

# Post partum Virgo

William Byrd (c.1540-1623)

Superius [Soprano]  Post par - tum Vir - - go, post

Medius [Alto]  Post par - tum Vir - - go, in - vi - o - la - ta per - man -

Contratenor [Tenor]  Post par - tum Vir - -

Tenor [Tenor]  Post par - tum

Bassus [Bass]  Post par - tum Vir - - go, Vir - - go

*par - tum Vir - - go in - vi - o - la - ta per - man - si - sti, per -*

*- si - sti, per - man - si - sti, in - vi - o - la - ta per - man - si -*

*- go, Vir - - go in - vi - o - la - ta per - man - si - sti, per - man - si -*

*Vir - - - go, in - vi - o - la - ta per - man - si - sti, in - vi - o - la - ta*

[10]

*- man - si - sti: De - i ge - ni -*

*- sti, per - man - si - sti: De - i ge - ni - trix, De -*

*sti: De - i ge - ni - trix in - ter -*

*- si - - - sti: De - i ge - ni - trix, ge - ni -*

*per - man - si - sti: De - i*

-trix, De - - i ge - ni - trix  
 - i ge - - - ni - trix in - ter -  
 -ce - de pro no - - bis, in - ter-ce - de pro no -  
 -trix, De - - i ge - ni - trix in - ter -  
 ge - ni - trix in - ter - ce - de pro no -

20

in - ter - ce - de pro no - - bis, De - i  
 -ce - de pro no - - bis, in - ter - ce - de pro no -  
 - - bis, in - ter - ce - de pro no -  
 -ce - de pro no - - bis, De - i ge - ni -  
 - - bis, in - ter - ce - de pro no - - bis, pro no -

ge - ni - trix in - ter - ce - de pro no - -  
 -bis, in - ter - ce - de pro no - - - bis,  
 - - bis, in - ter - ce - -  
 -trix in - ter-ce - de pro no - - - bis, in - ter - ce -  
 -bis, De - i ge - ni - trix in - ter -

30

The musical score consists of five staves, each representing a different voice part: Soprano (S), Alto (A), Tenor (T), Alto (A), and Bass (B). The music is in common time, with a key signature of one flat. The vocal parts are harmonized, creating a rich, polyphonic texture. The lyrics "Alleluia" are repeated throughout the piece, with some variations in the vocal entries. Measure numbers 30 through 34 are indicated above the staff.

Musical score for four voices (Soprano, Alto, Tenor, Bass) singing "Al-le-lu-ia." The score consists of four staves. The Soprano (top) and Alto (second from top) sing the melody, while the Tenor (third from top) and Bass (bottom) provide harmonic support. The vocal parts are as follows:

- Soprano:** ia. Al - le - lu - - - ia.
- Alto:** - ia. Al - le - lu - - - ia. Al -
- Tenor:** ia. Al - le - lu - - - ia.
- Bass:** ia. Al - le - lu - - - ia.

The music features eighth-note patterns and rests, with some notes connected by beams. The bass staff includes a '8' above the staff, indicating a basso continuo part.

A musical score for 'Alleluia' by William Byrd, featuring five staves of music. The music is in common time, with a key signature of one flat. The lyrics 'Al - le - lu - ia.' are repeated five times across the staves. The score includes vocal parts and an organ part.

After childbirth thou didst still remain an inviolate virgin: O Mother of God, intercede for us. Alleluia.

Source: William Byrd: *Gradualia, ac cantiones sacrae... Liber primus* (2nd edition, 1610), vol.1 no.18.

Liturgical function: Votive Mass of the Blessed Virgin from Christmas to the Purification:

Introit:	Vultum tuum - Eructavit
Gradual:	Speciosus forma - Eructavit - Alleluia
<b>Alleluia:</b>	<b>Post partum - Alleluia</b> (before Septuagesima)
or Tract:	Gaude Maria (after Septuagesima)
Offertory:	Felix namque es
Communion:	Beata viscera

from Pentecost to Advent:

Introit:	Salve sancta parens - (Alleluia in Paschal Time) - Eructavit
Gradual:	Benedicta et venerabilis - Virgo Dei genitrix
<b>Alleluia:</b>	<b>Post partum - Alleluia</b>
Offertory:	Ave Maria
Communion:	Beata viscera - (Alleluia in Paschal Time)

III.29-30, 35: *Al . le . lu . lu .*

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>). For general editorial notes, please visit my user page at <http://www.cpdl.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.