

# Ne irascaris Domine

Isaiah 64:9–10  
(Vulgate)

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

## Prima pars

Musical score for the first part of the piece, featuring five vocal parts and a keyboard accompaniment. The vocal parts are: Superius [Soprano], Medius [Alto], Contratenor [Tenor I], Tenor [Tenor II], and Bassus [Bass]. The keyboard part is labeled "for rehearsal only". The lyrics are: Ne i - ra - sca - ris Do - mi - ne sa -

Musical score for the second part of the piece, featuring five vocal parts and a keyboard accompaniment. The lyrics are: Ne i - ra - sca - ris Do - mi - ne sa - - - - - tis, ne i - ra - sca - ris Do - mi - ne sa - - - - - tis, - - - - - tis,

Do - mi - ne sa - - - - - tis, ne i - ra -  
 - mi - ne sa - - - - - tis, ne i - ra - sca -  
 ne sa - - - - - tis, ne i - ra - sca -  
 ne i - ra - sca - ris  
 ne i - ra -

sca - ris Do - mi - ne sa - - - - - tis, et ne ul -  
 - ris Do - mi - ne sa - - - - - tis, et ne ul -  
 - ris Do - mi - ne sa - - - - - tis, et ne ul -  
 Do - mi - ne sa - - - - - tis, et ne ul -  
 sca - ris Do - mi - ne, et ne ul - tra

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tra me-mi - - - ne - ris in - i - qui - ta - tis no -

tra me - mi - - ne - ris in - i - qui - ta - tis no -

tra me - mi - - ne - ris

tra me-mi - - ne - - - ris in - i - qui - ta - tis no - -

me - - mi - - ne - ris

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- strae, in - i - qui -

- strae, in - i - qui - ta - -

in - i - qui - ta - tis no - - - strae, in -

- strae, in - i - qui - ta - tis no - - - strae,

in - i - qui - ta - - tis no - - strae, in - i - qui -

ta - tis no - - - - - strae. Ec - ce, ec -  
 tis no - - - - - strae. Ec - ce,  
 i - qui - ta - tis no - - - - - strae. Ec - ce,  
 in - i - qui - ta - tis no - - - - - strae. Ec - ce,  
 ta - tis no - - - - - strae. Ec - ce,

- ce, re - - - - - spi - ce,  
 ec - ce, re - - - - - spi -  
 ec - - - - - ce, re - - - - - spi - ce,  
 ec - - - - - ce, re - - - - - spi - ce, re - - - - -  
 ec - - - - - ce, re - - - - - spi - ce, re - - - - -  
 ec - - - - - ce, re - - - - - spi - ce, re - - - - -

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ec - ce, re - spi - ce, re -  
 ce, ec - ce, re - spi - ce, re -  
 ec - ce, re - spi - ce, re -  
 - spi - ce, ec - ce, re - spi - ce,  
 - spi - ce, ec - ce, re - spi - ce,

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- spi - ce, re - spi - ce, re - spi - ce,  
 spi - ce, re - spi - ce, po - pu - lus  
 spi - ce, re - spi - ce, re - spi - ce,  
 re - spi - ce, re - spi - ce, po - pu - lus  
 re - spi - ce, re - spi - ce,

po - pu-lus tu - us o - mnes nos,  
 tu - us o - mnes nos,  
 po - pu-lus  
 tu - us o - mnes nos,  
 po - pu-lus

po - pu-lus tu - us o - mnes  
 tu - us o - mnes nos, o - mnes  
 tu - us o - mnes  
 tu - us o - mnes

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po - pu-lus tu - us po - pu-lus tu -  
 nos, po - pu-lus tu - us o - mnes  
 nos, po - pu-lus tu -  
 po - pu-lus tu - us o - mnes nos, po -  
 nos, po - pu-lus tu - us o -

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- us o - mnes nos, po - pu-lus  
 nos, po - pu-lus tu - us o - mnes nos, po -  
 us o - mnes nos, po - pu-lus tu - us o -  
 - pu-lus tu - us o - mnes  
 - mnes nos, po - pu-lus tu - us

tu - us o - mnes nos, po - pu-lus tu - us o -  
 - pu-lus tu - us o - mnes nos, po - pu-lus  
 - - mnes nos, po - pu-lus tu - us,  
 nos, po - pu-lus tu - us o - mnes nos, po - pu-lus  
 o - mnes nos, po - pu - lus tu -

- - mnes nos, o - mnes nos.  
 tu - us o - mnes nos.  
 po - pu-lus tu - us o - mnes nos.  
 tu - us o - mnes nos.  
 us o - mnes nos.



## Secunda pars

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Ci - vi - tas san - cti tu - - - - -

Ci - vi - tas san - cti tu - - - - - i, san - cti tu - - - - -

Ci - - - - -

Ci - vi - tas san - cti

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- - - - - i, ci - vi - tas san - cti tu - - - - -

i, ci - - - - - vi - tas san - cti tu - - - - -

- vi - tas san - cti tu - i, ci - - - - - vi - tas

tu - - - - - i, san - cti tu - i, ci - vi - - - - -

Ci - vi - tas san - cti tu - - - - -

i, fa - cta est de - ser - ta, de -  
 i, san - cti tu - i, i,  
 san - cti tu - i, san - cti tu - i, fa - cta  
 tas san - cti tu - i, fa - cta est de - ser -  
 i, ci - vi - tas san - cti tu - i,

ser - ta, de - ser -  
 fa - cta est de - ser - ta, fa - cta est de -  
 est de - ser - ta, fa - cta est de - ser - ta,  
 - ta, fa - cta est de -

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ta, fa - cta est de - ser - ta,  
 ser - ta, de - ser - ta, fa - cta est de - ser -  
 fa - cta est de - ser - ta, fa -  
 ser - ta, de - ser - ta, de - ser - ta, fa -  
 fa - cta est de - ser - ta, de - ser - ta, fa - cta

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fa - cta est de - ser - ta.  
 ta, fa - cta est de - ser - ta.  
 cta est de - ser - ta, de - ser - ta.  
 - cta est de - ser - ta, de - ser - ta.  
 est de - ser - ta, de - ser - ta.

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

Je -

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

Si - on de - ser - ta, de - ser - ta fa - cta est,

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ru - sa-lem, Je - ru - sa-lem, Je - ru - sa -

Je - ru - sa - lem, Je - ru - sa - lem,

Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa -

Je - ru - sa-lem, Je - ru - sa-lem, Je -

Je - ru - sa-lem, Je -

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lem, Je - ru - sa - lem, Je - ru - sa-lem, Je -

Je - ru - sa - lem, Je - ru - sa - lem,

lem, Je - ru - sa-lem, Je - ru - sa-lem, Je - ru - sa -

- ru - sa - lem, Je - ru - sa-lem, Je - ru - sa-lem,

ru - sa - lem, Je - ru - sa - lem, Je - ru - sa - lem, Je - ru - sa -



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- so - la - ta est, de - so - la - ta est,  
 est, de - so - la - ta est, de - so - la - ta est,  
 est, de - so - la - ta est, de - so -  
 de - so - la - ta est, de - so - la - ta est, de - so - la - ta est, de -  
 est, de - so - la - ta est, de -

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de - so - la - ta est, de - so -  
 de - so - la - ta est, de - so - la - ta est, de - so - la - ta  
 la - ta est, de - so - la - ta est, de - so - la -  
 - so - la - ta est, de - so - la - ta est,  
 - so - la - ta est, de - so - la - ta

la - ta est, de - so - la - ta est,                         de - so - la - ta  
 est,         de - so - la - ta                         est,                         de - so - la - ta  
 ta \_\_\_\_\_ est,                         de - so - la - ta est,         de - so - la - ta  
 de - so - la - ta est,                         de - so - la - ta \_\_\_\_\_ est,  
 est,                         de - so - la - ta est,                         de -

est, de - so - la - ta \_\_\_\_\_                         est, de - so - la -         -         -         -         -         -         ta est.  
 est,                         de - so - la - ta est,         de - so - la -         -         -         -         -         -         ta est.  
 \_\_\_\_\_ est,                         de - so - la - ta est,                         de - so - la - ta \_\_\_\_\_ est.  
 de - so - la -         -         -         ta est,                         de - so - la - ta est.  
 - so - la - ta est,                         de - so - la - ta \_\_\_\_\_ est.



## About this edition

This performing edition has been compiled from the original printed parts of Byrd's *Cantiones sacrae I* (1589), as available online from IMSLP (#295857).

Original note values have been retained, though barlines and a modern time signature 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 SATTB (or SATBarB) ensemble. Of note, this is consistent with the limited evidence from original instruments that pre-1642 traditional English “quire pitch” was between 1 and 2 half steps higher than the modern A440 standard (see Bruce Haynes, *A History of Performing Pitch: The Story of “A,”* [Lanham, MD: Scarecrow, 2002], 86–92). Nevertheless, it should be kept in mind that Byrd's *Cantiones sacrae* were probably intended for unaccompanied performances by small groups of singers (perhaps only one to a part) in a domestic rather than liturgical context, so that the choice of performing pitch may have been rather more flexible in practice.

Cautionary accidentals (unambiguous in the source) are shown in round brackets, while editorial accidentals are placed above the staff. In the superius part at m. 96, the controversial sharp affecting the first note is shown in square brackets. For further discussion of this sharp, which is explicitly present in the source but creates a doubtful augmented sixth, see Watkins Shaw, “A Textual Problem in Byrd: A Purely Accidental Matter,” *The Musical Times* 102, no. 1418 (April 1961): 230–32.

Fermatas are used as an editorial approximation to the early modern custom of writing final notes as longas.

The spelling and punctuation of the Latin text have been modernized (using, for instance, *j* and *v* to represent consonantal *i* and *u*) while retaining the original syllabification. Where the text underlay in the source is ambiguous due to crowding, I have followed the critical-text score given in vol. 2 of the Byrd Edition (ed. Alan Brown). Text that expands a ditto sign (‘ij’) in the source is shown with italic underlay.

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 Latin text is from Isaiah 64:9–10 and constitutes a prayer for mercy in anticipation of the imminent restoration of Israel under the Messiah. Byrd's choice of text makes clear allegorical reference to England's spiritual ‘desolation’ in the aftermath of the separation from Rome (initiated by Henry VIII and completed under Elizabeth I). Byrd, famously, was both a recusant Catholic and an esteemed member of Elizabeth's chapel royal.

The full text of the motet is reproduced below (left), along with a phonetic transcription of a reconstructed period pronunciation (center), and an English translation with modernized spelling taken from the roughly contemporary Douay-Rheims version of the Old Testament (right). For further discussion of Latin pronunciation in early modern England, see A. G. Rigg, “Anglo-Latin,” in *Singing Early Music*, ed. Timothy J. McGee (Bloomington: Indiana University Press, 1996), 46–61.

Ne irascaris Domine satis,  
et ne ultra memineris iniquitatis nostrae.  
Ecce respice populus tuus omnes nos.

[ne iras'kæris 'dɔmne 'sætɪs  
ɛt ne 'ʊltrə me'mɪnɛrɪz ɪ'nɪkwɪ'tætɪs 'nɔstre  
'ɛkse 'respɪse 'pɔpjʌləz 'tjy.ʊz 'ɔmnɪz nɔs

Be not angry, O Lord, enough,  
and remember no more our iniquity.  
Lo, regard, all we are thy people.

Civitas sancti tui facta est deserta.  
Sion deserta facta est,  
Jerusalem desolata est.

'sɪvɪtəs 'sænctɪ 'tjy.ɪ 'faktə ɛst de'zɛrtə  
'sɔɪ.n de'zɛrtə 'faktə ɛst  
dʒɛ'rɔzələm dezo'lætə est]

The city of thy holy one is made desert.  
Zion is made desert,  
Jerusalem is become desolate.