

Vigilate

Mark 13:35–37
(Vulgate)

William Byrd (c. 1540–1623)
Edited by David Masao Zimmerman

Superius [Soprano] V I- gilate Vi - gi - la - te,

Medius [Alto] V I-gila- te Vi - gi-la - te, vi - gi-la -

Contratenor [Tenor] V I-gila- te Vi - gi-la -

Tenor [Baritone] V I- gilate

Bassus [Bass] V I-gila- te

for rehearsal only

Detailed description: This block contains the first system of the musical score. It features five vocal parts (Superius, Medius, Contratenor, Tenor, Bassus) and a keyboard part. The vocal parts are in C major and 4/4 time. The Superius part begins with a vocalization 'I- gilate' followed by 'Vi - gi - la - te,'. The Medius part begins with 'I-gila- te' followed by 'Vi - gi-la - te, vi - gi-la -'. The Contratenor part begins with 'I-gila- te' followed by 'Vi - gi-la -'. The Tenor and Bassus parts begin with 'I- gilate'. The keyboard part is marked 'for rehearsal only' and provides harmonic support for the vocalists.

4

vi - gi - la - te, vi - gi-la - te

- te, vi - gi - la - te, vi - gi-la - te, vi - gi-la -

te, vi - gi - la - te, vi - gi - la - te, vi -

Vi - gi - la - te,

Vi - gi-la - te,

Detailed description: This block contains the second system of the musical score, starting at measure 4. It continues the vocal parts from the first system. The Superius part continues with 'vi - gi - la - te, vi - gi-la - te'. The Medius part continues with '- te, vi - gi - la - te, vi - gi-la - te, vi - gi-la -'. The Contratenor part continues with 'te, vi - gi - la - te, vi - gi - la - te, vi -'. The Tenor and Bassus parts continue with 'Vi - gi - la - te,' and 'Vi - gi-la - te,' respectively. The keyboard part continues with harmonic support.

vi - gi - la - te: ne - sci - tis e - nim,
 - - - - te: ne - sci - tis e - nim,
 - gi - la - te: ne - sci - tis e - nim, e - nim,
 vi - gi - la - te, vi - gi - la - te: ne - sci - tis e -
 vi - gi - la - te: ne - sci - tis e - nim, quan-

e - nim, quan - do do - mi - nus do - mus ve -
 - quan - do do - mi - nus do - mus ve - ni - at, ve - ni -
 quan - do do - mi - nus do - mus ve - ni - at, do - mus
 nim, e - nim, quan - do do - mi - nus do -
 - do do - mi - nus do - mus ve - ni - at, do - mi - nus do -

19

ni - at, ve - ni - at, se -
 at, se - ro, se -
 8 ve - ni - at, ve - ni - at, se - ro,
 - mus ve - ni - at, se - ro, se -

23

ro, se - ro, an me - di - a noc -
 ro, an me - di - a noc - te,
 8 se - ro, an me - di -
 - ro, an me - di - a noc - te, noc -
 - ro, an me - di - a noc -

an ma - - ne, an ma -
 an ma - - ne, an ma -
 ma - - ne, an ma - - ne.
 - - ne, an ma - ne, an ma -
 an ma - - - ne, an ma -

- ne. Vi - gi-la - te er -
 - ne. Vi - gi - la - te er - go, er - -
 Vi - gi - la - te er - go, er - - go, vi - gi - la -
 - ne. Vi - gi-la - te er - go, vi - gi - la - te er -
 - ne, an ma - - ne.

53

go, vi - gi - la - te er - go,
 go, vi - gi - la - te er - go,
 - te er - go, vi - gi - la - te er - go,
 go, er - go, vi - gi - la - te er - go,
 Vi - gi - la - te er - go, er - go,

57

ne cum ve - ne-rit re-pen-te, re-pen - te, re - pen - te,
 go, ne cum ve - ne-rit, re-pen - te, re-pen - te, re - pen - te,
 ne cum ve - ne-rit re-pen-te, re-pen - te, re - pen-te,
 ne cum

61

ne cum ve - ne - rit, re - pen - te, re - pen - te, re - pen -

ne cum ve - ne - rit re - pen - te, re - pen - te,

rit re - pen - te, ne cum ve - ne - rit re - pen - te, re - pen - te, re -

ne cum ve - ne - rit re - pen - te, re - pen - te, —

ve - ne - rit, ne cum ve - ne - rit re - pen - te, re - pen - te, re -

64

- te, in - ve - ni - at vos, in - ve - ni - at

in - ve - ni - at vos, in - ve - ni - at vos dor - mi -

- pen - te, in - ve - ni - at vos, in - ve - ni - at vos

re - pen - te, in - ve - ni - at vos, in -

- pen - te, in - ve - ni - at vos, in - ve - ni - at vos

84

di - co vo - bis, *quod au - tem*
 co vo - bis, *quod au - tem di -*
 Quod au - tem di - co vo - bis, quod
 Quod au - tem di - co vo - bis,
 Quod au - tem di - co vo - bis,
 Quod au - tem di - co vo - bis, quod

89

di - co vo - bis, om - ni-bus di -
 co vo - bis, vo - bis, om - ni-bus di -
 au - tem di - co vo - bis, om - ni-bus di -
 om - ni-bus di - co, di -
 om - ni-bus di -

co, om - ni-bus di - co: vi -

co, om - ni-bus di - co:

co, om - ni-bus di - co, di - co: vi - gi -

- co, om - ni-bus di - co, di - co:

co, om - ni-bus di - co, di - co:

- gi-la - te,

vi - gi-la -

la - te,

vi - gi-la -

vi - gi-la -

About this edition

This performing edition has been compiled from a digital reproduction of the Huntington Library's copy of the original printed parts to Byrd's *Cantiones sacrae I* (1589), available online via IMSLP.¹ Original note values have been retained, though a modern time signature and barlines have been added for the benefit of non-specialists. The notated pitch has been transposed upward by one whole step to facilitate performance by a modern SATBarB ensemble. This is consistent with the evidence from original instruments that pre-1642 traditional English "quire pitch" was roughly 1 to 2 half steps higher than the modern A440 standard.² However, as Byrd's Latin motets were intended for *unaccompanied* performances by small groups of singers (likely one to a part) in a domestic rather than liturgical context,³ the choice of performing pitch must have been somewhat flexible. Cautionary accidentals (unambiguous in the source) are shown in parentheses, while editorial accidentals are placed above the staff. Horizontal brackets indicate ligatures. The comingling of dotted and undotted rhythms in m. 35 and mm. 65–74 is confirmed in most contemporary MSS and is therefore retained.⁴ Fermatas approximate the early modern custom of writing final notes as longs. A keyboard reduction has been supplied as a rehearsal aid; it has been optimized for playability and is not intended to be a faithful representation of the original voice-leading.

About the text

The text of this motet is adapted (with minor alterations) from Mark 13:35–37 (Vulgate), part of the parable of the faithful servant within the so-called Olivet discourse. In this passage, Jesus, having just related an apocalyptic vision of the Son of man's coming at the end of time, likens his followers to servants charged with keeping watch over their master's house in anticipation of his imminent return. This exhortation to pious vigilance must have resonated clearly with Byrd's fellow recusant Catholics, living and worshipping as they did in defiance of constant threats to their personal wellbeing and in anticipation of their vindication at the Last Judgment.

For this edition, the composer's spelling and punctuation have been retained, except for minor adjustments like the substitution of *v* for consonantal *u*. Text that expands a ditto sign ("ij") in the source is italicized. The full Latin text with Byrd's exact orthography is given below (top), alongside a phonetic transcription of a reconstructed⁵ period pronunciation (middle), and an English translation adapted from the 1582 Douay–Rheims version⁶ of the New Testament (bottom).

Vigilate: nefcitis enim quando dominus domus veniat, fero, an media nocte, an gallicantu, an mane.

Vigilate ergo, ne cum venerit repente, inueniat vos dormientes. Quod autem vobis dico, omnibus dico: vigilate.

[vidʒi'læte ne'seitis 'enim 'kwandɔ 'dɔminus 'dɔmus 'veni.at 'serɔ an 'medi.a 'nɔcte an gali'kantju an 'mæne
vidʒi'læte 'ergɔ ne kum 'venerit re'pente in'veni.at vɔs dɔrmi'entez kwɔd 'autem 'vɔbis 'dɛikɔ 'ɔmnibus 'dɛikɔ vidʒi'læte]

Watch: for you know not when the lord of the house commeth, at even, or at midnight, or at the cock crowing, or in the morning.
Watch ye therefore, lest coming upon a sudden, he find you sleeping. And that which I say to you, I say to all: watch.

1. Guilielmus [William] Byrd, *Liber Primus Sacrarum Cantionum Quinque Vocum* (London: Thomas E[a]st, 1589), <https://imslp.org/wiki/Special:ReverseLookup/295857>.

2. Bruce Haynes, *A History of Performing Pitch: The Story of "A"* (Lanham, MD: Scarecrow, 2002), 86–92.

3. Alan Brown, preface to *The Byrd Edition*, vol. 2, *Cantiones Sacrae I (1589)* (London: Stainer & Bell, 1988), viii.

4. Brown, *The Byrd Edition*, 2:251. See also Joseph Kerman, *The Masses and Motets of William Byrd* (Berkeley: University of California Press, 1981), 152n.

5. Indications of vowel length are omitted, as they are moot in the context of explicitly notated rhythm. The precise vowel qualities that Byrd would have expected to hear can be debated. I have mainly followed Harold Copeman, "The Sound of English Latin to 1650," chap. 9 in *Singing in Latin, or, Pronunciation Explor'd* (Oxford: self-pub., 1990). However, on the basis of more recent scholarship, I reconstruct 'long' *i* as [ei], 'short' *i* as [i], and 'short' *u* as [u]; see Roger Lass, "Phonology and Morphology," in *The Cambridge History of the English Language*, ed. Richard M. Hogg, vol. 3, 1476–1776, ed. Roger Lass (Cambridge: Cambridge University Press, 2000), 80–91. On the unreformed use of 'long' (i.e., tense) vowels in open final syllables, see E. J. Dobson, introduction to *The Phonetic Writings of Robert Robinson* (London: Oxford University Press, 1957), xix–xx.

6. Spelling and capitalization modernized; original from <https://n2t.net/ark:/13960/t8pc36c0j>. The Douay–Rheims translation of the Vulgate was prepared by exiled priests (chiefly Gregory Martin) at the English College in Douai, France, for use by English Catholics living under the Protestant regime. There is ample evidence that Byrd was familiar with this translation and its copious, politically charged annotations. See Philip Brett, *William Byrd and His Contemporaries*, ed. Joseph Kerman and Davitt Moroney (Berkeley: University of California Press, 2007), 142–44, 185.