

Vigilate

William Byrd

$\text{♩} = 84$

Soprano
Alto
Tenor
T / Bar
Bass

The musical score consists of five staves. The first four staves represent the vocal parts: Soprano (C-clef), Alto (C-clef), Tenor (G-clef), and Bass (F-clef). The fifth staff is labeled 'T / Bar' and contains a single note. The music is in common time (indicated by a '4'). The vocal parts sing the words 'Vi - gi - la - te,' followed by a repeat sign and another section of the same lyrics. The bass part remains silent throughout.

4
S
A
T
Bar
B

The continuation of the musical score adds two more voices: Baritone (B) and Bass (B). The vocal parts sing the words 'vi - gi - la - te,' followed by a repeat sign and another section of the same lyrics. The bass part remains silent throughout.

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

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

Bar 8: - nim, quan - do do - mi - nus do -

Bar 9: - nus do - mus ve - ni - at, do - mi - nus do -

27

Soprano (S): - cte, an me - di - a no - - - -

Alto (A): - no - - - cte, an me - di - a no - - - -

Tenor (T): a no - - - - cte, no - - - - cte,

Bass (B): - cte, an me - di - a no - - - -

31

Soprano (S): - cte, an gal - li - can - tu, an gal - li - can - tu,

Alto (A): - cte, an gal - li - can - tu,

Tenor (T): an gal - li - can - tu,

Baritone (Bar): - cte, an gal - li - can - tu,

Bass (B): - cte an gal - li can - tu, an

35

Soprano (S): an gal - li - can -

Alto (A): an gal - li - can - tu, an gal - li - can -

Tenor (T): an gal - li - can - tu, an gal - li - can -

Baritone (Bar): gal - li - can - tu, an

Bass (B): gal - li - can - tu, an gal - li - can -

39

Soprano (S): -tu, gal - li - can - tu, an gal-li- can -

Alto (A): tu, gal - li- can - tu, gal - li - can - tu, an gal - li- can -

Tenor (T): ⁸ tu, an gal - li - can - tu, gal - li - can - tu, an gal - li -

Bassoon (Bar): gal li- can - - - tu, an gal - li - can -

Bass (B): - tu, an gal - li- can - - - tu, gal - li -

43

Soprano (S): tu, an ma - - ne, an

Alto (A): tu, an ma - - ne,

Tenor (T): can - tu, an ma - - ne, an ma -

Bass (Bar): tu, an ma - - ne, an ma - - ne,

Bassoon (B): can - tu, an ma - - -

47

Soprano (S): ma - ne.

Alto (A): an ma - ne. Vi - gi - la - te er -

Tenor (T): ne. Vi - gi - la - te er - go, er -

Bass (Bar): an ma - ne.

Bassoon (B): an ma - ne.

51

Soprano (S): Vi - gi - la - te er - go, vi - gi - la -

Alto (A): go, er - go, vi - gi - la - te

Tenor (T): vi - go, vi - gi - la - te er - go,

Bass (Bar): vi - gi - la - te er - go, er - go, vi - gi - la - te

Bassoon (B): vi - gi - la - te er -

55

Soprano (S) vocal line:

ste, er - - - go, ne cum ve - ne-rit re-

Alto (A) vocal line:

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

Tenor (T) vocal line:

⁸ vi - gi-la - te er - go,

Bass (Bar) vocal line:

⁸ vi - gi - la - te, er - go, ne cum ve - ne-rit

Bassoon (B) vocal line:

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

Bar 8 - 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 8 in - ve - ni - at vos, in - ve - ni - at vos dor - mi -

Bar 8 -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 -
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 - mi - en - tes, dor - mi - en -

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

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

Bar en - 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.

96

Soprano (S): - co, vi - gi - la - - - te,

Alto (A): - co, vi - - - gi - la - -

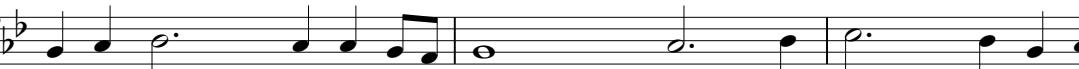
Tenor (T): 8 co, vi - gi - la - - - te,

Bass (B): 8 - co, vi - - - gi -

Bass (B): - co, vi - gi - la - -

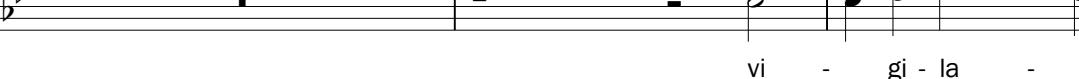
100

Soprano (S):


Alto (A):


Tenor (T):


Bass (Bar):


Bassoon (B):


103

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (Bar) vocal line:

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

Bassoon (B) vocal line:

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

106

S te.

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

T 8 - gi - la - te, vi gi - la - - - te.

Bar 8 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.