

William Byrd was named “Gentleman of the Chapel Royal” in 1572AD where he stayed for approximately 20 years. In 1575AD, Byrd and Tallis were jointly granted a monopoly on music printing for 21 years. Circa 1594AD, he moved with his wife and children to small village called Stondon Massey. His ownership of Stondon Place—where he

WILLIAM BYRD

lived for the rest of his life—was contested by Joanna Shelley, causing a legal dispute lasting about 15 years. From the early 1570s onwards Byrd became increasingly involved with Catholicism, met Father Robert Southwell (whose works are featured in the Brébeuf Hymnal), and was increasingly persecuted for his adherence to Catholicism. Despite repeated citations for recusancy (and heavy fines), he died a rich man.

SANCTUS • Mass for Five Voices

Soprano
San - - - - ctus,

Alto
San - - - - ctus,

Tenor I
San -

Tenor II

Bass
San -

4
S
San - - - - ctus,

A
San - - - - ctus, San - -

T.1
ctus, San - - - -

T.2
San - - - - ctus, San - - - -

B
ctus, San - - - - ctus, San - -

9

S San - - - ctus, San - - -

A ctus, San - - - ctus, San - - -

T.1 ctus, San - ctus, San - - -

T.2 - ctus, San - - - ctus, San -

B - ctus, San - - ctus, San - - -

14

S ctus, Do - mi-nus De - us Sa - ba - oth,

A ctus, Do - mi-nus De - us Sa - - ba - oth,

T.1 ctus, Do -

T.2 - ctus, Do - mi-nus De - us Sa - ba - oth,

B ctus, Do - mi-nus De - us Sa - ba - oth,

18

S Do - mi-nus De - us Sa - - ba - oth.

A Do - mi-nus De - us Sa - - - ba - oth.

T.1 - mi-nus De - us Sa - ba - oth, Sa - ba - oth.

T.2 Do - mi-nus De - us Sa - - ba - oth.

B Do - mi-nus De - us Sa - - ba - oth.

22

S

A Ple - ni sunt cae - li et ter - ra, et ter - ra

T.1 Ple - ni sunt cae - li et ter - ra, et

T.2

B Ple - ni sunt cae - li et ter -

27

S

A glo - ri - a tu - a, glo - ri - a

T.1 ter - ra glo - ri - a tu -

T.2

B - - - ra glo - ri - a tu -

31

S

A tu -

T.1 - a, glo - ri - a tu -

T.2

B - a, glo - ri - a tu -

35

S O - san - na in ex - cel - sis, in ex - cel - sis,

A - a. O - san - na in ex - cel - sis, O - san - na

T.1 - a. O - san - na in ex - cel - sis,

T.2 O - san - na in ex - cel - sis, O - san - na

B - a. O - san - na in ex - cel - sis,

40

S O - san - na in ex - cel - sis,

A in ex - cel - sis, O - san - na in ex - cel -

T.1 in ex - cel - sis, O - san - na,

T.2 in ex - cel - sis, in ex - cel - sis, O -

B O - san - na in ex - cel - sis, in ex - cel - sis,

44

S in ex - cel - sis.

A sis, O - san - na in ex - cel - sis.

T.1 O - san - na in ex - cel - sis.

T.2 san - na in ex - cel - sis.

B O - san - na in ex - cel - sis.

After the Consecration, the Benedictus and Hosanna are sung:

Musical score for Soprano, Alto, Tenor I, Tenor II, and Bass, measures 1-5. The key signature is B-flat major (two flats). The Soprano part begins with a whole note G4, followed by quarter notes A4, B4, and C5. The Alto part has a whole rest. The Tenor I part has a whole rest. The Tenor II part begins with a whole note G3, followed by quarter notes A3, B3, and C4. The Bass part has a whole rest.

Soprano: Be - ne - di - ctus qui ve - - -

Alto: Be - ne - di - ctus

Tenor I: (Whole rest)

Tenor II: Be - ne - di - ctus qui ve - - nit, qui ve -

Bass: (Whole rest)

Musical score for Soprano, Alto, Tenor 1, Tenor 2, and Bass, measures 6-9. The Soprano part has a whole rest, followed by quarter notes G4, A4, and B4, and a half note C5. The Alto part begins with a quarter note G4, followed by quarter notes A4, B4, and C5, and a half note D5. The Tenor 1 part has a whole rest. The Tenor 2 part begins with a quarter note G3, followed by quarter notes A3, B3, and C4, and a half note D4. The Bass part has a whole rest.

S: - nit in no - mi - ne Do - mi - ni,

A: qui ve - - - nit in no - mi - ne Do -

T.1: (Whole rest)

T.2: -nit in no - mi - ne Do - mi - ni, in

B: (Whole rest)

Musical score for Soprano, Alto, Tenor 1, Tenor 2, and Bass, measures 10-13. The Soprano part has a whole rest, followed by quarter notes G4, A4, and B4, and a half note C5. The Alto part has a whole rest, followed by quarter notes G4, A4, and B4, and a half note C5. The Tenor 1 part has a whole rest. The Tenor 2 part begins with a quarter note G3, followed by quarter notes A3, B3, and C4, and a half note D4. The Bass part has a whole rest.

S: in no - mi - ne Do - - mi - ni,

A: - - mi - ni, in no - mi - ne Do -

T.1: (Whole rest)

T.2: no - mi - ne Do - - - mi - ni, in

B: (Whole rest)

14

S in no - mi-ne Do - - - mi-ni. O - san - na in ex -
A - mi-ni, Do - - - mi - ni. O - san - na in ex -
T.1 O - san - na in ex - cel -
T.2 no - mi-ne Do - - - mi - ni. O -
B O - san - na in ex -

19

S cel - sis. in ex - cel - sis, O - san - na in ex -
A cel - sis, O - san - na in ex - cel - sis, O - san - na
T.1 - sis, O - san - na in ex - cel - sis, in ex - cel -
T.2 san - na in ex - cel - sis, in ex - cel - sis,
B cel - sis, O - san - na in ex - cel - sis, in ex -

24

S cel - sis, in ex - cel - sis.
A in ex - cel - sis, O - san - na in ex - cel - sis.
T.1 sis, O - san - na in ex - cel - sis.
T.2 O - san - na, O - san - na in ex - cel - sis.
B cel - sis, O - san - na in ex - cel - sis.