

# Levemus corda nostra

Edited by Jason Smart

William Byrd (1539/40–1623)

Mean      

Countertenor 1      

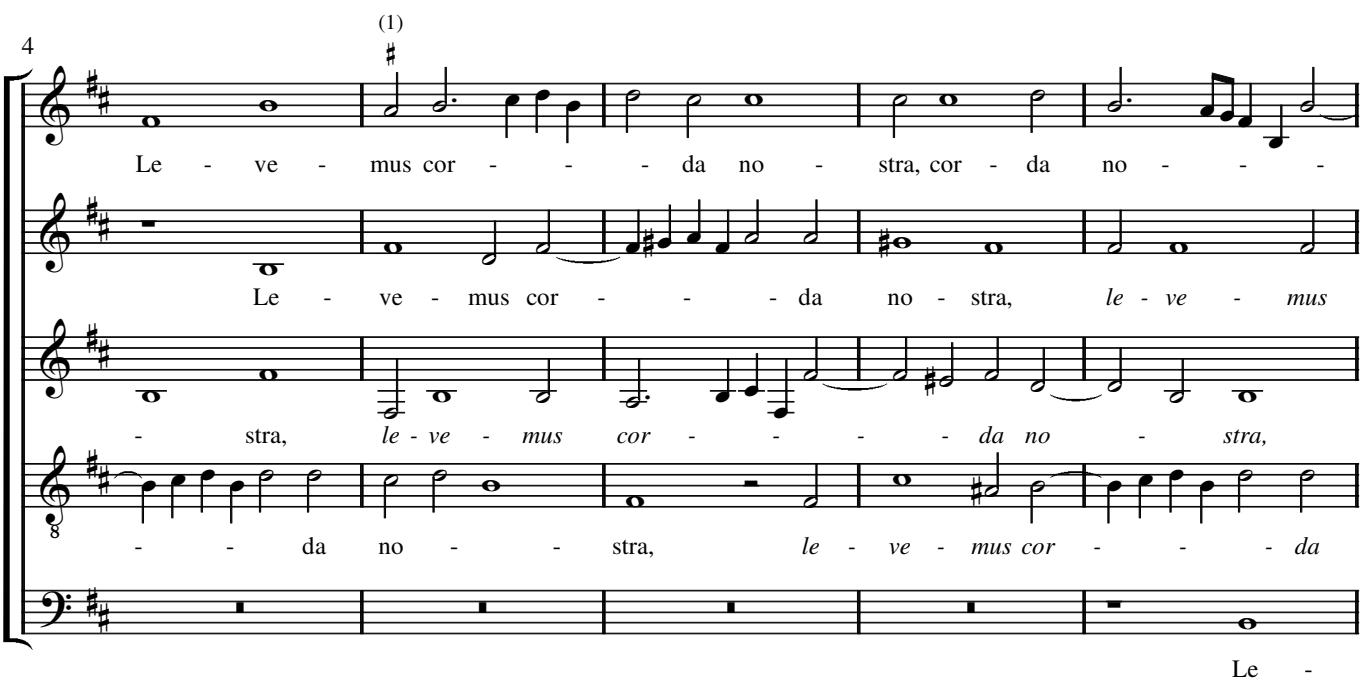
Countertenor 2      

Tenor      

Bass      

(1)

4



(1) Comparison with the other voices suggests that the absence of this sharp from the printed source is an oversight. It is present in source C (see the commentary).

9

stra, le - ve - mus cor - - - da no - - -  
cor - da no - - - stra, le - ve -  
le - ve - mus cor - - - da no - - -  
no - stra, \_\_\_\_\_  
le - ve - mus cor - - - da

14

stra, le - ve - mus cor - - - da no - - -  
mus cor - - - da no - - - stra cum  
stra, le - ve - mus cor - - - da no - - - stra, cor - da  
no - stra, \_\_\_\_\_  
le - ve - mus cor - - - da no - - -

18

stra \_\_\_\_\_ cum ma - ni - bus ad  
ma - ni - bus ad Do - mi - num in coe - los, ad Do - mi -  
no - stra cum ma - ni - bus ad Do - mi - num  
stra cum ma - ni - bus ad Do - mi - num in coe - los, in  
stra cum ma - ni - bus ad Do - mi - num in coe - los,

22

Do - mi-num in coe - los, cum ma - ni-bus ad  
 - num in coe - los, in coe - - los, cum ma - ni-bus ad Do - mi-num  
 in coe - - los, in coe - - los, in coe -  
 8 coe - los, ad Do - mi-num in coe -  
 cum ma - ni-bus ad Do - mi-num in coe - los, in coe -  
 -

27

Do - mi-num in coe - los, in coe - - los,  
 in coe - - los, in coe - los, ad Do - mi -  
 los, ad Do - mi - num in coe - los, ad Do - mi - num in coe -  
 - los, cum ma - ni-bus ad Do - mi-num in coe - los, in coe - los,  
 - los, in coe - los, cum ma - ni-bus ad

32

cum ma - ni - bus ad Do - mi - num in coe - los, in coe -  
 - num in coe - los, in coe -  
 - los, cum ma - ni-bus ad Do - mi-num in coe -  
 ad Do - mi - num in coe - los, in coe -  
 Do - mi-num in coe - los, in coe -

37

- los.  
Nos e - nim i - ni - que  
e - gi - mus, i - ni - que  
e - ni - que e - gi -  
e - gi - mus,  
nos e - nim i - ni - que e - gi - mus,  
nos e - nim i - ni - que e - gi - mus,  
e - los.

42

e - gi - mus, nos e - nim,  
e - gi - mus, et ad i - ra - cun - di - am pro - vo -  
mus, nos e - nim i - ni - que e - gi - mus, et ad i -  
nos e - nim i - ni - que e - gi - mus, et ad i - ra - cun - di -  
ni - que e - gi - mus, et ad i - ra - cun - di - am

47

et ad i - ra - cun - di - am pro - vo - ca - vi - mus,  
ca - vi - mus, et ad i - ra - cun - di - am pro - vo - ca - vi - mus,  
ra - cun - di - am, et ad i - ra - cun - di - am pro - vo - ca -  
am pro - vo - ca - vi - mus, pro - vo - ca - vi - mus, et  
pro - vo - ca - vi - mus, et ad i - ra -

52

pro - vo - ca - vi - mus, et  
et ad i - ra - cun - di - am pro - vo - ca - vi - mus, pro - vo - ca - vi -  
- vi - mus, et ad i - ra - cun - di - am  
ad i - ra - cun - di - am pro - vo - ca - vi - mus, pro - vo - ca - vi -  
- cun - di - am, et ad i - ra - cun - di - am pro - vo - ca - vi -

57

ad i - ra - cun - di - am, et ad i - ra -  
- mus, et ad ir - ra - cun - di - am, et ad i - ra -  
pro - vo - ca - vi - mus, pro - vo - ca - vi - mus, pro - vo -  
- mus, pro - vo - ca - vi - mus, pro - vo - ca - vi - mus, et  
- mus, et ad i - ra - cun - ci - am pro - vo - ca - vi -

62

- cun - di - am pro - vo - ca - vi - mus, [pro - vo - ca - vi -  
- cun - di - am pro - vo - ca - vi - mus, pro - vo - ca - vi -  
- ca - vi - mus, pro - vo - ca - vi - mus, pro - vo - ca - vi -  
ad i - ra - cun - di - am pro - vo - ca - vi - mus, pro - vo - ca - vi -  
- mus, pro - vo - ca - vi - mus, pro - vo - ca - vi -

67

- mus.] Sed tu Do - mi - ne mi - se - re - re no - stri,  
 - mus. Sed tu Do - mi-ne, sed  
 - mus. Sed tu Do - mi - ne mi - se - re - re no - stri,  
 - mus. Sed tu Do - mi-ne mi - se - re - re no - stri,  
 - mus. Sed tu Do - mi - ne mi - se - re - re no - stri,

72

Musical score for 'Sed tu domine misere nos' by Palestrina, featuring five voices in four-part polyphony. The voices are arranged vertically, with the soprano at the top and the basso at the bottom. The music is in common time, with a key signature of one sharp. The vocal parts are: Soprano, Alto, Tenor, Basso, and another Basso. The lyrics are: sed tu Do - mi - ne mi - se - re - no - stri, mi - sed tu Do - mi - ne mi - se - re - re no - stri, mi - sed tu Do - mi - ne mi - se - re - re no - stri, mi - sed tu Do - mi - ne mi - se - re - re no - stri, mi - sed tu Do - mi - ne mi - se - re - re no - stri, mi -

77

Musical score for "Miserere" featuring five staves of music with lyrics in Latin:

Soprano: - re - re no - stri,  
- - - - stri,

Alto: mi - se - re - re no - stri,

Tenor: - se - re - re no - stri, mi - se - re - re no - stri, mi - se - re -

Basso: - stri, mi - se - re - re no - stri, mi - se - re - re no -

Bassoon: - stri, mi - se - re - re no - stri, mi - se - re - re no -

82

sed tu Do - mi - ne  
 mi - se-re - re no - - - stri, sed tu Do -  
 - re no - stri, sed tu Do - mi - ne  
 no - - - stri, sed tu Do - mi-ne mi - se - re -  
 - stri, sed tu Do - mi-ne mi - se - re - re

87

mi - se - re - re no - stri, mi -  
 - mi - ne mi - se - re - re no - stri, mi - se - re - re no -  
 mi - se - re - re no - - - stri, mi - se - re - re no - stri,  
 - re no - stri, mi - se - [re - re no - - - stri, mi - se - re - re  
 no - stri, mi - se - re - re no - stri, mi - se - re - re no - stri,  
 no - stri, mi - se - re - re no - stri, mi - se - re - re no - stri,

92

- se - re - re no - stri.  
 - - [stri], mi - se - re - re no - stri.  
 mi - se - re - re no - stri.  
 no - stri, mi - se - re - re no - stri.  
 - re no - stri, mi - se - re - re no - stri.

## Translation

Let us lift up our heart with our hands to God in the heavens. We have transgressed and have rebelled. Yet, O lord, have mercy on us.  
(*Lamentations 3, vv.41–42, with free addition.*)

## Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned. The dotted accidental in bar 76 is not present explicitly in source A, but is implied by the original staff signature.

Repeat signs in the underlay of source A are indicated by text in *italics*. Except where contradicted below, the expansions in the edition are those of source C, which is fully underlaid. Most are corroborated by the two other manuscript sources.

Underlay between square brackets is missing from source A.

## Sources

A William Byrd, *Liber Secundus Sacrarum Cantionum* (London: Thomas East, 1591). Copy used: London, British Library K.2.f.5.

Superius	(M)	no.16
Medius	(Ct1)	no.16
Contratenor	(Ct2)	no.16
Tenor	(T)	no.16
Bassus	(B)	no.16
Sextus	—	—

B Oxford, Bodleian Library MS Mus. sch. e 423 (c.1577–95; Ct2 only).

423 (Ct2) Section 2, no.4 header: Contratenor  
at end: Mr Birde

C Oxford, Christ Church MSS Mus. 979–83 (c.1575–81 with later additions; lacking T).

979	(M)	no.13	at end:	m <sup>r</sup> : w: birde::
980	(Ct1)	no.13	at end:	m <sup>r</sup> : w: birde::
981	(Ct2)	no.13	at end:	m <sup>r</sup> : w: birde::
982	—	—		
983	(B)	no.13	index heading: at end:	m <sup>r</sup> : w: birde: 5: voc: m <sup>r</sup> : w birde::

D Chelmsford, Essex Record Office, MS D/DP Z6/1 (c.1590; B only).

(B) f.23<sup>v</sup> at end: Birde

## Notes on the Readings of the Sources

B and C present versions that predate Byrd's publication. They exhibit a number of small variants in the underlay which may represent his intentions, though some in B are probably editorial interventions. The several erroneous accidentals in this source are certainly scribal errors. D is a later source, but preserves some pre-publication variants.

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon, and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice(s); 3) source(s); 4) reading of the source(s). Except for staff signatures, readings are expressed at the pitch of the edition. Pitches are given in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>G = second note G in the bar. Voice names and note values are abbreviated, the latter in italics. The sign  $\approx$  denotes an underlay repeat sign and + a tie.

## Staff Signatures and Accidentals

1–end Ct1 Ct2 C staff signature includes b for lower E; B CD staff signature includes b for upper B / 5 M C # for A / 7 Ct1 C no # / 9 Ct1 C b for G; T A new line in source begins with C, staff signature drops b for upper E / 15 Ct1 C no #: Ct2 AB # for <sup>2</sup>G / 28 T A new line in source begins with C, staff signature bs for upper and lower B and upper and lower E / 34 Ct1 AC b for D / 35 M AC b for G / 38 T A new line in source begins with rest, staff signature drops b for upper E / 61 M AC b for G / 65 M C b for G; Ct1 C no # / 66 M C no # / 68 M C # for G, # for A / 72 Ct2 AB # for <sup>2</sup>G / 76 Ct1 A no #s for <sup>2</sup>A<sup>3</sup>A, C # for G not implied / 86 Ct1 C # for D / 87 Ct1 C # for E / 88 Ct2 BC b for D / 89 M C # for D, b for G / 90 T A b for D /

## Other Readings

Source C is fully underlaid / 3 Ct2 A -da no- one note later / 3–4 Ct2 B slur for <sup>2</sup>FB / 4 Ct2 C -stra no- below BF, (5) -stra no- below <sup>1</sup>B<sup>2</sup>B, (7) -stra cor- below <sup>2</sup>FD, no tie (8) -da no- below D<sup>1</sup>B / 6 Ct2 B slur for ABC<sup>1</sup>F (only) / 7–9 Ct1 C sbF mF sbF mF dot-sbF are mF mF+mF mF sbF mF sbF with underlay -stra corda nostra cor- / 7–8 Ct2 B slur for D+D<sup>1</sup>B / 8 M C <sup>2</sup>B is C / 15 Ct2 B slur for <sup>2</sup>F<sup>1</sup>GA / 16 M C -da no- below D<sup>1</sup>C; Ct2 B slur for AG / 17 Ct2 B  $\approx$  (for *corda nostra*) below <sup>2</sup>F / 19 Ct1 C <sup>1</sup>G<sup>2</sup>G are dot-m cr / 20 B D mB for crBcrB, (20–21) coelos below <sup>1</sup>F<sup>1</sup>ED, in added abode coe- / 21 Ct2 C <sup>1</sup>D<sup>2</sup>D are dot-m cr / 25–27 B CD ad Dominum in coelos (note per syllable) for *in coelos* / 27–28 B D in coelos underlaid / 30–32 Ct2 B ad Dominum in coelos underlaid as in edition / 35–37 B D in coelos underlaid / 43 Ct2 B  $\approx$  (for *nos enim inique egimus*) below F / 46 B C slur for AG, (47) -am provo- below FED / 47 B D slur for FE, -vo- below D / 48 Ct1 C provoca- below AGF, (49) -vi- below B, mC for dot-crC qC with -mus below, A is crA crA with underlay provo-, (50) -ca- below E, -vi- below <sup>2</sup>C / 52 Ct2 B slur for E<sup>2</sup>F / 53 B C provoca- below FGB, (54) slur for BAG, -vi- below F, (55) -mus below E / 57–58 Ct2 B provocavimus not entered, (59–60) provocavimus underlaid / 62 Ct1 C slur for GE / 63 Ct2 BC slur for D<sup>2</sup>E / 65–67 M C provocavimus underlaid / 65–66 Ct1 B slur for E+EDE, slur for CB / 72–77 B D sed tu Domine miserere nostri underlaid / 75–76 Ct2 B slur for FB+B, slur for CD / 76 Ct1 C no- below <sup>1</sup>B (or perhaps <sup>1</sup>A) / 79 B D -stri below E / 80–81 B D A+A is corrected m / 82–83 B C -stri below mD, no- below A / 83 Ct1 C A is sbA mA with underlay nostri, no- below F / 90 Ct2 A -stre for -stri; B D -stri below D / 92–96 Ct2 B miserere nostri underlaid / 94–96 B D miserere nostri underlaid /