

11 August, 2019

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

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

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

bon - jour, que j'ai mon œil, vers toi bon-jour, ma le cœur plus chè dur - re a - mi que ro - e! 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 dou - ce fleur nou-vel - le, mon doux plai - sir, ma dou - ce co-lom-bel -
 le vul - gai - re ap pel - le une lar - ges - se? Plu tôt pé - ris-se hon neur, court et ri - ches -

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

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

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

22

le, mon pas - se-reau, ma gen-te tour-te - rel - le! Bon jour, ma dou -
 se, que pour les biens ja - mais je te re - lais - se, ma - jour, ma dou - ce et

le, mon pas - se - reau, ma gen - te tour-te - rel - le! Bon jour, ma dou -
 se, que pour les biens ja - mais je te re - lais - se, ma - jour, ma dou - ce et

8 le, mon pas-se-reau, ma gen - te tour - te - rel - le! Bon jour, ma dou-ce
 se, que pour les biens ja - mais je te re - lais - se, ma - jour, ma dou - ce et bel -

le, mon pas - se - reau, ma gen - te tour-te - rel - le! Bon jour, ma dou -
 se, que pour les biens ja - mais je te re - lais - se, ma - jour, ma dou - ce et

27

ce re - bel - le, bon jour, ma dou - ce dou - ce re - bel - le!
 bel - le dé - es - se, ma dou - ce et bel - le dé - es - se. [♩]

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

8 re - bel - le, bon jour, ma dou - ce dou - ce re - bel - le!
 le dé - es - se, ma dou - ce et bel - le dé - es - se. [♩]

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

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

30

Soprano (S) part lyrics:
ye?
mourn. **p** Fa la la la la la la, fa la la la la la la _____ la la,

Alto (A) part lyrics:
ye?
mourn. **p** Fa la la la la la la, fa la la la la la la _____ la la,

Tenor (T) part lyrics:
8 ye?
mourn. **p** Fa la la la la la, fa la la,

Bass (B) part lyrics:
ye?
mourn. **p** Fa la la la la la, fa la la la la la la la la la,

35

Soprano (S) part lyrics:
f fa la la la la la, fa la la la la la la la la la la. **p** Do you Cu-pid la.

Alto (A) part lyrics:
f fa la la la la la, fa la la la la la la la la. **p** Do you Cu-pid la.

Tenor (T) part lyrics:
8 **f** fa la la la la la, fa la la la la la la la la la la. **p** Do you Cu-pid la.

Bass (B) part lyrics:
f fa la la la la la, fa la la la la la la la la la. **p** Do you Cu-pid la.

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



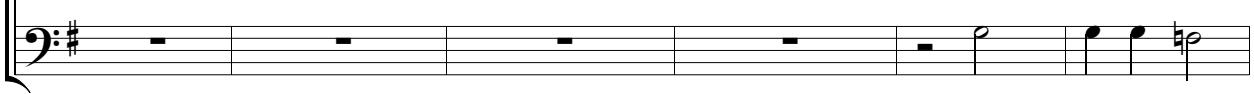
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

Tenor



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

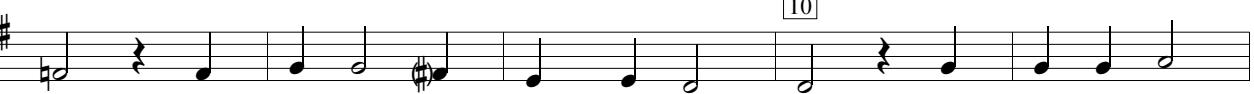
Bass



Ed io pian-gen -

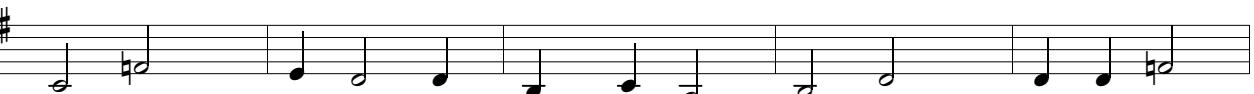
[5]

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



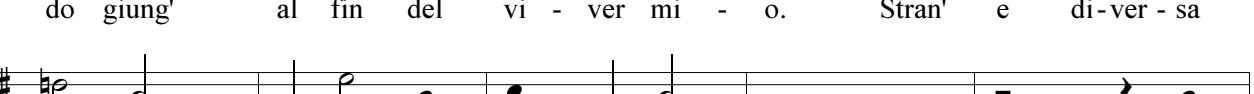
do giung' al fin del vi - ver mi - o. Stran' e di - ver - sa

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.

Sweet Honey Sucking Bees

John Wilbye (1574-1638)

J = 66

Soprano 1

Soprano 2

Alto

Tenor

Bass

Sweet hon - ey suck-ing bees
sweet hon - ey suck - ing bees why do you
Sweet hon - ey suck-ing bees, sweet hon - ey suck-ing bees, why do you
Sweet hon-ey suck-ing bees, sweet hon-ey suck-ing bees, why do you still,
Sweet hon-ey suck-ing bees, sweet hon-ey suck - ing bees,

S1

S2

A

T

B

still why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets; as if the
still, why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets;
why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets; As if the
why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets;

S1

S2

A

T

B

choicest nec - tar lay in them, Wherewith you store, wherewith you store,
As if the choicest nec - tar lay in them, in them,
choicest nec - tar lay in them, Wherewith you store your cur - ious ca - bi -
As if the choicest nec-tar lay in them, Wherewith you store your curious

17 S1 wherewith you store
 18 your curious ca - bin - ets? Ah, make your flight____ ah, make your flight,
 19
 20
 21
 22

S2 wherewith you store your cur - ious ca - bin - ets? Ah, make your flight to Me - li - sua - via's

A nets, your curious ca - bi - nets? Ah, make your flight____ ah, make your

T ca - bin - ets? Ah, make your flight to Me-li - sua - via's

B Ah, make your flight____ to Me - li - sua - vias

23 S1 *mf* ah, make your flight, ah, make your flight to Me - li - sua - via's lips.

24 S2 *mf* lips, ah, make your flight to Me - li - sua - via's lips.

25 A *mf* flight ah! make your flight There may you re - vel, there may you re - vel, there,

26 T *f* lips, your flight to Me-li - suavia's lips; There may you re - vel, there may you re - vel,

27 B *f* lips, Ah, make your flight to Me - li - sua - via's lips;

29 S1 *f* There, there may you re - vel in am - bro-sian cheer, Where smi - ling ro - ses
 30 S2 *f* There may you re - vel, there may you re - vel in am - bro-sian cheer, Where smi - ling ro - ses
 31 A there may you re - vel,
 32 T *p* there may you re - vel in am - bro-sian cheer, Where smil - ing ros - es
 33 B *f* There may you re - vel,

Sweet Honey Sucking Bees

John Wilbye

3
 35 S1 and sweet lil - lies sit, there may you re - vel,
 36 S2 and sweet lil - lies sit, there may you re - vel,
 37 A **f** there may you re - vel, there may you re - vel in am - bro-sian cheer, where
 38 T **f** and sweet lil - lies sit, there may you re - vel, there may you re - vel in am - bro-sian cheer, where
 39 B **f** there may you re - vel, there may you re - vel in am - bro-sian cheer, where
 40

41 S1 - - - - - **p** Keeping their spring - tide,
 42 S2 - - - - - **p** Keep - ing their springtide gra - ces
 43 A smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces keep-ing their
 44 T smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces, keep-ing their
 45 B smil - ing ro - ses and sweet lil-lies sit,
 46
 47

48 S1 keeping their springtide graces, keeping their springtide gra - ces all the year, keep-ing their
 49 S2 keeping their springtide graces keeping their springtide gra - ces all the year, keep-
 50 A spring - tide gra - ces all the year, their springtide gra - ces all the year, all the year, keep-ing their
 51 T spring - tide gra - ces, keep - ing their spring - tide springtide graces, keep-ing their springtide gra - ces
 52 B - - - - - keep - ing their spring - tide, springtide gra - ces all the year,

S1
 62 -
 63 -
 64 | : ^f keep-ing their spring - tide gra - ces all the year.
 S2
 65 -
 66 -
 67 -
 68 -
 69 | : ^f keep-ing their spring - tide spring-tide gra - ces all the year.
 A
 62 -
 63 -
 64 -
 65 -
 66 -
 67 -
 68 -
 69 | : ^f - ces all the year, keep-ing their spring - tide spring-tide gra - ces all the year.
 T
 62 -
 63 -
 64 -
 65 -
 66 -
 67 -
 68 -
 69 | : ^f all the year, keep-ing their spring-tide gra - ces all the year.
 B
 62 -
 63 -
 64 -
 65 -
 66 -
 67 -
 68 -
 69 | : ^f all the year, keep-ing their spring-tide gra - ces all the year.

Sweet Honey Sucking Bees

John Wilbye

78 79 80 81 82 83 84 85

S1 - - (p) (p) (p) (p) (p)

Sting not, sting not her soft lips; Oh, beware of that, Oh, beware of

S2 (p) (p) (p) (p) (p) (p) (p)

not her soft lips; Oh, beware of that, Oh, beware of that,

A (p) (p) (p) (p) (p) (p) (p)

her soft lips, her soft lips; Oh beware of that, Oh, be -

T (p) (p) (p) (p) (p) (p) (p)

her soft lips, her soft lips; Oh, beware of that, Oh, be - -

B (p) (p) (p) (p) (p) (p) (p)

Sting not, sting not her soft lips; Oh, beware of that, Oh, be -

94 S1 *f* For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was
 95 S2 *f* For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was
 96 A *f* For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was ne - ver dart so
 97 T -
 98 B -

100 101 102 103 104 105 106

S1 ne-*ver* dart so sharp, ah, then you die, you die, ah, then you die, then you die, you die!

S2 ne-*ver* dart so sharp, ah, then you die then you die then you die, then you die, ah, then you die!

A sharp ah, ah, then you die, ah, then you die, you die!

T — — — — — — —

B — — — — — — —

107 108 109 110 111 112

S1

S2

A

T

B

f

For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was

f

For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was

f

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

113 114 115 116 117 118 119

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 die,

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

sharp, **p** ah, ah, then you die, ah, then you die, you die.

Sweet Honey Sucking Bees

John Wilbye

7 Sweet Honey Sucking Bees John Wilby

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

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

122 A f
for if one flam - ing dart come from her eye, come from her eye, come from her eye, Was ne-
ver

123 T
- - - - -

124 B
- - - - -

125

155 156 157 158 159 160 161 162

S1 die, ah then you die, 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, ah then you die ah, then you die.

T die, ah then you die, you die, you die, then you die, ah, then you die.

B die, ah, then you die _____ pp ah, then you die.

Draw On Sweet Night

John Wilbye (1574-1638)

Musical score for "Draw On Sweet Night" featuring six voices: Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The music is in common time, key signature C major. The vocal parts are arranged in two staves: Soprano I and Soprano II/Alto I/Alto II/Tenor/Bass. The lyrics are: Draw on, sweet night, draw on, sweet night, Draw on, sweet night, Draw on, sweet night, on, sweet night, best friend un - to those cares, on, sweet night, best friend un - to those. Measure numbers 2 through 7 are indicated above the staff.

Musical score for "Draw On Sweet Night" continuing from measure 8. The vocal parts are Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The lyrics continue: best friend un - to those, draw on, sweet night, best, draw on, sweet night, draw on, sweet night, best friend un - to those cares, Draw. Measure numbers 8 through 14 are indicated above the staff.

15 16 17 18 19 20 21

S I

cares,

S II friend un - to those cares, that do a - rise from pain - ful

A I best friend un - to those cares, that

A II on, sweet night, best friend un - to those cares,

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

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

22 23 24 25 26 27 28

S I pain - ful me - lan - cho - ly, a - rise from pain - ful

S II me-lan-cho - ly, from pain - ful me - lan - cho - ly, from

A I do a - rise, a - rise from pain - - ful

A II - - - that do a - rise from pain - - ful me -

T those cares, that do a - rise from pain - - ful me - lan -

B - - - do a - rise pain - ful me - lan -

that do a - rise from pain - ful me - lan -

A

me - lan - cho - ly,
pain - ful me - lan - cho - ly, My life so ill through want of com-fort fares,
me - lan - cho - ly, My life so ill through want of com-fort fares,
- lan - cho - ly,
cho - ly,

My life so ill through want of com-fort fares,
That un - to thee, to
My life so ill through want of com-fort fares,
My life so ill through want of com-fort fares, That un - to thee, that un - to
My life so ill through want of com-fort fares, That un - to thee, that un - to
My life so ill through want of com-fort fares,

54 Sweet night draw
S I

55 on, O sweet
S II

56 night draw
A I

57 on,
A II

58
T

59
B

60

S I Sweet night draw on,

S II on,

A I night draw on, Sweet night draw on,

A II on, draw on, Sweet night draw on, Sweet night draw

T 8 night draw on, draw on,

B —

61

S I —

S II —

A I —

A II —

T —

B —

62

S I —

S II —

A I —

A II —

T —

B —

63

S I —

S II —

A I —

A II —

T —

B —

64

S I —

S II —

A I —

A II —

T —

B —

65

S I —

S II —

A I —

A II —

T —

B —

66

S I —

S II —

A I —

A II —

T —

B —

B

S I
on,

S II
- - - - -
Sweet night draw on,

A I
on,

A II
on, Sweet night draw on, My grieves when they be told

T
8 Sweet night draw on, My grieves when they be told

B
- - - - - draw on, My grieves when they be told

75 S I My grieves when
76 they _____ be told To shades and dark - ness, find some

S II My grieves when they _____ be told

A I My grieves when they be told

A II To shades and dark - ness, find some

T To shades and darkness, find some

B

82 S I ease from pain - - ing,

83 S II To shades and dark - ness, find some ease from pain - -

84 A I To shades and dark - ness, find some ease from pain - -

85 A II ease from pain ing, to shades and darkness, find some ease from pain - -

86 T ease from pain - - ing,

87 B

88 S I

89 S II ing,

90 A I ing, to shades and dark - ness, find some ease from pain - - -

91 A II

92 T And while thou all

93 A I ing,

94 A II And while thou

95 T

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

100 S I fold, in si - lence dost en - fold,
101 S II And while thou all in si -
102 A I and while thou all in si - lence dost en - fold,
103 A II dost en - fold, and while thou all in si - lence dost en -
104 T all in si - lence dost en - fold, and while thou all in si - lence
105 B si - lence dost en - fold, and while thou all in si - lence

106 107 108 109 110 111

S I si - lence dost en - - fold, I then shall have best time for

S II lence dost en - - fold,

A I

A II fold, and while thou all in si - lence dost en - fold, I then shall have best time for my com -

T dost - - - - - fold,

B si - lence dost en - - - fold,

112 113 114 115 116 117

S I my complain - ing, I then shall have best time for my com -

S II

A I plain - ing, for my com - plain - ing,

A II plain ing, for my com - plain - - - ing,

T for my com - plain - - ing,

B

I then shall have best time for my com -

118 119 120 121 122 123

S I plain - ing, for my com plain - - ing, I then shall have

S II my com-plain - ing, I then shall have best

A I I then shall have best time for my com - plain - ing,

A II time for my complain - ing,

T I then shall have best time for my com - plain - ing, I then shall

B plain - ing, I then shall have best

124 125 126 127 128 129

S I best time for my com plain - - ing.

S II time for my com - plaining, I then shall have best time for my complain - ing.

A I for my com - plain - ing, for my com - plain - ing.

A II I then shall have best time for my com - plain - ing.

T have best time for my com - plain - ing.

B time for my com - plain - ing.

Ave Maria

Josquin des Pres (1450-1521)

Soprano
Alto
Tenor
Bass

2 3 4 5 6 7 8 9

A - ve____ Ma - ri - - a, gra - - ti - a
A - ve____ Ma - ri - - a,
A - ve____ Ma - ri - - a,
A - ve____ Ma - ri - - a,

10 11 12 13 14 15 16 17

S. ple - - na, Do - mi-nus
A. gra - - ti - a ple - - na,
T. gra - - ti - a ple - - na
B. a, gra - - ti - a ple - - na,

18 19 20 21 22 23 24 25 26

S. te - - - cum, Vir - go se -
A. Do - mi-nus te - - cum, Vir - go se - re
T. - - - cum Vir -
B. - - - cum Do - mi-nus te - - cum,

Ave Maria

27 28 29 30 31 32 33 34 35

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

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

T. go se - re - na, A -

B. Vir - go se - re - na, A -

Ave Maria

Josquin des Pres

3

54 55 56 57 58 59 60 61 62

S. A - ve cu - ius na - ti - vi - tas na - ti - vi - tas,
 A. a. A - ve cu - ius na - ti - vi - tas,
 T. — No - stra fu - it so - lem - ni -
 B. — No - stra fu - it so - lem -

63 64 65 66 67 68 69 70 71

S. Ut lu - ci - fer lux - o - ri - ens. Ve -
 A. — Ut lu - ci - fer lux - o - ri - ens, Ve - rum so -
 T. — tas, so - lem - ni - tas, Ut lu - ci - fer lux o - ri - ens. Ve -
 B. — ni - tas, Ut lu - ci - fer lux

72 73 74 75 76 77 78 79

S. rum so - lem piae - - - - ni - ens. A - ve pi - a hu - mi -
 A. - lem Prae - ve - - - ni - ens. A - ve pi - a hu - mi -
 T. — rum so - lem piae - ve - - - ni - ens
 B. o - ri ens. Ve - rum so - lem piae - ve - ni - ens.

p

Josquin des Pres

Ave Maria

4

80 S. - li - tas, Cu - ius an - nun - ci - a - ti - o.
 A. - li - tas, Cu - ius an - nun - ci - a - ti - o.
 T. - | p Si - ne vi - ro fe - cun - di - tas,
 B. - | p Si - ne vi - ro fe - cun - di - tas,

88 S. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95
 A. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95
 T. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95
 B. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95
 No - stra fu - it sal - va - - - ti - o. A - ve ve - ra vir -
 No - stra fu - it sal - va - - - ti - o. A - ve ve - ra vir -

96 S. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103
 A. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103
 T. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103
 B. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103
 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -
 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -
 vir - gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri -
 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -

Ave Maria

Josquin des Pres

5

104 S. ca - ti - o No - stra fu - it pur - ga - ti - o.

A. ca - ti - o No - stra fu - it pur - ga - ti - o pur - ga - ti - o.

T. 8 fi - ca - ti - o No - stra fu - it pur - ga - ti - o.

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

111 S. A - ve pre - cla - ra o - mni - bus

A. A - ve pre - cla - ra o - mni - bus

T. 8 A - ve pre - cla - ra o - mni -

B. A - ve pre - cla - ra o - mni -

119 S. An - ge - li - cis vir - tu - ti - bus,

A. An - ge - li - cis vir - tu - ti - bus,

T. 8 bus An - ge - li - cis vir - tu - ti -

B. bus An - ge - li - cis vir - tu - ti -

Ave Maria

S. Cu - ius fu - it as-sump - ti - o No - stra glo -
A. Cu - ius fu - it as - sump - - - ti - o No - stra glo -
T. bus,
B. bus, Cu - ius fu-it as - sump - ti - o

S. ri - fi - ca - ti - o. **p**
A. ri - fi - ca - ti - o glo - - - ri - fi - ca - - - ti - o. **p**
T. No - stra glo - ri - fi - ca - ti - o. **p**
B. No - stra glo - - - ri - fi - ca - - - ti - o. **p**

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

Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

Soprano = 150

2 3 4 5 6 7 8 9 10 11 12

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

Alto

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

Tenor

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

Bass

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

13 14 15 16 17 18 19 20 21 22 23 24

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

S. A. T. B.

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

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

25 26 27 28 29 30 31 32 33 34 35

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

S. A. T. B.

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

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

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

36 37 38 39 40 41 42 43 44 45 46

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

S. A. T. B.

lon fi - li mi, quis det ut mori - ar pro te pro - te, pro - te, fi -

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

mi, quis det 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.

O Magnum Mysterium

Tomás Luis de Victoria

The musical score consists of four staves. The top three staves represent the voices: soprano (C-clef), alto (F-clef), and tenor/bass (C-clef). The bottom staff represents the basso continuo (Bass-Clef). The music is in common time. The vocal parts begin with a melodic line, while the basso continuo part remains silent until measure 8. The lyrics are written below the notes, with measure numbers 2 through 19 indicated above the staff.

2 O magnum mysterium et ad-mi-ra - bi - le sa-cra-men -
3 - - - -
4 - - - -
5 - - - -
6 - - - -
7 - - - -
8 - - - -
9 tum, O ma - gnum my - - ste -
10 cra - men - - tum, O ma - gnum my - ste - ri - um et
11 - - - -
12 - - - -
13 - - - -
14 - ri - um et ad - mi - ra - bi - le et ad - mi - ra - bi - le sa - cra-men - tum
15 ad - mi - ra - bi - le sa - cra-men - tum et ad - mi - ra - bi - le sa - cra - men - tum
16 - - - -
17 - - - -
18 - - - -
19 - - - -

3 O Magnum Mysterium Tomás Luis de Victoria

38 39 40 41 42 43 44

- pi - o. O Be - a - ta vir - - - go cu - ius
 - pi - o. O Be - a - ta vir - - - go cu -
 - pi - o. O Be - a - ta vir - - - go cu - ius
 8 - pi - o. O Be - a - ta vir - - - go cu - ius

45 46 47 48 49 50

vi - sce-ra me - - ru - e - runt por-ta - re do - - mi-num Je -
 - ius vi - sce - ra me - - ru - e - runt por-ta - re do - - mi-num Je -
 8 vi - sce - ra me - - ru - e - runt por-ta - re do - - mi - num
 vi - sce - ra me - - ru - e - runt Je -

51 52 53 54 55 56

- sum Chri - - stum. Al - le - lu - ia, al - - le - lu -
 - - sum Chri - - stum. Al - le - lu - ia, al - - le - lu -
 8 Je - - sum Chri - - stum. Al - le - lu - ia, al - - le - lu -
 - sum Chri - - stum.

57 ia, al - le - lu - ia, al - - le - lu - ia, al -
58 ia, al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia, al -
59 ia, al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia, al -
60 ia, al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia, al -
61 ia, al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia, al -
62 - - - - -
63 - - - - -

64 - lu - - ia, al - - le - lu - - ia, al -
65 le - - lu - - ia, al - - le - lu - - ia, al - le - lu -
66 le - - lu - - ia, al - - le - lu - - ia, al - le - lu -
67 C - - - - -
68 - - - - -

69 - lu - - - ia.
70 - - - ia, al - le - - lu - - - ia.
71 - - - ia, al - le - - lu - - - ia.
72 - - - ia, al - le - - lu - - - ia.
73 - - - ia, al - le - - lu - - - ia.
74 - - - ia, al - le - - lu - - - ia.

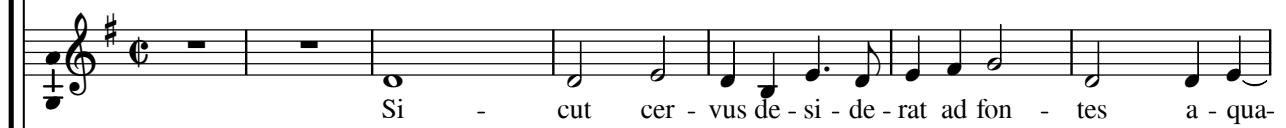
Sicut cervus

Palestrina (c.1525-1594)

Soprano



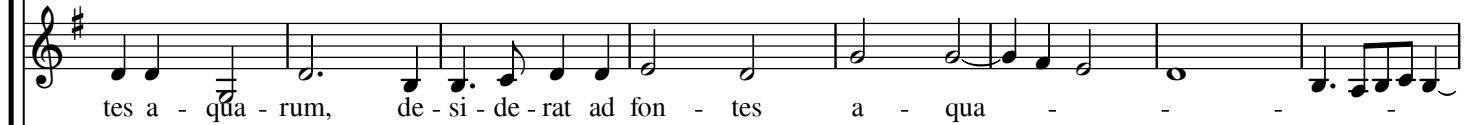
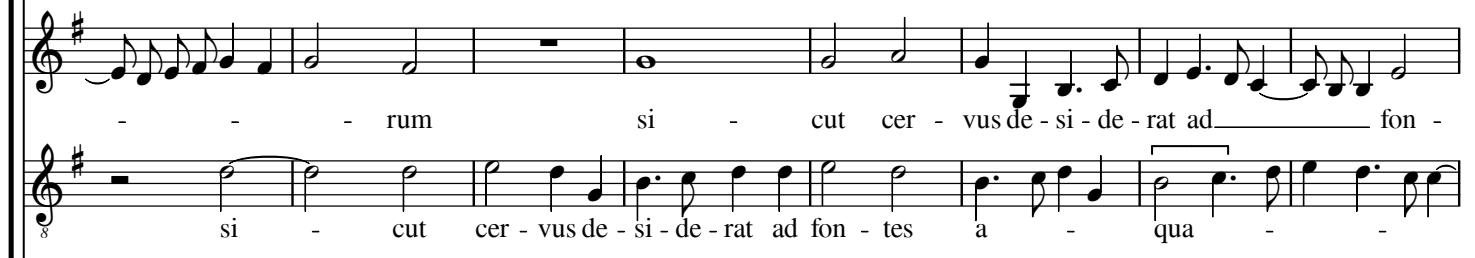
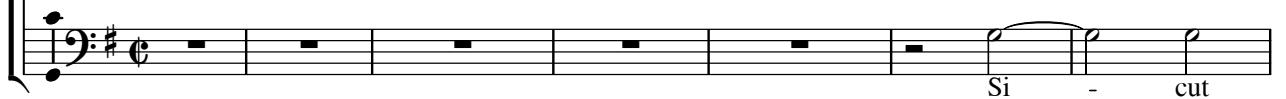
Alto



Tenor



Bass



2
 24 Sicut cervus Palestrina

25 i - ta de - si - de - rat
 26 rum
 27 i - ta de - si - de - rat,
 28 i - ta de - si - de - rat
 29 i - ta de - si - de - rat,
 30 i - ta de - si - de - rat
 31 i - ta de - si - de - rat
 32 i - ta de - si - de - rat,

33 i - ta de - si - de - rat
 34 i - ta de - si - de - rat
 35 i - ta de - si - de - rat
 36 i - ta de - si - de - rat
 37 i - ta de - si - de - rat
 38 i - ta de - si - de - rat
 39 i - ta de - si - de - rat
 40 a -
 41 i - ta de - si - de - rat
 42 i - ta de - si - de - rat
 43 i - ta de - si - de - rat
 44 ad te De - us
 45 ad te De - us
 46 ad te De - us
 47 ad te De - us
 48 ad te De - us
 49 ma me - a ad te De - us.
 50 ma me - a ad te De - us.
 51 ma me - a ad te De - us.
 52 ma me - a ad te De - us.
 53 ma me - a ad te De - us.
 54 ma me - a ad te De - us.
 55 ma me - a ad te De - us.
 56 ma me - a ad te De - us.
 57 ma me - a ad te De - us.
 58 ma me - a ad te De - us.

This musical score consists of four voices (parts) arranged across three staves. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The music is in common time, with a key signature of one sharp (F#). The vocal parts are labeled with their respective names: 'i - ta de - si - de - rat' for the soprano and alto parts, and 'rum' for the bass part. The score includes measure numbers from 24 to 58, lyrics in Latin, and dynamic markings. The title 'Sicut cervus' and the composer's name 'Palestrina' are at the top right.

Ave Verum Corpus

William Byrd 1543–1623

Soprano

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 - a Vir - gi - ne; 8 Ve - re pas - sum, 9 im - mo - la - tum 10 in

A - a Vir - gi - ne; 11 Ve - re pas - sum, im - mo - la - tum 12 in

T - a Vir - gi - ne; 13 Ve - re pas - sum, im - mo - la - tum in cru -

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

27 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O pi -

28 ta - tum in mor - tis, in mor - tis ex - a - mi - ne. 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, mi - se - re - re me - i, me -

40 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -

41 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -

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. 1. 2. O i. A - - - men.

45 - - - i. 46. 47. 48. 49.

46 i. A - - - men.

47 i. A - - - men.

48 i. A - - - men.

49 i. A - - - men.