

# Amen

From The Messiah (1741)

G. F. Handel

Soprano

Alto

Tenor

Bass

A - men, A - - men, A -

5

A - - men, A - -

10

men, A - men, A - men,



30

8

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

8

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

8

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

8

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

35

8 Violin I

- men, A - -

8 Violin II

- men, A - -

8

- men, A - -

8

- men, A - -

40

8

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

8

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

8

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

8

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

40

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

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

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

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

This system contains measures 40 through 44. It features four staves: two treble and two bass. The key signature is two sharps (F# and C#). The lyrics are distributed across the staves, with some words like 'men,' and 'A' appearing on multiple staves. The music includes various note values, rests, and slurs.

45

- - - - - men, A -

A - - - - - men,

- - - - - men, A -

A - - - - - men,

This system contains measures 45 through 49. It features four staves: two treble and two bass. The key signature is two sharps. The lyrics continue from the previous system, with 'men, A' and 'men,' appearing on the staves. The musical notation includes eighth and sixteenth notes, as well as rests.

A - - - - -

- - - - - men,

A - - - - -

This system contains measures 50 through 54. It features four staves: two treble and two bass. The key signature is two sharps. The lyrics are 'A' and 'men,'. The music continues with eighth and sixteenth notes and rests.

50

men, A - -

- - - - - men, A - -

A - - - - - men,

- - - - - men,

men, A

men, A

A

A

55

- men, A - men,

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

8  
- men, A - - - - - men, A -

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

60

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

65

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

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

70

men, A

men, A

men,

men, A

men, A

men, A

A men,

men, A

75

men, A

men, A men, A men, A

A men, A men, A

men, A



# Arise get up my dear

Canzonets to Three Voyces (1593)

Thomas Morley

Cantus

Altus

Bassus

A - rise, get up, my

A - rise, get up, my

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

Typeset by Sylvie Nolf

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:\_\_\_\_\_

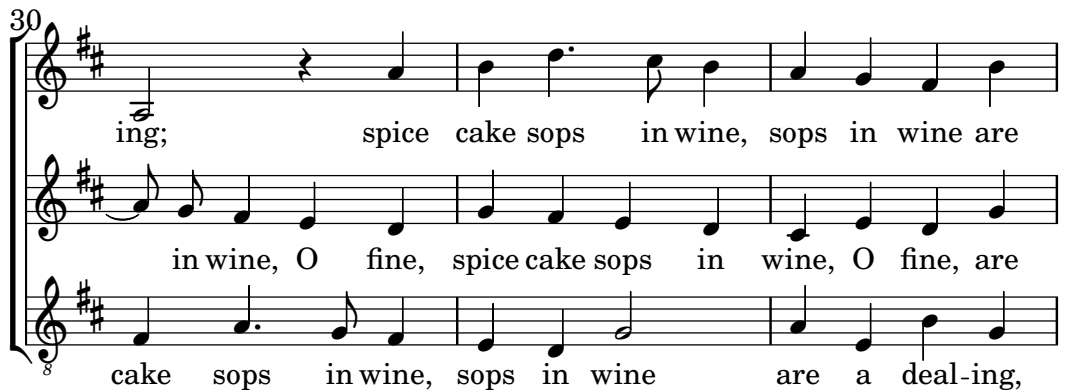
25



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

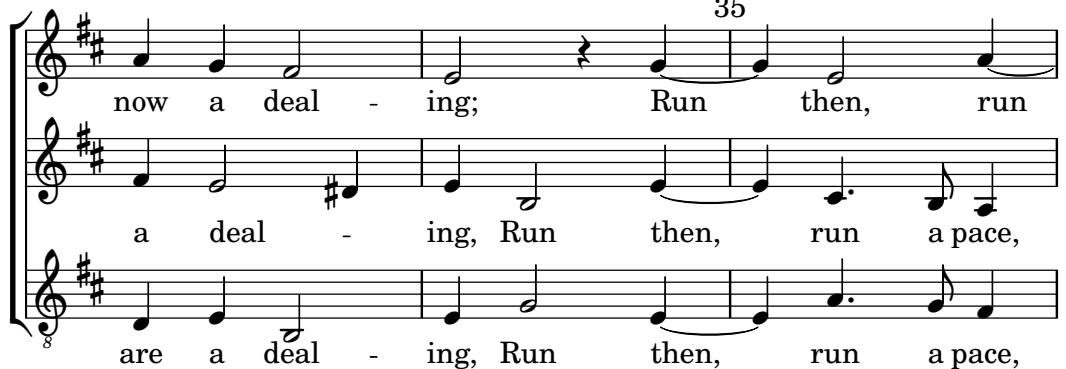


wine, sops in wine are a deal -  
 in wine, sops in wine are deal - ing, spice cake sops  
 deal - - - - ing, spice



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,

35



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 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

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

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

hark yon Min-strels; how fine they firke it? and  
 Min-strels, how fine they firke it, firke it? and see  
 Min-strels, how fine they firke 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

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-strels,

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

then a trip, fine - ly set a loft there a-gain as oft,  
now a trip, then a skip, fine-ly 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

Tenor

I go be-fore my dar - -

I go be-fore my

5

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 - ling, I go be-fore my dar-

20

- - ling, Fol-low thou to the bower in the close

- - ling, Fol-low thou to the bower in the close

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,

25

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

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

30

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

Sweet Phyl-lis stay, let

Sweet Phyl-lis stay, let pi-ty move\_

pi - ty move thee, 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

Sweet Phyl-lis stay, let pi - ty move thee, Sweet

Phyl - lis stay, let pi -ty move\_thee, Let, O let some

O 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

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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

Voi mi po -

Voi mi po-ne - ste in fo -

Voi mi po-ne-ste in fo -

Detailed description: This block contains the first system of a three-part vocal setting. It features three staves: Cantus (soprano), Tenor, and Bassus (bass). The music is in G minor (one flat) and 4/4 time. The Cantus staff begins with a whole note G4, followed by a half rest, then a half note F#4, and a whole note E4. The Tenor and Bassus staves begin with a whole note G3, followed by a half rest, then a half note F#3, and a whole note E3. The lyrics are 'Voi mi po -' for Cantus, 'Voi mi po-ne - ste in fo -' for Tenor, and 'Voi mi po-ne-ste in fo -' for Bassus. A brace groups the three staves.

5

ne - ste in fo - co, Per far-mi an-zi'l mio

co, in fo - co, Per far-mi an-zi'l mio

co, in fo - co, Per far-mi an-zi'l mio

Detailed description: This block contains the second system of the musical score. It continues the three-part setting. The lyrics are 'ne - ste in fo - co, Per far-mi an-zi'l mio' for Cantus, 'co, in fo - co, Per far-mi an-zi'l mio' for Tenor, and 'co, in fo - co, Per far-mi an-zi'l mio' for Bassus. A brace groups the three staves.

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

Detailed description: This block contains the third system of the musical score. The lyrics are 'dì, Don - na, pe - ri - re; E per-ché que-sto' for Cantus, 'dì, Don - na, pe-ri - re; E per - ché que-sto' for Tenor, and 'dì, Don - na, pe - ri - re; E per-ché' for Bassus. A brace groups the three staves.

15

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

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.