

Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

Soprano

Alto

Tenor

Bass

$\text{♩} = 150$

2 3 4 5 6 7 8 9 10 11 12 13

Ab - salon fi - li mi, fi - li mi, fi - li mi, fi - li mi, Ab -

Ab - salon fi - li mi, fi - li mi, fi - li mi, fi - li mi, Ab - sa - lon,

Ab - sa - lon, fi - li mi, fi - li mi Ab - sa - lon, fi - li mi,

Ab - sa - lon, fi - li mi, fi - li mi, ab - sa -

14 15 16 17 18 19 20 21 22 23 24 25

S. sa - lon, fi - li mi, Ab - sa - lon, Ab - salon fi - li mi, fi - li mi

A. fi - li - mi, Ab - sa - lon, Ab - sa - lon, fi - li mi, fi - li mi

T. Ab - sa - lon, Ab - sa - lon fi - li mi, fi - li mi, fi - li mi Ab - sa - lon,

B. lon _____ Ab - sa - lon fi - li mi, fi - li mi, fi - li mi, Ab - salon

26 27 28 29 30 31 32 33 34 35

S. - fi - li mi, Ab - sa - lon, Ab - sa - lon, Ab - - sa -

A. mi, - fi - li mi, Ab - sa - lon fi - li mi, Ab - sa - lon, Ab - sa -

T. - - fi - li mi, Ab - sa - lon fi - li mi, Ab - sa - lon, Ab - sa -

B. fi - li mi, fi - li mi, Ab - sa - lon, Ab - sa - lon, Ab - - sal - lon, fi - li

36 37 38 39 40 41 42 43 44 45 46

S. lon quis det ut mo - ri - ar pro te, ut mo - ri - ar pro - te - fi -

A. lon fi - li mi, quis det ut mo - ri - ar pro te, pro - te, pro -

T. Ab - sa - lon fi - li mi, quis det ut mo - ri - ar pro te, pro - te, fi -

B. mi, quis det ut mo - ri - ar pro te, ut mo - ri - ar pro - te, pro - te, fi -

Absalon Fili Mi

Josquin des Pres

2

47 48 49 50 51 52 53 54 55

S. li mi Ab - sa - lon? Non vi - vam ul - tra,
A. te, fi - li mi Ab - sa - lon non vi - vam ul - tra
T. - li mi Ab - sa - lon? non vi - - - vam ul - - -
B. li mi Ab - sa - lon? Non vi - vam ul - - -

56 57 58 59 60 61 62 63 64 65

S. non vi-vam ul - - - tra, sed de - scen - dam in in fer - num plo -
A. non vi-vam ul - - - tra, sed de - scen - dam in in fer - - -
T. tra, ul - - - tra, sed de - scen - dam in in fer - num - plo -
B. tra, ul - - - tra, sed de - scen - dam in in fer - num - plo -

tra, ul - - - tra, sed de - scen - dam in in fer - num - plo -

66 67 68 69 70 71 72 73 74 75

S. - - - rans non vi - vam ul - tra, non vi-vam ul - - -
A. num plo - - - rans, non vi - vam ul - tra, non vi-vam ul - - -
T. - - - plorans non vi - vam ul - - - tra, ul - - -
B. plo - rans, non vi - vam ul - - - tra, ul - - -

76 77 78 79 80 81 82 83 84 85

S. - - - tra, sed de - scen - dam in in fer - num plo - - - - rans
A. - - - tra, sed de - scen - dam in in fer - num plo - - - - rans
T. - - - tra, sed de - scen - dam in in fer - num plo - - - - rans
B. - - - tra, sed de - scen - dam in in fer - num plo - - - - rans.

April is in my mistress' face

Thomas Morley
(1557-1603)

Soprano

A-pril is in my mis-tress' face, A-pril is in my mis-tress' face, my mis-tress'

Alto

A-pril is in my mis-tress' face, A-pril is in my mis-tress' face,

Tenor

A-pril is in my mis-tress' face, A-pril is

Bass

A-pril is in my mis-tress' face, A-pril is

S

face, A - pril is in my mis-tress' face, And Ju-ly in her eyes hath place,

A

A - pril is in my mis-tress' face, And Ju-ly in her eyes hath place,

T

in my mis-tress' face, my mis-tress' face, And

B

in my mis-tress' face, my mis-tress' face, And Ju-ly in her

S

And Ju-ly in her eyes, her eyes hath place. With - in her bo - som, with -

A

And Ju - ly in her eyes, her eyes hath place. With - in her bo - som, with -

T

Ju-ly in her eyes hath place, her eyes hath place. With - in her bo - som, with -

B

eyes hath place, her eyes hath place. With -

[20]

S in her bo - som is Sep - tem-_____ ber, But in her heart, but in her

A in her bo - som is Sep - tem-_____ ber, But in her

T in her bo - som is Sep - tem-_____ ber, But in her heart, her

B in her bo - som is Sep - tem-_____ ber, But in her heart,

[30]

S heart, her heart, a cold De- cem-_____ ber; But in her

A heart, her heart, a cold De-cem-_____ ber; But in her heart, her

T heart, a cold De - cem - ber; But in her heart,

B but in her heart, a cold De - cem - ber;

[35]

S heart, but in her heart, her heart, a cold De - cem-_____ ber.

A heart, but in her heart, her heart, a cold De-cem-_____ ber.

T but in her heart, a cold De - cem - ber.

B But in her heart, but in her heart, a cold De - cem - ber.

Ave Maria

Josquin des Pres (1450-1521)

Soprano

2 3 4 5 6 7 8 9 10

A - ve_ Ma - ri - a, gra - ti - a ple -

Alto

A - ve_ Ma - ri - a, gra -

Tenor

8 A - ve_ Ma - ri - a,

Bass

A - ve_ Ma - ri - a,

11 12 13 14 15 16 17 18 19

- - na, Do - minus te -

A. ti - a ple - - na, Do - mi-nus

T. 8 gra - ti - a ple - - na

B. gra - ti - a ple - na,

20 21 22 23 24 25 26 27 28

- - cum, Vir - go se - re - na, se-

A. te - cum, Vir - go se - re -

T. 8 Do - minus te - - cum Vir - go se - re

B. Do - minus te - cum, Vir -

29 30 31 32 33 34 35 36 37 38 39

re - na, A - ve cu - ius con cep - ti - o,

A. - - na, A - ve cu - ius con cep - ti - o, con cep - ti - o,

T. 8 - - na, A - ve cu - ius con cep - ti - o,

B. go se - re - na, A - ve cu - ius con cep - ti - o,

Ave Maria

40 41 42 43 44 45 46 47 48 49

S. - o - lem - ni ple - na gau - di - o, Coe - le - sti - a, ter - re - stri - a, No - va re -
A. So - lem - ni ple - - na gau - di - o, Coe - le - sti - a, ter - re - stri - a, No -
T. So - lem - ni ple - na gau - di - o, Coe - le - sti - a, ter - re - stri - a No - va re - plet
B. So - lem - ni ple - na gau - di - o, Coe - le - sti - a, ter - re - stri - a, No - va re -

50 51 52 53 54 55 56 57 58

S. plet lae - - ti - - ti - a. A - ve cu - ius na - ti - vi - tas na - ti -
A. va re - plet lae - - ti - ti - a lae - ti - a. A - ve cu - ius na - ti - - -
T. lae - - ti - - ti - a.
B. plet lae - ti - - - ti - a.

59 60 61 62 63 64 65 66 67 68

S. - vi - tas, Ut lu - ci - fer lux - o - ri - ens.
A. - vi - tas, Ut lu - ci - fer lux -
T. No - stra fu - it so - lem - ni - tas, so - lem - ni - tas, Ut lu - ci -
B. No - stra fu - it so - lem - ni - tas,

69 70 71 72 73 74 75 76 77

S. Ve - rum so - lem praeve - - - - ni - ens.
A. o - ri - ens, Ve - rum so - lem Prae - ve - - - ni - ens.
T. fer lux o - ri - ens. Ve - rum so - lem praee - ve - - - ni - ens
B. Ut lu - ci - fer lux o - ri - ens. Ve - rum so - lem praee - ve - - ni - ens.

Ave Maria

Josquin des Pres

3

78 79 80 81 82 83 84 85 86

S. A - ve pi - a hu-mi - li - tas, Cu - ius an-nun - ci - a - ti -

A. A - ve pi - a hu-mi - li - tas, Cu - ius an-nun - ci - a - ti -

T. - - - - - Si - ne vi - ro fe - cun - di - tas,

B. - - - - - Si - ne vi - ro fe - cun - di - tas,

87 88 89 90 91 92 93 94 95

S. o. - - - - - A - ve ve - ra vir -

A. o. - - - - - A - ve ve - ra vir -

T. - - - - - No - stra fu - it sal - va - - - - - ti - o. A - ve ve - ra

B. - - - - - No - stra fu - it sal - va - - - - - ti - o. A - ve ve - ra vir -

96 97 98 99 100 101 102 103 104

S. gi - ni - tas, Im-ma-cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -

A. gi - ni - tas, Im-ma-cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -

T. vir - gi - ni - tas, Im-ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca -

B. gi - ni - tas, Im-ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -

105 106 107 108 109 110 111 112 113

S. o No - stra fu - it pur - ga - ti - o. A - ve prea - cla -

A. o No - stra fu - it pur-ga - ti - o pur - ga - ti - o. A - ve prea - cla -

T. ti - o No - stra fu - it pur - ga - ti - o. - - - - -

B. o No - stra fu - it pur - ga - ti - o. - - - - -

Ave Maria

S. - ra o - mni - bus An - ge - li - cis vir - tu -
A. ra o - mni - bus An - ge - li - cis
T. 8 A - ve pra - cla - ra o - mni - bus An -
B. A - ve pra - cla - ra o - mni - bus An -

S. - ti - bus, Cu - ius fu - it assump - ti - o
A. vir - tu - ti - bus, Cu - ius fu - it as - sump -
T. 8 ge - li - cis vir - tu - ti - bus, Cu - ius fu - it as -
B. ge - li - cis vir - tu - ti - bus, Cu - ius fu - it as -

S. No - stra glo - ri - fi - ca - ti - o.
A. - ti - o Nostra glo - ri - fi - ca - ti - glo - ri - fi - ca - ti -
T. 8 sump - ti - o No - stra glo - ri - fi - ca - ti -
B. sump - ti - o No - stra glo - ri - fi - ca - ti -

S. O Ma - ter De - i, me - men - to me - i. A - men.
A. o. O Ma - ter De - i, me - men - to me - i. A - men.
T. 8 o. O Ma - ter De - i, me - men - to me - i. A - men.
B. o. O Ma - ter De - i, me - men - to me - i. A - men.

Ave Verum Corpus

William Byrd 1543–1623

Soprano 2 3 4 5 6

Alto

Tenor

Bass

A - ve ve - rum Cor - - pus, na - tum de Ma - ri -

A - ve ve - rum Cor - - pus, na - tum de Ma - ri -

A - ve ve - rum Cor - - pus, na - tum de Ma - ri -

A - ve ve - rum Cor - - pus, na - tum de Ma - ri - a

7 8 9 10 11 12

S

A

T

B

- a Vir - gi - ne; Ve - re pas - sum, im - mo - la - tum in

- a Vir - gi - ne; Ve - re pas - sum, im - mo - la - tum

- a Vir - gi - ne; Ve - re pas - sum, im - mo - la - tum in cru -

Vir - gi - ne; Ve - re pas - sum, im - mo - la - tum in

13 14 15 16 17 18 19

S

A

T

B

cru - ce pro ho - mi - ne: Cu - ius la - tus per - fo-ra - - -

in cru - ce pro ho - mi - ne: Cu - ius la - tus per - fo - ra - tum, un -

- ce pro ho - mi - ne: Cu - ius la - tus per - fo - ra - tum,

cru - ce pro ho - mi - ne: Cu - ius la - tus per - fo - ra - tum,

20 21 22 23 24 25 26

S

A

T

B

un - da flu - xit san - gui-ne, san - gui - ne: Es - to no - bis praeg - gus -

- da flu - xit san - gui-ne, san - gui - ne: Es - to no - bis praeg - gus -

un - da flu - xit san - gui - ne: Es - to no - bis praeg - gus -

un - da flu - xit san - gui - ne: Es - to no - bis praeg - gus -

27 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O pi -
 28 ta - tum in mor - tis ex - a - mine. O dul - cis, O
 29 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O
 30 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O
 31 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O
 32 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O

33 e, O Je - su Fi - li Ma - ri ae,
 34 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
 35 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
 36 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
 37 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
 38 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re

39 mi - se - re - re me - i, 40 mi - se - re - re me - i, me -
 41 mi - se - re - re me - i, mi - se - re - re me - i, me - i. mi - se -
 42 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -
 43 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -

44 i. 45 i. 46 i. 47 A - men. 48 i. 49 i.

1. 2.

i. O i. A - men.
 i. A - men.
 re - re me - i. i. A - men.

Bonjour, mon cœur

Pierre de Ronsard (1521–1585)

Orlando di Lasso (1532–1594)

SVPERIVS
Sopran

CONTRA
Alt

TENOR
Tenor

BASSVS
Bass

1. Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,
2. Hé, fau - dra - t-il que quel-qu'un me re - pro - che,

1. Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,
2. Hé, fau - dra - t-il que quel-qu'un me re - pro - che,

8 1. Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,
2. Hé, fau - dra - t-il que quel-qu'un me re - pro - che,

1. Bon-jour, mon cœur, bon-jour, ma dou - ce vi - e,
2. Hé, fau - dra - t-il que quel-qu'un me _____ re - pro - che,

6

bon - jour, mon œil, bon-jour, ma chè - re a - mi - e!
que j'ai vers toi le cœur plus dur que ro - che, Hé, bon-jour, ma de t'a - voir lais -

bon - jour, mon œil, bon-jour, ma chè - re a - mi - e!
que j'ai vers toi le cœur plus dur que ro - che, Hé, bon-jour, ma de t'a - voir lais -

8 bon - jour, mon œil, bon-jour, ma chè - re a - mi - e!
que j'ai vers toi le cœur plus dur que ro - che, Hé, bon-jour, ma de t'a - voir lais -

bon - jour, mon œil, bon-jour, ma chè - re a - mi - e!
que j'ai vers toi le cœur plus dur que ro - che, Hé, bon-jour, ma de t'a - voir lais -

12

tou - te bel - le,* ma mig-nar-di - se, bon - jour, mes dé - li - ces, mon a - mour; mon
sée, maît-res - se, pour al - ler sui - vre le Roi, men - di - ant je ne sais quoi, que

tou - te bel - le,* ma mig-nar-di - se, bon - jour, mes dé - li - ces, mon a - mour; mon
sée, maît-res - se, pour al - ler sui - vre le Roi, men - di - ant je ne sais quoi, que

8 tou - te bel - le,* ma mig-nar-di - se, bon - jour, mes dé - li - ces, mon a - mour; mon
sée, maît-res - se, pour al - ler sui - vre le Roi, men - di - ant je ne sais quoi, que

tou - te bel - le,* ma mig-nar-di - se, bon - jour, mes dé - li - ces, mon a - mour; mon
sée, maît-res - se, pour al - ler sui - vre le Roi, men - di - ant je ne sais quoi, que

* 1576: ma tourterelle

17

doux prin-temps, ma le vul - gai - re ap dou - ce fleur nou-vel - le, mon Plu doux plai - sir, ma tôt pé - ris-se hon dou - ce co-lom-bel - neur, court et ri - ches -

doux prin-temps, ma le vul - gai - re ap dou - ce fleur nou-vel - le, mon Plu doux plai - sir, ma tôt pé - ris-se hon dou - ce co-lom-bel - neur, court et ri - ches -

doux prin-temps, ma le vul - gai - re ap dou - ce fleur nou-vel - le, mon Plu doux plai - sir, ma tôt pé - ris-se hon dou - ce co-lom-bel - neur, court et ri - ches -

doux prin-temps, ma le vul - gai - re ap dou - ce fleur nou-vel - le, mon Plu doux plai - sir, ma tôt pé - ris-se hon dou - ce co-lom-bel - neur, court et ri - ches -

22

le, se, mon que pas - se-reau, ma ja - gen-te tour-te - rel - le! Bon ma - jour, ma dou - dou - ce et

le, se, mon que pas - se-reau, ma ja - gen - te tour-te - rel - le! Bon ma - jour, ma dou - dou - ce et

8 le, se, mon que pas - se-reau, ma ja - gen - te tour - te - rel - le! Bon ma - jour, ma dou - ce et bel -

le, se, mon que pour les biens ma ja - mais - te tour-te - rel - le! Bon ma - jour, ma dou - dou - ce et

27

ce re - bel - le, bel - le dé - es - se, bon - jour, ma - ce dou - ce re - bel - le!

ce re - bel - le, bel - le dé - es - se, bon - jour, ma - dou - ce et bel - le dé - es - se.

8 re - bel - le, bon - jour, ma - ce dou - ce re - bel - le!

re - bel - le, bel - le dé - es - se, bon - jour, ma - dou - ce et bel - le dé - es - se.

ce re - bel - le, bel - le dé - es - se, bon - jour, ma - ce dou - ce re - bel - le!

Mass for Three Voices

Kyrie Eleison

William Byrd (c.1540-1623)

The musical score consists of three staves: Alto, Tenor, and Bass. The Alto staff is in treble clef, the Tenor staff is in tenor clef, and the Bass staff is in bass clef. The key signature is G major (one sharp). The time signature is common time (indicated by a '2'). The vocal parts sing the Latin text 'Ky - ri - e e - lei - son, Chri-ste e - lei - son, Ky-ri - e e - lei - son.' in a repeating pattern. The Alto part begins at measure 2, the Tenor at measure 3, and the Bass at measure 4. Measures 5 through 8 are identical for all voices. Measure 9 starts with the Tenor, followed by the Alto and Bass. Measures 10 through 12 are identical for all voices. Measures 13 through 16 are identical for all voices. Measures 17 through 19 are identical for all voices. Measures 20 through 22 are identical for all voices. Measures 23 through 25 are identical for all voices. Measures 26 through 28 are identical for all voices. Measures 29 through 31 are identical for all voices. Measures 32 through 34 are identical for all voices. Measures 35 through 37 are identical for all voices. Measures 38 through 40 are identical for all voices. Measures 41 through 43 are identical for all voices. Measures 44 through 46 are identical for all voices. Measures 47 through 49 are identical for all voices. Measures 50 through 52 are identical for all voices. Measures 53 through 55 are identical for all voices. Measures 56 through 58 are identical for all voices. Measures 59 through 61 are identical for all voices. Measures 62 through 64 are identical for all voices. Measures 65 through 67 are identical for all voices. Measures 68 through 70 are identical for all voices. Measures 71 through 73 are identical for all voices. Measures 74 through 76 are identical for all voices. Measures 77 through 79 are identical for all voices. Measures 80 through 82 are identical for all voices. Measures 83 through 85 are identical for all voices. Measures 86 through 88 are identical for all voices. Measures 89 through 91 are identical for all voices. Measures 92 through 94 are identical for all voices. Measures 95 through 97 are identical for all voices. Measures 98 through 100 are identical for all voices.

Mass for Three Voices

Gloria in Excelcis Deo

William Byrd (c.1540-1623)

Mass for Three Voices – Gloria

William Byrd

3

31 32 33 34 35 36 37

A. De - us pa - ter om - ni - po - tens, Do - mine fi - li u - ni - ge - ni - te Je - su Chri -

T. pa - ter om - ni - po - tens, Do - mine fi - li u - ni - ge - ni - te, u - ni - ge - ni - te Je -

B. pa - ter om - ni - po - tens, Do - mine fi - li u - ni - ge - ni - te Je - su Chri -

38 39 40 41 42 43

A. - ste, Je - su Chri - ste, Je - su Chri - - - ste.

T. su Chri - ste, Je - su Chri - - - ste, Je - su Chri - - - ste.

B. - - ste, Je - su Chri - - - - - ste.

44 45 46 47 48 49

A. Qui

T. Do - mi - ne De - us a - gnus De - i, fi - li - us pa - - - tris.

B. Do - mi - ne De - us a - gnus De - i, fi - li - us pa - - - tris.

50 51 52 53 54 55

A. tol - lis pecca - ta mun - di, mi - se - re - re no - bis, mi -

T. Qui tol - lis pecca - ta mun - di, mi - se - re - re no -

B. Qui tol - lis pecca - ta mun - di, mi - se - re - re no - bis, mi -

56 57 58 59 60 61

A. - se - re - re no - bis, Qui tol - lis pecca - ta mun - di, sus - ci - pe

T. - bis, no - bis, Qui tol - lis pecca - ta mun - di, sus - ci - pe de - pre -

B. - se - re - re no - bis, Qui tol - lis pecca - ta mun - di,

62 63 64 65 66 67

A.

T.

B.

68 69 70 71 72 73

A.

T.

B.

74 75 76 77 78 79

A.

T.

B.

80 81 82 83 84 85

A.

T.

B.

86 87 88 89 90 91

A.

T.

B.

Mass for Three Voices – Gloria

William Byrd

5

92 93 94 95 96 97

A. Spi - ri-tu, in glo - ri-a De - i pa - tris, in glo - ri-

T. tu, in glo - ri-a De - i pa - tris, in glo - ri - a De - i pa -

B. san-cto Spi - ri-tu, Spi - ri - tu, in glo - ri-a De - i pa - tris, De - i

98 99 100 101 102 103 104

A. a De - i pa - tris. A - men. A - men.

T. - - - tris. A - - - men. A - - - men.

B. pa - - - - tris. A - - - men. A - men. —

This musical score is for the 'Gloria' section of William Byrd's 'Mass for Three Voices'. It features three voices (A, T, B) in G major, 4/4 time. The vocal parts sing in three-part harmony. The lyrics are in Latin, including 'Spiritum, in gloria Dei patris, in gloriam', 'Sancto Spiritu, Sancte Spiritu, in gloriam Dei patris, Dei', and 'Amen' repeated. Measure numbers 92 to 104 are indicated above the staff.

Mass for Three Voices

Credo in Unum Deum

William Byrd (c.1540-1623)

7 8 9 10 11 12

A. 

T. 

B. 

A. 13 Do-mi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, Et -
 T. 14 Do-mi - num Je - sum Christum, fi - li - um De - i u - ni - ge - ni - tum, Et
 B. 15 Do - minum Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum,

A. 19 ex pa - tre na - tum an - te om - ni-a sæ - cu - la, De - um de De - o,
 T. 20 - - - - -
 B. 21 - - - - -
 22 - - - - -
 23 - - - - -
 24 - - - - -
 25 - - - - -

A. 26 lu-men de lu - mi-ne, De - um ve - rum de De-o
 T. 27 lu - mi-ne, De - um ve - rum, de De-o ve - ro, ve -
 B. 28 lu-men de lu - mi-ne, De - um ve - rum de De-o ve -

31 32 33 34 35

A. ve - - - - - ro, ge - ni-tum non fa - ctum, con - substanti -
T. - - - - - ro, ge - ni-tum non fa - ctum, con - substanti - a - lem pa -
B. - - - - - ro, ge - ni-tum non fa - ctum, con - substanti - a - lem

36 37 38 39 40 41 42

A. a - lem pa - tri, per quem om - ni-a fa - cta sunt.
T. - - - - - tri, per quem om - ni-a fa - cta sunt, per quem om - ni-a fa-cta sunt.
B. pa - tri, per quem om - ni-a fa-cta sunt, per quem om - ni-a fa-cta sunt.

43 44 45 46 47 48

A. Qui propter nos ho - mines, et propter no - stram sa - lu - tem de -
T. - - - - - Qui pro-p-ter nos ho - mi-nes, et propter no - stram sa - lu -
B. Qui propter nos ho - mines, et propter no - stram sa - lu -

49 50 51 52 53 54

A. scen - dit, de - scen - dit de cæ - lis. Et
T. - - - - - tem de - scen - dit de cæ - lis. Et
B. - tem, de-scen - dit, de cæ - - - lis. Et

55 56 57 58 59 60

A. in - car - na - - tus est de spi - ri - tu san - cto, ex Ma - ri - a
T. - - - - - in - car - na - - tus est de spi - ri - tu san - cto, ex Ma - ri - a vir -
B. in - car - na - - tus est, de spi - ri - tu san-ccto, ex Ma - ri - a vir - gi -

Mass for Three Voices – Credo

William Byrd

8

A. vir - gi - ne, et ho - mo fa - - ctus est, Cru - ci - fi - xus e -
T. - gi - ne, et ho - mo fa - - ctus est, Cru - ci -
B. ne, et ho - mo fa - - ctus est, Cru - ci - fi - xus e - ti-am pro

61 62 63 64 65 66

A. - ti-am pro no - bis, sub Pon - ti - o Pi - la - to, pa - sus et se -
T. fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas -
B. no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est,

67 68 69 70 71 72

A. pul - tus est, et se - pul - tus est. Et re-sur-re-xit ter - ti-a di - e,
T. - sus et se - pul - tus est, se-pul - tus _ est. Et re - sur-re-xit ter - ti-a
B. pas - sus et se - pul - tus est. Et re-sur - re-xit ter - ti-a di -

73 74 75 76 77 78

A. se-cundum scrip - tu - ras, se-cundum scrip - tu - ras, scrip - tu - ras,
T. di - e se - cundum scrip - tu - ras, se - cundum scrip - tu - ras,
B. e, se - cundum scriptu - ras, se - cundum scriptu - ras, - ras, -

84 85 86 87 88

A. Et a-scen-dit in cæ - - lum, se - det ad dex - te-ram pa -
T. Et a-scen-dit in cæ - - lum, se - det ad dex - te-ram pa - tris,
B. - Et a-scen-dit in cæ - - lum, se - det ad

Mass for Three Voices – Credo

William Byrd

10

118 119 120 121 122 123 124

A. Qui _ cum pa - tre et fi - li - o si - mul a - do - ra - tur, et con-glo - ri - fi -
dit, Qui _ cum pa - tre et fi - li - o si - mul a - do - ra - tur, et con-glo -
dit.

T. Qui _ cum pa - tre et fi - li - o si - mul a - do - ra - tur,

B. Qui _ cum pa - tre et fi - li - o si - mul a - do - ra - tur,

125 126 127 128 129 130 131

A. ca - tur, con - glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe -
T. ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe -
B. et con-glo - ri - fi - ca - tur, qui __ lo - cu - tus __ est per Prophetas, per Prophe -

132 133 134 135 136 137 138

A. tas. Et u - nam san - ctam Ca - tho - licam, Ca - tho - li - cam et A - po - sto - li -
T. tas. Et u - nam san - ctam Ca - tho - licam, et A - po - sto - li -
B. tas. Et u - nam san - ctam Ca - tho - licam, Ca - tho - li - cam

139 140 141 142 143 144

A. cam Ec - cle - si - am, et A - po - sto - li - cam Ec - cle - si - am. Con - fi - teor u -
T. cam Eccle - si - am, et A - po - sto - licam Ec - cle - si - am. Con - fi - teor
B. et A - po - sto - licam Ec - cle - si - am, Ec - cle - si - am. Con - fi - teor

145 146 147 148 149 150

A. - num bap - ti - - - - sma in re - mis - si - o - nem pec - ca - to -
T. u - num bap - ti - - - - sma in re - mis - si - o - nem pec - ca - to -
B. u - num bap - ti - - - - sma in re - mis - si - o - nem pec - ca -

151 152 153 154 155 156
A. - rum, Et ex-spe - cto re - sur-re-xi-o - nem, mor - tu-o - rum, _ mor - tu-o -
T. - rum, Et ex - spe - cto re - surre-xi-o-nem, mor - tu-o -
B. to - rum, Et ex-spe - cto re - surre-xi-o - nem _ mor - tu -

157 158 159 160 161 162
A. rum, et vi-tam ventu - ri sæ - cu - li, et vi-tam ventu -
T. - rum, _____ et vi-tam ven-tu - ri sæ - cu - li, et vi - tam ven-tu -
B. o - rum, et vi-tam ventu - ri sæ - cu - li, et vi-tam ventu - ri sæ - - cu -

163 164 165 166 167 168
A. ri sæ - cu - li. A - - men. A - - - men.
T. - ri sæ - cu - li. A - - - men. A - - - men.
B. li, sæ - cu - li. A - - - men. A - - men.

Mass for Three Voices

Sanctus

William Byrd (c.1540-1623)

Alto

Tenor

Bass

A.

T.

B.

12 **13** **14** **15** **16** **17**
 ctus, Do - mi-nus De - us Sa - ba - oth, Do - mi-nus De - us Sa - ba -
 ctus, Do - minus De - us Sa - ba-oth, Do - minus De - us Sa - ba -
 ctus. Do - minus De - us Sa - ba-oth, De - us Sa - ba -

18 **19** **20** **21** **22** **23**
 oth. Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et
 oth. Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et ter -
 oth. Ple - ni sunt cæ - li et ter -

24 **25** **26** **27** **28**
 ter - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu -
 - ra glo - ri - a tu - a, glo - ri - a tu - glo - ri - a tu -
 ra glo - ri - a tu - a, glo - ri - a tu - glo - ri - a tu -

Mass for Three Voices

Benedictus

William Byrd (c.1540-1623)

Mass for Three Voices

Agnus Dei

William Byrd (c.1540-1623)

Mass for Three Voices

William Byrd

16

34 35 36 37 38 39 40

A. *i, qui tol-lis pec-ca - ta mun - di, do - na no-bis pa - cem, pa -*

T. *qui tol - lis pec-ca - ta mun - - di, do - na no-bis pa - cem, pa -*

B. *tol - lis pec-ca - ta mun - - di, qui tol - lis pec-ca - ta mun - di,*

41 42 43 44 45 46

A. *cem, pa - cem, do - na no - bis pa - cem,*

T. *- - cem, do - na no - bis pa - -*

B. *do - na no-bis pa - cem, pa - - cem, pa - cem, do - na no - bis*

47 48 49 50 51 52 53

A. *do - na no-bis pa - - cem, do - na no - bis pa - - cem.*

T. *- cem, do - na no - bis pa - - cem.*

B. *pa - - cem, pa - - cem, do - na no - bis pa - - cem.*

Mass for Four Voices

Kyrie Eleison

William Byrd (1543-1623)

Soprano $\text{d} = 80$

Alto

Tenor

Bass

S. 6

A. 7

T. 8

B. 9 rit.

S. 10

A. son,

T. Ky - rie e - lei -

B. son.

S. 11

A. 12

T. 13

B. 14

S. 15

A. 16

T. 17

B. 18

S. 19

A. 20 rit.

T. 21

B. 22

S. Chri - ste e - lei - son,

A. Chri - ste e - lei - son,

T. Chri - ste e - lei - son,

B. Chri - ste e - lei - son,

S. Chri - ste e - lei - son,

A. Chri - ste e - lei - son,

T. Chri - ste e - lei - son,

B. Chri - ste e - lei - son,

S. Chri - ste e - lei - son,

A. le - i - son,

T. Chri - ste e - lei - son,

B. Chri - ste e - lei - son,

S. Chri - ste e - lei - son,

A. Chri - ste e - lei - son,

T. Chri - ste e - lei - son,

B. Chri - ste e - lei - son,

S. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - rie e -

A. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - rie e -

T. Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e -

B. Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e -

S. lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

A. lei - son, Ky - rie e - lei - son, Ky - rie e - lei -

T. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri -

B. son, Ky - rie e - lei - son, Ky - rie e - lei -

S. rit. Ky - rie e - lei - son.

A. son, Ky - ri - e e - lei - son.

T. e e - lei - son.

B. son, Ky - ri - e e - lei - son.

Mass for Four Voices

Gloria in Excelsis Deo

William Byrd (1543-1623)

Soprano *d = 120*

Et in ter - ra pax ho - mi - ni-bus bo - nae vo-lun-ta -
Et in ter - ra pax ho - mi - ni-bus bo - nae vo-lun - ta -

S. 8 9 10 11 12 13

- tis. Bene - di - ci-mus te. Glo - ri - fi - ca-mus te, glo - ri - fi-ca-mus
- tis. Bene - di - ci-mus te. Glo - ri - fi - ca-mus te, glo - ri - fi -
T. Lau - da-mus te. A-do - ra-mus te. Glo - ri - fi - ca-mus te, glo -
B. Lau - da-mus te. A-do - ra-mus te. Glo - ri - fi - ca-mus te,-

S. 14 15 16 17 18 19 20 21

te, glo - ri - fi - ca - mus ____ te. Gra - ti-as a - gi-mus ti - bi propter magnam gloriam tu - am, pro -
A. camus te, glo - ri - fi - ca-mus te. Gra - ti-as a - gi-mus ti - bi propter magnam gloriam tu - am
T. ri - fi - ca - mus ____ te. Gra - ti-as a - gi-mus ti - bi pro - pter magnam
B. glo - ri - fi - ca - mus te. Gra - ti-as a - gi-mus ti - bi pro -

S. 22 23 24 25 26 27 28

- pter magnam gloriam tu - am. Do - mine De - us, Rex coe - le -
A. glo - ri-am tu - am, Do - mine De - us, Rex coe - le - stis, Rex coe -
T. glo-ri-am tu - - am. Do - mine De - us, Rex coe - le - stis,
B. - pter magnam gloriam tu - am. Do - mine De - us, Rex coe -

Mass for Four Voices – Gloria

Byrd

29 30 31 32 33 34 35 36

S. - stis, De - us Pa-ter o - mni - po - tens, — De -

A. le - stis, De-us Pa-ter o - mni - potens, De - us Pa-ter o - mni - po - tens, De - us

T. — o - p | o - | o - | - | - | o - o | o - p | o - p | o - o | - | - |

B. 8 rex coe - le - stis, De - us Pa-ter o - mni - po - tens, De - us Pa-ter o - mni - po - tens,

le - stis, De - us Pa-ter o - mni - po - tens, De - us Pa-ter o - mni -

44 45 46 47 48 49 rit. 50 51

S. - su Chri - ste, Je - su Chri - ste, Je - su Chri - - ste.

A. Chri-ste, Je - su Chri - ste, Je - su Chri - ste, Je-su Chri - - ste.

T. - su Chri - ste, Je - su Chri - ste, Je - su Chri - - ste, Je - su Chri - - ste.

B. Fi - li u - ni - ge - ni-te Je - su Chri - ste, Chri - ste, Je - su Chri - - - ste.

S. 52
 A. 53
 T. 54
 B. 55

$\text{♩} = 88$ 56
 Do - mine De - us Agnus De - i, A - gnus De - i, Fi - li-us Pa - - -

57
 Do - mine De - us, A - gnus De - - - i, Fi - li-us Pa -

66 67 68 69 70 71 72

S. di: mi - se - re - re no - bis, mi - se - re - re no -

A. mun - - - - di: mi - se - re - re no - - - - bis, mi - se -

T. tol - lis pec - ca - ta mun - - - - di: mi - se - re - re no - - - -

B. tol - lis pec - ca - ta mun - - - - di: mi - se - re - re no - - - -

S. de-pre-ca - ti - o - nem no - stram, sus - ci-pe de - pre-ca - ti-

A.

T. sus - ci-pe de-pre - ca - ti - o - nem no - stram, sus - ci-pe

B. di: sus - ci-pe de-pre-ca - ti - o - nem no - stram, sus -

Mass for Four Voices – Gloria

Byrd

92 S. ram Pa - - tris: 93 94 95 96 97

A. - - tris: mi-se-re - re no - - - bis, mi-se - re-re no -

T. 8 Pa - - tris: mi-se - re - re no - - - bis, mi-se-re - re no - bis.

B. ad dex - te-ram Pa - - - tris: mi-se - re - re no -

Soprano (S.) vocal line:

nus, tu so - lus Al - tis - - - si-mus, tu so - lus

Alto (A.) vocal line:

tu so - lus Do - mi-nus, tu so - lus Al -

Tenor (T.) vocal line:

⁸ so - lus Do - mi - nus, tu so - lus Al - tis - si-mus, Al - tis - si - mus, tu so - lus

Bass (B.) vocal line:

so - lus Do - mi - nus, tu so - lus Al - tis - - - si-

111 112 113 114 115 116 117

S. Al - tis - si - mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in

A. tis - si - mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De - i Pa-

T. Al - tis - si - mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in glo-

B. mus, Al - tis - si-mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in

118 119 120 121 122 123

S. glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - - - tris,

A. - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De -

T. - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De -

B. glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris,

124 125 126 127 128 129

S. De - - - i Pa - tris. A - - - men. A - - - men.

A. - i Pa - - - tris. A - - - men. -

T. glo - ri - a De - - - i Pa - tris. A - - - men. A - - - men.

B. De - - - i Pa - - - tris. A - - - men. -

$\text{J} = 88$

Mass for Four Voices

Credo in unum Deum

William Byrd (1543-1623)

Soprano

Alto

Tenor

Bass

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-

Pa-trem o-mni-po-ten-tem, fa-cto-rem coe-li et ter-rae, coe-li et

fa-cto-rem coe-

S.

A.

T.

B.

rae, vi-si-bi-lium o-mni-um et in-vi-si-bi-li-um.

-ter rae, vi-si-bi-li-um o-mni-um et in-

li et ter rae, vi-si-bi-lium o-mni-um et in-vi-si-bi-li-um,

vi-si-bi-li-um o - mnium et in-

S.

A.

T.

B.

Et in u-num Do-minum Je-sum Chri-stum, Fi-lium De-i

vi-si-bi-li-um. Et in u-num Do-minum Je-sum Christum, Fi-lium De-i

et in-vi-si-bi-li-um. Et in u-num Do-minum Je-sum Chri-stum, Fi-

vi-si-bi-li-um. Et in u-num Do-minum Je-sum Chri-stum, Fi-

S.

A.

T.

B.

-i uni-ge-ni-tum, u-ni-ge-ni-tum: et ex Pa-tre na-tum ante

u-ni-ge-ni-tum, u-ni-ge-ni-tum: et ex Pa-tre na-tum ante o-

stum, Fi-lium De-i u-ni-ge-ni-tum: et ex Pa-tre na-tum ante o-

-lium De-i u-ni-ge-ni-tum: et ex Pa-tre na-tum ante

Mass for Four Voices – Credo

William Byrd

9

27 S. De - um de De - o, De - um ve - rum de
A. o - mnia sae - cu-la. De - um de De - o, De - um ve - num
T. - mnia sae - cu-la. Lu - men de lu - mi - ne, de De - o ve -
B. o - mnia sae - cu-la. Lu - men de lu - mi - ne, de De - o

34 S. De - o ve - ro ve - ro, ge - ni-tum non fa - ctum, con - substanti -
A. de De - o ve - ro, ve - ro, ge - ni-tum non factum, con -
T. - ro, ve - ro, ge - ni-tum non fa - ctum, con - substan - ti - a -
B. ve - ro, de De - o ve - ro, ge - ni-tum non fa - ctum,

40 S. a - lem Pa - tri, con - substan - ti - a - lem Pa - tri, per quem o - mni -
A. substan - ti - a - lem Pa - tri, con - substan - ti - a - lem Pa - tri, per quem o -
T. - lem Pa - tri, per quem o - mni - a fa - cta sunt,
B. con - substan - ti - a - lem Pa - tri, per quem o - mni - a fa - cta sunt,

46 S. a fa - cta sunt, per quem o - mni - a fa - cta sunt.
A. - mnia fa - cta sunt, per quem o - mnia fa - cta sunt, per quem o - mni - a fa - cta sunt.
T. - per quem o - mnia fa - cta sunt, per quem o - mni - a fa - cta sunt.
B. per quem o - mnia fa - cta sunt, per quem o - mnia fa - cta sunt.

S. $\text{d} = 96$ 53 Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen - dit de - coe-

A.

T. 54 55 56 57 58 59

B. Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen -

Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen - dit de -

S. 60 61 rit. 62 63 $\text{d} = 80$ 64

S. lis: Et in - car - na -

A.

T. Et in - car - na - tus est

B. 65 66 67 68 69 70

B. de - coe - lis: Et in - car -

coe - lis: Et in - car - na - tus est

S. 65 66 67 68 69 70

S. - tus est de Spi - ri - tu San cto ex Ma - ri - a

A.

T. de Spi - ri - tu San cto ex Ma - ri - a vir - gi - ne, et ho - mo

B. 71 72 73 74 75 76

B. na - tus est de Spi - ri - tu San cto ex Ma - ri - a vir - gi -

de Spi - ri - tu San cto, de Spi - ri - tu San cto

S. 71 72 73 rit. 74 75 76

S. vir - gi - ne, et ho - mo fa - ctus est.

A.

T. fa - ctus est, fa - ctus est, et ho - mo fa - ctus est, fa - ctus est.

B. 77 78 79 80 81 82

B. ne, et ho - mo fa - ctus est, et ho - mo fa - ctus est.

ex - Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est.

p

S. 77 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul -
A. 78 p
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus
T. 79 p
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -
B. 80

S. 84 - tus est. *f* 85 *d* = 104 86 87 *f* 88 89

A. Et re - sur - re - xit ter - ti - a di -
T. est, se-pul-tus est. Et re - sur - re - xit ter - ti - a di -
B. pul - tus est. Et re - sur - re - xit ter - ti - a di -
Et re - sur - re - xit ter - ti - a di - e, ter - ti - a di -
Et re - sur - re - xit ter - ti - a di - e, ter - ti - a di -

S. 90 e se - cun-dum scrip-tu - ras, 91 scrip - tu - - - - ras. 92 Et a - scen - dit in
A. e se - cun-dum scrip - tu - ras. 93 Et a - scen - dit in
T. e se - cun-dum scrip - tu - ras, scrip - tu - ras.
B. e se - cun-dum scrip - tu - ras, se - cun - dum scrip - tu - ras.

S. 95 coe - lum, 96 se - det ad dex - te - ram Pa - tris, 97 se - det ad dex - te -
A. coe - lum, se - det ad dex-te - ram Pa - tris,
T. Et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,
B. Et a - scen - dit in - coe - lum, se -

S. ram Pa - - tris, ad dex - teram Pa - tris, et i - te-
A. se - det ad dex - teram Pa - - tris, Pa - tris, et i - te-rum ven -
T. se - det ad dex - teram Pa - tris, et i - te-rum ven - tu - rus -
B. det ad - dex - te - ram Pa - - tris, et i - te-rum ven - tu - rus est

S. rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi -
A. tu - rus est cum glo - ri - a ju - di - ca - re, cum glo - ri - a ju - di - ca -
T. est cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -
B. cum glo - ri - a ju - di - ca - re vi - vos et mor - tu -

S. vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis, cu - jus re -
A. re vi - vos et mor - tu - os, cu - jus re - gni, cu - jus re - gni non e - rit fi -
T. os, et mor - tu - os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non
B. os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni, cu -

S. - gni non e - rit fi - nis. Et in Spi - ritum San - ctum Do - minum et
A. - nis, non e - rit fi - nis. Et in Spi - ritum San - ctum Do - minum et
T. e - rit fi - nis, non e - rit fi - nis. Et in Spi - ritum San - ctum Do - mi - num
B. - jus re - gni non e - rit fi - nis. Et in Spi - ritum San - ctum Do - mi - num

Mass for Four Voices – Credo

138 S. mul a - do - ra - tur et con-glo - ri - fi - ca - tur, qui lo - cu-tus est

139 A. tur et con-glo - ri - fi - ca - tur, et con - glo.r i - fi - ca - tur, qui lo -

140 T. 8 tur et con-glo - ri - f i c a - tur, et con-glo - ri - f i c a - tur, qui lo -

141 B. si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur, qui lo -

142 143 144

Soprano (S.) vocal line:

145 per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

Alto (A.) vocal line:

145 cu-tus est per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

Tenor (T.) vocal line:

145 cu-tus est per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

Bass (B.) vocal line:

145 cu-tus est per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

153 154 155 156 157 158 159

S. tho - licam, ca - tho - licam et a - po - sto - li-cam Ec - cle - si - am. Con-fi - te - or u - num
A. tho - licam, ca - tho - li-cam et a - po - sto - licam Ec - cle - si - am. Con-fi - te -
T. 8 tho - licam, ca - tho - licam et a - po - sto - licam Ec - cle - si - am. Con-fi - te - or u -
B. ca - tho - licam et a - po - sto - li-cam Ec - cle - si - am. Con-fi - te - or u - numba -

160 161 162 163 164 165 166

S. bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum: Et ex - spe -
A. or u - num baptis - ma in _____ re - mis - si - o - nem pec - ca - to - rum:
T. 8 - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - - rum: Et ex - spe -
B. ptis - ma in re - mis - si - o - nem pec - ca - to - - - rum: _____

167 168 169 170 171 rit. 172

S. - cto re-surre-cti - o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum
A. Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - rum, et
T. 8 cto re - sur-re-cti - o - nem, re-surrecti - o - - nem mor - tu - o - rum,
B. Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - - - rum, et

173 174 175 176 177 178

S. et vi-tam ven - tu - ri sae - cu - li, et vi-tam ven - tu - ri, et vi-tam ven -
A. vi-tam ventu - ri sae - cu - li, et vi-tam ven - tu - ri sae - cu - li, et vi - tam ventu - ri
T. 8 et vi-tam ven - tu - ri sae - cu - li, et vi-tam ven - tu - ri sae - cu -
B. vi-tam ventu - ri sae - cu - li, et vi-tam ventu - ri sae - cu - li. A - men,

Mass for Four Voices – Credo

William Byrd

15

179 180 rit. 181 182 183 184

S. tu - ri sae - cu - li. A - men. A - men.

A. sae - cu - li, et vi - tam ven - tu - ri sae - cu - li. A - men.

T. li, et vi-tam ventu - ri sae - cu - li. A - men.

B. et vi-tam ventu - ri sae - cu - li. A - men. A - men.

Mass for Four Voices

Sanctus Benedictus

William Byrd (1543-1623)

J = 88
(editorial extra text in ms. 351-4, 374-5)

Soprano Alto Tenor Bass

1 2 3 4 5 6

7 8 9 10 11 12 13

14 15 16 17 18 19 20

21 rit. 22 23 24 96 25 26 27

S. A. T. B.

ctus, San - - - ctus, San - - - ctus, San - - - ctus:

ctus, San - - - ctus, San - - - ctus, San - - - ctus:

ctus, San - - - ctus, San - - - ctus, San - - - ctus:

ctus, San - - - ctus, San - - - ctus, San - - - ctus:

Do-minus De - us Sa - ba - oth, Do-minus De - us, Do - minus De-us Sa - ba - oth, Sa -

Do - minus De-us Sa - ba - oth, Do - minus De - us Sa - ba - oth,

Do - minus De - us Sa - ba - oth, Do - minus De - us, Do - minus

Do-minus De - us Sa - ba - oth, Sa - ba - oth, Do-minus De - us, Do - minus De-us Sa - ba - oth, Sa -

ba - oth. Ple - ni-sunt coe -

Sa - ba - oth. Ple - ni - sunt coe - li et ter - ra, ple - ni-sunt coe -

De - us Sa - ba - oth. Ple - ni - sunt coe - li et ter - -

ba - oth.

Mass for Four Voices – Sanctus

William Byrd

17 Mass for Four Voices – Sanctus William Byrd

S. li et ter - ra. glo - ri-a tu - - - a, glo - ri-a tu - (a, glo -)

A. - li et ter - ra glo - ri-a tu - - - a, glo - ri-a

T. 8 - - - ra glo - ri-a tu - - a, glo - ri-a tu - - - -

B. ♫ - - - -

S. 50 - nit, qui ve - - nit, qui ve - - nit in no - mi-ne Do - mi -

A. 51 - - - - nit, qui ve - - nit in no - mi-ne Do - mi-ni, Do - -

T. 52 di - - ctus 53 qui ve - - nit in no - mine Do-

B. 54 - nit, qui ve - - nit, qui ve - - nit

57 58 59 60 61 62 63 64

S. ni, in no - mine Do - mi - ni. O-san-na in ex-cel - sis, in ex-cel -
A. - mini, in no - mine Do - mi - ni. O-san-na in ex - cel - sis, in ex-cel -
T. - mi - ni, in no - mine Do - mi - ni, Do - mi - ni. O-san-na in ex - cel -
B. in no - mine Do - mi - ni. O -

65 66 67 68 69 rit. 70 71

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

Mass for Four Voices

Agnus Dei

William Byrd (1543-1623)

Soprano

Alto

Tenor

Bass

S. A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re, mi - se - re - re no - - - bis. **A.** A - gnus De - i, mi - se - re - re, mi - se - re - re no - - - bis. **T.** A - gnus De - i, **B.** A - gnus De - -

S. De - - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re **A.** **T.** qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, mi - **B.** - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

S. no - - bis, mi - se - re - re no - - - bis. **A.** **T.** - se - re - re no - - - bis, mi - se - re - re no - - - bis. **B.** - - bis, mi - se - re - re no - - - bis.

$\text{d} = 88$

36 S. - - di, qui tol-lis pecca - ta mun - di, do - na no -
 A. tol - lis pec-ca - ta mun - di, qui tol-lis pecca - ta mun - di,
 T. 8 - - di, qui tol-lis pec-ca - ta, qui tol - lis pec-ca - ta mun -
 B. di, qui tol-lis pec - ca - ta mun - di,

50 51 52 53 rit. 54 55 56 57

S. pa - cem, do - na no - bis pa - cem, do - na no - bis pa - - cem.

A. - do - na no - bis pa - - cem, do - na no - bis pa - cem, do - na no - bis pa - - cem.

T. - do - na no - bis pa - cem, _____ do - na no - bis pa - cem, pa - - cem.

B. pa - cem, do - na no - bis pa - - cem, do - na no - bis pa - - cem.

Confitemini Domino

Alessandro Costantini (c.1581-1657)

Alto

2 3 4 5 6 7

Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus,
 Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus,
 Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus,

Tenor

Bass

8 9 10 11 12 13 14 15

Con-fi-te - mi-ni Do - - - mi-no, quo - ni - am bo - nus.
 Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus.
 Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus.

16

17 18 19 20 21 22

Quo-ni-am in sae - cu-lum mi - se - ri - cor - di - a e - ius mi - se - ri -
 Quo-ni-am in sae - cu-lum mi - se - ri - cor - di - a e - ius mi - se - ri -
 Quo-ni-am in sae - cu-lum mi - se - ri - cor - di - a

23

24 25 26 27 28 29 30 31

cor-di-a e - ius. Quo-ni-am in sae - cu-lum mi - se - ri - cor - di - a e - ius.
 cor-di-a e - ius. Quo-ni-am in sae - cu-lum mi - se - ri - cor - di - a e - ius.
 e - - - ius. Mi - se - ri - cor - di - a e - - ius.

The musical score consists of three staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in 3/2 time. The lyrics "Alleluia" are repeated throughout the piece.

Staff 1 (Soprano):

- Measures 32-33: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{E}, \text{D}, \text{D}, \text{E}, \text{E}, \text{D}, \text{D}$.
- Measures 34-35: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.
- Measures 36-37: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{A}, \text{A}, \text{G}, \text{G}, \text{F}, \text{F}, \text{E}, \text{E}$.
- Measure 38: $\text{G}^{\text{Clef}} \frac{3}{2}$. Note: D .

Staff 2 (Alto):

- Measures 32-33: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.
- Measures 34-35: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{B}, \text{B}, \text{A}, \text{A}, \text{G}, \text{G}, \text{F}, \text{F}$.
- Measures 36-37: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{F}, \text{F}, \text{E}, \text{E}, \text{D}, \text{D}, \text{C}, \text{C}$.
- Measure 38: $\text{G}^{\text{Clef}} \frac{3}{2}$. Note: B .

Staff 3 (Bass):

- Measures 32-33: $\text{C}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.
- Measures 34-35: $\text{C}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{B}, \text{B}, \text{A}, \text{A}, \text{G}, \text{G}, \text{F}, \text{F}$.
- Measures 36-37: $\text{C}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{F}, \text{F}, \text{E}, \text{E}, \text{D}, \text{D}, \text{C}, \text{C}$.
- Measure 38: $\text{C}^{\text{Clef}} \frac{3}{2}$. Note: B .

Continuation:

- Measures 39-40: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.
- Measures 41-42: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{B}, \text{B}, \text{A}, \text{A}, \text{G}, \text{G}, \text{F}, \text{F}$.
- Measures 43-44: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{F}, \text{F}, \text{E}, \text{E}, \text{D}, \text{D}, \text{C}, \text{C}$.

Final Measures:

- Measures 45-46: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.
- Measures 47-48: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{B}, \text{B}, \text{A}, \text{A}, \text{G}, \text{G}, \text{F}, \text{F}$.
- Measures 49-50: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{F}, \text{F}, \text{E}, \text{E}, \text{D}, \text{D}, \text{C}, \text{C}$.
- Measures 51-52: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.

Draw On Sweet Night

Wilbye

Wimsey

2 3 4 5 6

Soprano I
Draw on, sweet night, draw on, sweet

Soprano II
on, sweet

Alto I
Draw on, sweet night, best friend un - to those

Alto II
Draw on, sweet night, best friend un - to

Tenor
- - - -

Bass
- - - -

7 night,
S I
8 draw
S II
9 on, sweet
A I
10 night,
A II
11 best
T
12 friend
B

13 14 15 16 17 18

S I un - to those cares,

S II best friend un - to those cares, that

A I on, sweet night, best friend un - to those

A II to those cares, Draw on, sweet night, best friend

T to those cares, Draw on, sweet night, best friend un -

B - - - - - - - - - - - - - - - - - - - -

Draw on, sweet night, best friend un -

37 ill through want of com - fort fares, That un - to thee, to

38 S II

39 A I

40 A II

41 T

B

47
 S I -
 That un - to thee I con - se-crate it whol - ly: Sweet

S II thee I con - se - crate it whol - ly:

A I crate it whol - ly, That un - to thee, I con - se - crate it whol - ly: Sweet

A II That un - to thee, to thee I con - se - crate it whol - ly:

T crate it whol - ly, it whol - ly: Sweet

B thee I con - se - crate it whol - ly:

52 53 54 55 56

S I: night draw on,
S II: -
A I: night draw on,
A II: -
T: night draw on,
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

57 58 59 60 61

S I: on,
S II: -
A I: night draw on,
A II: -
T: night draw on,
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

62 63 64 65 66 67

S I: on,
S II: -
A I: night draw on,
A II: on, Sweet
T: on,
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

68 69 70 71 72 73

S I

S II

A I

A II

T

B

B

Sweet night draw on,

Sweet night draw on,

on,

My griefs when they be

8 Sweet night draw on,

on,

My griefs when they be

draw on,

My griefs when they be

draw on,

griefs when they be

85 86 87 88 89

S I
S II
A I
A II
T
B

ness, find some ease from pain - - - ing,
 ness, find some ease from pain - - - ing, to shades and dark - ness,
 find some ease from pain - - - ing,
 To shades and dark - ness,
 To shades and dark - ness,

90 91 92 93 94

S I
S II
A I
A II
T
B

-
 And while thou all in si -
 find some ease from pain - - - ing, And while thou
 -
 And while thou all in
 find some ease from pain - - - ing,
 find some ease from pain - - - ing,

95 96 97 98 99

S I
S II
A I
A II
T
B

-
 And while thou all in si - lence dost en -
 lence dost en - fold,
 all in si - lence en - fold,
 si - lence dost en - fold, in si - - - lence
 -
 And while thou all in

100

S I fold, in si - lence dost en - fold, and while thou
 S II And while thou all in si - lence dost en - fold, and while thou all
 A I - and while thou all in si - lence dost en -
 A II dost en - fold, and while thou all in si - lence
 T all in si - lence dost en - fold, and while thou all in
 B si - lence dost en - fold, and while thou all

105

S I all in si - lence dost en - fold, I
 S II in si - lence dost en - fold,
 A I fold,
 A II dost en - fold, and while thou all in si - lence dost en - fold, I then shall
 T si - lence dost en - fold,
 B all in si - lence dost en - fold,

110

S I then shall have best time for my com - plain - ing,
 S II -
 A I have best time for my com - plain - ing, for my com - plain -
 A II have best time for my com - plain ing, for my com - plain -
 T - for my com - plain -
 B -

120 plain - - ing,
 121 I then shall have best time for
 122 best time for my com -
 123 I then shall have best time for my com -
 124 best time for my com -

Fine knacks for ladies

John Dowland

Fine knacks for la - dies, cheap, choice, brave and new, good pen-ni-worths, but Great gifts are guiles and look for gifts a - gain, My tri-fles come as With - in this pack pins, points, la - ces and gloves, And di-vers toys fit -

Fine knacks for la - dies, cheap, choice, brave and new, good pen-ni-worths, but Great gifts are guiles and look for gifts a - gain, My tri-fles come as With - in this pack pins, points, la - ces and gloves, And di-vers toys fit -

Fine knacks for la - dies, cheap, choice, brave and new, good pen-ni-worths, but Great gifts are guiles and look for gifts a - gain, My tri-fles come as With - in this pack pins, points, la - ces and gloves, And di-vers toys fit -

7
mo - ney can-not move, I keep a fair, but for the fair to view a beg - gar treasures from my mind, It is a pre - cious je-wel to be plain, Sometimes in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

mo - ney can - not move, I keep a fair, but for the fair to view a beg-gar treasures from my mind, It is a pre - cious je-wel to be plain, Some - times in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

8
mo - ney can-not move, I keep a fair, but for the fair to view a beg - gar treasures from my mind, It is a pre - cious je-wel to be plain, Sometimes in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

mo - ney can-not move, I keep a fair, but for the fair to view a beg-gar It is a pre - cious je-wel to be plain, Some - times in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

14

may be li - be - ral of love, shell the Or - ient's pearls we find. twins, courts brood, a hea - v'nly pair. Though all my wares be trash, Of o - thers take a sheaf, Hap - py the heart that thinks

may be li - be - ral of love, shell the Or - ient's pearls we find. twins, courts brood, a hea - v'nly pair. Though all my wares be trash, Of o - thers take a sheaf, Hap - py the heart that thinks

may be li - be - ral of love, shell the Or - ient's pearls we find. twins, courts brood, a hea - v'nly pair. Though all my wares be trash, Of o - thers take a sheaf, Hap - py the heart that thinks

may be li - be - ral of love, shell the Or - ient's pearls we find. twins, courts brood, a hea - v'nly pair. Though all my wares be trash, Of o - thers take a sheaf, Hap - py the heart that thinks

the heart is true, the heart is true, the heart is true.
of me a grain, of me a grain, of me a grain.
of no removes, of no removes, of no removes.

heart is true, the heart is true, the heart is true.
me a grain, of me a grain, of me a grain.
no removes, of no removes, of no removes.

heart is true, the heart is true, the heart is true.
is true, the heart is true, the heart is true.
a grain, of me a grain, of me a grain.
removes, of no removes, of no removes.

true, is true, the heart is true, the heart is true, the heart is true.
grain, a grain, of me a grain, of me a grain, of me a grain.
moves, removes, of no removes, of no removes, of no removes.

Hark, all ye lovely saints

Thomas Weelkes
(1574-1623)

Soprano 1

Soprano 2

Alto

Tenor

Bass

f Hark, all ye love-____ ly saints a - bove, Di - an - a hath
See, see, your mis-____ tress bids you cease, And wel-come Love,

f Hark, all ye love-____ ly saints a - bove, Di - an - a hath
See, see, your mis-____ tress bids you cease, And wel-come Love,

f Hark, all ye love-____ ly saints a - bove, Di - an - a hath
See, see, your mis-____ tress bids you cease, And wel-come Love,

f Hark, all ye love-____ ly saints a - bove, Di - an - a hath
See, see, your mis-____ tress bids you cease, And wel-come Love,

f Hark, all ye love-____ ly saints a - bove, Di - a - na
See, see, your mis-____ tress bids you cease, And wel-come

S

A

T

B

5
a- greed with Love, hath a - greed with Love His fi - ery
with love's in - crease, Love, with love's in - crease; Di - an - a

a - greed with Love, hath a - greed with Love His fi - ery
with love's in - crease, Love, with love's in - crease; Di - an - a

a - greed with Love, hath a - greed with Love His fi - ery
with love's in - crease, Love, with love's in - crease; Di - an - a

8
a - greed with Love, hath a - greed with Love His fi - ery
with love's in - crease, Love, with love's in - crease; Di - an - a

hath a - greed with Love His fi - ery
Love, with love's in - crease; Di - an - a

10

S wea-pon to re - move, to re - move. Fa la la la la la
hath pro-cured, pro - cur - ed your peace. Fa la la la la la

A wea-pon to re - move.
hath pro-cured your peace. Fa la la la la la la la la

T 8 wea-pon to re - move. Fa la la la la la la la la, fa la la la la la
hath pro-cured your peace. Fa la la la la la la la la

B wea-pon to re - move. Fa la la la la la la la la, la la

15

1.

S la la la, fa la la la la la la la la la. **p** Hark,
See,

1.

A la la. **p** Hark,
See,

1.

T 8 la la la la, fa la la la la la la la la la. **p** Hark,
See,

1.

B fa la la. **p** Hark,
See,

[2.]

20

S la. Do you not see How they a - gree? Then cease, fair and
Cu - pid hath sworn His bow for - lorn To break and

A la. Do you not see How they a - gree? Then cease, fair and
Cu - pid hath sworn His bow for - lorn To break and

T la. Do you not see How they a - gree? Then cease, fair and
Cu - pid hath sworn His bow for - lorn To break and

B 8 la. Do you not see How they a - gree? Then cease, fair and
Cu - pid hath sworn His bow for - lorn To break and

B 12. la. Do you not see How they a - gree? Then cease, fair and
Cu - pid hath sworn His bow for - lorn To break and

25

S la - dies; why la - weep ye, why_____ weep
burn, - ere la - dies mourn, la - dies

A la - dies; why la - weep ye, why_____ weep
burn, - ere la - dies mourn, la - dies

T 8 la - dies; why la - weep ye, why weep
burn, - ere la - dies mourn, la - dies

B la - dies; why la - weep ye, why weep
burn, - ere la - dies mourn, la - dies

Soprano (S) part:

30

ye?
mourn. **p** Fa la la la la la la, fa la la la la la la _____ la la,

ye?
mourn. **p** Fa la la la la la la, fa la la la la la la _____ la la,

Alto (A) part:

ye?
mourn. **p** Fa la la la la la, fa la la la la la la la la la la,

Tenor (T) part:

ye?
mourn. **p** Fa la la la la la, fa la la la la la la la la la la,

Bass (B) part:

ye?
mourn. **p** Fa la la la la la, fa la la la la la la la la,

S { *f* fa la la la la la, fa la la la la la la la la la. *p* Do you Cu-pid la.

A { *f* fa la la la la la, fa la la la la la la la la la. *p* Do you Cu-pid la.

T { *f* fa la la la la la, fa la la la la la la la la la. *p* Do you Cu-pid la.

B { *f* fa la la la la la, fa la la la la la la la la la. *p* Do you Cu-pid la.

Hic est beatissimus Evangelista

Giovanni Maria Nanini

(1544-1607)

1

5

Alto

Tenor

Bass

Hic est beatis si - mus E - van - ge - li - sta

Hic est beatis si - mus

Hic est beatis si - mus E - van - ge - li -

A

T

B

8 qui pri - vi - le - gi - o a - mo -

po-sto-lus Io-an-nes, qui pri-vi-le - gi - o____ a - mo - ris prea-ci-pu-i,

[20]

[25]

A
pri - vi - le - gi - o a - mo - ris pre - ci - pu - i cae -

T
8 ris pre - ci - pu - i cae - te -

B
qui pri - vi - le - gi - o a - mo - ris pre - ci - pu - i

A

T

B

30

te - ris al - ti - us a Do - mi - no me - ru - it ho - no - .

8 ris al - ti - us a Do - mi -

cae - te - ris al - ti - us a Do - mi - no me - ru - it

A

T

B

Giovanni Giudiccioni
(1500-1541)

Il bianco e dolce cigno

Jacques Arcadelt
(1505-68)

Soprano



Il bian-__ co_e dol-ce ci - gno can - tan - do mo - re, Ed io pian-gen -

Alto



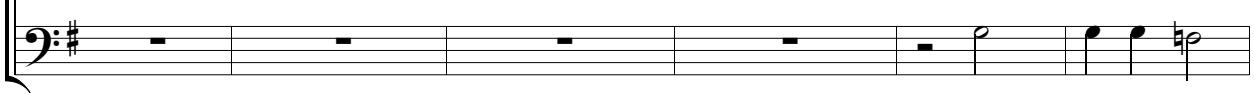
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

Tenor



Il bian-__ co_e dol-ce ci__ gno can - tan - do mo - re, Ed io pian-gen -

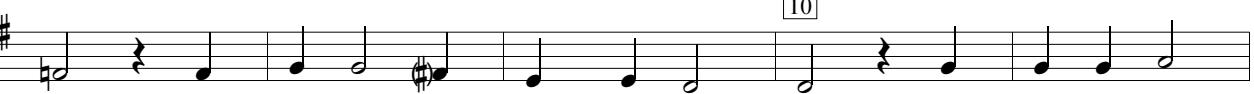
Bass



Ed io pian-gen -

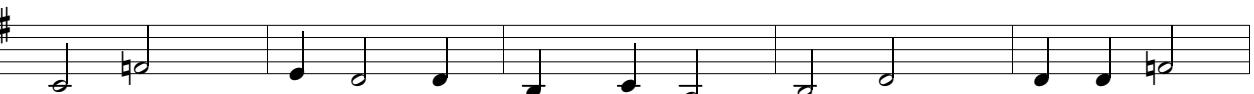
[5]

S



do giung' al fin del vi - ver mi - o, ed io pian-gen -

A



do giung' al fin del vi - ver mi - o, ed io pian-gen -

T



do giung' al fin del vi - ver mi - o, ed io pian-gen -

B



do giung' al fin del vi - ver mi - o, ed io pian-gen -

[10]

S



do giung' al fin del __ vi-ver mi - o. Stran' e di - ver - sa

A



do giung' al fin del vi - ver mi - o. Stran' e di-ver - sa

T



do giung' al fin del vi - ver mi - o. Stran' e di-ver - sa

B



do giung' al fin del vi - ver mi - o. Stran'

Sor - te, Ch'ei mo-re scon-so - la - to, ed io mo-ro be - a -

A sor - te, Ch'ei mo - re scon-so - la - to, ed io mo - ro be - a -

T 8 sor-te, Ch'ei mo-re scon-so - la - to, ed io mo - ro, ed

B e di-ven-sa sor-te, Ed io mo -

to. Mor - te che nel mo - ri - re,

A to. Mor - te che nel mo - ri - re,

T 8 io mo-ro be - a to. Mor - te che nel mo - ri - re,

B ro be - a - to. Mor - te che nel mo - ri - re,

M'em-pie di goi - ia tut - t'e di de - si - re. Se nel mo - rir,

A M'em-pie di gio - ia tut - t'e di de - si - re. Se nel mo - rir,

T 8 M'em-pie di gio - ia tut - t'e di de - si - re. Se nel mo - rir,

B M'em-pie di gio - ia tut - t'e di de - si - re. Se nel mo - rir,

35

S al - tro do - lor non sen - to, Di mil - le

A al - tro do - lor non sen - to, Di mil - le mor-te_il di, di mil - le

T al - tro do - lor non sen - to, Di mil - le mor-te_il di, di mil - le

B al - tro do - lor non sen - to, Di mil - le mor-te_il di

40

S mor-te_il di sa - rei con-ten - to, di mil - le mor-te_il di sa -

A mor-te_il di, di mil - le mor-te_il di, di mil - le mor-te_il di,

T mor - te_il di sa - rei con-ten-to, di mil - le mor-te_il di, di mil-le mor - te_il di sa -

B sa - rei con-ten - to, di mil - le mor-te_il di _____ sa -

45

S rei con-ten - to.

A di mil - le mor - te_il di sa - rei con-ten - to.

T rei con-ten - to, di mil - le mor-te_il di sa - rei con-ten - to.

B rei con-ten - to, di mil - le mor - te_il di sa - rei con-ten - to.

Il Est Bel Et Bon

Pierre Passereau

Con brio

Soprano

Alto

Tenor

Bass

The vocal parts are as follows:

- Soprano:** Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et
- Alto:** Il est bel et bon, bon, bon, bon, bon, com - me -
- Tenor:** Il est bel et bon, bon, bon, bon, bon, com - me - re,
- Bass:** Il est bel et bon, bon, bon, bon, com= - me -

S.

A.

T.

B.

The vocal parts are as follows:

- Soprano:** bon, bon, bon, bon, bon, com - me - rfe, com - me - re, com - mer - e mon ma - ri. Ils es -
- Alto:** re Il est bel et bon bon bon com - me - re com - me - re mon ma - ri
- Tenor:** Il est bel et bon, bon, bon, com - me - re, com - me - re mon ma - ri -
- Bass:** re Il est bel et bon, bon, bon, com - me - re, mon ma - ri -

S.

A.

T.

B.

The vocal parts are as follows:

- Soprano:** taint deux fem - mes tou - tes d'un pa - yes,
- Alto:** Ils es - taint deux fem - mes tou - tes d'un pa - ys,
- Tenor:** Di - sons l'une a l'a - tre a - vez bon ma -
- Bass:** Di - sons l'une a l'a - tre a - vez

S. 27 Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et bon, bon,

A. - - - - Il est bel et bon bon bon bon com - me - re

T. 8 ri? Il est bel et bon, bon, bon, bon, bon com - me - re, Il est bel et

B. bon ma - ri? - Il est bel et bon, bon, bon, com - me - re, - re, -

S. 35 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri. Il ne me cour - rou - ce

A. Il est bel et bon bon bon com - me - re com - me - re mon ma - ri Il ne me cour -

T. 8 bon, bon, bon, com - me - re, com - me - re mon ma - ri -

B. Il est bel et bon, bon, bon, com - me - re, mon ma - ri -

S. 45 ne - me bat aus - si Il fait le mes - nai - ge,

A. rou - ce ne me bat aus - si Il fait

T. 8 Il ne me cour - rou - ce ne - me bat aus - si. Il fait le mes -

B. Il ne me cour - rou - ce ne - me bat aus - si.

S. 57 Il donne aux pou - lail - les, Il donne aux pou - lail - les, Et je prens mes plai -

A. le mes-fait nai - ge, nai - ge, Il donne aux pou - lail - les Et je prens - mes

T. 8 mai - ge, Il donne aux pou - lail - les, Et je prens mes - plai -

B. Il fait le mes - nai - ge, Il donne aux pou - lail - les, Et je prens

S. 67 sirs. Com - me - re, C'est pour ri - re - Quand

A. plai - sirs Com - me - re, c'est pour ri - re -

T. 8 sirs. Com - me - re, c'est pour ri - re -

B. mes - plai - sirs Com - me - re, c'est pour ri -

S. 77 les - pou - =lail - les cri - ent: quand les pou - lail - les cri - ent:

A. - - Pou - lail - les cri - ent co co

T. 8 Quand les - pou - lail - les cri - ent: quand les pou - lail - les cri -

B. re - - Quand - les - pou - lail - les cri - ent: - Co,

S. 87 - 88 89 90 91 92 93 94

P. Pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe - ti - te co -

A. co co co co co co dae co co co co co co dae co co co co dae pe -

T. 8 ent: Pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe -

B. co co co co dae co co dae co co co co dae co co co co dae co co dae pe -

Soprano (S.) vocal line with lyrics and measure numbers 95-103.

A. (Alto) vocal line with lyrics and measure numbers 95-103.

Tenor (T.) vocal line with lyrics and measure numbers 95-103. Measure 8 is indicated below the staff.

Bass (B.) vocal line with lyrics and measure numbers 95-103.

Soprano (S.)

104 - 105 Il est bel et bon, bon, bon, bon, com - me - re, com - me - re, com - me - re, mon ma -

106 107 108 109 110 111 112

Alto (A.)

bon com - me - re Il est bel et bon bon bn com - me - re com - me - re mon ma -

Tenor (T.)

me - re, Il est bel et bon, bon, bon, com - me - re, com - me - re mon ma -

8

Bass (B.)

bon, com - me - re, Il est bel et bon, bon, bon, com - me - re, mon ma -

S. 113

 A. 114

 T. 115

 B. 116

 S. 122

 A. 123

 T. 124

 B. 125

Margot labourez les vignes

Jacques (Giacomo) Arcadelt
(1504? - 1568)

Soprano

Alt

Tenor

Bass

6

12

Mar-got la-bou-rez les vig-nes, vig-nes,vig-nes, vig-no-let, Mar-got la-bou-

rez les vig-nes bien-tôt. En re-vé-na nt
Ils m'ont sa-lu-

rez les vig-nes bien-tôt. En re-vé-na nt
Ils m'ont sa-lu-

rez les vig-nes bien-tôt. En re-vé-na nt de Lor-rai-ne, Mar-got, En re-vé-na nt
Ils m'ont sa-lu-

rez les vig-nes bien-tôt. En re-vé-na nt de Lor-rai-ne, Mar-got, En re-vé-na nt
Ils m'ont sa-lu-

de Lor-rai-ne, Mar-got, Ren-con-trai trois ca-pi-tai-nes, vig-nes, vig-nes,
-é vi-lai-ne, Mar-got, Je suis leur fi-èvre quar-taine,

de Lor-rai-ne, Mar-got, Ren-con-trai trois ca-pi-tai-nes, vig-nes, vig-nes,
-é vi-lai-ne, Mar-got, Je suis leur fi-èvre quar-taine,

de Lor-rai-ne, Mar-got, vig-nes, vig-nes,
-é vi-lai-ne, Mar-got,

de Lor-rai-ne, Mar-got,

Margot labourez les vignes/Arcadelt

17

vig - no - let, Mar-got la - bou - rez les vig - nes bien - tôt. Mar-got la - bou -

vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar-got la - bou -

vig - no - let, Mar-got la - bou - rez les vig - nes bien - tôt. Mar-got la - bou -

Mar-got la -

22

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar-got la - bou - rez les vig - nes

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar-got la - bou - rez les vig - nes

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar-got la - bou - rez les vig - nes

27

bien - tôt.

Ils m'ont don - né
S'il fleu - rit je

bien - tôt.

Ils m'ont don - né
S'il fleu - rit je

bien - tôt. Ils m'ont don - né pour é - tren - ne, Mar - got,

Ils m'ont don - né
S'il fleu - rit je

bien - tôt. Ils m'ont don - né pour é - tren - ne, Mar - got,

Ils m'ont don - né
S'il fleu - rit je

Margot labourez les vignes/Arcadelt

32

pour é - tren - ne, Mar - got, un bou - quel de mar - jo - lai - ne, vig - nes, vig - nes,
 se - rai rei - ne, Mar - got, S'il y meurt je perds ma paie ne,

pour é - tren - ne, Mar - got, un bou - quel de mar - jo - lai - ne, vig - nes, vig - nes,
 se - rai rei - ne, Mar - got, S'il y meurt je perds ma paie ne,

pour é - tren - ne, Mar - got, Mar - got, vig - nes, vig - nes,
 se - rai rei - ne, Mar - got,

pour é - tren - ne, Mar - got, Mar - got,

37

vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar - got la - bou -
 vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar - got la -

vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar - got la - bou -

Mar - got la -

42

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.
 rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

NOW IS THE MONTH



Altos
Tenor 1
S, T2, B

1, 2

Sopranos

It has been traditional for TUMS buskers to enjoy the start of the third verse by marking the word "Fie!" with a long pause. At the repeat however the music continues without pausing.

Altos

Tenors

Basses

Thomas Morley

1. Now is the month of May - ing, When mer - ry lads are play - ing.
 2. The Spring clad all in glad - ness, Doth laugh at win-ter's sad - ness.Fa la
 3. Fie!... then why sit we mus - ing, Youth's sweet de-light re - fus - ing.

1. Now is the month of May - ing, When mer - ry lads are play - ing.
 2. The Spring clad all in glad - ness, Doth laugh at win-ter's sad - ness.Fa la
 3. Fie!... then why sit we mus - ing, Youth's sweet de-light re - fus - ing.

1. Now is the month of May - ing, When mer - ry lads are play - ing.
 2. The Spring clad all in glad - ness, Doth laugh at win-ter's sad - ness.Fa la
 3. Fie!... then why sit we mus - ing, Youth's sweet de-light re - fus - ing.

1. Now is the month of May - ing, When mer - ry lads are play - ing.
 2. The Spring clad all in glad - ness, Doth laugh at win-ter's sad - ness.Fa la
 3. Fie!... then why sit we mus - ing, Youth's sweet de-light re - fus - ing.

6

1. Now 1. Each
la la la la la la la, Fa la la la la la la la. 2. The la. 2. And
3. Fie 3. Say

1. Now 1. Each
la la la la la, Fa la la la la la la la. 2. The la. 2. And
3. Fie 3. Say

1. Now 1. Each
la la la la la, Fa la la la la la la la. 2. The la. 2. And
3. Fie 3. Say

1. Now 1. Each
la la la la la, Fa la la la la la la la. 2. The la. 2. And
3. Fie 3. Say

1. Now 1. Each
la la la la la, Fa la la la la la la la. 2. The la. 2. And
3. Fie 3. Say

11

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground.
dain - ty Nymphs and speak, shall we play bar - ley break? Fa la

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground.
dain - ty Nymphs and speak, shall we play bar - ley break? Fa la la

8 with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la la
dain - ty Nymphs and speak, shall we play bar - ley break?

8 with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground.
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la la
dain - ty Nymphs and speak, shall we play bar - ley break?

15

la la la, fa la la la la la la, fa la la la la. 1. Each
2. And 3. Say

la la, fa la la la la, fa la la la la la la. 1. Each
2. And 3. Say

8 la, fa la la la la, fa la la la la la la, fa la la la la. 1. Each
2. And 3. Say

Fa la la la la, fa la la la la la, fa la la la la. 1. Each
2. And 3. Say

la, fa la la la la la, fa la la la la la la. 1. Each
2. And 3. Say

O Lord, increase our faith

Henry Loosemore (d 1670)
ed. Crookall

Soprano (S) part: O Lord, in-crease our faith, strength - en us and con - firm us in
Alto (A) part: O Lord, in-crease our faith, strength - en us and con - firm
Tenor (T) part: O Lord, in-crease our faith, strength - en us and con - firm us
Bass (B) part: O Lord, in-crease our faith, strength - en us and con - firm

The music consists of four staves (Soprano, Alto, Tenor, Bass) in common time (indicated by '4'). The vocal parts sing in unison. The lyrics are written below each staff. The melody features eighth and sixteenth note patterns with various rests.

5
thy true faith; en - due us with wis-dom, with wis - dom,
us in thy true faith; en - due us with wis-dom, with wis - dom, en - due us with
in thy true faith; en - due us with wis-dom,
us in thy true faith; en - due us with wis-dom,

The music continues with four staves. The lyrics are written below each staff. The melody includes eighth and sixteenth notes, with some measure rests.

9
cha - ri - ty, cha - sti - ty, and pa - ti -
wis - dom, cha - ri - ty, cha - sti - ty, and pa - ti - ence, and pa - ti -
cha - ri - ty, cha - sti - ty, and pa - ti - ence, and pa - ti -
cha - ri - ty, cha - sti - ty, and pa - ti -

The music concludes with four staves. The lyrics are written below each staff. The melody ends with a final cadence.

13

ence, in all our ad-ver-si-ties. Sweet Je-sus,
ence, in all our ad-ver-si-ties. Sweet
ence, in all our ad-ver-si-ties, in all our ad-ver-si-ties. Sweet
ence, in all our ad-ver-si-ties, ad-ver-si-ties. Sweet

17

say A - men, sweet Je-sus, say A - men, sweet Je -
Je-sus, say A - men, sweet Je-sus, say A - men, A - men, sweet Je -
Je-sus, say A - men, sweet Je - sus, say A - men, sweet Je -
Je-sus, say A - men, sweet Je - sus, say A - men, sweet Je -

21

-sus, say A - men, sweet Je - sus, say A - men.
-sus, say A - men, sweet Je - sus, say A - men, say A - men.
sweet Je - sus, say A - men, say A - men. sweet Je - sus, say A - men, say A - men.

O Magnum Mysterium

Tomás Luis de Victoria

The musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and three staves. The vocal parts are written in soprano, alto, tenor, and bass clefs. The staves are in common time, with key signatures changing throughout the piece. The lyrics are in Latin, with some words in Spanish. The score is divided into sections by measure numbers: 1-7, 8-14, 15-21, and 22-29.

1-7
O magnum mysterium et ad-mira - bi - le sa-cra - men -
O ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le sa -
-
8
tum, O ma - gnum mi - ste - ri - um
cra - men - tum, O ma - gnum mi - ste - ri - um et ad - mi - ra - bi -
-
O ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le sa - cra - men -
O ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le sa -
-
15
et ad - mi - ra - bi - le et ad - mi - ra - bi - le sa - cra - men - tum ut a - ni -
le sa - cra - men - tum et ad - mi - ra - bi - le sa - cra - men - tum ut a - ni -
-
tum, et ad - mi - ra - bi - le sa - cra - men - tum ut a - nima - li - a, ut a - ni -
le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum ut a - nima - li - a
22
ma - li - a vi - de - runt do - mi - num na - tum vi - de - runt do - minum na - tum
ma - li - a vi - de - runt do - mi - num na - tum vi - de - runt do - minum na - tum ia - cen -
ma - li - a vi - de - runt do - mi - num na - tum vi - de - runt do - minum na - tum ia - cen -
vi - de - runt do - mi - num na - tum ia - cen - tem in

29

ia - cen - tem in pre - se - pi - o,
ia - cen - tem in pre - se - pi - o, ia -
tem in pre - se - pi - o, ia - cen - tem in pre - se -
pre - se - pi - o, ia - cen - tem in pre - se - -

35
ia - cen - tem in pre - se - pi - o. O Be - a - ta
cen - tem in pre - se - pi - o. O Be - a - ta
- pi - o, in pre - se - pi - o. O Be - a - ta
- pi - o, in pre - se - pi - o. O Be - a - ta

42
vir - go cu - ius vi - sce-ra me - ru - e -
vir - go cu - ius vi - sce-ra me - ru - e -
vir - go cu - ius vi - sce-ra me - ru - e -
vir - go cu - ius vi - sce-ra me - ru - e -

48
runt por-ta-re do - minum Ie - sum Chri - stum. al - le - lu -
runt por-ta-re do - minum Ie - sum Chri - stum. al - le - lu -
runt por-ta-re do - mi - num Ie - sum Chri - stum. al - le - lu -
runt Ie - sum Chri - stum.

55

ya, al - le - lu - ya al - le - lu - ya, al - le - lu - ya
 ya, al - le - lu - ya al - le - lu - ya, al - le - lu - ya al -
 ya, al - le - lu - ya al - le - lu - ya, al - le - lu - ya al -
 al - le - lu - ya, al - le - lu - ya, al -

62

al - le - lu - ya al - le - lu - ya al - le - lu - ya al -
 le - lu - ya al - le - lu - ya al - le - lu - ya al -
 le - lu - ya al - le - lu - ya al - le - lu - ya al -
 le - lu - ya, al - le - lu - ya, al - le - lu - ya, al -

68

al - le - lu - ya.
 le - lu - ya al - le - lu - ya.
 lu - ya al - le - lu - ya.
 lu - ya, al - le - lu - ya.

Sicut cervus

Psalm 42

Venecia 1604

Giovanni Pierluigi da Palestrina (c.1525-1594)

Soprano
Alto
Tenor
Bass

Si - cut cer - vus de - si - de-rat ad
Si - cut cer - vus de - si - de-rat ad fon - tes a - qua -
Si - cut cer - vus de - si - de-rat ad fon - tes a - qua - rum
Si - cut

8

fon - tes a - qua - rum, a - - - qua-rum si -
rum si - cut cer - vus de - si - de-rat ad fon -
si - cut cer - vus de - si - de-rat ad fon - tes a - - - qua -
cer - vus de - si - de-rat ad fon - tes a - qua - rum si - cut cer - vus de -

16

- cut cer - vus de - si - de-rat ad fon - tes a - - - qua - - - rum
tes a - qua - rum, de - si - de-rat ad fon - tes a - - - qua - -
rum de - si - de-rat ad fon - tes a - - - qua - - - rum
si - de-rat ad fon - tes de - si - de - rat ad fon - tes a - - - qua - - - i -

Sicut cervus

Palestrina

2

24

i - ta de - si - de - rat
rum i - ta de - si - de - rat,
i - ta de - si - de - rat i - ta de - si - de - rat i - ta

33

33

i - ta de - si - de - rat a -
i - ta de - si - de - rat
ta de - si - de - rat, de - si - de - rat i - ta de - si - de -
de - si - de - rat i - ta de -

41

41

- ni-ma me - a ad te De - - us a - ni -
a - ni-ma me - a ad te De - us a - ni-ma me - a ad te
rat a - ni-ma me - a ad te De - - - us
si - de - rat, de - si - de - rat a - ni-ma me - a ad te De - - us,

50

50

ma me - a ad te De - - - us.
De - us, ad te De - us ad te De - - - us.
a - ni-ma me - a ad te De - - - us ad te De - - - us.
a - ni-ma me - a ad te De - - - us, ad te De - - - us.

SINCE FIRST

D Major



Tenors

Sopranos, Altos, Basses

1, 2, 3

Attributed to Thomas Ford

Sopranos

Altos

Tenors

Basses

1. Since first I saw your face I re-solv'd To hon - our and re -

1. Since first I saw your face I re-solv'd To hon - our and re -

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1. Since first I saw your face I re-solv'd To hon - our and re -

1. Since first I saw your face I re-solv'd To hon - our and re -

4

nown you; If now I be dis - dain'd I wish my heart had ne - ver

nown you; If now I be dis - dain'd I wish my heart had ne - ver

nown you; If now I be dis - dain'd I wish my heart had ne - ver

nown you; If now I be dis - dain'd I wish my heart had ne - ver

8

known you. What I that loved and you that liked, shall we begin to
known you. What I that loved and you that liked, shall we begin to
known you. What I that loved and you that liked, shall we begin to
known you. What I that loved and you that liked, shall we begin to
known you. What I that loved and you that liked, shall we begin to
known you. What I that loved and you that liked, shall we begin to
12
wran - gle? No, no, no! my heart is fast and can - not dis - en-tan - gle.
wran - gle? No, no, no, no! my heart is fast and can - not dis - en - tan - gle.
wran - gle? No, no, no, no! my heart is fast and can - not dis - en-tan - gle.
wran - gle? No, no, no, no! my heart is fast and can - not dis - en-tan - gle.

1. Since first I saw your face I resolv'd
To honour and renown you;
If now I be disdain'd I wish
My heart had never known you.
What I that loved and you that liked,
Shall we begin to wrangle?
No, no, no! my heart is fast
And cannot disentangle.

2. The Sun, whose beams most glorious are,
Rejecteth no beholder,
And your sweet beauty past compare,
Made my poor eyes the bolder:
Where beauty moves and wit delights,
And signs of kindness bind me,
There, oh there! Where e'er I go
I leave my heart behind me.

3. If I desire or praise you too much,
That fault you may forgive me;
Or if my hands had strayed but a touch,
Then justly might you leave me.
I asked you leave, you bade me love;
Is now the time to chide me?
No, no, no! I'll love you still,
What fortune e'er betide me.

Sweet Honey Sucking Bees

John Wilbye

Soprano 1

Soprano 2

Alto

Tenor

Bass

S1

S2

A

T

B

S1

S2

A

T

B

Sweet Honey Sucking Bees

Wilbye

S1
 20 flight _____ 21 - ah, make your flight, _____ 22 ah, make your flight, ah, make your
 S2
 23 *mf* 24
 ets? Ah, make your flight _____ to Me - li - sua - via's lips, ah, make your flight _____
 A
 nets? Ah, make your flight _____ ah, make your flight _____ ah! make your
 T
 25 flight _____ to Me - li - sua - via's lips, your flight _____
 B
 26 make your flight _____ to Me - li - sua - vias lips, Ah, make your flight _____

25 S1 flight to Me - li - sua - via's lips.

26 S2 - to Me - li - sua - via's lips

27 A flight There may you re - vel,

28 T There may you re - vel, there may you re - vel, there, there may you

29 B to Me - li - sua - via's lips; There may you re - vel, there may you re - vel, there may you

Sweet Honey Sucking Bees

Wilbye

4
 47 S1 their spring - tide, keep - ing their spring - tide gra - ces, keep - ing their spring - tide
 48 S2 - keep - ing their spring - tide gra - ces keep - ing their spring - tide
 49 A keep - ing their spring - tide gra - ces all the year, their spring - tide
 50 T 8 keep - ing their spring - tide gra - ces, keep - ing their spring - tide spring - tide
 51 B - keep - ing their spring - tide, spring - tide

52 S1 53 gra - ces all the year, keep - ing their spring - tide gra - ces
 54 S2 gra - ces all the year, keep - ing their spring - tide gra -
 55 A gra - ces all the year, all the year, keep - ing their spring - tide gra - ces
 56 T 8 gra - ces, keep - ing their spring-tide gra - ces
 57 B gra - ces all the year,

57 S1 all the year,
 58 S2 - ces all the year,
 59 A all the year, keep - ing their spring - tide gra - ces all the
 60 T 8 keep - ing their spring - tide gra - ces all the
 61 B keep - ing their spring - tide gra - ces all the

Sweet Honey Sucking Bees

63 S1 -
 64 f keep - ing their spring - tide gra - ces all the year.
 65
 66
 67
 68
 69

63 S2 -
 64 f keep - ing their spring - tide spring-tide gra - ces all the year.
 65
 66
 67
 68
 69

63 A -
 64 f year, keep - ing their spring - tide spring-tide gra - ces all the year.
 65
 66
 67
 68
 69

63 T -
 64 f year
 65 f keep - ing their spring-tide
 66
 67
 68
 69

63 B -
 64 f year,
 65 f keep - ing their spring-tide
 66
 67
 68
 69

70 S1 -

71 S1 - *p* Yet, sweet, take heed,

72 S1 - S2 -

73 S1 - S2 -

74 S1 - S2 -

75 S1 - S2 -

S1 Yet, sweet, take heed, all sweets are hard to

S2 *p* Yet, sweet, take heed, all sweets are hard to get.

A *p* Yet, sweet take heed, yes, sweet, take heed, all sweets are hard to get, all sweets are hard to

T *p* Yet, sweet, take heed, yet, sweet, take heed, all sweets are hard to get, all sweets are hard to

B *p* Yet, sweet, take heed, all sweets are hard to

76 S1 get; 77 - 78 - 79 - 80 Sting not, sting 81 not her soft 82 lips; 83 Oh, be-

84 S2 - Sting not, sting 85 not her soft 86 lips; 87 - - - - Oh, beware of

88 A get; Sting not 89 her soft 90 lips, 91 her soft 92 lips; Oh beware of

93 T get 94 Sting not 95 her soft 96 lips, 97 her soft 98 lips; Oh beware of that,

99 B get; 100 - - - - Sting not, sting not her soft lips;

Sweet Honey Sucking Bees

Wilbye

97 S1 eye, come from her eye, come from her eye, Was ne - ver dart so sharp, ah,
 98 S2 eye, come from her eye, come from her eye, Was ne - ver dart so sharp, ah,
 A come from her eye, come from her eye, Was ne - ver dart so sharp ah,
 T - - - -
 B - - - -

108 109 110 111 112

S1

S2

A

flam - ing dart come from her eye, come from her eye, come from her eye, Was

T

8 flam - ing dart come from her eye, come from her eye, come from her eye, Was

B

flam - ing dart come from her eye, come from her eye, Was ne - ver dart so

113 114 115 116 117 118

S1

S2

A

T

B

ne-*ver* dart so sharp, ah, then you die then you die then you die, then you die, ah, then you

ne-*ver* dart so sharp, ah then you die, you die, ah then you die, then you die, you

sharp, ah, ah, then you die, ah, then you die, you

8

Sweet Honey Sucking Bees

119 120 121 122 123 124

S1 *f* For if one flam - ing dart come from her eye, come from her eye, come from her

S2 *f* For if one flam - ing dart come from her eye, come from her eye, come from her

A *f* die, for if one flam - ing dart come from her eye, come from her eye,

T *s* die.

B die.

125 126 127 128 129 130

S1 eye, Was ne-ver dart so sharp, *p* ah, then you die then you die then you die, ah

S2 eye, Was ne-ver dart so sharp, *p* ah, then you die then you die, then you die, ah

A Was ne-ver dart so sharp, ah, then you die, then you die, ah,

T *s*

B

131 132 133 134 135 136 137

S1 then you die, then you die, you die, was ne-*f* ver dart so sharp, was

S2 then you die, then you die was *f*

A then you die, was ne-*f* ver dart was ne-*f* ver dart so sharp, was

T *s* Was ne-*f* ver dart so sharp, was ne - ver

B Was ne-*f* ver dart so sharp, ah, then

138 S1 ne- ver dart so sharp, ah, then you die,
S2 ne- ver dart so sharp, ah then you die, ah, then you die, _____ you die, ah,
A ne - ver dart so sharp then you die, ah, then you die, _____ ah, then you
T ⁸ dart so sharp, ah, then _____ you die, you die, ah, then ^p you die,
B you die, _____ was ne - ver dart so sharp, ^p ah then you

147 S1 ^p ah, _____ then you die, ah, then you die, ah, then you
S2 _____ then you die. ah, then you die, ah, then you die, you
A die, you die, ah then you die,
T ⁸ ah, ah, _____ then you die, ah then you die, ah, then you
B die, you die, _____ ah, then you die, ah, then you

155 S1 die, ah then you die, ^{pp} ah then you die, ah then you die.
S2 die, ah then you die, you die, ah, then you die.
A ah, then you die, ^{pp} ah then you die, ah, then you die.
T ⁸ die, ah then you die, you die, ah, then you die, ah, then you die.
B die, ah then you die, ^{pp} ah then you die, ah, then you die.