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# 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 mori - ar pro te, pro - te, fi -

mi, quis det ut mori - 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)

(1557-1605) 5

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      8      A-pril is in my mis-tress' \_\_\_\_\_ face, A-pril is

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

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

10

[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  
Alto  
Tenor  
Bass

2 3 4 5 6 7 8 9

A - ve\_\_\_\_ Ma - ri - - a, gratia  
A - ve\_\_\_\_ Ma - ri - - a,  
A - ve\_\_\_\_ Ma - ri - - a,  
A - ve\_\_\_\_ Ma - ri - - a,

S. ple - - - na, 11 12 13 14 15 16 17  
A. gra - - ti - a ple - - - na, Do - mi-nus  
T. 8 gra - - ti - a ple - - - na  
B. a, gra - - ti - a ple - - - na,

S. te - - - cum, 19 20 21 22 23 24 25 26  
A. Do - mi-nus te - - cum, Vir - go se -  
T. 8 Do - mi-nus te - - cum Vir - - -  
B. Do - mi-nus te - - cum, Do - mi-nus te - cum, Vir - - -

## 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 prae - ve - - - - - ni - ens. A - ve pi - a hu - mi -  
 A. - lem Prae - ve - - - ni - ens. A - ve pi - a hu - mi -  
 T. rum so - lem prae - ve - - - - - ni - ens  
 B. o - ri ens. Ve - rum so - lem prae - ve - - ni - ens.

**p**

Ave Maria

Soprano (S.)  
Alto (A.)  
Tenor (T.)  
Bass (B.)

80 - li - tas, Cu - ius an - nun - ci - a - ti - o.  
81 - li - tas, Cu - ius an - nun - ci - a - ti - o.  
82 -  
83 -  
84 -  
85 Cu - ius an - nun - ci - a -  
86 Cu - ius an - nun - ci - a -  
87 Cu - ius an - nun - ci - a -

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

Soprano (S.)  
Alto (A.)  
Tenor (T.)  
Bass (B.)

88 -  
89 -  
90 -  
91 -  
92 -  
93 -  
94 | 6 A - ve ve - ra vir -  
95 | 6 A - ve ve - ra vir -

**T.** **p** A - ve ve - ra vir -  
**B.** **p** A - ve ve - ra vir -

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

Soprano (S.)  
Alto (A.)  
Tenor (T.)  
Bass (B.)

96 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -  
97 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -  
98 -  
99 -  
100 -  
101 -  
102 -  
103 -

**T.** **p** gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri -  
**B.** **p** gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri -

## 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.

# Ave Verum Corpus

William Byrd 1543–1623

Soprano      2      3      4      5      6

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

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

## Ave Verum Corpus

Soprano (S)      Alto (A)      Tenor (T)      Bass (B)

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. 45 O i. 46 :|| A - - men.  
 47 :|| A - - men.  
 48 :|| A - - men.  
 49 :|| 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! Hé, bon-jour, ma  
que j'ai vers toi le cœur plus dur que ro - che, de t'a - voir lais -

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

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

bon - jour, mon œil, bon-jour, ma chè - re a - mi - e! Hé, bon-jour, ma  
que j'ai vers toi le cœur plus dur que ro - che, 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.

# Confitemini Domino

Alessandro Costantini (c.1581-1657)

Alto

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,

8

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

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

23

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 - culum mi - se - ri - cor - di - a e - ius.  
 e - - - ius. Mi - se - ri - cor - di - a e - - ius.

32

Al - le - lu ia al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

39

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

ia, al - le - lu - ia,

45

- le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

- le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

## Draw On Sweet Night

John Wilbye (1574-1638)

2 Draw on, sweet night,  
3 - - -  
4 - - -  
5 draw on, sweet night,  
6 - - -  
7 - - -  
8 - - -

Soprano I  
Soprano II  
Alto I  
Alto II  
Tenor  
Bass

25                    26                    27                    28                    29                    30                    31

S I                    a - rise                    from                    pain - ful                    me - lan - cho - ly,  
S II                    me - lan - cho - ly,  
A I                    from                    pain - ful                    me                    lan - cho - ly,  
A II                    that do                    a - rise                    from pain                    ful me - lan - cho - ly,  
T                            do a - rise                    from pain - ful me - lan - cho - ly,  
B                            rise from pain - ful me - lan - cho - ly,

**A**                    32                    33                    34                    35                    36                    37                    38

S I                    My life so ill through want of com-fort  
S II                    My life so ill through want of com-fort fares,  
A I                    My life so ill through want of com-fort fares,                    My life so ill through want of com-fort  
A II                    My life so ill through want of com-fort fares,  
T                            My life so ill through want of com-fort fares,  
B                            My life so ill through want of com-fort

39                    40                    41                    42                    43                    44

S I                    fares,                    That un - to thee, to thee I con - se - crate it whol - -  
S II                    That un - to thee, that un - to thee I con - se - crate it whol - -  
A I                    fares,                    That un - to thee I con - se - crate it whol - -  
A II                    fares, That un - to thee, that un - to thee I con - se - crate it whol - -  
T                            That un - to thee, that un - to thee, I con - se - crate it whol - -  
B                            fares,                    I con - se - crate it whol - -

45 S I ly,  
46 S II ly, That un - to thee, to thee  
A I ly, That un - to thee I con - se - crate it whol - ly,  
A II ly,  
T wholly, That un - to thee I con - se - crate it whol - ly,  
B ly,

47 That un - to thee I  
48 con - se - rate it  
49 con - se - rate it  
50 it whol -

51

S I      ly: Sweet night draw on,

S II      ly:

A I      whol-ly: Sweet night draw on, Sweet night draw on, Sweet night draw

A II      whol-ly:

T      - Sweet night draw on, Sweet night draw

B      8 Sweet night draw on,

ly:

58 S I

59 -

60 -

61 Sweet night draw on,

62 on, -

63 -

64 -

65 Sweet

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

A I on, Sweet night draw on, Sweet night draw on, Sweet

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

T on, Sweet night draw on, draw on, on, -

B on, Sweet night draw on, -

B

66 67 68 69 70 71 72 73

S I night draw on,  
S II -  
A I night draw on,  
A II night draw on, Sweet night draw on,  
T 8 night, Sweet night draw on, My grieves when they be  
B draw on, My grieves when they be

74 75 76 77 78 79 80 81

S I My grieves when 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 told To shades and dark - ness, find some  
T told To shades and darkness, find some  
B told

82 83 84 85 86 87 88

S I ease from pain - ing,  
S II To shades and dark - ness, find some ease from pain - ing,  
A I To shades and dark - ness, find some ease from pain - ing, to shades and  
A II ease from pain - ing, to shades and darkness, find some ease from pain - ing,  
T 8 ease from pain - ing, To shades and  
B - - - - - To



110                    111                    112                    113                    114                    115                    116

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

117                    118                    119                    120                    121                    122

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

123                    124                    125                    126                    127                    128                    129

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

## 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 -

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 -

mo - ney can-not move, I keep a fair, but for the fair to view a beg - gar  
treas - sures 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 - ty 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 - ty serves and loves, Tur - tles and

mo - ney can-not move, I keep a fair, but for the fair to view a beg - gar  
treas - sures 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 - ty serves and loves, Tur - tles and

mo - ney can-not move, I keep a fair, but for the fair to view a beg-gar  
treas - sures 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 - ty serves and loves, Tur - tles and

14

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

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

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

may be li - be - ral of love, Though all my wares be trash, the heart is  
shell the Orient's pearls we find. Of o - thers take a sheaf, of me a  
twins, courts brood, a hea - v'nly pair. Hap - py the heart that thinks of no re-

21

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.

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

[5]

Alto

Hic est be - a - tis - si - mus E - van - ge - li - sta -

Tenor

8 Hic est be - a - tis - si - mus

Bass

Hic est be - a - tis - si - mus E - van - ge - li -

[10]

A

et A-po-sto-lus Io - an - nes, hic est be - a - tis -

T

8 E - van - ge - li - sta et A -

B

sta et A - po-sto-lus Io-an-nes, hic est be - a - tis -

[15]

A

si-mus E - van - ge-li-sta et A-po-sto-lus Io - an - nes, et A-po-sto-lus Io -

T

8 po - sto - lus Io - an - nes,

B

si - mus E - van - ge - li - sta et A - po-sto-lus Io-an-nes, et A -

[20]

A

an - nes, qui pri - vi - le - gi - o a - mo - ris pra - ci - pu - i, qui

T

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

B

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

[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

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

T

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

B

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

30

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



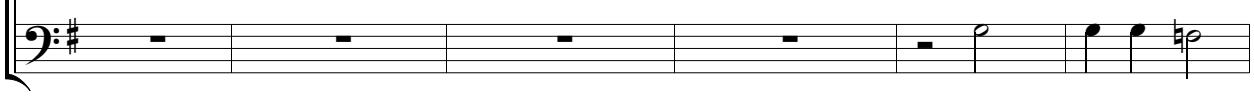
Il bian-\_\_ co\_e dol-ce ci-\_\_ gno can - tan-to mo\_\_ re, Ed io pian-gen -

Tenor



Il bian-\_\_ co\_e dol-ce ci\_\_ gno can - tan - do mo - re, Ed io pian-gen -

Bass



Ed io pian-gen -

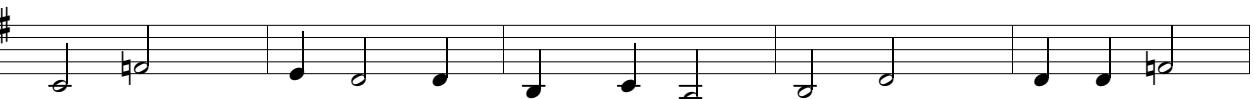
[5]

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

Soprano (S.)

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

28 Il est bel et bon, bon,

29 Il est bel et bon, bon, bon, bon, bon, com - me - re,

30 Il est bel et bon, bon, bon, bon, bon, com - me - re,

31 Il est bel et bon, bon, bon, bon, bon, com - me - re,

32 Il est bel et bon, bon, bon, bon, bon, com - me - re,

33 Il est bel et bon, bon, bon, bon, bon, com - me - re,

34 Il est bel et bon, bon,

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

bon, ma - ri?

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

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

Soprano (S.)

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

36 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

37 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

38 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

39 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

40 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

41 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

42 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

43 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

44 bon, bon, bon, com - me - re com - me - re, com - me - re, mon ma - ri.

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

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

Soprano (S.)

45 ne - me bat aus - si

46 Il fait le mes - nai - ge,

47 Il fait le mes - nai - ge,

48 Il fait le mes - nai - ge,

49 Il fait le mes - nai - ge,

50 Il fait le mes - nai - ge,

51 Il fait le mes - nai - ge,

52 Il fait le mes - nai - ge,

53 Il fait le mes - nai - ge,

54 Il fait le mes - nai - ge,

55 Il fait le mes - nai - ge,

56 Il fait le mes - nai - ge,

Alto (A.)

rou - ce ne me bat aus - si

Il fait le mes - nai - ge,

Tenor (T.)

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

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

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

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

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

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

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

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

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

Bass (B.)

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

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

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

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

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

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

S. 57 Il donne aux pou - lail - les, 58 Il donne aux pou - lail - les, 59 Et je prens mes plai -  
A. le mes-fait nai - ge, nai - ge, 60 Il donne aux pou - lail - les, 61 Et je prens - mes  
T. 62 Il donne aux pou - lail - les, 63 Et je prens mes - plai -  
B. 64 Il fait le mes - nai - ge, 65 Il donne aux pou - lail - les, 66 Et je prens

S. 67 sirs. Com - me - re, 68 C'est pour ri - re - Quand  
A. plai - sirs Com - me - re, c'est pour ri - re -  
T. 70 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: 78 quand les pou - lail - les cri - ent:  
A. 79 Pou - lail - les cri - ent co co  
T. 80 quand les pou - lail - les cri - ent:  
B. 81 quand les pou - lail - les cri - ent:  
82 quand les pou - lail - les cri - ent:  
83 quand les pou - lail - les cri - ent:  
84 quand les pou - lail - les cri - ent:  
85 quand les pou - lail - les cri - ent:  
86 Co,

S. 87 - Pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe - ti - te co -

A. 88 co co co co co co co dae co co co co co co dae co co co co dae pe -

T. 89 - ent: Pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe -

B. 90 co co co co dae co co co co dae co co co co dae co co dae pe -

91 92 93 94

S. 95 quet - te, qu'est - ce - ci? Il est bel et bon, bon, bon, bon, com - me - re,

A. 96 ti - te co - quet - te qu'est ce - ci Il est bel et bon bon bon bon bon

T. 97 98 99 100 101 102 103

B. 104 - ti - te co - quet - te, qu'est ce - ci? Il est bel et bon, bon, bon, bon, com -

105 106 107 108 109 110 111 112

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

A. 105 bon com - me - re Il est bel et bon bon bn com - me - re com - me - re mon ma -

T. 106 107 108 109 110 111 112

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

105 106 107 108 109 110 111 112

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, 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 -  
 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.

# Mass for Three Voices

## Kyrie Eleison

William Byrd (c. 1543-1623)

Alto

Tenor

Bass

2

3

4

5

6

7

8

Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son, Chri - ste e - lei - son, Ky - ri - e e - lei - son.

## Mass for Three Voices

## Gloria in Excelcis Deo

William Byrd (c.1540-1623)

## Mass for Three Voices – Gloria

William Byrd

3

37 38 39 40 41 42 43

A. Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - - - - - ste.  
T. - ni-te Je - su Chri - ste, Je - su Chri - - - - - ste, Je - su Chri - - - - - ste.  
B. Je - su Chri - - - - - ste, Je - su Chri - - - - - ste.

44 45 46 47 48 49 50 51

A. Qui tol - lis pecca - ta mun - - -  
T. Do - mine De - us a-gnus De - i, fi - li-us pa - - - tris. Qui tol - lis pec -  
B. Do - mine De - us a-gnus De - i, fi - li-us pa - tris. Qui tol - lis pec - ca -

52 53 54 55 56 57 58 59

A. di, mi - se - re - re no - bis, mi - se - re - re no - bis, Qui tol - lis pec - ca - ta  
T. ca - ta mun - di, mi - se - re - re no - bis, no - bis, Qui tol - lis pec - ca - ta mun -  
B. ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, Qui tol - lis pec - ca - ta

60 61 62 63 64 65 66

A. mun - di, sus - ci-pe de - pre - ca - ti - o - nem nostram, sus - ci-pe de - pre - ca - ti - o - nem no -  
T. - di, sus - ci-pe de - pre - ca - ti - o - nem no - stram, sus - ci-pe de - pre - ca - ti - o - nem no -  
B. mun - di, sus - ci-pe de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

67 68 69 70 71 72 73 74

A. stram, Qui se - des ad dex - teram pa - - - - tris, mi - se-re - re no - bis, mi -  
T. stram, Qui se - des ad dex - teram pa-tris, ad dex - teram pa - - tris, mi - se-re - re no - bis,  
B. no - stram, Qui se - des ad dex - teram pa - - tris,

A. 75 - se - re - re no - bis. Quo - ni - am tu so-lus san-ctus, tu so-lus Do - mi-nus, tu so-lus Do - mi-

T. 76 mi - se-re - re no - bis. Quo - ni - am tu so-lus san-ctus, tu so-lus Do - mi-nus, Do - mi - nus, tu so-lus

B. 77 mi - se-re - re no - bis, Quo - ni - am tu so-lus san-ctus, tu so-lus Do - mi-nus,

A. 83 nus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri -

T. 84 Do - minus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri -

B. 85 tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri - ste, cum

A. 90 ste, cum san-cto Spi - ri-tu, in glo - ri-a De - i pa - tris,

T. 91 ste, cum san-cto Spi - ri-tu, in glo - ri-a De - i pa - tris, in glo - ri-

B. 92 san-cto Spi - ri-tu, cum san-cto Spi - ri-tu, Spi - ri - tu, in glo - ri-a De - i pa -

A. 97 in glo - ri - a De - i pa - tris. A - men. A - men.

T. 98 a De - i pa - tris. A - men. A - men.

B. 99 in glo - ri - a De - i pa - tris. A - men. A - men.

100 in glo - ri - a De - i pa - tris. A - men. A - men.

101 in glo - ri - a De - i pa - tris. A - men. A - men.

102 in glo - ri - a De - i pa - tris. A - men. A - men.

103 in glo - ri - a De - i pa - tris. A - men. A - men.

104 in glo - ri - a De - i pa - tris. A - men. A - men.

# Mass for Three Voices

## **Credo in Unum Deum**

William Byrd (c. 1543-1623)

Alto

Tenor

Bass

A. et in - vi - si - bi - li - um. Et in u - num Do-mi - num Je - sum Chri - stum, fi - li - um De - i  
T. om-ni-um, et in - vi - si - bi - li - um, Et in u-num Do-mi - num Je - sum Christum, fi - li - um De - i  
B. om-ni-um, Et in u-num Do - minum Je - sum Chri - stum, fi - li - um De - i

A. u - ni - ge - ni - tum, Et ex pa - tre na - tum an - te om-ni-a sæ - cu-la, De um de De - o, lu-men de lu -  
T. u-ni-ge - ni - tum, Et ex pa - tre na - tum, De - um de De - o, lu-men de lu - mine,  
B. u - ni - ge - ni - tum, an - te om-ni - a sæ - cu-la, De um de De - o, lu-men de lu - mine

A. - mi - ne, De - um ve - rum de De-o ve - ro, ge - nitum non fa - ctum,  
T. De - um ve - rum, de De-o ve - ro, ve - ro, ge - ni - tum non fa - ctum, con - substanti -  
B. lu - mine, De - um ve - rum, de De-o ve - ro, ge - ni - tum non fa - ctum, con -

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

6

A. *Qui propter nos homines, et propter nostram salutem descendit,*

T. *Qui propter nos homines, et propter nostram salutem descendit*

B. *Qui propter nos homines, et propter nostram salutem,*

50/

A.  
de - scen - dit de cæ lis. Et in - car - na - tus est  
T.  
scen - dit de cæ lis. Et in - car - na - tus est de  
B.  
de-scen - dit, de cæ lis. Et in - car - na - tus est,

574

A. de spiritu sancto, ex Maria - a virgi - ne, et homo factus  
T. spi - ri-tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -  
B. de spi - ri-tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

64

716

A. to, pa - sus et se - pul - tus est, et se - pul - tus est. Et re - sur - re - xit ter - ti - a

T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus est. Et re - sur - re - xit

B. sus et se - pul - tus est, pas - sus et se - pul - tus est. Et re - sur - re - xit ter -

A. 78 di - e, se-cun-dum scrip - tu - ras, se-cun-dum scrip - tu - ras, scrip - tu - ras,  
T. ter - ti - a di - e se - cun-dum scrip-tu - ras, se - cun-dum scrip-tu - ras, se - cun-dum scrip-tu - ras,  
B. - ti - a di - e, se - cun-dum scriptu - ras, se - cun-dum scriptu - ras, - ras,

A. 84 Et ascen-dit in cæ - lum, se - det ad dex - teram pa - tris, pa -  
T. Et ascen-dit in cæ - lum, se-det ad dex - teram pa - tris, se - det ad dex - teram pa -  
B. — Et ascen-dit in cæ - lum, se - det ad dex - teram pa -

A. 91 - tris, et i - te-rum ven-tu-rus est cum glo - ri - a ju - di - ca - re, vi - vos et mor - tu -  
T. - tris, et i - te-rum ven-tu-rus est, cum glo - ri - a, ju - di - ca - re, vi - vos et mor - tu -  
B. - tris, et i - te-rum ven-tu-rus est, cum glo - ri - a ju-di - ca - re, vi - vos et mor - tu -

A. 99 os, cu - jus re - gni non e - rit fi - nis, non e - rit fi - nis.  
T. os, cu - jus re-gni non e - rit fi - nis, non e - rit fi - nis, non e - rit fi - nis, fi - nis.  
B. os, cu - jus re - gni non e - rit fi - nis, non e - rit fi - nis, fi - nis, fi - nis.

A. 107 Et in Spi - ritum san - ctum Do - minum, et vi - vi-fican - tem, qui ex patre fi - li - o - que proce - dit, pro - ce -  
T. Et in Spi - ritum san - ctum Do - minum, et vi - vi-fi - cantem, qui ex pa - tre fi - li - o - que proce - -

## Mass for Three Voices – Credo

William Byrd

8

118 119 120 121 122 123 124 125 126

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

127 128 129 130 131 132 133 134 135

A. ca - tur, qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam Ca -  
T. qui lo - cu - tus est per Pro - phe - - - tas. Et u - nam san - ctam  
B. tur, qui \_\_ lo - cu - tus \_\_ est per Prophetas, per Prophe - tas. Et u - nam san - ctam Ca -

136 137 138 139 140 141 142 143

A. tho - licam, Ca - tho - li-cam et A - po-sto - li-cam Ec - cle - si - am, et A - po - sto - li-cam Ec-cle - si - am. Con -  
T. Ca - tho - licam, et A - po-sto - li-cam Eccle - si - am, et A - po - sto - licam Ec - cle - si - am. Con -  
B. tho - licam, Ca - tho - li-cam et A - po - sto - licam Ec - cle - si - am, Ec-cle - si - am. Con -

144 145 146 147 148 149 150 151 152

A. fi - te-or u - num bap - ti - - - sma in re - mis - si - o-nem pec - ca-to - - rum, Et ex - spe -  
T. - fi - te-or u - num bap - ti - - - sma in re - mis - si - o-nem pec - ca - to - - rum, Et ex - spe -  
B. - fi - te-or u - num bap - ti - - - sma in re - mis - si - o-nem pec - ca - to - - rum, Et

153 154 155 156 157 158 159 160

A. cto re - sur-re-xi-o - nem, mor - tu-o - rum, \_ mor - tu-o - rum, et vi-tam ventu - ri sæ - cu - li,  
T. - cto re - surrexi-o-nem, mor - tu-o - - - rum, \_\_\_\_ et vi-tam ventu - ri sæ -  
B. ex - spe - cto re - surrexi-o - nem \_ mor - tu - o - rum, et vi-tam ventu - ri sæ - cu - li, et

A. et vi-tam ventu - ri sæ - cu - li. A - men. A - men.

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

B. vi-tam ventu - ri sæ - cu - li, sæ - cu - li. A - - men. A - men.

# Mass for Three Voices

## Sanctus

William Byrd (c. 1543-1623)

## Mass for Three Voices

Benedictus

William Byrd (c. 1543-1623)

Alto

2      3      4      5      6      7

Be - ne - di - ctus qui ve - nit, in no - mine Do - mi - ni, Do-mi - ni, in no - mi-

Tenor

8

Be - ne - di - ctus qui ve - - nit, in no - mine Do -

Bass

Be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni, in

A.

8      9      10      11      12      13      14      15      16

ne Do - mi - ni. O - san-na in ex - cel - sis, O - sanna, O - san-na in ex - cel - sis, in ex - cel - sis.

T.

8      -      mi - - ni. O-san-na in ex - cel - sis, O-san-na in ex - cel - sis, in ex - cel - - sis.

B.

no - mine Do - mini. O-san-na in ex - cel - sis, O-san-na in ex - cel - - sis.

# Mass for Three Voices

## Agnus Dei

William Byrd (c. 1543-1623)

2      3      4      5      6      7

Alto      A - gnu s De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

Tenor      A - gnu s De - i, qui tol - lis pec - ca - ta mun -

Bass      A - gnu s De - i, qui tol - lis pec - ca - ta mun - di,

8      9      10      11      12      13      14      15

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

T.      - di, mi - se - re - re no - - bis, mi - se - re - re no - - bis. A - gnu s De -

B.      mi - se - re - re no - - bis, mi - se - re - re no - - bis. A - gnu s

16      17      18      19      20      21      22      23

A.      -

T.      - i, qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no - - bis, mi -

B.      De - - i, qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no - - bis,

24      25      26      27      28      29      30      31

A.      -

T.      A - gnu s De - - i, A - gnu s De -

B.      se - re - re no - - bis. A - gnu s De - - i, A -

32      33      34      35      36      37      38

A.      - - i, De - i, qui tol - lis pec - ca - ta mun - di, do - na

T.      - - i, qui tol - lis pec - ca - ta mun - - di, do -

B.      gnu s De - i, qui tol - lis pec - ca - ta mun - - di, qui tol - lis pec - ca -

## Mass for Three Voices

William Byrd

13

39 40 41 42 43 44 45

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

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

B. ta mun - di, do - na no-bis pa - cem, pa - cem, pa - cem, do -

46 47 48 49 50 51 52 -2- 53

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

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

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

# Mass for Four Voices

## Kyrie Eleison

William Byrd (c. 1543-1623)

Soprano:  $\text{d} = 80$ , 2, 3, 4, 5. Dynamics: **p**. Text: Ky - rie e - lei - son, Ky - rie e - le - - -

Alto: 2, 3, 4, 5. Dynamics: **p**. Text: Ky - rie e - lei - - - - son, Ky -

Tenor: 8, 9, 10. Dynamics: **p**. Text: Ky - rie e - lei - - - - -

Bass: 9, 10. Dynamics: **p**. Text: Ky - ri - e

S. 6, 7, 8, 9 rit., 10. Text: - - - son, Ky - rie e - lei - - - - son.

A. 6, 7, 8, 9, 10. Text: rie e - lei - - son, Ky - ri - e e - lei - - son.

T. 8, 9, 10. Text: - son, Ky - rie e - lei - - - - son.

B. 6, 7, 8, 9, 10. Text: e - lei - son, Ky - ri - e e - lei - - - - son.

S. 11, 12, 13, 14, 15, 16. Text: Chri - ste e - lei - - son, Chri - ste e - lei - - son,

A. 11, 12, 13, 14, 15, 16. Text: Chri - ste e - lei - - son, Chri - ste e -

T. 8, 11, 12, 13, 14, 15, 16. Text: Chri - ste e - lei - - son, Chri - ste e - lei - - son, Chri -

B. 11, 12, 13, 14, 15, 16. Text: Chri - - ste e - lei - son, Chri - - ste e - lei - son, Chri - - ste e - lei -

17 Chri - ste e - lei - son, Chri - ste e - lei - son.

18 le - i - son, Chri - ste e - lei - son.

19 - ste e - le - i - son, Chri - ste e - lei - son.

20 rit. - - - - - son.

21 - - - - - son.

22 - - - - - son.

23 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - rie e - lei - son, Ky - ri - e e - lei -

24 Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - rie e - lei - son, Ky - rie e -

25 Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son,

26 Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son,

27 Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son,

28 Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son,

29 Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son,

30 Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son,

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

32 - - - - - son.

33 - - - - - son.

34 - - - - - son.

35 rit. - - - - - son.

36 - - - - - son.

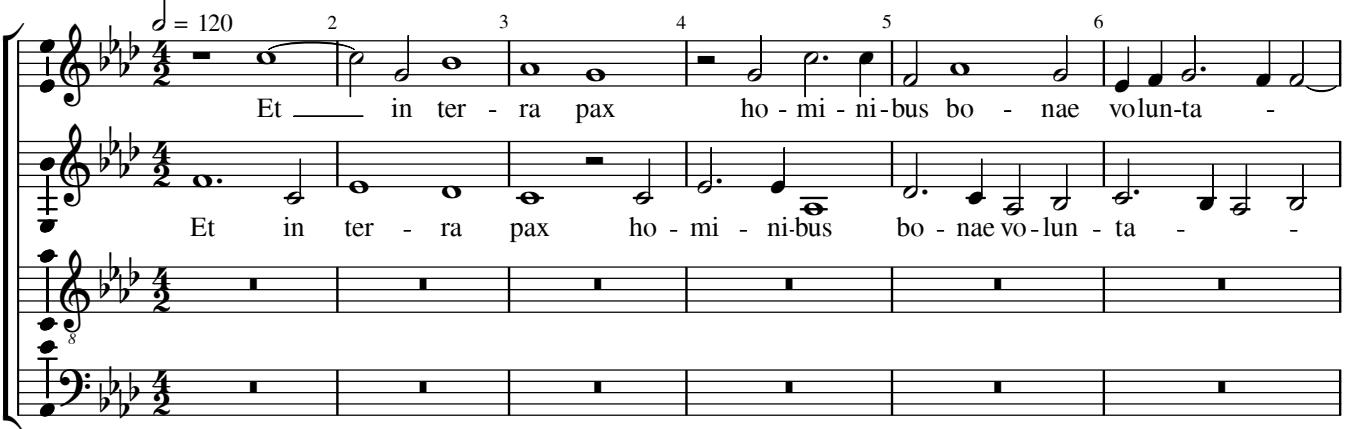
37 - - - - - son.

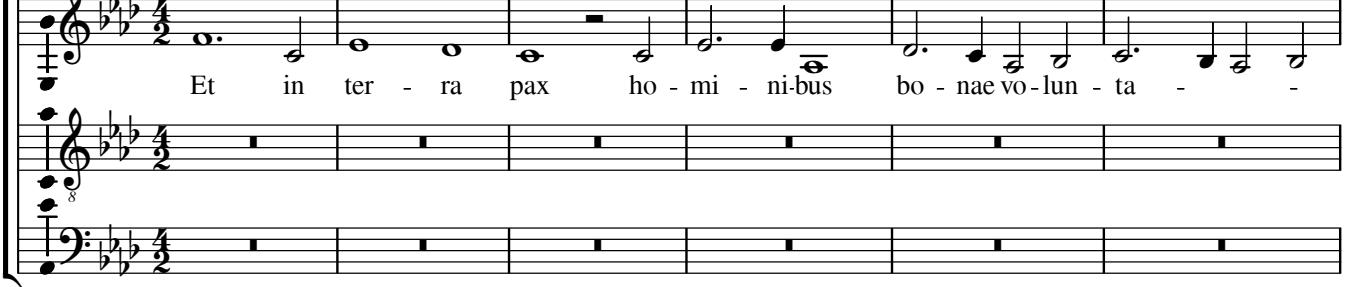
38 - - - - - son.

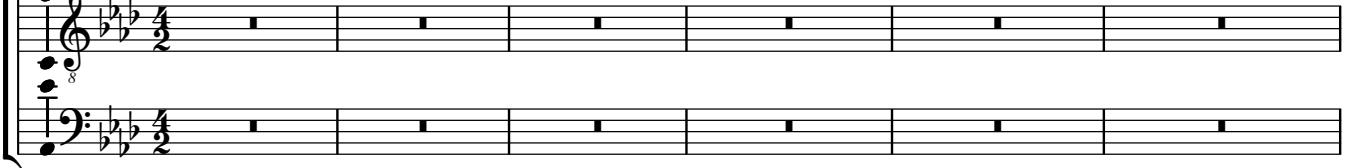
# Mass for Four Voices

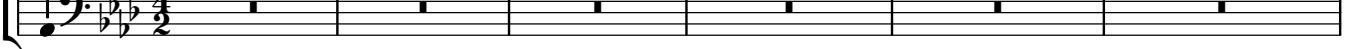
## Gloria in Excelsis Deo

William Byrd (c. 1543-1623)

Soprano      

Alto      

Tenor      

Bass      

S.      

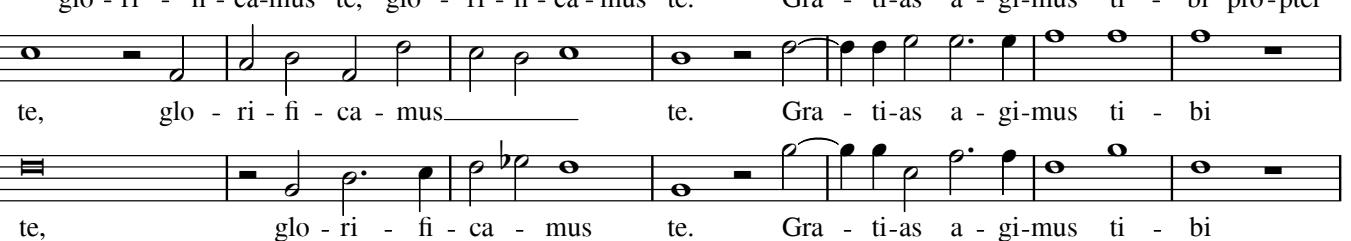
A.      

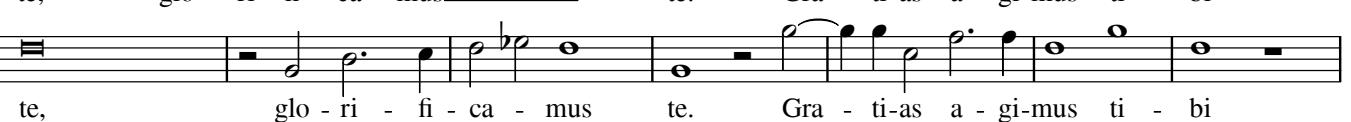
T.      

B.      

S.      

A.      

T.      

B.      

Soprano (S.) vocal line:

20 magnam glo-ri-am tu - am, pro - pter magnam glo-ri-am tu - am. Do-

Alto (A.) vocal line:

magnam glo-ri-am tu - am glo - ri-am tu - am, Do - mi-ne De -

Tenor (T.) vocal line:

pro - pter magnam glo-ri-am tu - am. Do - mi-ne De - us,

Bass (B.) vocal line:

pro - pter magnam glo-ri-am tu - am. Do-

32 S. - po - tens, \_\_\_\_\_

33 A. - po-tens, De - us Pa-ter o - mni - po-tens, De - us Pa-ter o - mni-po-tens,

34 T. 8 De - us Pa-ter o - mni - po-tens, o-mni - po - tens. Do -

35 B. - us Pa-ter o - mni - po-tens, De - us Pa-ter o - mni - po-tens, o - mni - po-

36 37 38

## Mass for Four Voices – Gloria

Byrd

5

S. tens. Do - mine Fi - li u - ni - ge - ni-te, Je - su Chri -

A. Do - mine Fi - li u - ni - ge - ni-te Je - su Chri - ste, Je - su Chri - ste,

T. - mi-ne Fi - li, Do - mi-ne Fi - li u - ni - ge - ni-te Je - su Chri -

B. tens, Do - mi-ne Fi - li, Do - mi-ne Fi - li u - ni -

45

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

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

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

B. ge - ni-te Je - su Chri - ste, Chri - ste, Je - su Chri - - - ste.

52

S.  $\text{♩} = 88$

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

T. Do - mi-ne De-us, A - gnus De - - - i,

B. Do - mi-ne De - us, A - gnus De - - - i, Fi -

Qui  
tris, Fi - li-us Pa - tris, Fi - li-us Pa - tris, Fi - li - us Pa - tris:  
li - us Pa - tris, Pa - tris, Fi - li - us Pa - tris:

tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis,  
Qui tol - lis pec - ca - ta mun - di: mi - se -

Qui tol - lis pec - ca - ta mun - di:

mi - se - re - re no - bis.  
re - re no - bis, mi - se - re - re - no - bis.

Qui tol-lis  
mi - se - re - re no - bis, mi - se - re - re - no - bis.

## Mass for Four Voices – Gloria

Byrd

Mass for Four Voices - Gloria

Soprano (S.) Tenor (T.) Alto (A.) Bass (B.)

Qui tol-lis pec-ca - ta mun - di: sus - ci-pe de-pre-ca - ti - o - nem no - - -

pec-ca - ta mun - di, pec-ca - ta mun - di: sus - ci-pe de-pre - ca - ti - o - -

Qui tol - lis pec - ca - ta mun - di: sus - ci-pe

95 S. mi-se-re - re no - - bis. Quo - ni - am tu so - lus San - ctus,  
 A. - - - - - bis, mi-se - re-re no - - bis. Quo - - ni -  
 T. 8 bis, mi-se-re - re no - - bis. Quo - ni - am tu so - lus San - - ctus,  
 B. - - - - - mi-se - re - re no - - bis. Quo -

113                    114                    115                    116                    117                    118

S. Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De -

A. ste, cum San-cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

T. Je - su Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De - i

B. Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De -

119                    120                    121                    122                    123                    124

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

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

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

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

125                    126                    127                    128                    129

S. Pa - tris. A - - men. A - - - men.

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

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

B. Pa - - - tris. A - - - men.

$\text{♩} = 88$

# Mass for Four Voices

## Credo in unum Deum

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

*d* = 96

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

3

4

5

6

7

8

9

10

ter - - - rae, vi - si - bi - li - um o -

rae, coe - li et ter - - - rae, vi - si - bi - li -

cto - rem coe - li et ter - - - rae, vi - si - bi - li - um o - mni -

vi - si - bi - li - um o -

S.

A.

T.

B.

mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi -

um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi -

- um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do -

- mni - um et in - vi - si - bi - li - um. Et in u -

S.

A.

T.

B.

mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi -

um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi -

- um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do -

- mni - um et in - vi - si - bi - li - um. Et in u -

S. num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni - tum, u - ni -  
A. num Je - sum Christum, Fi - li-um De - i u - ni - ge - ni - tum, u - ni -  
T. - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni -  
B. - num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni - tum:

S. - ge - ni - tum:  
A. - ni - tum: et ex Pa - tre na - tum an - te o - mni-a sae - cu - la.  
T. ge - ni - tum: et ex Pa - tre na - tum an - te o - mni-a sae - cu - la.  
B. — et ex Pa - tre na - tum an - te o - mni-a sae - cu - la.

S. - um de De - o, De - um ve - rum de De - o ve -  
A. De - um de De - o, De - um ve - num de De - o  
T. Lu - men de lu - mi - ne, de De - o ve - ro, ve -  
B. Lu - men de lu - mi - ne, de De - o ve - ro, de

35 - ro ve - - ro, 36 ge - ni - tum non fa - ctum, con - substanci - a - lem Pa -  
 A. ve - - ro, ve - - ro, ge - ni - tum non factum, con - substan - ti -  
 T. 8 ro, ge - ni - tum non fa - ctum, con - substan - ti - a - - - lem  
 B. De - o ve - - ro, ge - ni - tum non fa - ctum, con -

41 tri, con - substanci - a - lem Pa - tri, 42 per quem o - mni-a fa - cta  
 A. a - lem Pa - tri, con - substanci - a - lem Pa - tri, per quem o - mni-a fa - cta  
 T. 8 Pa - - - tri, per quem o - mni-a fa - cta sunt,  
 B. substan - ti - a - lem Pa - tri, per quem o - mni-a fa - cta sunt, per quem

47 sunt, 48 per quem o - mni-a fa - rit. 50 - - cta sunt.  
 A. sunt, per quem o - mni-a fa - cta sunt, per quem o - mni-a fa - cta sunt.  
 T. 8 per quem o - mni-a fa - cta sunt, per quem o - mni-a fa - cta sunt.  
 B. o - mni-a fa - cta sunt, per quem o - mni-a fa - cta sunt.

**A**  $\text{d} = 80$

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

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 -

lis: Et in - car - na -

Et in - car - na - tus est

Et in - car -

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

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

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

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 ex Ma - ri - a vir -

71                      72                      73                      rit.                      74                      75                      76

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

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

T. 8 ne, et ho-mo fa - - - - - ctus est, et ho-mo fa - - - - - ctus est.

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

77 **B** ♩ = 72      78      79      80      81      82 rit.      83

S.      **p**      Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi-la - to pas - sus et se - pul -  
 A.      **p**      Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul -  
 T.      **p**      8 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -  
 B.      ♩      - - - - -

## Mass for Four Voices – Credo

William Byrd

15

S. e se - cun dum scriptu - ras, scrip - tu - - - ras. Et ascen - dit in

A. e se - cun dum scriptu - - - ras. Et ascen - 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.

90

S. coe - lum, se - det ad dex - te - ram Pa - - tris, 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 - teram Pa - - - tris,

B. Et a - scen - dit in - coe - - lum, se -

100

S. ram Pa - - tris, ad dex - te - ram Pa - - tris, et i - te -

A. se - det ad dex - teram Pa - - - tris, Pa - - tris, et i - terum 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 - terum ven - tu - rus est

Soprano (S.)

111                   112                   113                   114                   115                   116

vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

Alto (A.)

re vi - vos et mor - tu - os, cu - jus re - gni, cu - jus re - gni non

Tenor (T.)

8                   113                   114                   115                   116

os, et mor - tu - os, cu - jus re - gni non e - rit fi - nis, cu - jus re -

Bass (B.)

os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni,

117 S. cu - jus re - gni non e - rit fi - nis. Et in Spi - ritum San - ctum  
 118 A. e - rit fi - - - nis, non e - rit fi - nis. Et in Spi - ritum San - ctum  
 119 T. - gni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ritum San - ctum Do-  
 120 B. cu - jus re - gni non e - rit fi - nis. Et in Spi - ritum San - ctum

## Mass for Four Voices – Credo

130 S. - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et

A. pro - ce - dit, pro - ce - dit, qui cum Pa - tre et Fi - li -

T. ce - dit, Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li -

B. Fi - li - o - que pro - ce - dit, qui cum Pa - tre

136 S. Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur,  
 A. o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur, et con - glori - fi - ca -  
 T. o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur, et con glo - ri - fi - ca -  
 B. et Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi -

**D**  $\text{d} = 104$

S. Et u - nam san - ctam ca - tho - licam, ca - tho - li-cam et a - po - sto - li -

A. Et u - nam san - ctam ca - tho - licam, ca - tho - li-cam et a - po -

T. Et u - nam san - ctam ca - tho - licam, ca - tho - li-cam et a - po - sto -

B. Et u - nam san - ctam ca - tho - li-cam et a - po - sto - li -

156 cam Ec - cle - si - am. 157 Con - fi - te - or u - num bap - tis - ma

A. sto - li-cam Ec - cle - si - am. Con - fi - te - or u - num bap-tis -

T. 8 - li-cam Ec - cle - si - am. Con - fi - te-or u - num ba - ptis - ma

B. cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re -

S. 162 in re - mis - si - o - nem pec - ca - to - rum: Et ex - spe - cto re-surre-cti-

A. ma in \_\_\_\_\_ re - mis - si - o - nem pec - ca - to - rum:

T. 163 in re - mis - si - o - nem pec - ca - to - rum: Et ex - spe - cto re - sur-

B. 164 mis - si - o - nem pec - ca - to - rum: \_\_\_\_\_ Et ex - spe -

165

166

167

S. 168 o - nem mor - tu - o - rum, mor - tu - o - rum, rit. mor-tu-o - rum

A. 169 Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri

T. 170 re-cti-o - nem, re-surrecti-o - nem mor - tu - o - rum,

B. 171 172 173

- cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri

S. 174 et vi - tam ven - tu - ri sae - cu - li, 175 et vi - tam ven - tu - ri, 176 et vi - tam ven -

A. 177 et vi - tam ven - tu - ri sae - cu - li, 178 et vi - tam ven - tu - ri

T. 179 et vi - tam ven - tu - ri sae - cu - li, 180 et vi - tam ven - tu - ri sae - cu -

B. 181 182 183 184

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

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

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

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

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

183

184

# Mass for Four Voices

## Sanctus Benedictus

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

*p* San - - - - ctus,

*p* San - - - - ctus, San - - -

*p* San - - - - ctus, San - - -

*p* San - - - - San - - -

S.

A.

T.

B.

San - - - - ctus, San - - -

- - - - ctus, San - - -

- - - - ctus, San - - -

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

S.

A.

T.

B.

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

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

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

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

William Byrd

## Mass for Four Voices – Sanctus

22

18 De - us, Do - minus De - us Sa - baoth, Sa - - - ba - - - oth.

19

20

21 rit.

22

23

S. A. T. B.

24  $\text{d} = 96$

25

26

27

28

29

S. A. T. B.

Ple - ni-sunt coe - li et ter - ra, glo-

Ple - ni - sunt coe - li et ter - ra, ple - ni-sunt coe - li et ter - ra

Ple - ni - sunt coe - li et ter - ra

30

31

32

33

34

S. A. T. B.

- ri - a tu - - - a, glo - ri - a tu - - (a, glo -

glo - ri - a tu - - - a, glo - ri - a

glo - ri - a tu - - - a, glo - ri - a tu - - - -

35 rit. 36 37  $\text{d} = 96$  38 39 40

S. ri - a tu) - - - a. O - san - na in ex - cel - sis,  
A. tu - - - a. O - san - na in ex-cel -  
T. a, glo - ri - a tu - - a. O - san - na in ex-cel - sis, in ex - cel -  
B. 8 O - san - na in ex - cel - sis, O -

41 42 43 rit. 44 45 46  $\text{d} = 80$  47

S. O - san - na in ex - cel - sis, in ex-cel - sis. Be - ne -  
A. sis, in ex-cel - sis, O - san - na in ex - cel - sis. Be - ne - di - ctus qui ve -  
T. 8 - 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.

48 49 50 51 52 53

S. di - - ctus qui ve - nit, qui ve - - - nit, qui ve -  
A. - nit, qui ve - - - nit, qui ve - nit in  
T. 8 Be - - ne - di - - ctus qui ve -  
B. Be - ne - di - ctus qui ve - nit, qui ve -

54. S. - nit in no - mi - ne Do - mi - ni, in no - mine Do-

A. A. no - mi - ne Do - mi - ni, Do - mi - ni, in no - mi - ne Do -

T. T. 8 - nit in no - mine Do - mi - ni, in no - mi - ne Do -

B. B. - nit in no - mi - ne Do -

60. S. - mi - ni. O - san - na in ex - cel - sis, in ex - cel -

A. A. - mi - ni. O - san - na in ex - cel - sis, in ex - cel - sis, O -

T. T. 8 - mi - ni, Do - mi - ni. O - san - na in ex - cel - sis, in ex -

B. B. - mi - ni. O - san - na in ex -

$\text{♩} = 96$

*faster*

66. S. sis, O - san - na in ex - cel - sis, in ex - cel - sis.

A. A. san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.

T. T. cel - sis, O - san - na in ex - cel - sis.

B. B. cel - sis, O - san - na in ex - cel - sis.

rit.

# Mass for Four Voices

## Agnus Dei

William Byrd (c. 1543-1623)

Soprano       $\text{d} = 88$

A - gnus De - i, qui tol - lis pec-ca - ta mun - di, mi -  
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re -

S.      8      9      10      11      12      13      14

se - re - re, mi - se - re - re no - - - - bis. \_\_\_\_\_ A - gnus

A.      - re, mi - se - re - re, mi - se - re - re no - - - - bis. \_\_\_\_\_

T.      8      A - gnus De - i,

B.      A - - gnus De - -

S.      15      16      17      18      19      20      21

De - i, qui tol - lis pec-ca - ta mun - di, mi - se - re - re

A.      -

T.      8      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 -

22 S. 23 24 25 26 rit. 27 28

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

A.

T. 8 - se - re - re no - - - bis, mi - se - re - re no - - - bis.

B.

bis, mi - se - re - re no - - - - bis.

Soprano (S.) vocal line:

35. Soprano vocal line: ca - ta mun - - - di,

36. Soprano vocal line: qui tol - lis pec-ca - ta mun -

Alto (A.) vocal line:

35. Alto vocal line: mun - di, qui tol - lis pec - ca - ta mun - di,

36. Alto vocal line: qui tol - lis pec-ca -

Tenor (T.) vocal line:

35. Tenor vocal line: - ta mun - - - di,

36. Tenor vocal line: qui tol - lis pec - ca -

Bass (B.) vocal line:

35. Bass vocal line: mun - - di,

36. Bass vocal line: qui tol - lis pec - ca - ta

## Mass for Four Voices – Agnus Dei

William Byrd

Soprano (S.) vocal line:

46. Soprano vocal line: *cem, pa - - cem,*

47. Soprano vocal line: *cem, pa - - cem,*

48. Soprano vocal line: *do - na no - bis pa - - cem,*

49. Soprano vocal line: *do - na no - bis pa - - cem,*

50. Soprano vocal line: *do - na no - bis pa - - cem,*

51. Soprano vocal line: *do - na no - bis pa - - cem,*

Alto (A.) vocal line:

46. Alto vocal line: *- bis pa - cem, do - na no - bis pa - - cem,*

47. Alto vocal line: *- bis pa - cem, do - na no - bis pa - - cem,*

48. Alto vocal line: *do - na no - bis pa - - cem,*

49. Alto vocal line: *do - na no - bis pa - - cem,*

50. Alto vocal line: *do - na no - bis pa - - cem,*

51. Alto vocal line: *do - na no - bis pa - - cem,*

Tenor (T.) vocal line:

46. Tenor vocal line: *do - na no - bis pa - - cem,*

47. Tenor vocal line: *do - na no - bis pa - - cem,*

48. Tenor vocal line: *do - na no - bis pa - - cem,*

49. Tenor vocal line: *do - na no - bis pa - - cem,*

50. Tenor vocal line: *do - na no - bis pa - - cem,*

51. Tenor vocal line: *do - na no - bis pa - - cem,*

Bass (B.) vocal line:

46. Bass vocal line: *cem, \_\_\_\_\_*

47. Bass vocal line: *do - na no - bis pa - - cem,*

48. Bass vocal line: *do - na no - bis pa - - cem,*

49. Bass vocal line: *pa - - cem, do - na*

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

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

54 T. pa - cem, \_\_\_\_\_ do - na no - bis pa - cem, pa - - - cem.

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

# Mass for Four Voices

## Translation of Latin text

William Byrd (c. 1543-1623)

### Gloria

Et in terra pax hominibus bonae voluntatis.  
 Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.  
 Gratias agimus tibi propter magnam gloriam tuam.  
 Domine Deus, Rex coelestis, Deus Pater omnipotens.  
 Domine Fili unigenite, Jesu Christe.  
 Domine Deus, Agnus Dei, Filius Patris,  
 Qui tollis peccata mundi, miserere nobis.  
 Qui tollis peccata mundi, suscipe deprecationem nostram.  
 Qui sedes ad dexteram Patris, miserere nobis.  
 Quoniam tu solus Sanctus. Tu solus Dominus.  
 To solus Altissimus, Jesu Christe.  
 Cum Sancto Spiritu in gloria Dei Patris.

*And on earth peace to people of good will.  
 We praise You. We bless You. We worship You. We glorify You.  
 We give You thanks for Your great glory.  
 Lord God, heavenly King, God the Father almighty.  
 Lord Jesus Christ, the Only-begotten Son.  
 Lord God, Lamb of God, Son of the Father.  
 You who take away the sins of the world, have mercy on us.  
 You who take away the sins of the world, receive our prayer.  
 You who sit at the right hand of the Father, have mercy on us.  
 For You alone are holy. You alone are Lord.  
 You alone are the Most High, Jesus Christ.  
 With the Holy Spirit, in the Glory of God the Father.*

### Credo

Credo in unum Deum, Patrem omnipotentem,  
 factorem coeli et terrae,  
 visibilium omnium et invisibilium.  
 Et in unum Dominum Iesum Christum, Filium Dei unigenitum.  
 Et ex Patre natum ante omnia saecula.  
 Deum de Deo, lumen de lumine, Deum verum de Deo vero.  
 Genitum, not factum, consubstantiale Patri:  
 per quem omnia facta sunt.  
 Qui propter nos homines,  
 et propter nostram salutem descendit de coelis.  
 Et incarnatus est de Spiritu Sancto ex Maria Virgine:  
 Et homo factus est.  
 Crucifixus etiam pro nobis;  
 sub Pontio Pilato passus, et sepultus est.  
 Et resurrexit tertia die, secundum Scripturas.  
 Et ascendit in coelum: sedet ad dexteram Patris.  
 Et iterum venturus est cum gloria judicare vivos et mortuos.  
 Cujus regni non erit finis.  
 Et in Spiritum Sanctum, Dominum et vivificantem:  
 qui ex Patre Filioque procedit.  
 Qui cum Patre, et Filio simul adoratur et conglorificatur:  
 qui locutus est per Prophetas.  
 Et unam, sanctam, catholicam et apostolicam Ecclesiam.  
 Confiteor unum baptismum in remissionem peccatorum.  
 Et exspecto resurrectionem mortuorum.  
 Et vitam venturi saeculi.

*I believe in one God, The Father Almighty,  
 Maker of heaven and earth,  
 and of all things visible and invisible.  
 And in one Lord, Jesus Christ, the Only-begotten Son of God.  
 Born of the Father before all ages.  
 God of God, Light of Light, true God of true God.  
 Begotten, not made, of one substance with the Father:  
 By whom all things were made.  
 Who for us men,  
 and for our salvation came down from heaven.  
 And became incarnate by the Holy Spirit of the Virgin Mary:  
 And was made man.  
 He was also crucified for us;  
 suffered under Pontius Pilate, and was buried.  
 And on the third day He rose again according to the Scriptures.  
 He ascended into heaven and sits at the right hand of the Father.  
 He will come again in glory to judge the living and the dead.  
 His kingdom will have no end.  
 And in the Holy Spirit, the Lord and Giver of life,  
 Who proceeds from the Father and the Son.  
 Who together with the Father and the Son is adored and glorified,  
 and who spoke through the prophets.  
 And one holy, Catholic and Apostolic Church.  
 I confess one baptism for the forgiveness of sins  
 and I await the resurrection of the dead  
 and the life of the world to come.*

**Sanctus / Benedictus**

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis.  
Benedictus qui venit in nomine Domini.  
Hosanna in excelsis.

*Holy, holy, holy, Lord God of hosts.  
The heavens and the earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He Who cometh in the name of the Lord.  
Hosanna in the highest.*

**Agnus Dei**

Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
dona nobis pacem.

*Lamb of God, Who takest away the sins of the world:  
have mercy on us.  
Lamb of God, Who takest away the sins of the world:  
grant us peace.*



# 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.

Thomas Morley

Altos

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.

Tenors

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.

Basses

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.

2.

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

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

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

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

la la la la la, Fa la la la la la la la. 1. Now 1. Each  
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 staves, each representing a different voice: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time and uses a key signature of one sharp. The vocal parts are separated by vertical bar lines. The lyrics are written below the notes, with some numbers above them indicating specific measures or sections. The score is divided into five systems of music, each starting with a new measure number.

Measures 1-7:

O magnum mysterium et ad-mira - bi-le sa-cra-men -

Measures 8-13:

tum, O ma - gnum my - ste - cra - men - tum, O ma - gnum my - ste - et O ma - gnum my - ste - ri - um et O ma - gnum my-ste - ri - um et

Measures 14-19:

- ri-um et ad - mi - ra - bi-le et ad-mi-ra - bi-le sa - cra-men - tum ad-mi - ra - bi - le sa - cra-men - tum et ad-mi - ra - bi - le sa - cra - men - tum ut ad-mi - ra - bi - le sa - cra - men - tum, et ad-mi - ra - bi - le sa - cra - men - tum ut

Measures 20-25:

ut a - ni-ma-li - a vi - de-runt do-mi - num na - tum vi - de-runt ut a - ni-ma-li - a vi - de-runt do-mi - num na - tum vi - de-runt a - ni-ma-li - a, ut a - ni-ma-li - a vi - de-runt do-mi - num na - tum vi - de-runt a - ni-ma-li - a vi - de-runt do-mi - num na - tum

37                   38                   39                   40                   41                   42                   43

se - - - pi - o.      O Be - a - ta vir - - -  
 se - - - pi - o.      O Be - a - ta vir - - -  
 se - - - pi - o.      O Be - a - ta vir - - -  
 8      se - - - pi - o.      O Be - a - ta vir - - -

## O Magnum Mysterium

Tomás Luis de Victoria

44                          45                          46                          47                          48                          49

go cu - ius vi - sce-ra me - - ru - e - runt por-ta-re do - -  
go cu - ius vi - sce-ra me - - ru - e - runt por-ta-re do - -  
go cu - ius vi - sce-ra me - - ru - e - runt por-ta-re do - mi -  
go cu - ius vi - sce-ra me - - ru - e - runt

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

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

64                    65                    66                    67                    68  
I                    II                    III                    IV                    V  
- lu - - ia,        al - le - lu - - ia,        c        al - le -  
VI                    VII                    VIII  
le - lu - ia,        al - le - lu - ia,        al - le - lu -  
I                    II                    III                    IV                    V  
le - lu - ia,        al - le - lu - ia,        al - le - lu -  
VI                    VII                    VIII  
le - lu - ia,        al - le - lu - ia,        al - le - lu -  
I                    II                    III                    IV                    V  
le - lu - ia,        al - le - lu - ia,        al - le - lu -  
VI                    VII                    VIII

69                    70                    71                    72                    73                    74  
I                    II                    III                    IV                    V  
- lu - - ia.  
VI                    VII                    VIII  
- - ia,        al - le - lu - - ia.  
I                    II                    III                    IV                    V  
- - ia,        al - le - lu - - ia.  
VI                    VII                    VIII  
lu - - - ia,        al - le - - lu - ia.

# Sicut cervus

Psalm 42

Venecia 1604

Giovanni Pierluigi da Palestrina (c.1525-1594)

Soprano

2           3           4           5           6           7

Si - cut cer - vus de - si - de-rat ad

Alto

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

Tenor

8           9           10          11          12          13          14          15

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

Bass

Si - cut

fon - tes a - qua - rum, a - - - - - qua-rum           si -

- - - - - rum           si - cut cer - vus de - si - de-rat ad - - - - - fon -

8           9           10          11          12          13          14          15

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           17          18          19          20          21          22          23

- 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 - rum i -

2  
 24 Sicut cervus Palestrina

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

33 i - ta de - si - de - rat a - ni - ma  
 34 i - ta de - si - de - rat a -  
 35 i - ta de - si - de - rat a -  
 36 i - ta de - si - de - rat a -  
 37 i - ta de - si - de - rat a -  
 38 i - ta de - si - de - rat a -  
 39 i - ta de - si - de - rat a -  
 40 i - ta de - si - de - rat a -  
 41 i - ta de - si - de - rat a -

42 me - a ad te De - us a - ni -  
 43 me - a ad te De - us a - ni - ma  
 44 ad te De - us a - ni - ma me - a ad te De -  
 45 ad te De - us a - ni - ma me - a ad te De -  
 46 ad te De - us a - ni - ma me - a ad te De -  
 47 ad te De - us a - ni - ma me - a ad te De -  
 48 ad te De - us a - ni - ma me - a ad te De -  
 49 ad te De - us a - ni - ma me - a ad te De -  
 50 ma me - a ad te De - us.  
 51 De - us, ad te De - us ad te De - us  
 52 a - ni - ma me - a ad te De - us ad te De - us  
 53 a - ni - ma me - a ad te De - us ad te De - us  
 54 a - ni - ma me - a ad te De - us ad te De - us  
 55 a - ni - ma me - a ad te De - us ad te De - us  
 56 a - ni - ma me - a ad te De - us ad te De - us  
 57 a - ni - ma me - a ad te De - us ad te De - us  
 58 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 -

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 -

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 (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

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;  
 28

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, 36 there may you re - vel,  
S2 and sweet lil - lies sit, there may you re - vel,  
A *f* there may you re - vel, there may you re - vel in am - bro-sian cheer, where  
T 8 and sweet lil - lies sit, *f* there may you re - vel, there may you re - vel in am - bro-sian cheer, where  
B *f* there may you re - vel, in am - bro-sian cheer, where *p*

41 S1 *p* Keeping their spring - tide,  
S2 *p* Keep - ing their springtide gra - ces  
A smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces keep-ing their  
T 8 smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces, keep-ing their  
B smil - ing ro - ses and sweet lil-lies sit,

48 S1 keeping their springtide graces, 49 keeping their springtide gra - ces all the year, 50 keeping their  
S2 keeping their springtide graces 51 keeping their springtide gra - ces all the year, 52 keeping their  
A spring - tide gra - ces all 53 the year, their springtide gra - ces all the year, 54 all the year, keep-ing their  
T 8 spring - tide gra - ces, keep - ing their spring - tide springtide graces, keep-ing their springtide gra - ces  
B keep - ing their spring - tide, springtide gra - ces all the year,

62  
 S1  
 f keep-ing their spring - tide gra - ces all the year.  
 S2  
 f keep-ing their spring - tide spring-tide gra - ces all the year.  
 A  
 - ces all the year, keep-ing their spring - tide spring-tide gra - ces all the year.  
 T  
 all the year f keep-ing their spring-tide gra - ces all the year.  
 B  
 all the year, f 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.