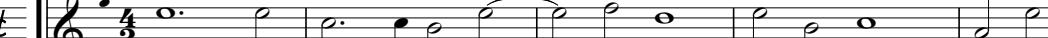
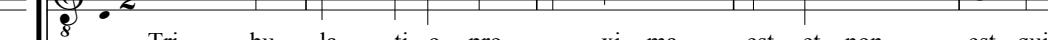


Tribulatio proxima est

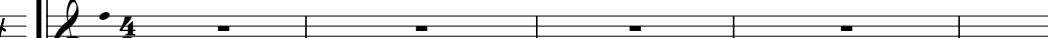
William Byrd (c.1540-1623)

Superius [Alto] 

Medius [Tenor] 

Contratenor [Tenor] 

Tenor [Bass] 

Bassus [Bass] 

-vet.
 Sed tu Do - mi - ne,
 sed
 -vet. Sed tu Do - mi - ne, Do - mi - ne, sed tu, Do -
 Sed tu Do - mi - ne, Do - - - mi - ne, sed tu
 -vet. Sed tu Do - mi - ne, sed tu Do - mi - ne, Do -
 Sed tu Do - mi - ne, Do - - - mi - ne, sed tu

20

— tu Do - mi - ne, Do - mi - ne,
 de - fen - sor
 - mi - ne, de - fen - sor vi - tæ me - æ, vi - tæ me -
 Do - mi - ne, Do - mi - ne, de - fen - sor
 - mi - ne, sed tu Do - mi - ne, Do - mi - ne,
 Do - mi - ne, de - fen - sor vi - tæ me -

vi - tæ me - æ, de - fen - sor vi - tæ me -
 - æ, de - fen - sor vi - tæ me - æ, de -
 vi - tæ me - æ, de - fen - sor vi - tæ me - æ, de - fen - sor vi - tæ
 de - fen - sor vi - tæ me - æ, de - fen - sor vi - tæ
 - - æ, de - fen - sor vi - tæ me -

30

- æ, de - fen - sor vi - tæ me - æ, de - fen - sor vi - tæ
 - fen - sor vi - tæ me - æ, vi - tæ me - æ, de - fen - sor
 me - - æ, de - fen - sor vi - tæ me - -
 me - - æ, vi - tæ me - æ, de - fen - sor vi - tæ me -
 me - æ, de - fen - sor vi - tæ me - æ, de - fen - sor vi - tæ me -

me - - æ, vin - di-ca me, vin - di-ca me,
vi - tæ me - æ, vin - di-ca me, vin - di-ca me,
- æ, vin - di-ca me, vin - di-ca me, vin - di-ca
- - æ, vin - di-ca me, vin - di-ca me, vin - di-ca
- - æ, vin - di-ca me, vin - di-ca me,

40

This musical score consists of four staves of music. The top staff uses a treble clef, the second staff a soprano clef, the third staff a alto clef, and the bottom staff a bass clef. The music is in common time. The lyrics "vindicta me" are repeated across all staves. The first two staves begin with a dotted half note followed by a quarter note. The third staff begins with a dotted half note followed by a half note. The fourth staff begins with a half note followed by a dotted half note. Measures 3 and 4 show various note patterns including eighth and sixteenth notes. Measure 5 concludes with a half note followed by a fermata. Measure 6 begins with a half note followed by a dotted half note. Measures 7 and 8 show eighth and sixteenth note patterns. Measure 9 concludes with a half note followed by a fermata. Measure 10 begins with a half note followed by a dotted half note.

2. pars

Con - tu - me - li - as
Con - tu - me - li - as et ter - ro - res, con - tu - me - li - as et
Con - tu - me - li - as et ter - ro - res, con - tu - me - li -
Con - tu - me - li - as et ter - ro - res, con - tu - me - li - as

50

et ter - ro - res pas - sus sum
— ter - ro - res pas - sus sum ab e - - is pas - sus
-as et ter - ro - res pas - sus sum ab e - is, pas - sus sum ab e -
et ter - ro - res pas - sus sum ab e - - is, ab e - - is
ter - ro - - res pas - sus sum ab e - - is

ab e - - is, ab e - - is, pas - sus sum ab e - - is;
sum ab e - - is, pas - sus sum ab e - - is, pas - sus;
- is, pas - sus sum ab e - - is, ab e - - is, pas - sus;
e - - is, pas - sus sum ab e - - is, pas - sus sum ab e -

60

- is, ab e - - - - is, ad - ju - tor, ad - ju - -;
ab e - - - is, ab e - - - - is, ad - ju - tor, ad - ;
ab e - - is, pas - sus sum ab e - - is, ad - ju - tor, ad - ;
sum ab e - - - is, ab e - - is, ad - ju - tor, ad - ju - -;
- is, ab e - - - - is, ad - ju - tor, ad - .

70

Musical score for 'Ave Maris Stella' featuring four staves of music with Latin lyrics:

- Top staff: *tu,* *et pro - te - ctor me - us es -*
- Second staff: *tu, pro - te - ctor me - us*
- Third staff: *ad - ju - tor, et pro - te - ctor me - us, et pro - te - ctor*
- Bottom staff: *es - tu, et pro - te - ctor, et pro - te - ctor me -*
pro - te - ctor me - us es - tu, pro -

[80]

— tu es tu. Do - mi - ne ne mo -

8 es tu, es tu. Do - mi - ne ne mo -

8 me - us es tu. Do - mi - ne ne mo -

- us es tu.

-te - ctor me - us es tu.

-re - - ris,
 Do - mi - ne ne
 -re - - ris,
 Do - mi - ne
 -re - - ris, Do - mi - ne
 Do - mi - ne ne mo - re - - ris, ne mo -
 Do - mi - ne ne mo - re - - ris, Do - mi -

90

— mo - re - - ris, ne mo - re - - ris, Do - mi -
 ne mo - re - - ris, Do - mi - ne ne mo - re -
 ne mo - re - - ris, Do - mi - ne ne mo - re -
 -re - - - - ris, Do - mi - ne ne mo - re - -
 -ne, Do - mi - ne ne mo - re - - -

-ne, Do - mi - ne ne mo - re - - -
 -ris, Do - mi - ne ne mo - re - - ris, ne mo - re -
 - - ris, ne mo - re - - ris, Do - mi - ne ne mo -
 -ris, ne mo - re - - ris, ne mo - re - -
 -ris, ne mo - re - - ris, Do - mi - ne

100

A musical score for four voices (SATB) in G major, common time. The vocal parts are arranged in two staves: soprano (G clef), alto (C clef), tenor (F clef), and bass (C clef). The music consists of five systems of four measures each. The lyrics are repeated in each system. The first system starts with 'Tribulation is very nigh'. The second system starts with 'because there is not that will help'. The third system starts with 'But thou, O Lord, defender of my life, do thou deliver me'. The fourth system starts with 'Reproaches and terrors have I suffered from them'. The fifth system starts with 'Thou art my helper and my deliverer: O Lord, be not slack.' The score includes various musical markings such as fermatas, slurs, and dynamic changes.

Tribulation is very nigh: because there is not that will help. But thou, O Lord, defender of my life, do thou deliver me.
Reproaches and terrors have I suffered from them. Thou art my helper and my deliverer: O Lord, be not slack.

Source: William Byrd, *Liber Secundus Sacrarum Cantionum* (London, 1591), nos.8-9.
Text: Psalm 21:12; Psalm 69:6 & free text.

III.43-44: ter \downarrow o ro \downarrow res o

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (<http://www.cpdl.org>).
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