la - bi -  
am, li - be-ra a - ni-mam me - am a la - bi - o men -  
am a la - bi - o men - da - ci - i,  
am, Do - mi-ne li - be-ra a - ni-mam me - am, me - - -  
Do - mi-ne li - be-ra a - ni - mamme - - - am, me - am,  
Do - mi-ne li - be-ra a - ni-mam me - am, a  
Do - mi-ne li - be-ra a - ni-mam me - am a la - bi - o men - da - ci -

44

A musical score for a vocal piece, likely a hymn or spiritual. The score consists of six staves of music, each with a treble clef and a key signature of one flat. The lyrics are written below the staves, corresponding to the musical phrases. The lyrics are in Spanish and mention 'A La Abilio' multiple times, along with other words like 'menada', 'ci-i', 'et', 'alin', 'gua do', and 'lo'. The music features various note values including eighth and sixteenth notes, and rests. The tempo is indicated by a '♩ = 120' at the beginning of the score.

- i,  
a la - bi - o men - da - ci - i,  
- o men - da - ci - i,  
a la - bi - o men - da - ci - i,  
- da - ci - i,  
a la - bi - o men - da - ci - i, men -  
a la - bi - o men - da - ci - i, men - da - ci - i,  
- am a la - bi - o men - da - ci - i, et a lin - gua do - lo -  
a la - bi - o men - da - ci - i, et a lin - gua do -  
la - bi - o men - da - ci - i, men - da - ci - i, et  
- i,  
a la - bi - o men - da - ci - i - i,

49

et a lin - gua do - lo - sa,  
 et a lin - gua do - lo - sa, do-lo - sa,  
 da - ci - i, a la - bi - o men - da -  
 men - da - ci - i, et a lin - gua do - lo - sa,  
 sa, et a lin - gua do - lo - sa,  
 b  
 - lo - - - sa, do - lo - - - sa, et a lin -  
 a lin - gua do - lo - sa, et a lin - gua do - lo - sa, do -  
 et a lin - gua do - lo - sa, et

54

- sa, et a lin - gua do - lo - sa.  
 et a lin - gua do - lo - sa, et a lin - gua do -  
 ci - i, et a lin - gua do - lo - sa, do - lo - sa, et  
 et a lin - gua do - lo - - - sa, et a lin -  
 do - lo - sa, et a lin - gua do - lo -  
 guad - lo - - - sa, et a lin - gua do - lo - sa, et a lin -  
 lo - - - sa, et a lin - gua do - lo - sa, do - lo - - - sa,  
 et a lin - gua do - lo - sa, et a lin -  
 a lin - gua do - lo - sa, et a lin - gua do - lo - - -

59

Quid de - tur ti - bi, aut quid ap-po - na - tur ti -  
 - lo - - - sa, do - lo - - - sa. Quid de - tur  
 a lin - gua do - lo - sa, do - lo - sa. Quid  
 - gua do - lo - - - sa, lin - gua do - lo - - - sa.  
 - sa. Quid de - tur ti - bi, aut quid ap-po-na - tur ti -  
 - gua do - lo - - - sa. Quid de - tur ti - bi, aut quid ap-po-na - tur ti -  
 do - lo - - sa. Quid de - tur ti - bi, aut quid ap-po - na - tur ti -  
 - sa, do - lo - - - sa, et a lin - gua do - lo - - -

64

bi, quid de - tur ti - bi, aut quid ap-po-na - tur  
 ti - bi, aut quid ap-po-na - tur ti - bi, quid de - tur  
 de - tur ti - bi, aut quid ap-po - na-tur ti - bi, quid de - tur ti - bi, aut quid -  
 Quid de - tur ti - bi, aut quid ap-po-na - tur ti - - - bi,  
 - bi, quid de - tur ti - bi, ti -  
 - - - bi, ti - - - bi, quid de - tur ti - bi, aut  
 - bi, ti - - - bi, quid de - tur ti - bi, quid de - tur ti - bi,  
 - sa. Quid de - tur ti - bi, aut quid ap-po-na - tur ti - bi, quid

69

ti - bi, quid de - tur ti - bi, ad lin - guam do -  
 ti - bi, aut quid ap-po-na-tur ti - bi, ad lin - guam do - lo -  
 ap-po - na - tur ti - - - bi, ti - - - bi, ad lin - guam do -  
 quid de - tur ti - bi, aut quid ap-po - na - tur ti - bi, ad lin-guam do -  
 bi, quid de - tur ti - bi, aut quid ap-po-na - tur ti - bi, ad lin - guam - do-lo -  
 quid ap-po-na - tur ti - bi, ad lin - guam, lin - guam do -  
 aut quid ap-po - na - tur ti - bi, ad lin - guam do - lo -  
 de - tur ti - bi, aut quid ap-po - na - tur ti - bi, ad lin - guam do -

74

- lo - sam? Sa - git - tae po -  
 - - sam? Sa - git - tae po - ten -  
 - lo - sam? Sa - git - tae po - ten -  
 - lo - sam? Sa - git - tae po - ten - tis a - cu - - - tae,  
 - - sam? Sa - git - tae po - ten - tis a - cu - - tae,  
 - lo - sam? Sa - git - tae po - ten - tis a - cu - - tae, a - - cu -  
 - - sam? Sa - git - tae po - ten - tis a - cu - - tae,  
 - lo - sam? Sa - git - tae po -

79

- ten - tis a - cu - - - tae, cum  
 - tis a - cu - - tae, cum car - bo - ni-bus de - so - la - to - ri - is,  
 - - - tis a - cu - - tae, cum car - bo -  
 cum car - bo - ni-bus de - so - la - to - ri - is,  
 8 a - - - cu - - - tae, cum car - bo - ni-bus de -  
 - tae, cum car - bo - ni-bus de - so - la -  
 a - cu - - tae, a - cu - - tae, a - cu - - -  
 - ten - tis a - cu - - tae, a - cu - - - tae,

84

car - bo - ni-bus de - so - la - to - ri - is, de - so - la - to - ri - is,  
 cum car - bo - ni-bus  
 - ni-bus de - so - la - to - ri - - - is,  
 cum car - bo - ni-bus de - so - la -  
 - so - la - to - ri - - is, cum car - bo - ni-bus de - so - la - to - ri -  
 8 - to - ri - is, de - so - la - to - ri - is, de -  
 - - tae, cum car - bo - ni-bus de - so - la - to - ri - is, de - so - la -  
 cum car - bo - ni-bus de - so - la - to - ri - is, cum car - bo -

Sheet music for a vocal piece in G clef, B-flat key signature, and common time. The music consists of six staves of musical notation. The lyrics are written below each staff.

cum car - bo - ni-bus  
de - so-la - to - ri - is, de - so - la - to - ri - is,  
cum car - bo - ni-bus de - so - la - to - ri - is, cum  
- to - ri - is, cum car - bo - ni-bus de - so - la - to - ri - is, cum  
- is, cum car - bo - ni - bus, car - bo - ni - bus, car -  
- so - la-to - ri - is, cum car - bo - ni-bus de - so-la-to - ri - is,  
- to-ri - - - is, cum car - bo - ni-bus de - so - la - to - -  
- ni-bus de - so - la-to - ri - is, de - so - la - to - ri - is, de - so - la -

Sheet music for a vocal piece in G clef, B-flat key signature, and common time. The music consists of six staves of musical notation. The lyrics are written below each staff.

de - so - la - to - ri - is, de - so - la - to - ri - is.  
de - so - la - to - - - - ri - is.  
car - bo - ni-bus de - so - la - to - ri - is.  
- la - to - ri - is, de - so - la - to - ri - is.  
- bo - ni - bus de - so - la - to - ri - is, de - so - la - to - ri - is.  
de - so - la - to - ri - is.  
- ri - is, de - so - la - to - ri - is.  
- to - ri - is, de - so - la - to - ri - is.

99

Heu mi - - hi qui - a

Heu mi - - hi qui - a in - co - la - tus me -

Heu mi -

104

Heu mi - - -

in - co - la - tus me - us pro -

Heu mi - - hi qui - a in - co - la - tus me -

us pro - lon - ga - tus est, in - co - la - tus me - us pro - lon - ga -

hi qui - a in - co - la - tus me - us pro - lon - ga - tus

Heu mi - - - hi qui - a in -

109

- hi qui - a\_\_\_\_ in - co - la - tus me - - - us pro-lon -  
 lon - ga - tus\_\_\_\_ est: ha - bi - ta -  
 us pro - lon - ga - tus\_\_\_\_ est,\_\_\_\_  
 tus est, pro-lon - ga - - - tus est:\_\_\_\_  
 est, pro - lon - - ga - tus\_\_\_\_ est, pro - lon - ga - tus\_\_\_\_  
 Heu mi - - - hi qui - a in -  
 - co - la - tus me - - us pro - lon - ga - tus est:  
 Heu mi - - - hi qui - a in - co - la - tus me - - - -

114

- ga - - - tus est:\_\_\_\_  
 - vi cum ha - bi-tan - ti - bus Ce - - - dar,\_\_\_\_  
 pro - lon - ga - tus\_\_\_\_ est:\_\_\_\_  
 ha - bi - ta - vi cum\_\_\_\_ ha - bi-tan -  
 est, pro - lon - ga - tus est:\_\_\_\_ ha - bi - ta - vi cum ha - bi -  
 co - la - tus me - - - us pro - lon - ga - - - tus\_\_\_\_ ha - bi - ta - vi cum\_\_\_\_ ha - bi-tan - ti-bus Ce - - dar,\_\_\_\_  
 - us pro - lon - ga - - - tus est:\_\_\_\_ ha - bi - ta - -

124

dar:  
mul - tum in - co-la fu - it a - ni-ma me -  
- co-la fu - it a - ni-ma me - a, me - - - - a, \_\_\_\_\_  
- ti-bus Ce - dar, Ce - - - - dar, Ce - - - - dar: \_\_\_\_\_  
dar: mul - tum in - co-la fu - it a - ni-ma  
mul-tum in - co-la fu - it a - ni-ma me - - - - a, a - ni-ma -  
vi cum ha - bi - tan- ti - bus Ce - - - - dar, Ce - - - - dar: \_\_\_\_\_  
mul-tum in - co-la fu - it a - ni-ma me - a, mul -  
dar, Ce - - - - dar: \_\_\_\_\_, mul-tum in - co-la fu - it

129

A musical score for 'Ave Maria' by Franz Schubert, arranged for six voices. The score consists of six staves, each with a different vocal range. The lyrics are written below each staff, corresponding to the notes. The music is in common time, with a key signature of one flat. The vocal parts are: soprano, alto, tenor, bass, baritone, and contratenor. The lyrics are in Latin, with some words in German.

Soprano: a,  
alto: mul - tum in - co-la fu - it a - ni - ma me - a,  
tenor: mul - tum in -  
bass: mul-tum in - co-la fu - it a - ni - ma me - - -  
baritone: me - - - a, a - ni - ma me - - - a, mul -  
contratenor: me - a, mul - tum in - co-la fu - it a - ni - ma me - -  
Soprano: mul-tum in - co-la fu - it a - ni - ma me - - - a,  
alto: - tum in - co-la fu - it a - ni - ma,  
tenor: mul - tum in - co-la fu - it a -  
bass: a - ni - ma me - - - a,  
baritone: a - ni - ma me - - - a,  
contratenor: a - ni - ma me - - - a,

134

Music score for "Agnus Dei" from the Mass of St. John the Baptist by Palestrina. The score consists of six staves of music for voices. The lyrics are written below each staff.

The lyrics are:

- anima me a - ni - ma me - - - - a,
- co-la fu - it a - ni - ma me - - - - a.
- a, me - - - - a. Cum his qui o -
- tum in - co - la fu - it a - ni - ma me - - - - a,
- a, a - ni - ma me - a. Cum his qui o - de-rant pa -
- a - ni - - ma me - - - - a, a - ni -
- ni - ma me - - - - a.
- - a, a - ni - ma me - - - - a,

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a - ni - ma me - a. Cum  
 Cum his qui o - de-rant pa - - - cem e - ram pa - ci - fi -  
 - de-rant pa - cem e - ram pa - ci - fi - cus, pa - ci - fi - cus,  
 a - ni - ma me - a. Cum his qui o - de-rant pa - - cem e -  
 - cem e - ram pa - ci - fi - cus, cum his qui o - de - rant  
 - ma me - a. Cum his qui o - de - rant pa - - cem e - ram pa -  
 Cum his qui o - de-rant pa - - cem e - ram pa -  
 - a, a - ni - ma me - - - a.

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his qui o - de-rant pa - - - cem e - - ram pa - ci - fi - cus,  
 - - - cus, cum his qui o - de-rant pa - - cem e -  
 cum his qui o - de-rant pa - - cem,cum his qui o - de - rant  
 - ram pa - ci - fi - cus, cum  
 pa - cem e - ram pa - ci - - fi - cus, pa - ci - fi - cus,  
 - ci - fi - cus, cum his qui o - de - rant, cum his qui o - de - rant  
 - ci - fi - cus, pa - ci - fi - cus,  
 Cum his qui o - de-rant pa - - cem e - ram pa - ci - fi - cus, pa -

cum his qui o - de-rant pa - cem e - ram pa - ci - fi - cus, pa - ci - fi -  
 - ram pa - ci - fi - cus, cum his qui o -  
 pa - cem e - ram pa - ci - fi -  
 his qui o-de-rant pa - cem e - ram pa - ci - fi - cus, e -  
 e - ram pa - ci - fi - cus, cum his qui o - de-rant pa -  
 pa - cem e - ram pa - ci - fi - cus, cum his qui o - de-rant pa -  
 cum his qui o-de - rant pa - cem e - ram pa - ci - fi -  
 - ci - fi - cus, cum his qui o-de-rant pa - cem e - ram pa -

- cus, cum his qui o - de-rant pa - cem e - ram pa - ci -  
 - de-rant pa - cem e - ram pa - ci - fi - cus, e - ram pa - ci - fi -  
 - cus, e - ram pa - ci - fi - cus, pa - ci - fi -  
 - ram pa - ci - fi - cus.  
 - cem, cum his qui o - de - rant pa - cem e -  
 his qui o - de - rant pa - cem e - ram pa - ci - fi - cus.  
 - cus, cum his qui o - de-rant pa - cem e - ram pa - ci - fi - cus,  
 - ci - fi - cus, pa - ci - fi - cus, e - ram pa - ci - fi - cus.

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fi - cus. E - go pa - cem lo - que - bar, e -  
 - cus. E - go pa - cem lo - que -  
 - - cus. E - go pa - cem lo - que - bar, pa - cem lo -  
 E - go pa - cem lo - que - - - bar, pa -  
 - ram pa - ci - fi - cus. E - go pa - cem lo - que - - -  
 E - go pa - cem lo - que - bar, lo - que - - -  
 e - ram pa - ci - fi - cus. E - go pa - cem lo -  
 E - go pa - cem lo - que - bar, \_\_\_\_\_

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- go pa - - cem lo - que - - -  
 - - - bar, et il - li bel - lum con - cla -  
 - que - - - bar, et  
 - cem lo - que - bar, et il - li bel - lum con - cla - ma -  
 - bar, et il - li bel - lum con - cla - ma - bant,  
 - bar, et il - li bel - lum con - cla - ma - - - bant, con -  
 - que - - - bar, et il - li  
 - et il - li bel - lum con - cla - ma - - - bant, con - cla - ma -

162

- bar,  
et il - li bel - lum con-cla-ma - - - bant, con-cla -  
ma - - - bant, con - clama - bant,  
il - li bel - lum con - clama - ma - bant, con - clama -  
- bant, con - clama - bant, bant, bel - lum con - clama -  
8 et il - li bel - lum con - clama - ma - bant,  
- clama - bant, et il - li bel - lum con-cla-ma -  
bel - lum con - clama - ma - bant, et il - li  
- bant, et il - li bel - lum con - clama -

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- ma - - - - bant,  
et il - li bel - lum con - clama - - bant, con - - clama -  
- - bant, et il - li bel - lum con - clama -  
- bant, con - clama - - bant, bel - lum con - clama -  
8 et il - li bel - lum con - - clama - -  
- - - bant, con - clama - - bant, et il - li bel - lum con - clama -  
bel - lum con - clama - - - bant, et il - li bel - lum con - clama -  
- bant, con - clama - - bant, et il - li

170

et il - li bel - lum con - cla - ma - - - bant,  
 - - - bant, et il - li bel - lum con - cla - ma - - -  
 - ma - bant, con - cla - ma - - - bant,  
 - bant, et il - li bel - lum con - cla - ma - - - bant, con -  
 - bant, et il - li bel - lum con - cla - ma - - - bant, et -  
 con - cla - ma - - - bant, et il - li bel - lum con - cla - ma -  
 - bant, con - cla - ma - - - bant, et il - li  
 bel - lum con - cla - ma - - - bant, con - cla - ma - - - bant,

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et il - li bel - lum con - cla - ma - - - bant, con - cla -  
 - bant, et il - li  
 et il - li bel - lum con - cla - ma - - - bant, con - - - cla - ma - - - bant, et il - li  
 - cla - ma - - - bant, con - - - cla - ma - - - bant, et il - li  
 il - li bel - - - lum con - cla - ma - - - bant, et il -  
 - bant, et il - li bel - - - lum con - cla - ma - - - bant, con - - -  
 bel - lum con - cla - ma - - - bant, con - cla - ma - - - bant, bel -  
 et il - li bel - - - lum con - - - con - cla - ma - - - bant, con - - -

179

A musical score for a six-part setting of the Alleluia. The score consists of six staves, each with a different vocal range and a unique melodic line. The lyrics are written below each staff, corresponding to the notes. The music is in common time, with a key signature of one flat. The lyrics are as follows:

ma - bant, et il - li bel - lum con-cla-ma - - - bant, con-cla-ma -

bel - lum con-cla-ma - - - bant, con - cla - ma - bant, et

ma - bant, et il - li bel - lum con - cla - ma - bant,

bel - lum con - cla - ma - bant, con-cla - ma - bant, et

li bel - lum con - cla - ma - bant, et il - li bel - lum con-cla-ma -

- cla - ma - bant, et il - - - li bel - lum con-cla-ma -

lum con-cla-ma - bant, il - li bel - lum con - cla - ma -

- - - bant, et il - li bel - lum con - cla-ma -

183

A musical score for 'Hymnus' by Palestrina, featuring six staves of music. The staves are arranged vertically, each with a different vocal range: soprano, alto, tenor, bass, and two basso continuo parts. The music is set in common time (indicated by '4') and includes measures in 3/4 and 6/8 time. The lyrics, written in Latin, are as follows:

bant, con - cla - ma bant.]

il - li bel - lum con-cla-ma bant.]

con - cla - ma bant.]

il - li bel - lum con - cla - ma bant.]

bant, bel - lum con - cla - ma bant.]

- bant, con - - - cla - ma bant.]

- bant, et il - li bel - lum con - cla - ma bant.]

- bant, bel - lum con - - - cla - ma bant.]

## Translation

When I was in trouble I called upon the Lord and he heard me.  
Deliver my soul, O Lord, from lying lips and from a deceitful tongue.  
What reward shall be given or done unto thee, thou false tongue? Even mighty and sharp arrows, with hot burning coals.  
Woe is me, that I am constrained to dwell with Mesech, and to have my habitation among the tents of Kedar.  
My soul hath long dwelt among them that are enemies unto peace.  
I labour for peace, but when I speak unto them thereof they make them ready to battle.  
(*Book of Common Prayer: Psalm 120.*)

## Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.  
The original clef, staff signature, part name 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.  
Ligatures are denoted by the sign .  
The original is untexted. The underlay in the edition is entirely editorial.

## Sources

London, British Library, Add. MS 31390 (the source was copied c.1578, but *Ad Dominum cum tribularer*, the final piece in the book, was added later).

The music is laid out in table book format. Part 1 is on ff.126<sup>v</sup>–127 and part 2 on ff.125<sup>v</sup>–126.

At end of Tr1: M<sup>r</sup> Byrde  
At end of Ct: M<sup>r</sup> Byrde  
At end of B2: M<sup>r</sup> Byrde

## Notes on the Readings of the Sources

This motet survives only in a manuscript of instrumental and vocal music intended for secular use. None of the music is texted, but several pieces are known from other sources to be choral or vocal in origin. The two parts of Byrd's motet are entitled 'Ad Dominum cum tribularer &c' and 'Heu mihi &c' respectively, the ampersands suggesting that it, too, was originally texted. This suspicion is strengthened by the fact that, for the most part, the Vulgate fits the music satisfactorily. Nevertheless, the musical rhythms imply a text that varied from the Vulgate at least in verses 2 and 6. It has not been possible to trace the version that Byrd used, so this edition adopts the solution proposed in Warwick Edwards (ed.), 'Latin Motets I (from manuscript sources)', *The Byrd Edition, vol. 8* (London: Stainer and Bell, 1984). Some continental settings of this psalm treat the word *Heu* (at the beginning of Part 2) as two syllables. It is possible that Byrd did too, but since the ligatures in the *fuga* are consistent in all voices they are presumed to be Byrd's and the word is treated here as monosyllabic.

In his printed music Byrd rendered *musica ficta* redundant by specifying the accidentals he required, the very few exceptions probably being oversights. Manuscript copies of his works are another matter. Even when copying his printed motets, scribes could and did add or subtract accidentals, not always with harmonic logic. In the present edition a few unlikely accidentals have been rejected and others, too, could be expunged, such as the F# in bar 112. The main issue, however, is whether to apply *musica ficta* to cadential figures to produce 'sharpened leading notes'. The case for sharpening is not strong. The Byrd did normally sharpen such figures, but there are instances where he did not in order to avoid a simultaneous false relation. In this motet, routinely sharpening the suspended notes results in an improbable number of such dissonances. Such a profusion of clashes is not found elsewhere in Byrd, even in the motets he published in 1575, which contain more false relations than his later music. In this edition, therefore, *musica ficta* has been kept to a minimum.

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; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. 2E = second note E in the bar.

## Staff Signatures and Accidentals

18 B2 b for B / 26 B2 new line with b for upper B added to SS begins with B (and thus to end of composition) / 50 T  for 2E, no b for 3E / 51 Tr2 b for E / 56 M2  for 2E / 78 Tr2 b for E / 79 Tr1 b for E; B1 b for E / 80 M1  for 2E / 91 B1 b for E / 93 B2 b for E / 96 B1 b for 1E / 97 Tr2  for 2B / 98 Ct  for 2B / 110 B1  for 2E / 111 B1  for B / 112 Tr1 the SS has no b for the lower E so, strictly speaking, the E is already natural / 115 T  for 2E / 127 Tr1 b for E / 143 B2 b for E / 144 Tr2  for 2E / 146 Tr1  for 2E / 148 Ct  for 2E; T  for 1B / 149 Tr2  for 2E / 151 Tr 1  for 2E / 152 M1  for 2E; B1 # for G / 166 T  for 2E / 167 T # for C / 168 T b for B / 176 M2 # for C instead of b for E (probably a misreading of a b placed below the E); B1 # for 2F / 178 M2 b for E / 179 Tr2  for E / 180 Tr1 b for E / 181 Tr1  for 2B / 184 Tr2  for E / 185 Tr2  for 2B /

## Other Readings

1–9 B2 one breve rest too many / 34 M1 the two Ds are both minims with 2D corrected to a semibreve (the word accentuation suggests that the wrong D was corrected) / 42 M2 1B is corrected to a crotchet / 62 T 1B is A / 79–80 Ct G+GABG originally a third higher, but corrected / 168 M1 D is a corrected F / 170 M2 B is a corrected A / 181–182 M1 breve G for the two semibreve Gs /