

O salutaris hostia

William Byrd
(c. 1535-1623)

Soprano

Alto 1

Alto 2

Tenor I

Tenor II

Bass

S

A 1

A 2

TI

TII

B

O sa - lu - ta - ris ho - sti - a, ho - sti -

O sa - lu - ta - ris ho - sti - a,

O sa - lu - ta - ris ho - sti - a,

a, ho - sti - a, Quae cae - li pan -

O sa - lu - ta - ris ho - sti - a,

a, ho - sti - a, Quae cae - li

O saving sacrifice, That openest the gate of heaven; Hostile wars oppress, Give strength, bear aid. Amen.

33

S au - xi - li - - - um, A - - -

A 1 ro - bur fer au - xi - li - um, au-xi - li - - - um. A -

A 2 um, A - - - -

TI 8 um. A - - - -

TII 8 da ro - bur fer au - xi - li - - - um,

B um. A - - - -

37

S men. A - - -

A 1 men.

A 2 men. A - - - -

TI 8 men. A - - - -

TII 8 A - - - - men.

B men. A - - - -

41

S men. A - - -

A 1 A - - - -

A 2 men. A - - -

TI men. A - - - men.

TII A - - - - men.

B men. A - - - men. A -

45

S men. A - - - men.

A 1 men. A - - - - men.

A 2 men. A - - - men.

TI A - - - - men.

TII A - - - men.

B men.

The seemingly excessive occurrence of cross-relations in this piece is a result of Byrd's strict adherence to a canon between soprano, alto and tenor. The work was not published during Byrd's lifetime; it may, however, give insight to his fondness for the resulting dissonances.