

Victimae paschali laudes

William Byrd (c.1540-1623)

Music score for five voices: Cantus primus [Alto], Cantus secundus [Alto], Contratenor [Tenor], Tenor [Tenor], and Bassus [Bass]. The music is in common time (indicated by '2'). The vocal parts are written on five staves, each with a specific clef (C, C, F, C, B) and key signature (one flat). The lyrics are written below the notes in a single language.

Cantus primus [Alto] Contratenor [Tenor] Bassus [Bass]

Cantus secundus [Alto] Tenor [Tenor]

Contratenor [Tenor]

Bassus [Bass]

Music score for five voices: Cantus primus [Alto], Cantus secundus [Alto], Contratenor [Tenor], Tenor [Tenor], and Bassus [Bass]. The music is in common time (indicated by '2'). The vocal parts are written on five staves, each with a specific clef (C, C, F, C, B) and key signature (one flat). The lyrics are written below the notes in a single language.

Cantus primus [Alto] Contratenor [Tenor] Bassus [Bass]

Cantus secundus [Alto] Tenor [Tenor]

Contratenor [Tenor]

Bassus [Bass]

A musical score for five voices (SATB plus basso continuo) in common time, G major. The vocal parts are: Soprano, Alto, Tenor, Bass, and Basso Continuo (labeled 'Cemb' in the original). The lyrics are in German, with some words underlined to indicate stress or specific performance techniques. The vocal parts enter at different times, and the continuo part provides harmonic support.

li, lau - des im - mo - lent Chri - sti - a - ni,
-scha - li, lau - des im - mo - lent, lau - des
- li, lau - des im - mo - lent Chri - sti - a - ni, lau -
- li, lau - des im - mo - lent Chri - - sti - a -
lau - des im - mo - lent Chri - sti - a - ni,

10

The musical score consists of four staves, each representing a different voice part: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time, with a key signature of one sharp (F#). The vocal parts are harmonized, creating a four-part setting of the hymn tune. The lyrics are written below each staff, corresponding to the notes and rhythm of the music.

Christia - ni, lau - des im - mo-lent
 im - mo-lent Christia - ni, lau - des im - mo-lent Christia -
 - des im - mo-lent Christia - ni, - - - ni,
 - ni, lau - des im - mo-lent Christia - ni, Christia -
 lau - des im - mo-lent Christia - ni, - - - ni,

Chri - sti - a - ni,
 - a - ni, Chri - sti - a - ni, A - gnus
 8 Chri - sti - a - ni.
 - sti - a - ni, Chri - sti - a - ni, A - gnus
 Chri - - sti - a - ni. A - gnus

20

C1. A - gnus re - de - mit o - ves, Chri - stus
 C2. re - de - mit o - ves, re - de - mit o - ves, re - de - mit o - ves,
 T. re - de - mit o - ves, re - de - mit o - ves, Chri - stus in - no-
 B. re - de - mit o - ves, A - gnus re - de - mit o - ves,

in - no-cens, Chri - stus in - no-cens Pa - tri re - con-
 Chri - stus in - no-cens, Chri - stus in - no-cens Pa - tri re -
 8 - cens, Chri - stus in - no-cens, Chri - stus in - no-cens Pa - tri re - con - ci - li-
 Chri - stus in - no-cens, Chri - stus in - no-cens, in - - no - cens

30

-ci - li - a - vit pec - ca-to - res, Pa - tri re - con - ci - li - a - vit
 -con - ci - li - a - vit pec - ca - to - res, Pa - tri re - con-ci - li - a - vit pec - ca -
 -a - vit pec-ca-to - res, pec - ca - to - res, Pa - tri re - con - ci - li -
 Pa - tri re - con - ci - li - a - vit pec - ca-to - res, Pa -

A musical score for four voices (SATB) in common time. The key signature changes from G major (two sharps) to F major (one sharp) at the beginning of the second measure. The lyrics are in Italian, with some words underlined to indicate stress or specific pronunciation.

pec - ca - to - res, pec - ca - to -
 - to - res, Pa - tri re - con - ci - li - a - vit pec - ca - to -
 - a - vit, Pa - tri re-con - ci - li - a - vit pec - ca - to -
 - tri re - con - ci - li - a - vit pec - ca - to -

40

C1. - res.

C2. - res.

Ct. 8 Mors_____ et vi - ta, Mors et vi - ta du -

T. 8 - res. Mors et vi - ta, Mors et vi - ta

B. - res.

Ct. - el - - lo, du - el - - - - - - - - lo con -

T. - du - el - - - - lo du-el - - - - - - - - lo

8

-fli - xe - re mi - ran - do, con - fli - xe - re mi - ran - - - - -

con - fli - xe - - re, con - fli - xe - re mi - ran - - - - -

C1.

Dux vi - - tæ, mor - - - tu -

C2.

Dux vi - - tæ, mor - - - tu -

Ct.

do, Dux vi - - tæ, mor - - tu - us,

T.

do, Dux vi - - tæ, mor - - tu - us, mor - - - tu -

B.

Dux vi - - tæ mor - - - tu -

-us, re - - gnat, re - - -

-us re - - gnat, re - - - gnat, re -

re - - gnat, re - - - gnat, re -

-us, re - - gnat, re - - - gnat,

-us, re - - gnat, re - - - gnat, re -

60

- gnat, re - - - gnat, vi - vus, re - gnat vi - - - vus.
 - - - gnat vi - - - vus, re - gnat vi - - - vus.
 8 - - gnat vi - - - vus, re - gnat vi - - - vus.
 8 re - gnat, vi - - - vus, re - gnat vi - - - vus.
 - gnat, vi - - vus, re - gnat vi - vus, re - gnat vi - - vus.

Versus

Ct. Dic no - bis Ma - ri - a, Ma - ri - - a, quid vi - di -
 T. Dic no - bis Ma - ri - a, Ma - ri - - a, qui - di - vi -
 B. Dic no - bis Ma - ri - a,

C1. Se -
 C2. Se - pul - chrum
 Ct. -sti in vi - - a, in vi - - a.
 T. -di - sti in vi - - a, in vi - - a.
 B. quid vi - di - sti in vi - - a.

C1.

-pul - chrum Chri - - - sti vi - ven - - tis, et

C2.

Chri - - - - sti vi - ven - - tis, et glo - ri-am

glo - ri-am vi - di, et glo - ri-am vi - di re-sur-gen - tis, re-sur-gen - tis,

vi - di, et glo - ri-am vi - di re-sur-gen - tis, re-sur-gen - tis,

80

re-sur-gen - - - - tis. An - ge - li - cos te - - stes,

re-sur-gen - - - - tis. An - ge - li - cos te - - stes, su -

te - stes, su - da - ri-um et ve - stes, Sur - re - xit Chri - stus,

-da - ri-um et ve - - - stes, Sur - re - xit Chri - stus, sur -

90

sur - re - xit Chri - stus spes me - - - a, præ - ce - det vos, præ -

-re - xit Chri - stus spes me - - - a, præ - ce - det vos, præ - ce -

-ce - det vos in Ga - li - lær - - - am.

-det vos in Ga - li - lær - - - am.

100

C1. *Sci - mus Sci - - mus Chri - stum sur - re - xis - se a mor -*

C2. *Sci - mus Sci - - mus Chri - stum sur - re - xis - se a mor - tu -*

Ct. *Sci - mus Sci - - mus Chri - stum sur - re - xis - se a*

T. *Sci - mus Sci - - mus Chri - stum sur - re - xis -*

B. *Sci - mus Sci - - mus Chri - stum sur - re - xis - se, sur - re -*

- tu - is ve - - re, ve - - re. Tu no -

- is ve - - re, ve - - - re. Tu

mor - tu - - is ve - - re, ve - - re, ve - - re.

- se a mor - tu - is ve - - re, ve - - - re. Tu

- xis - se a mor - tu - is ve - - re. Tu no -

110

- bis vi - - tor, Rex mi - se - re - - re,

- no - bis vi - - - tor, Rex mi - se - re - -

Tu no - - bis vi - - tor, Rex mi - -

no - bis vi - - tor, vi - - - tor Rex mi - se - re - -

- bis vi - - - tor, Rex mi - - - se - -

mi - se - re - - - re. A - men. A - men.
 - re, mi - se - re - re. A - men. A - men.
 - se - re - - re, mi - se - re - re. A - men. A - men.
 - re, mi - se - re - re, mi - se - re - re. A - men. A - men. Al -
 - re - re, mi - se - re - re. A - men. A - men.

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

Christians, to the paschal victim make sacrifice and praise.
 The Lamb has redeemed the sheep:
 Christ, the innocent one,
 Hath reconciled sinners to the Father.
 Death and life fought a wondrous duel.
 The ruler of life, once dead, now lives and reigns.

Tell us, Mary, what you have seen on the way.
 I saw the tomb of the living Christ and his risen glory,
 Angelic witnesses, grave-clothes and vestments.
 Christ, my hope, is risen, and will go before you into Galilee.
 We know that Christ has truly risen from the dead.
 Thou victorious King, have mercy upon us.
 Amen, Alleluia.

Source: William Byrd: *Gradualia, seu cantionum sacrarum... Liber secundus* (1st edition, 1607, 2nd edition, 1610), no.22.
 Liturgical function: Easter, Mass:

Introit:	Resurrexi
Gradual & Alleluia:	Haec dies - Alleluia - Pascha nostrum
Sequence:	Victimae paschali laudes
Offertory:	Terra tremuit
Communion:	Pascha nostrum

All voices, 1-5, and in index: *paschalis*

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.