

# Haec dies

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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. The voices are Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2, and Bass. Each voice part is shown with a clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 3/2. The Soprano 1 part has a vocal line with lyrics 'Haec di - - - es quam fe - cit Do - mi-'. The Alto part has a vocal line with lyrics 'Haec di - - - es quam'. The other voice parts (Soprano 2, Tenor 1, Tenor 2, and Bass) are shown with rests, indicating they are silent in this system. The music is written in a style characteristic of the English Renaissance, with a focus on the vocal lines.

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 continues the vocal lines from the first system. The Soprano 1 part has lyrics '- nus, Do - mi - nus, haec di - - - es quam fe - cit Do - mi-nus,'. The Alto part has lyrics 'Haec di - - - es quam fe - cit Do - mi -'. The Soprano 2 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 voice parts (Soprano 2, Tenor 2, and Bass) are shown with rests. The music continues with a similar melodic and harmonic style as the first system.

9

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

14

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

[← ○ = ○ . →]

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 - minus, Do - mi - nus: ex - sul - te - mus,  
 quam fe - cit Do - mi - nus:  
 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, al - le - lu - ia,  
 - ia,  
 Al - le - lu - ia,

52

al - le - lu - ia, al - le - lu -  
 - ia, al - le - lu -  
 - ia, al - le - lu -  
 - ia, al - le - lu -  
 al - le - lu - ia,  
 al - le - lu - ia,

57

- ia, al -  
 - ia, al - le - lu - ia,  
 - ia, al - le - lu -  
 - ia, al - le - lu -  
 al - le - lu - ia,  
 al - le - lu - ia,

62

- le - lu - - - ia, al - le - lu - ia, al - le-lu - ia,  
 - 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,  
 - 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 recorded 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.1610; 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** *exsultemus* for *et laetetur* / 39 T1 **B** underlay *et lae* ij for *et laetetur* / 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  $\frac{3}{2}$  before semibreve / 42 all parts mensuration symbol  $\text{♩}$  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 /