

# Ne irascaris Domine

Isaiah 64:9–10  
(Vulgate)

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

Superius [Soprano]  
Medius [Alto]  
Contratenor [Tenor I]  
Tenor [Tenor II]  
Bassus [Bass]

for rehearsal only

Ne i - ra - sca - ris Do - mi -  
Ne i - ra - sca - ris Do - mi - ne  
Ne i - ra - sca - ris Do - mi - ne sa -

Detailed description: This block contains the first system of the musical score. It features five vocal staves (Superius, Medius, Contratenor, Tenor, Bassus) and a keyboard accompaniment staff. The vocal parts begin with the lyrics 'Ne i - ra - sca - ris Do - mi -' on the Soprano and Tenor I parts, 'Ne i - ra - sca - ris Do - mi - ne' on the Tenor II part, and 'Ne i - ra - sca - ris Do - mi - ne sa -' on the Bassus part. The keyboard part provides harmonic support with chords and moving lines. A bracket labeled 'for rehearsal only' encompasses the keyboard part and the beginning of the vocal lines.

5

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

Detailed description: This block contains the second system of the musical score, starting at measure 5. It continues the vocal parts and keyboard accompaniment. The Soprano and Tenor I parts sing 'Ne i - ra - sca - ris Do - mi -'. The Tenor II part sings 'Ne i - ra - sca - ris Do - mi - ne'. The Bassus part sings 'ne sa - - - - - tis. Ne i - ra - sca - ris Do - mi - ne sa -'. The keyboard part continues with harmonic support. The system concludes with the vocal parts singing 'sa - - - - - tis,' and 'tis,' respectively.

11

ne sa - - - - - tis. Ne i - ra - sca - ris Do - mi -

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

- - - - - tis. Ne i - ra - sca - ris Do - mi -

Ne i - ra - sca - ris Do - mi -

Ne i - ra - sca - ris Do - mi -

ne sa - - - - - tis, et ne ul - tra me - mi -

ne sa - - - - - tis, et ne ul - tra me -

ne sa - - - - - tis, et ne ul - tra me -

ne sa - - - - - tis, et ne ul - tra me - mi -

ne et ne ul - tra me - - -

The musical score for measures 11-15 consists of five vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "ne sa - - - - - tis. Ne i - ra - sca - ris Do - mi -" (repeated for four voices) and "ne sa - - - - - tis, et ne ul - tra me - mi -" (repeated for four voices). The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with some dynamics markings like *p* and *f*.

16

ne sa - - - - - tis, et ne ul - tra me - mi -

ne sa - - - - - tis, et ne ul - tra me -

ne sa - - - - - tis, et ne ul - tra me -

ne sa - - - - - tis, et ne ul - tra me - mi -

ne et ne ul - tra me - - -

The musical score for measures 16-20 continues with five vocal staves and a piano accompaniment. The key signature remains one sharp (F#) and the time signature is common time (C). The lyrics are: "ne sa - - - - - tis, et ne ul - tra me - mi -" (repeated for four voices) and "ne et ne ul - tra me - - -" (for the fifth voice). The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand, with dynamics markings like *p* and *f*.

21

ne - ris, in - i - qui - ta - tis no - strae,  
 mi - ne - ris, in - i - qui - ta - tis no - strae,  
 mi - ne - ris, in - i - qui - ta - tis  
 ne - ris in - i - qui - ta - tis no - strae, in - i - qui -  
 mi - ne - ris, in - i - qui - ta -

27

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

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

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







## Secunda pars

75

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

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

Ci - - - -

Ci - - - - vi - tas san - cti

Ci -

81

- - - - 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 -



87

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,

93

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











## 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.<sup>1</sup>

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.<sup>2</sup> 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,<sup>3</sup> 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 controversial sharp affecting the first note is shown in square brackets; it is explicitly present in the source but creates a doubtful augmented sixth.<sup>4</sup> 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*.<sup>5</sup> 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<sup>6</sup> period pronunciation (center), and an English translation taken from the 1610 Douay–Rheims version<sup>7</sup> of the Old Testament (right).

Ne Irafcaris domine fatis, et ne ultra meminervis iniquitatis noſtre: Ecce, reſpice, populus tuus omnes noſ.	[ne ɪras'kærɪs 'dɔmɪne 'sætɪs ɛt ne 'ʊltrə me'mɪnɛrɪz ɪ nɪkwɪ'tætɪs 'nɔstre 'ɛkse 'rɛspɪse 'pɔpjʊlʊz 'tjy.ɔz 'ɔmnɪz nɔs	Be not angry, O Lord, enough, and remember no more our iniquity: Lo regard, all we are thy people.
Ciuitas fancti tui facta eft deferta, Sion deferta facta eft, Ierufalem defolata eft.	'sɪvɪtas 'sanʃti 'tjy.ɑɪ 'faktə ɛst de'zɛrtə 'sɔɪ.n de'zɛrtə 'faktə ɛst dʒɛ'rɔzələm dezo'lætə ɛst]	The city of thy holy one is made desert, Zion is made desert, Jerusalem is become desolate.

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.