

# Haec dies

Edited by Jason Smart

William Byrd (1539/40-1623)

Soprano 1

Soprano 2

Alto

Tenor 1

Tenor 2

Bass

Haec di - - - es quam fe - cit Do - mi-

Haec di - - - es quam

Detailed description: This block contains the first system of a musical score for six voices. On the left, there are six staves for Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2, and Bass, each with a treble clef and a key signature of three flats. On the right, there are six staves for the vocal parts, each with a treble clef and a 3/2 time signature. The Soprano 1 part has lyrics: "Haec di - - - es quam fe - cit Do - mi-". The Alto part has lyrics: "Haec di - - - es quam". The other parts (Soprano 2, Tenor 1, Tenor 2, Bass) have rests.

4

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

Haec di - - - es quam fe - cit Do - mi -

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

Haec di - - - es quam fe - cit Do - mi-

Haec

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features six vocal staves and a bass staff. The Soprano 1 part has lyrics: "- nus, Do - mi - nus, haec di - - - es quam fe - cit Do - mi-nus,". The Soprano 2 part has lyrics: "Haec di - - - es quam fe - cit Do - mi -". The Alto part has lyrics: "fe - cit Do - mi-nus, quam fe - cit Do - mi - nus,". The Tenor 1 part has lyrics: "Haec di - - - es quam fe - cit Do - mi-". The other parts (Soprano 2, Tenor 2, Bass) have rests. The word "Haec" is written at the bottom right of the system.



[← ○ = ○ . →]

19

- nus, quam fe - cit Do - mi - nus: ex - sul - te - mus,  
 fe - cit Do - mi - nus, Do - mi - nus: ex - sul - te - mus  
 quam fe - cit Do - mi - nus: ex - sul - te - mus  
 quam fe - cit Do - mi - nus: ex - sul - te - mus,  
 quam fe - cit Do - mi - nus: ex - sul - te - mus,  
 Do - mi - nus, quam fe - cit Do - mi - nus:

25

ex - sul - te - mus et lae - te - mur in e - - - -  
 et lae - te - mur,  
 et lae - te - mur, et lae - te - mur, et lae - te - mur in e - - - -  
 ex - sul - te - mus et lae - te - mur, et lae - te - mur in e - - - -  
 ex - sul - te - mus et lae - te - mur, et lae - te - mur, et lae - te - mur in e - - - -  
 ex - sul - te - mus et lae - te - mur,

31

- a, ex - sul - te - mus, ex - sul - te - mus

ex - sul - te - mus et lae-te - mur,

- a, ex-sul-te - mus, ex-sul-te - mus, ex-sul-te - mus et lae-te - mur,

- a, ex-sul-te - mus, ex-sul-te - mus et lae-te - mur, et lae-te - mur,

a, ex - sul - te - mus et lae-te - mur, et lae-te - mur,

ex - sul - te - mus, ex - sul - te - mus

37

et lae-te - mur in e - a, et lae-te - mur in e - - - a.

et lae-te - mur, et lae-te - mur in e - - -

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

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

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

et lae-te - mur, et lae-te - mur in e - - -

[← o . = o →]

42

Al - le - lu - ia, Al - le - lu - ia,  
 - a. Al - le - lu - ia,  
 - a. Al - le - lu - ia,  
 - a. Al - le - lu - ia,  
 - a.

47

- ia,  
 Al - le - lu - ia, Al - le - lu - ia,  
 Al - le - lu - ia,  
 Al - le - lu - ia,  
 - ia,  
 Al - le - lu - ia,



62

- le - lu - - - ia, Al - le - lu - ia, Al - le - lu - ia,  
 Al - le - lu -  
 - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -  
 - ia, Al - le - lu - ia, Al - le - lu -  
 Al - le - lu - ia, Al - le - lu - ia, Al -  
 Al - le - lu - - - ia,

67

Al - le - lu - - ia, Al - le - lu - ia,  
 - ia, Al - le - lu - - ia,  
 - lu - - - ia, Al - le -  
 - ia, Al - le - lu - ia,  
 - le - lu - - ia, Al - le - lu -  
 Al - le - lu - ia, Al - le -

72

Al - le - lu - ia, Al - le - lu - ia,  
 Al - le - lu - ia,  
 - lu - ia, Al - le -  
 Al - le - lu - ia,  
 - ia, Al - le - lu - ia,  
 - lu - ia, Al - le -

76

Al - le - lu - ia, Al - le - lu - ia.  
 - ia, Al - le - lu - ia, Al - le - lu - ia.  
 - lu - ia, Al - le - lu - ia.  
 Al - le - lu - ia, Al - le - lu - ia.  
 Al - le - lu - ia.  
 - lu - ia, Al - le - lu - ia.

## Translation

This is the day which the Lord hath made: we will rejoice and be glad in it. (*Ps. 118, v.24*)

## Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

At the time changes at bars 22 and 42 the original proportion and mensuration symbols are shown for each staff above the modern time signature.

Repeat signs in the underlay of **A** are indicated by text in *italics*. **B** corroborates the editorial readings except where noted in the notes below.

## Sources

**A** William Byrd, *Liber Secundus Sacrarum Cantionum* (London, 1591), no. 32.

**B** Oxford, Bodleian Library, MSS Tenbury 807-11 (c.1577–c.1589; lacking S1).

807	(S2)	f.5 <sup>v</sup>	at end:	finis m <sup>r</sup> Bird
808	(T2)	f.5	at end:	finis m <sup>r</sup> Bird
809	(A)	f.5 <sup>v</sup>	at end:	finis m <sup>r</sup> Birde
810	(T1)	f.5	at end:	finis m <sup>r</sup> Birde
811	(B)	f.5	at end:	finis m <sup>r</sup> Willi <sup>m</sup> Bird

**B** was almost certainly copied from **A**. Its readings are virtually identical, the one or two small variants being of a type which could have been made spontaneously by the scribe. Significantly, he amended the misplaced syllable in the second soprano at bar 21 (and made the wrong choice: elsewhere Byrd places the middle syllable of *Dominus* immediately before the last). **B**, however, does give the underlay in full, except for a solitary repeat sign covering a mere two syllables in the second Tenor at bar 39 – a result of the scribe running out of space at the end of a line.

## Notes on the Readings of the Sources

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke. The order within each entry is: 1) bar number(s); 2) voice(s); 3) source(s); 4) reading of the source(s). The readings are expressed at the pitch and in the note values of the edition, pitches being given in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>E = 2nd note E in the bar. ij indicates a repeat sign in the underlay.

### Accidentals

41 S2 **AB** ♯ for <sup>2</sup>D / 57 A **B** no ♯ for D /

### Underlay

11 T1 **B** -mi- omitted / 13 S1 **AB** -mi- below B / 21 S2 **A** -mi- below <sup>2</sup>E, **B** -mi- below B / 38 S2 **B** *exultemus* for *et laetemur* / 39 T1 **B** underlay *et lae* ij for *et laetemur* / 43 S1 **A** -lu- below <sup>1</sup>B / 64 T2 **B** minim E for <sup>2</sup>E<sup>3</sup>E, -lu- below B / 76 A **B** -ia below B with slur to next note /

### Mensuration and proportion signs

22 all parts proportion  $\frac{C}{3}$  before semibreve / 42 all parts mensuration symbol  $\text{C}$  at beginning of bar /

### Other readings

49–51 T2 **B** semibreve rest and minim rest for 3 semibreve rests / 80 all extant parts **B** fermata above last note /