

Vigilate

William Byrd

$\text{♩} = 84$

Musical score for Soprano, Alto, Tenor, T/Bar, and Bass, measures 1-3. The score is in G minor (three flats) and 4/2 time. The tempo is marked $\text{♩} = 84$. The Soprano part begins with a whole note G4. The Alto part begins with a half note G4. The Tenor part begins with a whole note G3. The T/Bar and Bass parts begin with a whole note G2.

Soprano: Vi - gi - la - - te,

Alto: Vi - gi - la - - te, vi - gi - la -

Tenor: Vi - gi - la -

T / Bar: [Rest]

Bass: [Rest]

Musical score for Soprano, Alto, Tenor, Bar, and Bass, measures 4-8. The score is in G minor (three flats) and 4/2 time. The tempo is marked $\text{♩} = 84$. The Soprano part begins with a whole note G4. The Alto part begins with a half note G4. The Tenor part begins with a whole note G3. The Bar and Bass parts begin with a whole note G2.

S: vi - gi - la - - te, vi - gi - la -

A: - te, vi - gi - la - - te, vi - gi - la - - te,

T: - te, vi - gi - la - - te, vi - gi - la - -

Bar: Vi - gi - la - -

B: Vi - gi - la - - te,

8

S
- - te - - - - - vi - gi - la -

A
vi - gi - la - - - - -

T
-te, vi - gi - la - - - te, ne -

Bar
te, vi - - gi - la - te,

B
- - - - - vi - gi - la - - - - te,

11

S
-te, ne - sci - tis e - nim, e - nim,

A
-te, ne - sci - tis e - - - nim, - - - quan-

T
sci - tis e - nim, e - nim quan - do

Bar
vi - gi - la - te, ne - sci - tis e - nim, e -

B
ne - sci - tis e - - - nim, quan - do do - mi-

15

S
quan - do do - mi - nus do - mus ve - -

A
- do do - mi - nus do - mus ve - ni - at, ve - ni -

T
do - mi - nus do - mus ve - ni - at, do - mus

Bar
- nim, quan - do do - mi - nus do -

B
- nus do - - mus ve - ni - at, do - mi - nus do -

19

S
- - ni - at, ve - - ni - at se -

A
at, se - ro, se - - -

T
ve - ni - at, ve - ni - at, se - - - - ro,

Bar
- mus ve - ni - at, se - - ro, se -

B
mus ve - ni - at, se - ro, se -

23

S
- ro, se - - ro, an me - di - a no - - -

A
- ro, an me - di - a no - - - - cte,

T
se - - - ro, _____ an me - di-

Bar
- ro, an me - di - a no - - cte, no -

B
- ro, an me - di - a no -

27

S
- cte, an me - di - a no - - - -

A
no - - - cte, an me - di - a no - - -

T
a no - - - cte, no - - cte,

Bar
- cte, an me - di - a no -

B
- cte, _____ an me - di - a no - -

31

S
- cte, an gal - li - can - tu, an gal - li - can - tu,

A
- cte, an gal - li - can - - - tu,

T
an gal - li - can - - - - - - - - tu,

Bar
- cte, an

B
- cte an gal - li can - - - tu, an

35

S
an gal - li - can - - - -

A
an gal - li - can - - - tu, an gal - li - can -

T
an gal - li - can - tu, an gal - li - can -

Bar
gal - li - can - - - - - - - - tu, an

B
gal - li - can - - - - - tu, an gal - li - can - - - -

39

S -tu, gal - li - can - tu, an gal-li- can -

A tu, gal - li- can - tu, gal - li - can - tu, an gal - li- can-

T tu, an gal - li - can - tu, gal-li - can - tu, an gal - li -

Bar gal li- can - - - tu, an gal - li - can -

B -tu, an gal - li- can - - - tu, gal - li -

43

S - tu, an ma - - - ne, an

A - tu, an ma - - - ne,

T can - tu, an ma - - - ne, an ma -

Bar tu, an ma - - - ne, an ma - ne,

B can - tu, an ma - - -

47

S ma - - - - ne.

A an ma - - - - ne. Vi - gi - la - te er -

T - - - - ne. Vi - gi - la - te er - go, - - - - er -

Bar an ma - - - - ne. Vi - gi - la - te er - go,

B - ne, an ma - - - - ne, an ma - - - - ne.

51

S Vi - gi - la - te er - - - - go, vi - gi - la -

A go, er - - - - go, vi - gi - la - te

T - go, vi - gi - la - te er - go,

Bar vi - gi - la - te er - go, er - - - - go,

B Vi - gi - la - te er -

55

S
- te, er - - - go, ne cum ve - ne-rit re-

A
er - - - go, ne cum ve - ne-rit,

T
vi - gi-la - te er - go,

Bar
vi - gi - la - te, er - go, ne cum ve - ne-rit

B
- go, er - - - go,

59

S
pen-te, re-pen-te, re - pen - te, ne cum ve - ne

A
re-pen - te, re-pen-te, re - pen - te, ne cum ve - ne-rit

T
ne cum ve - ne - rit re - pen - te, ne...

Bar
re-pen-te, re-pen-te, re - - - pen-te, ne cum ve-

B
ne cum ve - ne-rit, ne cum

62

S rit re - pen - te, re - pen - te, re - pen - - - te,

A re - pen - te, re - pen - te, in -

T — cum ve - ne - rit re - pen - te, re - pen - te, re - pen - te,

Bar - ne - rit re - pen - te, re - pen - - - te, re - pen -

B ve - ne - rit re - pen - te, re - pen - te, re - - - pen - te

65

S in - ve - ni - at vos, in - ve - ni - at vos dor -

A - ve - ni - at vos, in - ve - ni - at vos dor - mi - en - tes,

T in - ve - ni - at vos, in - ve - ni - at vos dor - mi -

Bar - te, in - ve - ni - at vos, in - ve - ni - at vos

B in - ve - ni - at vos, in - ve - ni - at vos dor - mi -

69

S
- mi - en - - - - - tes,

A
dor - mi - en - tes, _____ dor - mi - en -

T
en - tes, _____ dor - mi - en - -

Bar
_____ dor - mi - en - tes, _____ dor - - mi - en -

B
en - tes, _____ dor - - mi - en -

73

S
in - ve - ni - at vos _____ dor - mi -

A
- - - - - tes, _____ in - ve - ni - at vos _____ dor -

T
tes, _____ in - ve - ni - at vos, _____ dor - mi -

Bar
tes, _____ in - ve - ni - at vos, _____ dor - mi - en -

B
tes, _____ _____ dor - mi -

76

S
- en - - - - - tes,

A
- mi - en - - - - tes, dor - mi - en -

T
en - tes, dor - mi - en - tes, dor - mi - en -

Bar
- tes, dor - mi - en - tes, _____ dor -

B
en - - - tes, _____ dor - mi - en - tes,

80

S
dor - mi - en - - - tes. Quod au - tem

A
tes. Quod au - tem di - co

T
- tes, dor - mi - en - tes.

Bar
- mi - en - - - - tes, dor - mi - en - tes. _____

B
dor - mi - en - - - - tes.

84

S di - co vo - bis,

A vo - bis, quod

T Quod au - tem di - co vo - - - -

Bar Quod au - tem di - co vo - -

B Quod au - tem di - co vo - - - -

88

S quod au - tem di - co vo - - - - bis, om - ni-bus

A au - tem di - co vo - bis, vo - - - - bis, om - ni-bus

T - bis, quod au - tem di - co vo - - - - bis, om - ni-bus

Bar - bis, om - ni-bus

B - bis, om - ni-bus

92

S
di - - co, om - ni-bus di - - -

A
di - - co, om - ni-bus di - -

T
di - - co, om - ni-bus di - co, di -

Bar
di - co, di - co, om - ni-bus di - co, di -

B
di - - co, om - ni-bus di - co, di -

96

S
-co, vi - gi - la - - - - - te,

A
- co, vi - gi - la -

T
co, vi - gi - la - - - - - te,

Bar
-co, vi - gi -

B
-co, vi - gi - la -

100

S
vi - gi - la - - -

A
- - - - te, vi - gi - la - - - te,

T
vi - gi - la - - -

Bar
la - - - - te, vi - gi -

B
- - - - te, vi - gi - la - -

103

S
- - - - te, vi - gi - la - te, vi - gi - la - -

A
vi - gi - la - te, vi - gi - la - - - -

T
- - - te, vi - gi - la - - - te, vi -

Bar
la - - - - te, vi - gi - la - te,

B
- - - te, vi - gi - la - te, vi -

106

S
- - - - - te.

A
- te, vi - gi - la - te.

T
- gi - la - te, vi - gi - la - te.

Bar
vi - gi - la - te.

B
- gi - la - te.

Watch ye therefore (for you know not when the lord of the house cometh:
at even, or at midnight, or at the cock crowing, or in the morning):
Watch therefore, lest coming upon a sudden, he find you sleeping.
And what I say to you, I say to all: Watch.

Vigilate comes from Byrd's first published collection of music after Tallis's death, his *Cantiones Sacrae* of 1589. Indeed, this was his musical debut, in a way, showing to the wider musical world (these publications were largely intended for a continental audience) that Byrd was no longer Tallis' protégé, that he had firmly grasped the torch from his mentor.

Byrd's political audacity is demonstrated in *Vigilate*. Here, Byrd abandons his usual pleas to God for mercy and instead goes on the offensive. This piece sets a passage from Mark's gospel in which Jesus charges his disciples to keep watch for the coming End Times. The subtext here is that Byrd implies to his listeners that the Protestant political climate in England, and the oppression of the Catholic faithful, are precisely what was being foretold. Byrd warns both his Catholic brethren and English society at large that their judgement is just around the corner and that a vengeful God is watching! The forthright, energetic, and powerful setting of these words makes Byrd's intentions clear. Watch out! Your time is coming.