

Suscepimus Deus

Prima pars

Feast of the Purification of the Virgin (February 2)

William Byrd (c.1540-1623)

Superius (part 1 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Su - sce - pi-mus, De - us, Su - sce - pi-mus, De - us,
us, mi - se - ri - cor - di-am tu - am in me - di -
o tem - pli tu - i, se - cun - dum no - men tu - um, se -
cun - dum no - men tu - um, De - us, se - cun - dum no - men tu - um, De -
us. I - ta et laus tu - a, i - ta et laus tu - a in
fi - nes ter - ræ, in fi - nes ter - ræ. Iu - sti - ti -
a, iu - sti - ti - a ple - na est dex - te - ra tu - a, est dex - te - ra tu -
a. Ma - gnus Do - mi - nus et lau - da -
bi - lis ni - mis in ci - vi - ta - te De - i no - stri, in
ci - vi - ta - te De - i no - stri, in mon - te san - cto e - jus, in
mon - te san - cto e - jus. Glo - ri - a Pa - tri, et Fi - li -

o, et Spi - ri - tu - i San - cto: Si - cut e - rat in___ prin - ci - pi - o,

et nunc, et sem - per, et___ in sæ - cu - la sæ - cu - lo - rum. A -

men. sæ - cu - lo - rum. A - - - men. A - - - - men.

The musical score is written on three staves in a single system. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with lyrics underneath. A fermata is placed over the first measure of the first staff, with the number '70' above it. The second staff continues the melody, with a fermata over the first measure of the second staff, marked with the number '1'. Another fermata is placed over the first measure of the third staff, marked with the number '80'. The third staff concludes the system with a fermata over the first measure, marked with the number '85'. The lyrics are aligned with the notes on the staves.

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William Byrd (c.1540-1623)

Medius (part 2 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Su - sce - pi-mus, De - us, su - sce - pi-mus, De -
- us, mi - se - ri - cor - di - am tu - am, mi - se - ri - cor - di - am
tu - am in me - di - o tem - pli tu - i, tem - pli tu - i, se -
cun - dum no - men tu - um, se - cun - dum no - men tu - um, no - men tu - um, De -
us, De - us. I - ta et laus tu -
- a in fi - nes ter - ræ, in fi - nes ter - ræ, ter -
ræ, ter - ræ. Iu - sti - ti - a, iu - sti - ti - a ple - na est dex - te - ra tu -
a, est dex - te - ra tu - a. Ma - gnus
Do - mi - nus et lau - da - bi - lis ni - mis, et lau - da - bi - lis ni - mis in ci - vi -
ta - te De - i no - stri, in mon - te san - cto e - jus, e - jus, in mon - te san - cto e -

60

- jus, in mon-te san-cto e - jus, san-cto e - jus, in mon-te-san-cto e -

65

- jus. Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i San-

70

- cto: Si-cut e-rat in prin-ci-pi-o, et nunc, et sem-

75

- per, et in sæ-cu-la, et in sæ-cu-la sæ-cu-lo-rum. A -

80

85

- men. sæ-cu-lo-rum. A - men.

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Contratenor (part 3 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

1 5

Su - sce - pi-mus, De - us, De - us, mi - se - ri -

10

cor - di - am tu - am, mi - se - ri - cor - di-am tu - am in me - di-o,

15

in me - di-o tem - pli tu - i, tem-pli tu - i, tem - pli tu -

20

i, se - cun - dum no-men tu - um, no - men tu - um, se - cun-dum no-men tu-um,

25

De - us, De - us. I - ta et laus tu - a, et laus tu -

30

- a in fi-nes ter - ræ, ter - ræ, in fi-nes ter - ræ.

35

40

Iu - sti - ti - a, iu - sti - ti - a ple - na est dex - te-ra tu - a, ple -

45

- na est dex - te-ra tu - a. Ma - gnus Do - mi-nus et lau - da - bi-lis ni -

50

55

mis, et lau-da - bi-lis ni - mis, ni - mis in ci - vi-ta - te De - i no -

60

stri, in mon-te san-cto e - jus, in mon-te san-cto e-jus, in mon-te san-cto e -

65

- jus, in mon-te san-cto e - jus. Glo - ri - a Pa - tri, et Fi - li -

o, et Spi - ri - tu - i San - cto: Si - cut e - rat in prin-ci - pi - o, et nunc,
et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men. sæ - cu -
lo - rum. A - men. sæ - cu - lo - rum. A - men. A - - men.

70 75 80 85

8 8 8 8

Detailed description: This is a musical score for a contratenor part. It consists of three staves of music in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music starts with a whole note 'o', followed by a series of eighth notes for 'et Spi - ri - tu - i San - cto:'. A measure rest is indicated by a double bar line with a diagonal slash. The second staff continues with a whole note 'Si - cut e - rat in prin-ci - pi - o, et nunc,'. The third staff continues with 'et sem - per, et in sæ - cu - la' followed by a measure rest, then 'sæ - cu - lo - rum. A - men. sæ - cu - lo - rum. A - men. A - - men.' with a final double bar line. Measure numbers 70, 75, 80, and 85 are placed above the staves. Small numbers 8 are placed below the first note of each staff.

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William Byrd (c.1540-1623)

Tenor (part 4 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

2 5

Su - sce - pi-mus, De - us, su - sce - pi-mus, De - us, mi -

10

se - ri - cor - di - am tu - am, mi - se - ri - cor - di-am tu - am in me - di-o tem -

15 20

- pli tu - i, tem-pli tu - i, se - cun-dum no-men tu - um,

1 25

se - cun-dum no-men tu - um, De - us.

30

I - ta et laus tu - a in fi - nes ter -

35 40

- ræ, in fi - nes ter - ræ. Iu - sti - ti - a, iu - sti - ti - a ple -

45 3

na est dex-te-ra tu - a, est dex - te-ra tu - a.

50 5 55 5 60 5 65 1

Glo - ri - a Pa - tri, et Fi - li -

70

o, et Spi - ri - tu - i San - cto: Si - cut e - rat in prin - ci - pi-o,

75 80

et nunc, et sem-per, sem - per, et in sæ - cu - la sæ - cu - lo -

85

The image shows a musical score for a tenor part. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a 4/4 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics are: 'rum. A - - - men. sæ - cu - lo - rum. A - - - - men.' The number '85' is written above the staff at the beginning of the second measure. The score ends with a double bar line.

rum. A - - - men. sæ - cu - lo - rum. A - - - - men.

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Prima pars

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William Byrd (c.1540-1623)

Bassus (part 5 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)



1 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85

Su - sce - pi - mus, De - us, De - us,
mi - se - ri - cor - di - am tu - am in me - di - o tem - pli tu - i,
tem - pli tu - i, se - cun - dum no - men tu - um, se - cun - dum no - men tu - um, se -
cun - dum no - men tu - um, De - us, De - us. I - ta
et laus tu - a in fi - nes ter - ræ, in fi - nes ter - ræ.
Iu - sti - ti - a, iu - sti - ti - a ple - na est dex - te - ra tu - a. Glo - ri - a
Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto: Si - cut e - rat
in prin - ci - pi - o, et nunc, et sem - per, et in sæ - cu - la, et in sæ - cu -
la sæ - cu - lo - rum. A - men. sæ - cu - lo - rum. A - men.