Ne irascaris Domine

Isaiah 64:9–10
(Vulgate)

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

Secunda pars

Ci – vi – tas san – cti tu – – – – –

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

Ci –

Ci – – vi – tas san – cti

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

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

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

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

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

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fa – cta est de – ser – ta, de – ser – – ta,

san – cti tu – – i, fa – cta est de –

– i, san – cti tu – i, fa – cta est de –ser – ta, fa –

tu – – i, fa – cta est de –ser – – ta,

– vi – tas san – cti tu – i,

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de – ser – – – – ta, fa –

ser – – ta, fa – cta est de –ser – ta, de –ser – ta,

– cta est de –ser – ta, fa – cta est de –

fa – cta est de – ser – ta, de –ser – – ta,

fa – cta est de – ser – ta, de –

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

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

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

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

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

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

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

ta. Si – on de - ser – ta, de - ser – ta fa - cta_____ est,

ta, Si – on de - ser – ta, de - ser – ta fa - cta_____ est,

ta,

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 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 evidence from original instruments that pre-1642 traditional English "quire pitch" was between 1 and 2 half steps higher than the modern A440 standard.[2] Nevertheless, it should be kept in mind that 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] so that the choice of performing pitch must 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 controvertial sharp affecting the first note is shown in square brackets; it is explicitly present in the source but creates a doubtful augmented sixth.[4] Fermatas approximate the early modern custom of writing final notes as longs.

Spelling and capitalization of the text have been modernized (e.g., using *j* and *v* to represent consonantal *i* and *u*), while retaining the original (occasionally inconsistent) punctuation except in cases of obvious error. Where the underlay in the source is ambiguous due to crowding, I have followed the critical-urtext score of *The Byrd Edition*.[5] Text that expands a ditto sign (*ij*) in the source is italicized.

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 from Isaiah 64:9–10 (Vulgate) and constitutes a prayer for mercy in anticipation of the imminent restoration of Israel under the Messiah. This 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 confirmed under Elizabeth I). Byrd, famously, was a recusant Catholic and simultaneously an esteemed member of Elizabeth's chapel royal as well as one of her favorite composers.

The full Latin text is given below using Byrd's spelling and punctuation (left), alongside a phonetic transcription of a reconstructed[6] period pronunciation (center), and an English translation taken from the 1610 Douay–Rheims version[7] of the Old Testament (right).

Ne Irafcaris domine fatis,	[ne ɪrasˈkærɪs ˈdɔmɪne ˈsætɪs	Be not angry, O Lord, enough,
et ne vltra memineris iniquitatis noftre:	ɛt ne ˈʊltra meˈmɪnerɪz ɪˌnɪkwɪˈtætɪs ˈnɔstre	and remember no more our iniquity:
Ecce, refpice, populus tuus omnes nos.	ˈɛkse ˈrɛspɪse ˈpɔpjʊlɵz ˈtjy.ɵz ˈɔmniz nɔs	Lo regard, all we are thy people.
Ciuitas fancti tui facta eft deferta,	ˈsɪvɪtas ˈsaŋti ˈtjy.ʌi ˈfakta ɛst deˈzɛrta	The city of thy holy one is made desert,
Sion deferta facta eft,	ˈsəi.ɔn deˈzɛrta ˈfakta ɛst	Zion is made desert,
Ierufalem defolata eft.	dʒɛˈrɵzalɛm dezɔˈlæta ɛst]	Jerusalem is become desolate.

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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. For further discussion of this and several other similarly problematic accidentals, see Brown, *The Byrd Edition*, 2:ix; Watkins Shaw, "A Textual Problem in Byrd: A Purely Accidental Matter," *The Musical Times* 102, no. 1418 (April 1961): 230–32.

5. Brown, ed., *The Byrd Edition*, 2:169–86.

6. Based on A. G. Rigg, "Anglo-Latin," chap. 4 in *Singing Early Music*, ed. Timothy J. McGee (Bloomington: Indiana University Press, 1996).

7. Spelling and capitalization modernized; original from https://n2t.net/ark:/13960/t2x350b23. The Douay–Rheims translation of the Vulgate was prepared by exiled priests at the English College in Douai, France, for use by English Catholics living under the Protestant regime. Though the Douay–Rheims OT was not published until 1609–10, Byrd was likely familiar with the work even prior to its formal publication. See Philip Brett, *William Byrd and His Contemporaries*, ed. Joseph Kerman and Davitt Moroney (Berkeley: University of California Press, 2007), 144n15.