

Defecit in dolore

William Byrd (c.1540-1623)

Superius [Alto] 

Medius [Alto] 

Contratenor [Tenor] 

Tenor [Tenor] 

Bassus [Bass] 

De - fe - cit in do -
De - fe - cit in do - lo - re vi - ta me - a, in
De - - - fe - cit in do - lo -
De - fe - cit in do - lo - re, in do -

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-lo - re vi - ta me - a,
De - fe - cit in do - lo - re vi - ta
do - lo - re vi - ta me - a, vi - ta me - a in do - lo - re
- re vi - ta me - a, in do - lo - re vi - ta me - a,
-lo - re vi - ta me - a, de - - - fe - cit in

de - fe - cit in do - lo - re vi - ta me -
me - a, vi - ta me - a, vi - ta me - a, vi - ta me -
vi - ta me - a, vi - ta me - a, vi - ta
- vi - ta me - a, vi - ta me - a, vi - ta
- do - lo - re, vi - ta me - a,

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- a, et anime - i, in ge - mi - ti -
a, et anime - i, in
me - a, et anime - i, in ge - mi - ti -
et anime - i, in ge - mi - ti - bus,
- a, et anime - ni me - i, in ge -

The musical score consists of five staves of music for voices and piano. The top four staves are soprano voices, and the bottom staff is bass. The lyrics are written below each staff, corresponding to the musical phrases. The music is in common time, with various note values including eighth and sixteenth notes, and rests. The vocal parts are mostly homophony, with some melodic variation between voices. The piano part is primarily harmonic support, with occasional melodic entries.

— ge - mi - - - ti - bus, in ge - mi - - - ti - bus,
 - bus, in ge - mi - - - ti - bus, in ge - mi - - - ti - bus,
 - bus, in ge - mi - - - ti - bus, in ge - mi - - - ti - bus,
 in ge - mi - - - ti - bus, in ge - mi - - - ti - bus, in -
 - mi - - - ti - bus, in ge - mi - - - ti - bus, in - fir -

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in - fir - ma - ta in pau - per -
 in - fir - ma - ta in pau - per - ta - te, in -
 in - fir - ma - ta in pau - per - ta - te vir - tus me - a,
 -fir - ma - ta in pau - per - ta - te, in - fir - ma - ta

-ta - te, in pau - per - ta - te, in pau - per - ta - te,
 - fir - ma - ta in pau - per - ta - te vir - tus me -
 -te, in pau - per - ta - te, in pau - per - ta -
 in pau - per - ta - te, in pau - per - ta - te, in
 in pau - per - ta - te, in pau - per - ta - te,

vir - tus me - - a,
 - a, in pau - per - ta - te vir - tus me - - a,
 - te, in pau - per - ta - te
 pau - per - ta - te vir - tus me - - a, vir - tus
 in pau - per - ta - te, in pau - per - ta - te vir - tus_

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 - tus me - - a, et do -
 et do - lor me - us re - no - va - tus est,
 vir - tus me - a, et do - lor me - us, re -
 me - a, et do - lor me - us, re - no - va -
 me - a, et do - -

- lor me - us, re - no - va - tus est, et do - lor
 et do - lor me - us re - no - va -
 - no - va - tus est, re - no - va - tus est, et
 - - tus est, et do - lor me -
 - lor me - us re - no - va - tus est,

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me - us, re - no - va - tus est, re - no - va - tus est, re - no - va -
- tus est, et do - lor me - us re - no - va -
— dor - lor me - us, re - no - va - tus est,
us, re - no - va - tus est, et
et do - lor me - us, et do - lor me - us re - no - va -

- tus est, re - no - va - tus est.
- - - tus est, re - - no - va - tus est.
- re - no - va - tus est, re - no - va - tus est.
do - - lor me - us, re - no - va - tus est.
- tus est, re - - no - va - tus est.

Secunda pars

70

Sed tu Do - mi -
Sed tu Do - mi - ne, sed tu Do - mi -
Sed tu Do - mi - ne, Sed tu Do - mi -
Sed tu Do - mi - ne, Sed tu Do - mi -

-ne, sed tu Do - mi - ne, re - fu - gi - um fac - tus es mi -
 - tu Do - mi - ne, Do - mi - ne, Do - mi - ne,
 -ne, Do - mi - ne, sed tu Do - - mi -
 sed tu Do - - mi - ne, sed tu Do - mi - ne,
 -ne, re - fu - gi -

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-hi, re - fu - gi - um fac - tus es mi - hi, re - fu - gi -
 re - fu - gi - um fac - tus es mi - - hi, mi - - hi,
 -ne re - fu - gi - um fac - tus es mi - hi, re - fu - gi -
 re - fu - gi - um fac - tus es mi - - hi, mi - - hi,
 -um fac - tus es mi - hi, re - fu - gi - um fac - tus es

-um fac - tus es mi - hi, fac - tus es mi - - hi,
 - hi, fac - tus es mi - - hi, et in mi -
 -um fac - tus es mi - hi, fac - tus es mi - - hi, et
 fac - tus es mi - - hi,
 mi - hi, re - fu - gi - um fac - tus es mi - - hi,

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et in mi - se - ri - cor - di - a tu - a, con - so - la - tus sum,
 -se - ri - cor - di - a, tu - a, mi - se - ri - cor - di - a tu -
 8 in mi - se - ri - cor - di - a tu - a con - so - la - tus sum, et
 et in mi - se - ri - cor - di - a, tu -
 et in mi - se - ri -

et in mi - se - ri - cor - di - a tu - a,
 -a et in mi - se - ri - cor - di - a tu -
 8 in mi - se - ri - cor - di - a, et in mi - se - ri - cor - di -
 - a, con - so - la - tus sum, con - so - la - tus sum, et
 -cor - di - a tu - a, et in mi - se - ri -

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con - so - la - tus sum, mi - se - ri - cor - di -
 - a, et in mi - se - ri - cor - di - a tu -
 8 a, et in mi - se - ri - cor - di - a tu - a
 in mi - se - ri - cor - di - a tu - a con - so - la - tus sum, con - so - la -
 -cor - di - a tu - a, et in mi - se - ri -

A musical score for five voices. The top three voices are soprano (G clef), the fourth is alto (C clef), and the bottom is bass (F clef). The lyrics are as follows:

tus sum, con so la - tus sum,
con so la - tus sum, con so la - - - - tus
sum, con so la - - - - tus sum, _____ con -
- so la - - - - tus sum, con - so la - - - -
sum, con - so la - - - - tus

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My life is decayed for sorrow: and my years for groanings. My strength is weakened for poverty, and my sorrow is renewed. But thou, Lord, art become a refuge unto me, and in thy mercy am I comforted.

Source: William Byrd, *Liber primus Sacrarum Cantionum Quinque vocum* (London, 1589) nos.1-2

Text: Psalms 30:11, 38:3 & free text

II.29-30: *in* \downarrow . *ge* \downarrow *mi* $\downarrow\downarrow$ *ti* \downarrow .

IV.36, I.39: *infirmitate*

I.73, V.74: *Do* \downarrow . *mi* \downarrow

V.115-116: *con* \downarrow . *so* $\downarrow\downarrow\downarrow$ *la* \downarrow

V.118-119: *con* \downarrow . *so* $\downarrow\downarrow\downarrow$ *la* \downarrow

II.119-120: *con* \downarrow . *so* \downarrow *la* $\downarrow\downarrow$ *tus* \downarrow

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (<http://www.cpdl.org>). For general editorial notes, please visit my user page at <http://www.cpdl.org/wiki/index.php/User:DaveF>. All scores are made freely available for downloading, printing, performing and recording. No conditions are attached, although it's always good to hear of any performances. Please do not, without consulting me, make copies of my scores available through other websites - there's no need, first of all, as CPDL is always here, and secondly by doing so you put these editions beyond my control and so will miss out on any updates and revisions.