

Amen

From The Messiah (1741)

G. F. Handel

Musical score for "Amen" from The Messiah by G.F. Handel, featuring four voices: Soprano, Alto, Tenor, and Bass. The score is in common time, key signature of C major (two sharps), and consists of three systems of music.

System 1: The vocal parts (Soprano, Alto, Tenor) sing sustained notes (A) while the Bass part provides harmonic support with eighth-note patterns. The lyrics "men, A - men, A -" are repeated at the end of the system.

System 2: The vocal parts continue their sustained notes. The Bass part begins a new rhythmic pattern with sixteenth-note figures. The lyrics "men, A - men, A -" are repeated at the end of the system.

System 3: The vocal parts continue their sustained notes. The Bass part concludes with a final rhythmic pattern. The lyrics "men, A - men, A - men, A - men," are repeated at the end of the system.

15

men, A men, A
A - men, A - men, A - men, A - men,

20

- men, A - men, A - men,
- men, A - men, A - men, A - men,
A - men, A - men, A - men,
A - men, A - men,

25

Violin II

8

8

8

A - men, A-men, A - men, A -

A - men, A-men, A -

A - men, A - men, A -

A - men, A - men, A -

35

8 Violin I

- men,

8 Violin II

- men,

8 - men,

- men,

A -

A -

A -

A -

A musical score for four voices (SSAA) in G major, 4/4 time. The score consists of four staves. The top three voices begin with a dotted half note followed by a sixteenth-note rest. The fourth voice begins with a quarter note. The lyrics "men, A - men," are repeated in each voice. Measure 40 ends with a fermata over the first note of the next measure. Measure 41 begins with a dotted half note followed by a sixteenth-note rest. The lyrics "men, A - men," are repeated in each voice. Measure 42 begins with a quarter note. The lyrics "men, A - men," are repeated in each voice. Measure 43 begins with a dotted half note followed by a sixteenth-note rest. The lyrics "men, A - men," are repeated in each voice.

Musical score for voices and piano, page 45. The score consists of four staves. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The key signature is A major (no sharps or flats). The vocal parts sing "men, A" in a repeating pattern. The piano part provides harmonic support with eighth-note chords.

Musical score for piano and voice, page 10, measures 1-10. The score consists of four staves. The top two staves are for the voice (soprano and alto) in G major (two sharps). The bottom two staves are for the piano. The vocal parts begin with eighth-note patterns, followed by a melodic line with sustained notes and grace notes. The piano part features eighth-note chords and sustained bass notes. The lyrics "A men," are written below the vocal parts in measure 8.

50

Musical score for voices and piano. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing "men," "A," and "men, A" in various rhythmic patterns. The piano part provides harmonic support with sustained notes and chords.

Continuation of the musical score. The vocal parts sing "men," "A," and "men, A" in various rhythmic patterns. The piano part provides harmonic support with sustained notes and chords.

55

Continuation of the musical score. The vocal parts sing "men, A - men," "men, A - men," "men, A - men," and "men, A - men" in various rhythmic patterns. The piano part provides harmonic support with sustained notes and chords.

60

Musical score for voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The key signature is two sharps. The vocal parts sing "men," "men," "men," "men," "A - men, A - men," and "men, A - men." The piano part provides harmonic support with eighth-note patterns.

65

Musical score for voices and piano. The vocal parts sing "A - men," "men," "men," "men," "A - men," and "men, A - men." The piano part features a more complex eighth-note pattern, including grace notes and slurs.

Musical score for voices and piano. The vocal parts sing "men, A - men," "men, A - men," "men, A - men," "men, A - men," and "men, A - men, A - men." The piano part continues with its eighth-note harmonic patterns.

70

men, A

men, A

men,

men, A

men, A

men, A

A

men,

men, A

75

men, A

men, A

men, A

A men, A men, A

men, A

80

men, A

men, A

men, A

men, A - men,

men,

A - men, A

men,

men, A

men, A

men,

85

men,

A - men, A

men.

A - men, A - men,

A - men, A - men.

A - men, A - men,

A - men, A - men.

A - men, A - men,

A - men, A - men.

Arise get up my dear

Canzonets to Three Voyces (1593)

Thomas Morley

Cantus

Altus

Bassus

5

A - rise, get up, my
up my dear, get up my dear (what I say)
dear, get up, my dear

10

dear, a - rise, my dear, make haste to be
rise, my dear, make haste and be gone be gone thee,
love, rise make haste be - gone thee,

gone thee, lo where the bride, lo where the
lo where the bride, lo where the bride, the
lo where the bride, lo where the bride fair

bride fair Daph - ne, bright, where the bride fair
bride, where the bride fair Daph - ne bright tar-ries
Daph - ne, bright, where the bride fair Daph - ne

15 Daph - ne bright tar-ries on thee,
all this while on thee. Hark,
bright still stays on thee.

20 Hark, O, hark yon mer-ry mer-ry
O, hark yon mer - ry, mer - ry, mer - ry, mer - ry
Hark, O, hark yon mer-ry mer-ry, wan-ton mai -

mai-dens squeal - ing. Spice cake sops in wine
mai-dens squeal - ing: spice cake sops in wine, sops in
- dens squeal - ing:

are now deal - ing, spice cake sops in wine, sops in
 wine are deal - ing, spice cake sops
 spice cake sops in wine, spice cakes are a

wine, sops in wine are a deal -
 in wine, sops in wine are deal - ing, spice cake sops
 deal - - - - - ing, spice

ing; spice cake sops in wine, sops in wine are
 in wine, O fine, spice cake sops in wine, O fine, are
 cake sops in wine, sops in wine are a deal-ing,

now a deal - ing; Run then, run
 a deal - ing, Run then, run a pace,
 are a deal - ing, Run then, run a pace,

a pace, run a pace; run then run

run a pace, run a pace, Run then, run a pace, a

run a pace then, run then run run a

40

a pace then and get a bride lace, and a

pace, and get, O get a bride lace, and a

pace, a— pace and get a bride lace, and a

gilt rose - ma - ry branch the while yet there is

gilt Rose - ma - ry branch the while yet there is

gilt Rose - ma - ry branch the while yet there is

45 catch - ing, and then hold fast for

catch - ing, and then hold fast for

catch - ing, and then hold fast for

50

fear of old snatch - ing. A -
fear of old snatch - ing. A - -
fear of old snatch - ing. A - - -

las my dear why weep
las my dear, O why weep
las my love, my love, why weep

55

she? O fear not, fear not that, dear
she, O fear not, fear not
ye, O fear not, fear not that, dear

love, dear love, the next day keep we, List
that, dear love, the next day keep we. Hark list yon
love, the next day keep we, List hark yon

60

hark yon Min-strels; how fine they firk it? and
Min-strels, how fine they firk it, firk it? and see
Min-strels, how fine they firk it? and how the maids

how the maids jerk it; with Kate and Will, Tom and Jill,
how the maids jerk it, jerk it, with Kate and
jerk it, with Kate and Will, Tom and Jill, hey ho

65

now a skip, then a trip, fine - ly set a loft, there a -
Will, and Jill, now a trip, then a skip, fine-ly set a
brave, now a skip, there a trip, fine - ly set a loft,

gain as oft; O bles-sed ho-li - day; List hark yon
loft, hey ho fine brave ho - li - day. Hark list yon Min-strels,
on a fine wed-ding wed - ding day. List hark yon Min-strells,

70

Min-strels; how fine they firk it? and how the maids
how fine they firk it, firk it? and see how the maids
how fine they firk it? and how the maids jerk it, with

jerk it; with Kate and Will, Tom and Jill, now a skip,
jerk it, jerk it? with Kate and Will, and Jill,
Kate and Will, Tom and Jill, hey ho brave, now a

75

then a trip, fine - ly set a loft there a-gain as oft,
now a trip, then a skip, finely set a loft, there a -
skip, there a trip, fine - ly set a loft, all for fair

80

hey ho bles - sed ho - li, ho - li - day.
gain as oft, O fine brave ho - li - day.
Daph - ne's, Daph ne's, wed - ding, wed - ding day.

I go before my darling

The First Booke of Canzonets to Two Voyces (1595)

Thomas Morley

Cantus C

Tenor C

I go be-fore my dar - - -
I go be-fore my

ling, I go be-fore my dar - - - ling, I go be-fore my dar - - -
dar - - - ling, I go be-fore my dar - - -

10
- - - ling, I go be-fore my dar - - - ling, I go be-fore my
- - - ling, I go be-fore my dar - - -

15
dar - - - ling, I go be-fore my dar - - -
ling, I go be-fore my dar - - -

20

A musical score for a two-part vocal piece. The music is in common time, key signature of one sharp (F#). The top part starts with a dotted half note followed by eighth notes. The lyrics "ling, Fol-low thou to the bower in the close" are written below the notes. The bottom part begins with eighth notes. The lyrics "ling, Fol-low thou to the bower in the close" are also present here. The music continues with more eighth notes and lyrics. The top part has a melodic line starting with a quarter note followed by eighth notes. The lyrics "al - ley, There we will to-ge - ther, Sweet-ly kiss each o -" are written below. The bottom part follows with similar eighth-note patterns and lyrics. The music then shifts to a new section starting at measure 25.

al - ley, There we will to-ge - ther, Sweet-ly kiss each o -

al - ley, There we will to-ge - ther, Sweet-ly kiss each o - ther,

ther, And like two wan - tons, Dal - ly dal-ly dal - ly dal-ly

And like two wan-tions, Dal - ly dal-ly

30

dal - ly dal - ly

dal - ly dal - ly dal - ly dal - ly dal - ly dal - ly dal -

dal - ly dal - ly dal - ly dal - ly dal - ly. There we will to-
ly dal - ly dal - ly dal - ly dal - ly. There we

35
ge - ther Sweet-ly kiss each o - ther, And like two wan -
will to-ge - ther Sweet-ly kiss each o-ther, And like two wan -

40
tons, Dal - ly dal-ly dal-ly dal-ly dal - ly dal-ly
tons, Dal - ly dal-ly dal - ly dal-ly dal-ly dal-ly dal - ly

45
dal-ly dal-ly dal - ly dal - ly dal-ly dal-ly dal - ly.
dal-ly dal-ly dal-ly dal - ly dal-ly dal-ly dal - ly.

Sweet Phyllis, Stay

Canzonets to Three Voyces (1608)

Henry Youll

Cantus Altus Bassus

5 10 15

Sweet Phyl-lis stay, let pi-ty move thee, Sweet thee, Let O some_pi - ty move thee, Sweet Phyl-lis stay, let pi - ty move thee, Sweet Phyl-lis stay, let pi - ty, pi - ty move thee, Let, O let some pi - lis stay, let pi - ty move thee, Let, O let some pi - ty Phyl-lis, pi - ty move thee. O come a - Phyl-lis stay, let pi - ty Phyl-lis move thee. O come a - pi - ty, pi - ty Phyl-lis, pi - ty move thee, O

Typeset by Sylvie Nolf

20

gain, O come a - gain and take me with
 gain, O come a - gain, O come and take me with
 come a - gain, O come a-gain, and take me with

thee, O come a-gain, O come a - gain, O come a-gain,
 thee, O come a-gain, O come a - gain,
 thee, O come a - gain, O come and

25
 O come and take me with thee. O come a - gain, O
 O come and take me with thee, O come a - gain,
 take me with thee. O come a - gain,

30

come a - gain, O come and take me with_ thee,
 O come a - gain and take me with thee, O come a -
 _ O come a-gain, and take me with thee, O

35

O come a-gain, O come a-gain,

O come and

gain, O come a-gain,

O come a-gain, O come and

come a - gain, O come and take me

40

take me with thee. Be not still un-kind and too too

take me with thee. Be not still un-kind and too too

with thee. Be not still un -

cru-el, Be not still un-kind and too too_cru - el, and

cru-el, Be not still un-kind and too too cru - el, and

kind, Be not still un-kind and cru - - - el, and

45

too too_cru - el, My on - ly

too too_cru - - el,

too too_cru - - el, My on - ly best be -

50

best be - lov - ed Jew - - - el, My
 My on - ly best be - lov - ed Jew - - el,
 lov - ed Jew - - el, My on - ly best be -

55

on - ly best be - lov - ed Jew - - el, My
 My on - ly best be - lov - - ed_ Jew-el, My
 lov - ed Jew - - el, My on - ly best be - lov - - ed

60

on - ly best be - lov - ed Jew - - el, _____ My
 on - ly best be - lov - - ed Jew - - - el, My
 Jew - - - el, My on - - ly best, My

best be - love - ed Jew - - - el.
 on - ly best be - lov - ed Jew - - - el.
 best be - lov - - ed Jew - - - el.

Voi mi poneste in foco

Primo libro di madrigali a3 (1542)

Jacques Arcadelt

Cantus Tenor Bassus

5
ne - ste in fo - - co, Per far-mi an-zil mio
co, in fo - - co, Per far-mi an-zil mio
co, in fo - - co, Per far-mi an-zil mio

10
dì, Don - na, pe - ri - re; E per-ché que-sto
dì, Don - na, pe - ri - re; E per - ché que-sto
dì, Don - na, pe - ri - re; E per-ché

mal vi pa - rea po - co, Col pian-to
 mal vi pa - rea po - co, Col pian-to
 que-sto mal vi pa - rea po - co, Col

rad-dop-pia-ste il mio lan - gui - re. Or
 rad-dop-pia - ste il mio lan-gui - re. Or
 pian-to rad-dop - pia-ste il mio lan - gui - re. Or

20 io vi vo' ben di - re: Le - va - te l'un mar - ti -
 io vi vo' ben di - re: Le - va - te l'un mar -
 io vi vo' ben di - re: Le - va -

25 re, Che di due mor - ti, che di due mor-ti io non pos-so mo -
 ti - - - re, Che di due mor-ti io non pos - so mo -
 - te l'un mar - ti - re, Che di due mor-ti io non pos - so mo -

ri - - re, che di due mor - - ti o
ri - - re, che di due mor - ti, che di due mor -
ri - re, che di due mor - ti, che di due mor -

6
2

35

non pos - so mo - ri - - re.
ti io non pos - so mo - - ri - re, mo - ri - re.
ti io non pos - so mo - ri - - re, mo - ri - re.