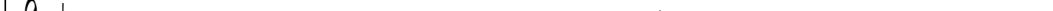
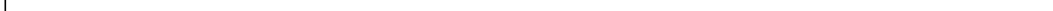


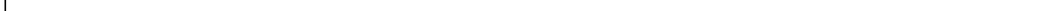
Cunctis diebus

William Byrd (c.1540-1623)

Superius [Soprano] 

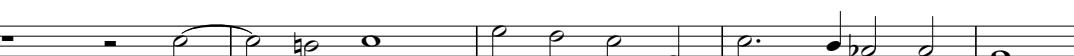
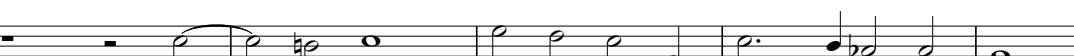
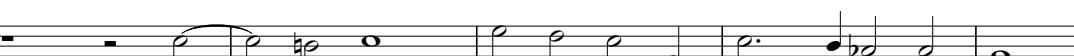
Medius [Alto] 

Contratenor [Tenor] 

Tenor [Tenor] 

Sextus [Baritone] 

Bassus [Bass] 

S. 
M. 
T. 

10

li - to, ex - pe - cto do - nec ve - ni - at, im -
do - nec ve - ni - at, ex - pe - cto do - nec ve - ni - at, ve -
ex - pe - cto do - nec ve - ni - at, ex - pe - cto do - nec ve - ni - at,

The musical score consists of three staves, each representing a different voice: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time and uses a treble clef for all voices. The lyrics are written below the notes, corresponding to the vocal parts. The vocal parts are separated by vertical bar lines.

Soprano lyrics: - mu - ta - ti - o me - - - a, im - mu -

Alto lyrics: - ni - at, im - mu - ta - ti - o me - - - -

Bass lyrics: - at im - mu - ta - ti - o me - a, im - mu - ta - ti - o me - a,

S. *-ta - ti-o me - - - a. Di - mit - te me er - - -*

M. *- a, im - mu - ta - ti-o me - a. Di - mit - te me er - - -*

Ct. *8 Di - mit - te me er - - - go,*

T. *8 im - mu - ta - ti-o me - a. Di - mit - te me er - - -*

Sxt. *Di - mit - te me er - - -*

B. *Di - mit - te me er - - -*

30

-go, ut plan - gam pau - lu-lum,

-go, ut plan - gam pau - lu - lum, ut plan -

8 ut plan - gam pau - lu - lum, ut plan-gam pau - - -

8 - go ut plan - gam pau - lu - lum, ut plan - gam pau - lu - lum,

8 -go, ut plan - gam pau - lu - lum, ut plan - gam pau - lu -

8 -go ut plan - gam pau - lu - lum, ut plan -

ut plan - gam pau - lu - lum, do - lo - rem me -
 - gam pau - lu - lum, pau - lu - lum, do - lo - rem
 - lu - lum, ut plan - gam pau - lu - lum, pau - lu - lum,
 ut plan - gam pau - lu - lum, pau - lu - lum, do - lo -
 - lum, ut plan - gam pau - lu - lum, do - lo - rem me - um,
 - gam pau - lu - lum, do - lu - rem, do -

40

- um, do - lo - rem me - - - um, An -
 me - um, do - lo - rem me - - um, An -
 do - lo - rem me - um, do - lo - rem me - - - um,
 - rem me - um, An - te-quam va - -
 do - lo - rem me - um, do - lo - rem me - - um,
 - lo - rem me - um, do - lo - rem me - - - um,

-dam, va - - dam, ut non re - ver - - tar,
 - - - dam, ut non re - ver - tar, ad ter - ram
 - - - dam, ut non re - ver -
 va - - - dam,
 - - - dam, ut non re - ver - tar, re - ver - tar ad
 va - - - dam,

S. ad ter - ram mi - se - - - ri - æ,
 M. mi - se - ri - æ, ad ter - ram mi - se - ri -
 Ct. - tar, re - ver - - - tar, ad ter - ram mi - se -
 Sext. ter - ram mi - se - ri - æ, ad ter - ram mi - se - - - -

60
 ad ter - ram mi - se - - - ri - æ, mi - se - ri -
 - æ, ad ter - ram mi - se - - - ri - æ, mi -
 - - - ri - æ, mi - se - ri - æ, ad ter - ram mi - se -
 - - - ri - æ, mi - se - ri - æ, ad

-æ, ad ter - ram mi - se - - - - ri -
 -se - ri - æ, ad ter - ram mi - se - ri - æ, ad mi - se - ri -
 - - ri - æ, ad ter - ram mi - se - - - - ri - æ, mi - se - ri -
 ter - ram mi - se - - - - ri - æ, mi - se - - - - ri -

70

S. -æ, u - bi
 M. -æ, u - bi est
 Ct. -æ, u - bi est nul - lus
 T. 8 u - bi est nul - lus or - - - -
 Sext. -æ, u - bi est nul - lus or - do,
 B. u - bi est nul - lus or - - - - do,

est nul - lus or - - - - do, _____ sed
 nul - lus or - - - - do, nul - lus or - - - - do,
 or - - - do, sed sem - pi-ter - nus
 -do, u - bi est nul - lus or - - - - do, or -
 est nul - lus or - - - - do, or -
 u - - bi est nul - lus or - - - - do, or -

80

sem - pi-ter - nus hor - ror in - ha - bi - tat, in - ha - bi -
sed sem - pi-ter - nus hor - ror in - ha - bi - tat,
hor - ror in - ha - bi - tat, in-ha - bi - tat, in - ha - bi - tat, sed
- do,
- do,

The musical score consists of five staves of music for voices. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat, and the time signature varies between common time and 8/8. The lyrics are written below each staff, corresponding to the notes. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are likely three sopranos, alto, tenor, and bass.

90

- bi - tat, in - ha - bi - tat,
-tat, in - ha - - - bi - tat, sed sem - pi - ter - nus hor -
-ter - nus hor - ror in - ha - bi - tat, sed sem - pi -
- - bi - tat, sed sem - pi - ter - nus hor - ror in-ha - bi -
sed sem - pi - ter - nus hor - ror in-ha - bi - tat, in - ha - bi -
- ror in - ha - bi - tat, in - ha - bi - tat,

sed sem - pi - ter - nus hor - ror in - ha - bi - tat, hor -
ror in - ha - bi - tat, sed sem - pi - ter - nus hor - ror in - ha - bi -
ter - nus hor - ror in - ha - bi - tat, sed sem - pi - ter - nus hor -
tat, hor - - - bi - tat, tat, in - ha - bi - tat, sed sem - pi - ter - nus hor - ror in - ha - bi -
sed sem - pi - ter - nus hor - ror in - ha - bi - tat,

All the days, in which I am now in warfare, I expect until my change do come.

Suffer me, therefore, that I may a little lament my sorrow:

Before I go, and return not, to a land of misery and darkness, where is no order, but everlasting horror inhabiteth.

Source: William Byrd, *Liber Secundus Sacrarum Cantionum...* (London, 1591), no.30.

Source: William Byrd, Esq.

III.59-60: *mi* *se* *ri* III.63-4: *mi* *se* *ri* VI.104: *ha* *bi*