

Haec dies

William Byrd (c.1540-1623)

Superius [Soprano] Hæc di - es, quam fe - cit Do - mi - nus, Do - mi - nus, hæc di -

Medius [Soprano] Hæc di - -

Contratenor [Alto] Hæc di - - es, quam fe - cit Do - mi - nus,

Tenor [Tenor] Hæc

Sextus [Tenor]

Bassus [Bass]

Detailed description: This is the first system of a six-part vocal setting. It features six staves: Superius (Soprano), Medius (Soprano), Contratenor (Alto), Tenor, Sextus (Tenor), and Bassus (Bass). The music is in a 2/2 time signature with a key signature of one flat (B-flat). The lyrics are: Superius: Hæc di - es, quam fe - cit Do - mi - nus, Do - mi - nus, hæc di -; Medius: Hæc di - -; Contratenor: Hæc di - - es, quam fe - cit Do - mi - nus,; Tenor: Hæc; Sextus: (no lyrics); Bassus: (no lyrics).

- es quam fe - cit Do - mi - nus, hæc di - -

-es, quam fe - cit Do - mi - nus, hæc di -

quam fe - cit Do - mi - nus, Do - - mi - nus,

di - - es, quam fe - cit Do - mi - nus, quam fe - cit Do -

Hæc di - - - es, quam

Hæc di - - - es quam fe - cit

Detailed description: This is the second system of the vocal setting. It continues the six-part texture. The lyrics are: Superius: - es quam fe - cit Do - mi - nus, hæc di - -; Medius: -es, quam fe - cit Do - mi - nus, hæc di -; Contratenor: quam fe - cit Do - mi - nus, Do - - mi - nus,; Tenor: di - - es, quam fe - cit Do - mi - nus, quam fe - cit Do -; Sextus: Hæc di - - - es, quam; Bassus: Hæc di - - - es quam fe - cit. A measure number '10' is indicated above the Superius staff at the beginning of the system.

-es quam fe-cit Do - mi - nus, quam fe - cit Do - mi -
 - - es quam fe - cit Do - - mi - nus, quam
 quam fe-cit Do - mi-nus, hæc di - - es, quam
 - - mi-nus, hæc di - - es, quam fe-cit Do - mi-nus,
 fe - cit Do - mi-nus, Do - mi - nus, hæc di - - es quam fe-cit Do - mi-nus,
 Do - mi-nus, quam fe-cit Do - mi-nus, hæc di - - es quam fe-cit

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 -nus, quam fe - cit Do - mi - nus, quam fe - cit Do - - mi -
 fe - cit Do - mi - nus, quam fe - cit Do - mi - nus, Do - - mi -
 fe - cit Do - mi - nus, quam fe - - cit Do - mi -
 quam fe - cit Do - mi - nus, quam fe - cit Do - mi-nus, Do - mi -
 quam fe - cit Do - mi-nus, quam fe - cit Do - - mi -
 Do - mi-nus, quam fe - cit Do - mi-nus, quam fe - cit Do - - mi -

[o → o.]

-nus, ex - ul - te - mus, ex - ul - te - mus et læ-te - mur
-nus, ex - ul - te - mus et læ-te - mur,
-nus, ex - ul - te - mus et læ-te - mur, et læ-te - mur,
-nus, ex - ul - te - mus, ex - ul - te - mus et læ-te - mur,
-nus, ex - ul - te - mus et læ-te - mur, et læ-te - mur,
-nus, ex - ul - te - mus et læ-te - mur,

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in e - - a, ex - ul - te - mus, ex - ul - te - mus
ex - ul - te - mus
et læ-te - mur in e - a, ex-ul-te - mus, ex-ul-te - mus, ex-ul-te - mus
et læ-te - mur in e - a, ex-ul-te - mus, ex-ul-te - mus et læ-te - mur,
et læ-te - mur in e - a, ex - ul - te - mus et læ-te - mur,
ex - ul - te - mus, ex - ul - te - mus

et læ-te - mur in e - a, et læ-te - mur in e - - a,
 et læ-te - mur, et læ-te - mur, et læ-te - mur in e - - -
 et læ-te - mur, et læ-te - mur et læ-te - mur in e - a, in e - -
 et læ-te - mur, et læ-te - mur, et læ-te - mur, et læ-te - mur in e - a, in e -
 et læ-te - mur, et læ-te - mur in e - a, in e -
 et læ-te - mur, et læ-te - mur in e - - -

[o. → o]

Al - le - lu - ya, Al - le - lu - - ya,
 -a. Al - le - lu - - ya, Al - le - lu -
 -a. Al - le - lu - ya, Al -
 -a. Al - le - lu - ya, Al - le - lu - ya,
 -a. Al - le - lu - - ya,
 -a. Al - le - lu -

- ya, Al - le - lu - ya, Al - le - lu - ya, Al - le - lu -
 Al - le - lu - ya,
 - ya, Al - le - lu - ya, Al - le - lu - - - ya,
 - lu - ya, Al - le - lu - ya, Al -
 - lu - ya, Al - le - lu - ya, Al - le - lu - - - ya,
 Al - le - lu - - - ya, Al - le -

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- ya, Al - le - lu - ya, Al - le - lu - ya, Al - le -
 Al - le - lu - - - ya, Al - le -
 Al - le - lu - - - ya,
 - le - lu - ya, Al - le - lu - -
 Al - le - lu - - - ya, Al - le - lu - -
 - lu - - - ya, Al - le - lu - - - ya,

The image shows a musical score for a vocal piece. It consists of six staves of music, each with a vocal line and lyrics underneath. The lyrics are: -lu - ya, Al - le - lu - ya, Al - le - lu - ya. The music is written in a style typical of the Renaissance, with a focus on the text. The first staff starts with a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The lyrics are: -lu - ya, Al - le - lu - ya, Al - le - lu - ya.

This is the day, which our Lord made: let us rejoice, and be glad therein, alleluia.

Source: William Byrd, *Liber Secundus Sacrarum Cantionum...* (London, 1591), no.32.
Text: Psalm 117: 24

All voices, 22: *ts* $\frac{6}{3}$

All voices, 42: *ts* ϕ

I.42-3: underlay crowded: *Allelu* under first two notes
All voices, 42-end: *Allelu* scanned throughout as *Al-le-luy-a*

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (<http://www.cpd.org>). For general editorial notes, please visit my user page at <http://www.cpd.org/wiki/index.php/User:DaveF>. All scores are made freely available according to the CPDL Licence for downloading, printing, performing and recording. No further conditions are or can be attached, although it's always good to hear of any performances. Please do not, without consulting me, make copies of my scores available through other websites – there's no need, first of all, as CPDL is always here, and secondly by doing so you put these editions beyond my control and so will miss out on any updates and revisions.