

Circunderunt me

Edited by Jason Smart

William Byrd (1539/40-1623)

Mean

Countertenor 1

Countertenor 2

Tenor

Bass

Cir - cun - de -

Cir - cun - de -

Cir - cun - de - de - runt

Cir - cun - de -

4

Cir - cun - de - de - runt

- de - - - runt me do - lo - res mor -

- de - runt me, Cir - cun - de - de - runt me

me do - lo - res mor - - - tis,

- de - - - runt me do - lo - res mor - tis,

22

et pe - ri - cu - la in - fer - - - ni, et - - - -
 et - - - pe - ri - cu - la in - fer - ni, et pe - ri - cu - la in -
 in - fer - ni, et pe - ri - cu - la in - fer - -
 - la in - fer - ni, in - fer - ni, in - fer - - - ni,
 - la in - fer - ni, in - fer - - - ni, et pe - ri - cu - la in - fer - -

27

- pe - ri - cu - la in - fer - ni, in - fer - - - ni in -
 - fer - ni, et pe - ri - cu - la in - fer - - - ni in -
 - - ni, et pe - ri - cu - la in - fer - ni in -
 et pe - ri - cu - la in - fer - - - - ni
 - - ni, et - - - pe - ri - cu - la in - fer - - - - ni in -

32

- ve - ne - runt me, in - ve - ne - runt
 - ve - ne - runt me, in - ve - ne - runt me, in - ve - ne - runt
 - ve - ne - runt me, in - ve - ne - runt me, in - ve - ne - runt
 in - ve - ne - runt me, in - ve - ne - runt me.
 - ve - ne - runt me, in - ve - ne - runt me, in - ve - ne - runt

37

me. Tri - bu - la - ti - o - nem et do - lo -

me.

me. Tri - bu - la - ti - o - nem et do - lo - -

8 Tri - bu - la - ti - o - nem et do - lo - rem in - ve -

me.

42

- rem in - ve - - - - ni,

Tri - bu - la - ti - o - nem et

- rem in - ve - - - ni, et do - lo - rem in - ve -

- ni, Tri - bu - la - ti - o - nem et do - lo -

Tri - bu - la - ti - o - nem et do - lo - rem

46

tri - bu - la - ti - o - nem et do -

do - lo - rem in - ve - - - ni, in - ve - - -

- - ni, et do - lo - rem in -

- rem in - ve - - - ni, et do - lo - rem

in - ve - - ni, in - ve - ni, et do - lo - rem

50

lo - rem in - ve - - - - ni, et
ni, in - ve - ni,
ve - ni, in - ve - - - - ni, et
in - ve - ni, in - ve - - - - ni, et no - men
in - ve - - - - ni,

54

no - men Do - mi - ni in - vo - ca - - - - vi,
et no - men Do - mi -
no - men Do - mi - ni in - vo - ca - - - - vi, et no - men
Do - mi - ni in - vo - ca - - - - vi,
et no - men Do - mi - ni in - vo - ca -

58

et no - men Do - mi - ni in - vo - ca - - - -
ni in - vo - ca - - - - vi, et
Do - mi - ni in - vo - ca - - - - vi,
- vi, in - vo - ca - - - - vi, in - vo - ca -
- vi, et no - men Do - mi - ni in -

62

- - vi, in - vo - ca - - - vi. O - - -
 no - men Do - mi - ni in - vo - ca - vi. O - - -
 - - - in - vo - ca - - - vi. O - - -
 - - - - - vi. O - - -
 - - - - - vo - ca - - vi, in - vo - ca - - - vi. O

66

- - Do - mi - ne, li - be - ra a - ni - mam me - -
 Do - mi - ne, li - be - ra a - ni - mam me - -
 Do - mi - ne, li - be - ra a - ni - mam me - -
 Do - mi - ne, li - be - ra a - ni - mam me - -
 Do - mi - ne, li - be - ra a - ni - mam me - -

70

- - am, O Do - mi - ne,
 - - am, O Do - mi - ne, li -
 - - am, O Do - mi - ne, li - be -
 - - am, O Do - mi - ne, li - be - ra
 - - am, O Do - mi - ne, li - be - ra

74

li - be-ra a - ni -
 - be-ra a - ni-mam me - - - - am,
 - ra a - ni-mam me - am, li - be-ra a - ni-mam
 a - ni-mam me - - - - am, Do - mi - ne, li - be-ra
 a - ni-mam me - - - - am, li - be - ra a - ni -

78

- mam me - - - - am, li - be-ra a - ni-mam me -
 li - be-ra a - ni-mam me - - - -
 me - - - - am, li - be-ra a - ni - mam me -
 a - ni - mam me - am, li - be-ra a - ni - mam me -
 - mam me - am, li - be-ra a - ni - mam me -

82

- - - - am. - - - -
 - - am, li - be-ra a - ni-mam me - - - - am.
 - am, li - be-ra a - ni - mam me - - - - am.
 - - - - am. li - be - ra a - ni-mam me - - - - am.

Translation

The snares of death compassed me round about and the pains of hell gat hold upon me.
I shall find trouble and heaviness, and I will call upon the name of the Lord: O Lord, I beseech thee, deliver my soul.

(*Book of Common Prayer: Ps. 116, vv.3–4*)

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign \square .

Repeat signs in the underlay of source **A** are indicated by text in *italics*. Variants in the manuscript sources are noted in the commentary below.

Sources

A William Byrd, *Liber Secundus Sacrarum Cantionum* (London: Thomas East, 1591).

Copy used: London, British Library K.2.f.5.

Superius	(M)	no.15	
Medius	(Ct1)	no.15	
Contratenor	(Ct2)	no.15	
Tenor	(T)	no.15	
Bassus	(B)	no.15	
Sextus	—	—	

B Oxford, Bodleian Library, MS Mus. Sch. e. 423 (c.1577–95; Ct1 only).

(Ct1) Section 2, no.39 at end: M^r William Birde

C Oxford, Christ Church Mus. 979–83 (c.1575–81 with later additions; lacking T).

979	(M)	no.37	at end:	m ^r : w: birde:
980	(Ct2)	no.37	at end:	m ^r : w: birde: organiste: of: the: queenes: chappelle:
981	(Ct1)	no.37	at end:	m ^r : w: birde: organiste: of: the: chappelle:
982	—	—		
983	(B)	no.37	index heading:	m ^r : w: birde: 5: voc:
			at end:	m ^r : w: birde: gentleman: of: the: chappelle:

D Oxford, Bodleian Library, MSS Tenbury 341–4 (c.1610; lacking B).

341	(M)	f.4	at end:	Master Byrde
342	(Ct1)	f.8	at end:	M ^r Byrde .
343	(Ct2)	f.6	at end:	M ^r Byrde
344	(T)	f.7	at end:	M ^r Byrde .

E Chelmsford, Essex Record Office, MS D/DP Z6/1 (c.1590; B only).

(B) f.25 at end: Byrde

F MS in possession of David McGhie and Oxford, Bodleian Library, MS Tenbury 389 (c.1575–c.1612; M and Ct1 only)

McGhie	(M)	p.139	in index:	M ^r . B.
			at end:	M ^r William Byrde:
389	(Ct1)	p.148	at end:	M ^r William Byrde

Notes on the Readings of the Sources

In the 1591 print the first word appears as *Circunderunt* in all voices. Since this spelling, which is also encountered in some Continental settings of this text, was presumably Byrd's choice, it has not been changed to the more usual *circumderunt*, although the latter spelling is found in sources **C**, **E** and **F**.

With the possible exception of **E**, none of the manuscript sources was copied from the 1591 print. They probably preserve an earlier version of the motet. The variants mostly concern underlay, but all manuscript sources, insofar as the relevant voices survive, share the same rhythmical variant in the Mean at bars 63–4 and the Countertenor 2 at bars 82–4. At bar 32 the editorial flat is explicitly given in sources **D** and **F**. At bar 35 the two surviving manuscript Ct2 parts give a natural for both the first and second E. The second natural is not in the print, implying that the semibreve reverts to an E flat. The edition follows the manuscripts, but it is possible that Byrd changed his mind about this note when preparing the motet for publication. In the Bass at bars 79–80 **E** has a variant not shared by the other surviving manuscript Bass part, **C**, which here agrees with the print.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) source(s) 4) reading of the source(s). For extended references subsequent bar numbers are in brackets. Readings are expressed at the pitches and in the note values of the edition. Pitches are in capital letters, preceded by a number where necessary, e.g. ²A = second note A in the bar.

Abbreviations:

B	Bass	<i>dot-</i>	dotted	T	Tenor
<i>b</i>	breve	M	Mean	+	tie
<i>cr</i>	crotchet	<i>m</i>	minim	∞	underlay repeat sign
Ct1, Ct2	Countertenor 1, Countertenor 2	<i>sb</i>	semibreve		

Accidentals

2 **T AD** ♯ for ²A / 6 **M CD** ♯ for ²A / 8 Ct1 **ABCDF** ♯ for ²E / 12 **B CE** ♭ for ²D / 15 **M C** ♯ for D / 19 **M ACD** ♯ for ²B / 33 Ct1 **DF** ♭ for ²E / 35 Ct2 **CD** ♯ for ²E / 38 Ct2 **ACD** ♭ for ²D / 43 **M C** ♯ for D / 50 **M ACD** ♯ for ²B / 62 **T AD** ♯ for ²A / 67 **M ACDF** ♯ for ²A / 71 **M C** ♯ for D / 77 **M C** ♯ for D / 85 Ct2 **ACD** ♯ for ²A /

Underlay and Ligatures

In **C** all voices of this motet are fully underlaid without repeat signs.

4 Ct1 **B** *-runt* below F (not in 5) / 6–8 **B C** *dolores* undivided below ²FED¹C, *mortis* omitted / 8 **M D** *-runt* below G / 9–11 **B C** *circumderunt me* below FEDFAE / 10 Ct1 **B** ∞ (for *dolores mortis*) below A / 14 Ct1 **F** *dolo* added above ∞ / 14–16 **M C** *dolores mor-* underlaid as in edition, then (17) *-tis* below G / 14–15 Ct1 **B** *dolores* undivided below AG+GFE, (16) *sbD* for *mD mD*, *mor-* below F, (17) *-tis* below B / 14–15 Ct1 **C** *dolores mor-* ambiguously aligned below AG+GFEC, then (16) *sbD* for *mD mD*, (17) *-tis* below B / 16 **M DF** *mor-* below D, (19) *-tis* below ²C / 16 Ct1 **D** *sbD* for *mD mD*, (16–17) *dolores* omitted / 16–17 Ct1 **F** *dolores* omitted / 18 Ct1 **B** ∞ (for *mortis*) below ¹E / 23 **B C** *-ni infer-* omitted / 25 Ct2 **C** *-cu-* below ²G, (26) *-la in-* below AE, (27) *-fer-* below G / 25 Ct1 **F** *et per* added above ∞ / 25–27 Ct1 **B** *et pericula inferni* underlaid / 26–27 **B C** no ligature / 28 Ct1 **BF** ∞ (for *et pericula inferni*) below F, **F** *et per* added above ∞ / 33 Ct1 **F** *invene* added above ∞ / 35 Ct1 **B** ∞ (for *invenerunt me*) below C (not G), **D** ∞ (for *invenerunt me*) below G / 35–37 Ct2 **D** *invenerunt me* omitted; **B E** *invenerunt me* underlaid / 36 Ct1 **F** *-runt* below E / 45 Ct1 **B** *-nes* for *-nem*; **B C** *-rem* ambiguously aligned / 47 Ct2 **D** ∞ (for *et dolorem*) below E / 48 Ct1 **C** *-ni inve-* below GFA / 49 Ct2 **D** ∞ (for *inveni*) below D / 52 Ct1 **B** *-ni* below D / 56–57 **B E** *invoca-* undivided below B+BA (only) / 57 Ct2 **D** ∞ (for *et nomen Domini invocavi*) below E; **B C** slur for AG / 58 **M DF** ∞ (for *et nomen Domini invocavi*) below B, **F** *et nomen* added above ∞; Ct1 **B** slur for A²G, (59) *-ca-* below F / 60 **B E** ∞ (for *et nomen Domini invocavi*) below C / 62 Ct1 **B** ∞ (for *nomen Domini invocavi*) below C; **B C** slur for ED / 63–64 **M CDF** *sbF sbF+mF mF sbF* for *dot-sbF mF bF*, **C** *-vi invoca-* below FF+FFF, **DF** *invoca-* below F+FFF; 63–64 Ct2 **D** *invoca-* undivided below FEDC / 63 Ct2 **C** slur for ED / 64 Ct1 **BC** slur for ED, **D** *-ca-* below D / 64 Ct1 **F** *-cavi* below DC; Ct2 **A** *-ca-* below C (not in 63) / 76 Ct1 **C** *-am* below ²F, (77) *me-* below D / 76 **T D AC** are *m m* / 79 Ct1 **B** ∞ (for *libera animam meam*) below ¹G; **B E** no tie, (80) *sbC dot-mF crF* are *dot-mC crC sbF*, *animam* below CCF, (81) *meam* undivided below BEA / 82–83 Ct2 **CD** *animam me-* below ²C+CCDF, (84) *dot-mD* for *crD mD*, (85) *-am* below ²A / 83–84 Ct1 **CDF** *animam me-* below BBAB, (85) *-am* below ²C / 83–85 Ct1 **B** *libera animam meam* underlaid as in edition /