

## Table Of Contents

1. Arcadelt - Il Bianco e Dolce Cigno
2. Anerio - Christus factus est
3. Byrd, William - Ave Verum Corpus
4. Byrd, William - Mass for 4 Voices
5. Dowland, John - Fine Knacks for Ladies
6. Ford - Since First I Saw Your Face
7. Gibbons - The Silver Swan
8. Josquin - Absalon
9. Josquin - Ave Maria
10. di Lassus, Orlando - Bonjour mon Coeur
11. Loosemore, Henry - O Lord Increase My Faith
12. Morley, Thomas - April is in my Mistress' Face
13. Morley, Thomas - Now is the Month of Maying
14. Nanino - Hic est Beatissimus Evangelista
15. Parsons, Robert - Ave Maria
16. Passereau, Pierre - Il est Bel et Bon
17. Palestrina - Sicut Cervus
18. Tallis, Thomas - In ieunio et fletu
19. Tallis, Thomas - O Sacrum Convivium
20. de Victoria, Tomas Luis - O Magnum Mysterium
21. Weelkes, Thomas - Hark, all ye Lovely Saints
22. de Wert, Giaches - Io mi vivea del mio languir contento
23. de Wert, Giaches - Riman solo il pensier
24. de Wert, Giaches - Misera che faro
25. de Wert, Giaches - Vaghi boschetti di soavi allori
26. de Wert, Giaches - Vox in Rama
27. Wilbye, John - Draw On Sweet Night
28. Wilbye, John - Sweet Honey Sucking Bees

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



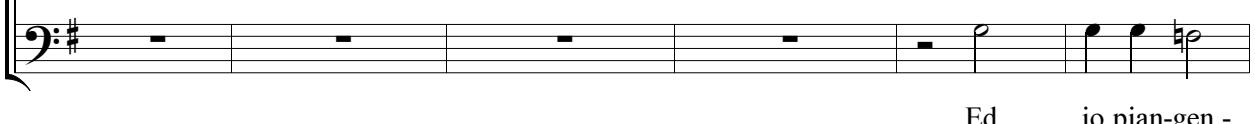
Il bian-\_\_ co\_e dol-ce ci-\_\_ gno can - tan-to mo\_\_ re, Ed io pian-gen -

Tenor



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

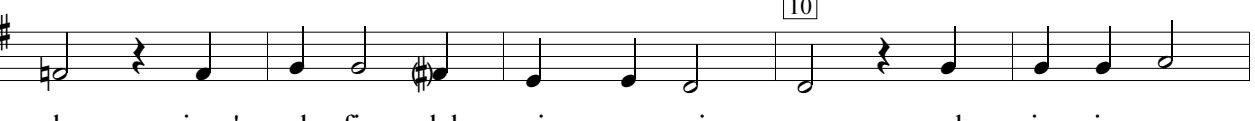
Bass



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.



# Christus factus est

Felice Anerio  
(1560-1614)

Soprano

Alto

Tenor

Bass

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

Measure 5:

Chri-\_\_\_\_\_ stus fac-tus est pro no-bis o - be\_\_\_\_\_ di -

Chri-\_\_\_\_\_ stus fac-tus est pro no-bis o - be\_\_\_\_\_ di -

Chri - stus fac-tus est pro no-bis o - be -

Chri - stus fac-tus est pro no-bis o - be - di -

ens us - que ad mor-\_\_\_\_\_ tem, us - que \_\_\_\_\_ ad mor -

ens us - que ad mor-\_\_\_\_\_ tem, us-que ad mor -

di-\_\_\_\_ ens us - que ad mor-\_\_\_\_\_ tem, us-\_\_\_\_ que ad mor -

ens us - que ad mor -

Measure 10:

ens us - que ad mor-\_\_\_\_\_ tem, us - que \_\_\_\_\_ ad mor -

ens us - que ad mor-\_\_\_\_\_ tem, us-que ad mor -

di-\_\_\_\_ ens us - que ad mor-\_\_\_\_\_ tem, us-\_\_\_\_ que ad mor -

ens us - que ad mor -

Measure 15:

tem, mor-\_\_\_\_\_ tem au - tem cru - cis.

tem, mor-\_\_\_\_\_ tem au - tem cru - cis.

tem, mor-\_\_\_\_\_ tem au - tem cru - cis.

tem, mor-\_\_\_\_\_ tem au - tem cru - cis.

Soprano (S) vocal line:

20 Prop-ter quod et De - us ex-al - ta-\_\_\_\_\_ 25 vit il-\_\_\_\_\_

Alto (A) vocal line:

Prop-ter quod et De - us ex-al - ta-vit, \_\_\_\_\_ ex - al - ta - - vit il-\_\_\_\_\_

Tenor (T) vocal line:

8 Prop-ter quod ex-al - ta-vit, ex - al - ta-\_\_\_\_\_ vit il -

Bass (B) vocal line:

Prop-ter quod et De - us ex-al - ta-\_\_\_\_\_ vit il -

Soprano (S) vocal line:

30 lum, et de - dit il - li no - men, quod est su - per

Alto (A) vocal line:

lum, et de - dit il - li no - men, quod est

Tenor (T) vocal line:

8 lum, et de - dit il - li no - men, quod est su - per om -

Bass (B) vocal line:

lum, et de - dit il - li no - men, quod est su - per

Soprano (S) vocal line:

om-ne no - men, quod est su - per om-ne, om - ne no - men.

Alto (A) vocal line:

quod est su - per om-ne, su - per om - ne no - men.

Tenor (T) vocal line:

8 ne no - men, quod est su - per om - ne no - men.

Bass (B) vocal line:

om - ne no - men, quod est su - per om - ne no - men.

# Ave Verum Corpus

William Byrd 1543–1623

Soprano      2      3      4      5      6

Alto

Tenor

Bass

7      8      9      10      11      12

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

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

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

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

13      14      15      16      17      18      19

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

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

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

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

20      21      22      23      24      25      26

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

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

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

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

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, 40 mi - se - re - re me - i, 41 mi - se - re - re me - i, 42 mi - se - re - re me - i, 43 mi - se - re - re me - i,  
 44 mi - se - re - re me - i, 45 mi - se - re - re me - i, 46 mi - se - re - re me - i, 47 mi - se - re - re me - i, 48 mi - se - re - re me - i,  
 49 mi - se - re - re me - i,

1. 2.  
 44 - - - i. 45 O i. 46 :|| A - - men.  
 47 :|| A - - men.  
 48 :|| A - - men.  
 49 :|| A - - men.

# Mass for Four Voices

## Kyrie Eleison

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

*Kyrie eleison, Kyrie eleison, Kyrie eleison, Kyrie eleison,*

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

6 - - - son, 7 - - - son, Ky - rie e - lei - - - son.

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

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

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

S. 11 12 13 14 15 16  
*d = 80*  
 Chri - ste e - lei - son,  
 Chri - ste e - lei - son,  
 A. Chri - ste e - lei - son,  
 Chri - ste e -  
 T. Chri - ste e - lei - son,  
 Chri - ste e - lei - son,  
 Chri -  
 B. Chri - ste e -  
 Chri - ste e - lei - son,  
 Chri - ste e - lei - son,  
 Chri - ste e - lei -

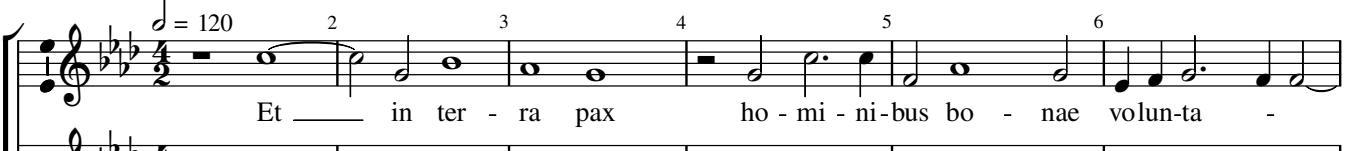
17 Chri - ste \_\_\_ e - lei - - son, 18 Chri - ste \_\_\_ e - lei - - son, 19 Chri - ste \_\_\_ e - lei - - son, 20 Chri - ste \_\_\_ e - lei - - son, 21 Chri - ste \_\_\_ e - lei - - son, 22 Chri - ste \_\_\_ e - lei - - son.

23 S. *Ky - ri - e e - lei - son,* 24 A. *Ky - ri - e e - lei - son,* 25 T. *Ky - ri - e e - lei - son,* 26 B. *Ky - ri - e e - lei - son,*  
 27 S. *Ky - rie e - lei - son, Ky - ri - e e - lei - son,* 28 A. *Ky - ri - e e - lei - son, Ky - rie e - leison,* 29 T. *Ky - rie e - lei - son,* 30 B. *Ky - rie e - lei - son,*

# Mass for Four Voices

## Gloria in Excelsis Deo

William Byrd (c. 1543-1623)

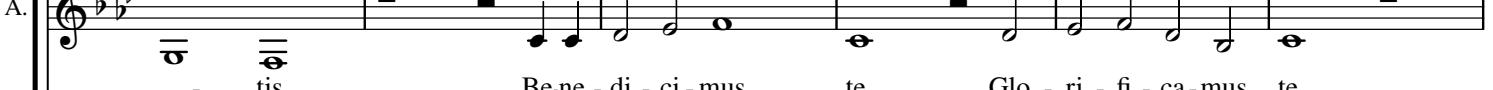
Soprano      

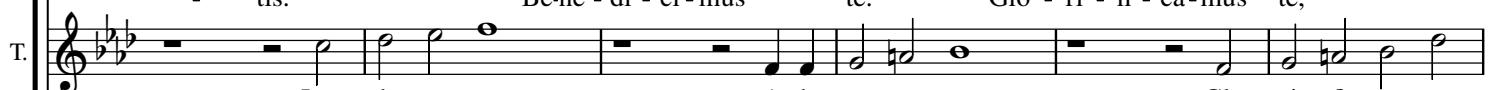
Alto      

Tenor      

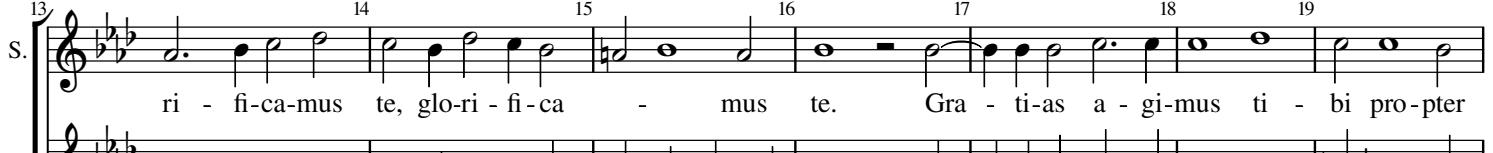
Bass      

S.      

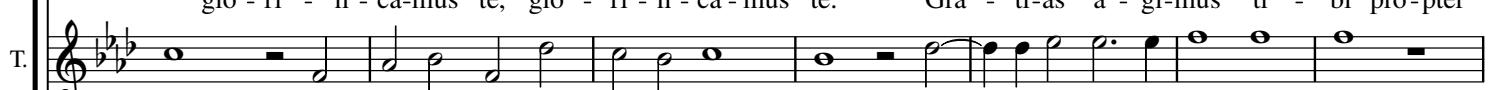
A.      

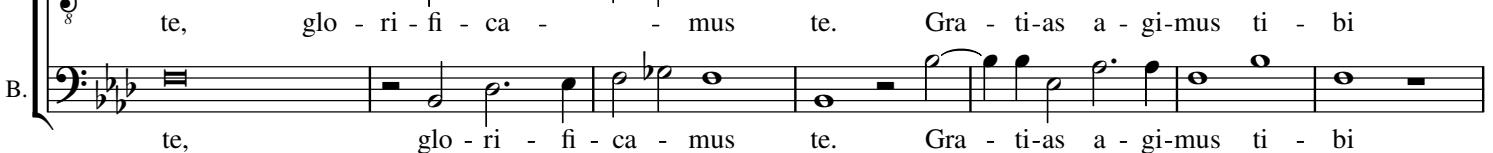
T.      

B.      

S.      

A.      

T.      

B.      

Soprano (S.)

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

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

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

S. 26 - mi-ne De - us, Rex coe - le - - - stis, 27 De - us Pa - ter o - mni -

A. us, Rex coe - le - stis, Rex coe - le - stis, De - us Pa - ter o - mni -

T. 8 Rex coe - le - stis, rex coe - le - stis,

B. - mi-ne De - us, Rex coe - le - stis, De -

## Mass for Four Voices – Gloria

Byrd

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

S. 56  
 A. 57  
 T. 58  
 B. 59

Soprano: *Dominus Deus Agnus Dei, Agnus Dei, Fi - lius Pa -*  
 Alto: *Do - mine De - us A-gnus De - i, A - gnus De - i, Fi - lius Pa -*  
 Tenor: *Do - mi-ne De-us, A - gnus De - - - i,*  
 Bass: *Do - mi-ne De - us, A - gnus De - - - i, Fi -*



## Mass for Four Voices – Gloria

7

S. 76      A. 77      T. 78      B. 79      S. 80      A. 81      T. 82

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

S. 83      A. 84      T. 85      B. 86      S. 87      A. 88

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

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

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

S. 89      A. 90      T. 91      B. 92      S. 93      A. 94

d = 108

stram, Qui se - des ad dex - te-ram Pa - tris:

Qui se - des ad dex - te-ram Pa - tris: mi-se-re - re no -

stram, Qui se - des ad dex - te-ram Pa - tris: mi-se - re - re no -

stram. Qui se - des \_\_\_\_\_ ad dex - te-ram Pa - - - tris:

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

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

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

fa -

S.

A.

T.

B.

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 - um. The tenor and bass staves are mostly blank.

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 - 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 - vi - si - bi - li - um. Et in u - num Do - mni - um. The tenor and bass staves are mostly blank."/>

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 - ge -  
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 S. - ro ve - - ro, 36 A. ve - - ro, T. 8 ro, B. De - o ve - - ro, 37 S. ge - ni - tum non fa - ctum, con - substanc - a - lem Pa - 38 A. ge - ni - tum non factum, con - substan - ti - 39 T. ge - ni - tum non fa - ctum, con - substan - ti - a - - lem 40 B. De - o ve - - ro, ge - ni - tum non fa - ctum, con - 41 S. tri, con - substanc - a - lem Pa - tri, 42 A. a - lem Pa - tri, T. 8 Pa - - - tri, B. substan - ti - a - - lem Pa - tri, 43 S. per quem o - mni - a fa - cta 44 A. per quem o - mni - a fa - cta 45 T. per quem o - mni - a fa - cta sunt, 46 B. per quem o - mni - a fa - cta sunt,

47 S. sunt, 48 A. sunt, per quem o - mni - a fa - cta sunt, 49 T. 8 per quem o - mni - a fa - cta sunt, per 50 B. o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt, rit. 51 S. per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt, 52 A. 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 propter nos homines et propter nostram salutem descendit de coe-

lis: Et incarnatus est

-tus est de Spiritu Sancto ex Maria

77. **B**  $\text{d} = 72$  78 79 80 81 82 rit. 83

S. 
  
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi-la - to pas - sus et se - pul -

A. 
  
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus

T. 
  
8. Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -

B. 
  
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -

## Mass for Four Voices – Credo

15

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

A. e se - cun dum scriptu - - ras. Et a scen - dit in

T. e se - cun dum scrip - tu - - - ras, scrip - tu - - ras.

B. e se - cun dum scrip - tu - - ras, se - cun - dum scrip - tu - - ras.

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 - te - ram 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

117 S. cu - jus re - gni non e - rit fi - nis. Et in Spi - ri-tum San - ctum

118 A. e - rit fi - - - nis, non e - rit fi - nis. Et in Spi - ritum San - ctum

T. - gni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri-tum San - ctum Do-

B. cu - jus re - gni non e - rit fi - nis. Et in Spi - ritum San - ctum

## Mass for Four Voices – Credo

William Byrd

Byrd, William - Mass for 4 Voices

S. 130 - 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. 8 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

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

136 Fi - li - o      137 si - mul a - do - ra - - - tur      138 et conglo - ri - fi - ca - tur,  
 139 et conglo - ri - fi - ca - tur, et con - glori - fi - ca - - -  
 140 et conglo - ri - fi - ca - tur, et conglo - ri - fi - ca - - -  
 141 et conglo - ri - fi - ca - tur, et conglo - ri - fi - ca - - -  
 142 et conglo - ri - fi - ca - tur, et conglo - ri - fi - ca - - -

143 S. qui lo - cu - tus est per Pro - phe - tas, per Pro - phe - - - tas.

144 A. - tur, qui lo - cu - tus est per Pro - phe - tas, per Pro - phe - - - tas.

145 T. 8 - tur, qui lo - cu - tus est per Pro - phe - - - tas.

146 B. ca - tur, qui lo - cu - tus est per Pro - phe - - - tas.

**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 - licam et a - po - sto - li -

156 cam Ec - cle - si - am. 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. - 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 -

## Mass for Four Voices – Credo

William Byrd

Byrd, William - Mass for 4 Voices

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

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

168 S. o - nem mor - tu - o - rum, mor - tu - o - rum, mor-tu-o - rum  
 169 A. Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri  
 170 T. 8 re-cti-o - nem, re-surrecti-o - nem mor - tu-o - rum,  
 171 rit. B. - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri

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

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

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

177 B. 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, San - - - - San - - - -

S.

A.

T.

B.

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

Soprano (S.)

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

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

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

Soprano (S.)

$\text{d} = 96$

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

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

Soprano (S.)

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

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

## Mass for Four Voices – Sanctus

William Byrd

41 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 - c - t - us qui ve -  
 T. sis, O - san - na in ex - cel - sis, in ex - cel - sis.  
 B. san - na in ex - cel - sis, O - san - na in ex - cel - sis.

48                    49                    50                    51                    52                    53

S. di - c tus qui ve - nit, qui ve - - - nit, qui ve -

A. - nit, qui ve - - - nit, qui ve - nit in

T. Be - ne - di - c tus qui ve -

B. Be - ne - di - c tus qui ve - nit, qui ve -

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

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

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

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

*d* = 96 (faster)

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

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

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

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

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

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

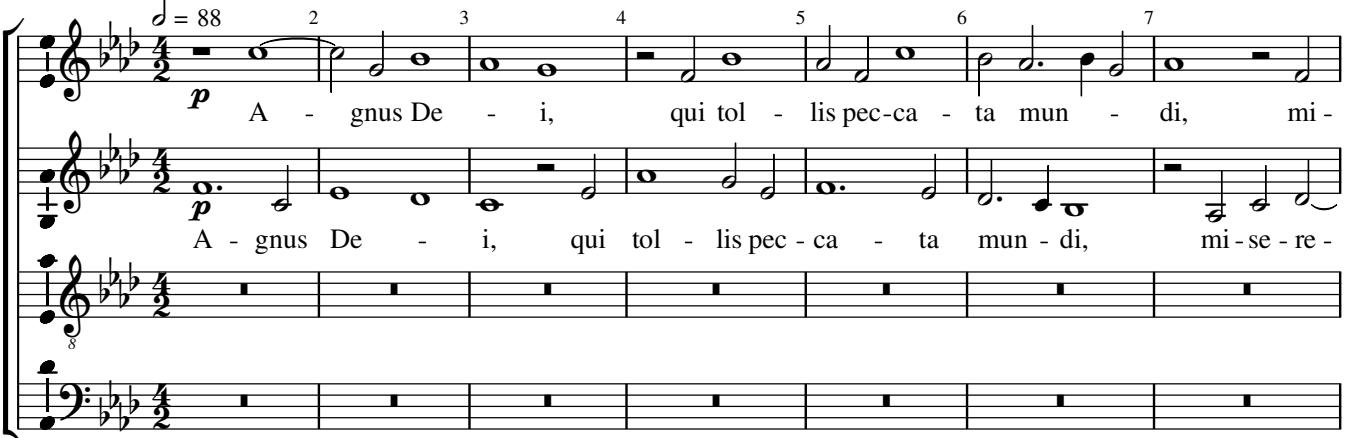
T. cel - sis, O - san - na in ex - cel - sis, in ex - cel - sis.

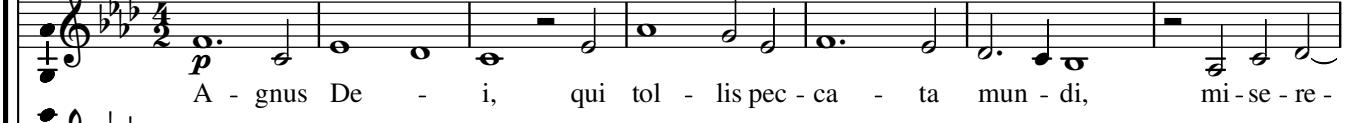
B. cel - sis, O - san - na in ex - cel - sis.

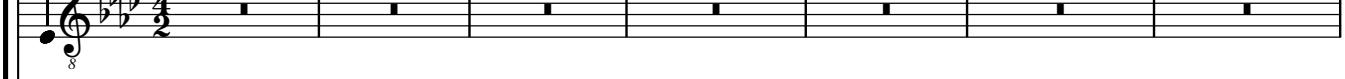
# Mass for Four Voices

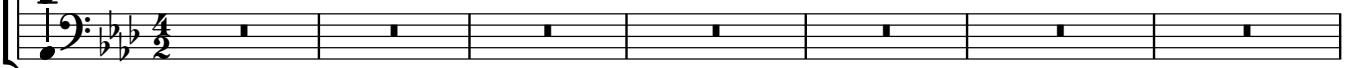
## Agnus Dei

William Byrd (c. 1543-1623)

Soprano      

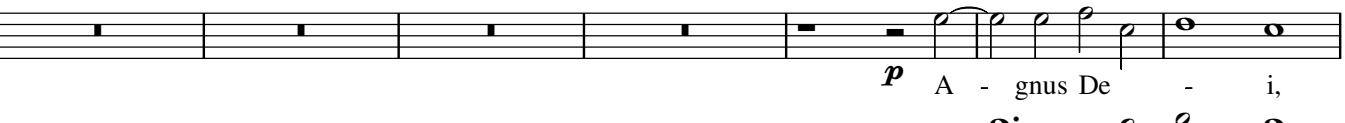
Alto      

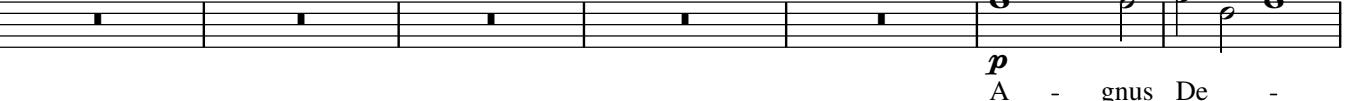
Tenor      

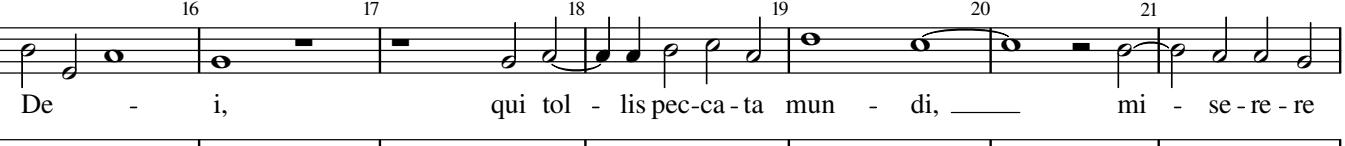
Bass      

S.      

A.      

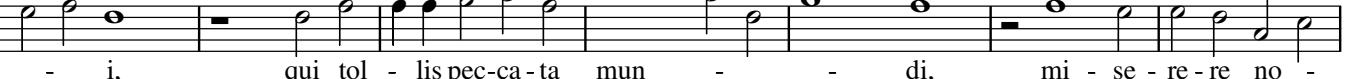
T.      

B.      

S.      

A.      

T.      

B.      

Soprano (S.)

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

23

24

25

26

27

28

Alto (A.)

Tenor (T.)

Bass (B.)

*mf*

A -

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

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

Soprano (S.)

29

30

31

32

33

34

*mf*

A - gnus De - - i, A - gnus De - - i, qui tol - lis pec-

Alto (A.)

- gnus De - - i, A - gnus De - - i, qui tol - lis pecca - ta

Tenor (T.)

*mf*

A - gnus De - - i, qui tol - lis pec - ca -

Bass (B.)

*mf*

A - gnus De - - i, De - - i, qui tol - lis pec - ca - ta

Soprano (S.)

35 ca - ta mun - - - di, qui tol - lis pec - ca - ta mun -

36

37

38

39

Alto (A.)

mun - di, qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca -

Tenor (T.)

- ta mun - - - di, qui tol - lis pec - ca - ta,

Bass (B.)

mun - - di, qui tol - lis pec - ca - - - ta

27

## Mass for Four Voices – Agnus Dei

William Byrd

S. - di, **p** do - na no - bis pa - cem, do - na no - bis pa -

A. ta mun - di, **p** do - na no - bis pa - cem, do - na no -

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

B. mun - - di, **p** do - - na no - bis pa - - - -

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

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

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

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

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

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

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

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



## 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.

# 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  
known you. What I that loved and you that liked, shall we begin to  
known you.

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.

# The Silver Swan

Orlando Gibbons (1583-1625)

*The First Set of Madrigals and Mottets (London, 1612)*

Cantus      Altus      Quintus      Tenor      Bassus

The silver Swanne, who  
The silver Swanne, who liv - ing  
The silver Swanne, who  
The silver Swanne, who liv - ing  
The silver Swanne,

3      4      5

liv - ing had no Note, When death ap-proacht un -  
had no Note, When death ap-proacht un - lockt her -  
liv - ing had no Note, When death ap-proacht un -  
had no Note, When death ap - proacht un -  
liv - ing had no Note, When death ap-proacht un - lockt her -

6      7      8      9

lockt her si - lent throat, Lean - ing her breast a -  
si - lent throat, Lean - ing her breast a - against the ree - dy  
lockt her si - lent throat, Lean - ing her breast a - against the -  
lockt her si - lent throat, a - against the ree - dy

## The Silver Swan (score)

2

10                    11                    12                    13

against the ree - dy shore, Thus sung her first and last, and sung no  
shore, Thus sung her first and last, and sung no more, no  
ree - dy shore, Thus sung her first and last, and sung no  
Thus sung her first and last, and sung no more, and sung no

shore, Thus sung her first and last, and sung no

14                    15                    16                    17

more, Fare - well all joyes, O death come close mine  
more, Fare - well all joyes, O death come close mine eyes, More  
more, Fare - well all joyes, O death come close mine eyes,  
more, Fare - well all joyes, O death come close mine eyes,

more, Fare - well all joyes, O death come close mine eyes,

18                    19                    20                    21

eyes, More Geese than Swannes now live, more fooles than wise.  
Geese than Swannes now live, more fooles than wise.  
More Geese than Swannes now live, more fooles than wise.  
eyes, More Geese than Swannes now live, more fooles than wise.

More Geese than Swannes now live, more fooles than wise.

Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

## 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.

# Ave Maria

Josquin des Pres (1450-1521)

Soprano  
Alto  
Tenor  
Bass

2 3 4 5 6 7 8 9

A - ve Ma - ri - a,  
A - ve Ma - ri - a,  
A - ve Ma - ri - a,  
A - ve Ma - ri -

10 11 12 13 14 15 16 17

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

18 19 20 21 22 23 24 25 26

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

## Ave Maria

27                    28                    29                    30                    31                    32                    33                    34                    35

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

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

T. go se - re - na, A -

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

S. So - lem - ni ple - na gau - di - o, Coe - le - sti -  
 A. con cep - ti - o, So - lem - ni ple - na gau - di -  
 T. ve cu - ius con - cep - ti - o, So - lem - ni ple - na gau - di - o, Coe - le - sti - a,  
 B. ve cu - ius con - cep - ti - o, So - lem - ni ple - na gau - di - o, Coe - le - sti -

46                    47                    48                    49                    50                    51                    52                    53

S. *a, ter - re - stri - a, No - va re - plet lae - ti - ti - a.*

A. *o, Coe - le-sti - a, ter - re-stri - a, No - va re - plet lae - ti - ti - a lae - ti - ti -*

T. *ter - re - stri - a No - va re - plet lae - ti - ti - a.*

B. *a, ter - re - stri - a, No - va re - plet lae - ti - ti - a.*

3

Ave Maria Josquin des Pres

S. A. T. B.

54 55 56 57 58 59 60 61 62

A - ve cu - ius na - ti - vi - tas na - ti - vi - tas,

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. A. T. B.

Ut lu - ci - fer lux - o - ri - ens. Ve -

Ut lu - ci - fer lux - o - ri - ens, Ve - rum so -

tas, so - lem - ni - tas, Ut lu - ci - fer lux o - ri - ens. Ve -

- ni - tas, Ut lu - ci - fer lux

72 73 74 75 76 77 78 79

S. A. T. B.

rum so - lem prae - ve - ni - ens. A - ve pi - a hu - mi -

rum so - lem Prae - ve - ni - ens. A - ve pi - a hu - mi -

rum so - lem prae - ve - ni - ens

o - ri - ens. Ve - rum so - lem prae - ve - ni - ens.

**p**

Josquin des Pres

Ave Maria

4

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

88 S. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 3 | 95  
 A. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 3 | 95  
 T. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 3 | 95  
 B. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 3 | 95  
 No - stra fu - it sal - va - ti - o. A - ve ve - ra vir -  
 No - stra fu - it sal - va - ti - o. A - ve ve - ra vir -  
 No - stra fu - it sal - va - ti - o. A - ve ve - ra vir -

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

## Ave Maria

Josquin des Pres

5 Ave Maria Josquin des Pres

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. fi - ca - ti - o No - stra fu - it pur - ga - ti - o. \_\_\_\_\_

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

Josquin - Ave Maria

III 112 113 114 115 116 117 118

S. A - ve prea - cla - ra o - mni - bus

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

T. A - ve prea - cla - ra o - mni -

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

119                    120                    121                    122                    123                    124                    125                    126

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

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

T. *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.

## Bonjour, mon cœur

Pierre de Ronsard (1521–1585)

Orlando di Lasso (1532–1594)

SVPERIVS  
Sopran

CONTRA  
Alt

TENOR  
Tenor

BASSVS  
Bass

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

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

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

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

6

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

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

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

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

12

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

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

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

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

\* 1576: ma tourterelle

17

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

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

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

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

22

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

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

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

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

27

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

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

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

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

# O Lord, increase our faith

Henry Loosemore (d 1670)  
ed. Crookall

Soprano (S) 4/4 time, treble clef. Bass (B) bass clef.

Alto (A) Tenor (T)

O Lord, in-crease our faith, strength - en us and con - firm us in  
 O Lord, in-crease our faith, strength - en us and con - firm  
 O Lord, in-crease our faith, strength - en us and con - firm us  
 O Lord, in-crease our faith, strength - en us and con - firm

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,

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 -

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

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.

# April is in my mistress' face

Thomas Morley  
(1557-1603)

Soprano      Alto      Tenor      Bass

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

S      A      T      B

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

S      A      T      B

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

[20]

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

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

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

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

[30]

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

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

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

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

[35]

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

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

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

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

# NOW IS THE MONTH



Altos  
Tenor 1  
S, T2, B

1, 2

Sopranos

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

Altos

Tenors

Basses

Thomas Morley

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

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

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

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

6

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

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

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

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

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

11

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

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

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

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

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

15

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

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

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

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

# Hic est beatissimus Evangelista

Giovanni Maria Nanini

(1544-1607)

[5]

Alto  
Tenor  
Bass

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

A  
T  
B

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

A  
T  
B

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

A  
T  
B

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

30

T

B

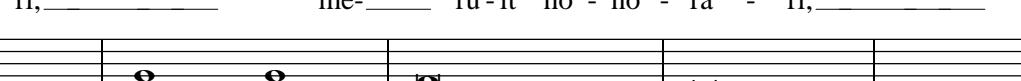
te - ris al - ti - us a Do - mi - no me - ru - it ho - no - .

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

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

35

A      

T      

B      

A

T

B

## Ave Maria

## Robert Parsons (c.1535-1571/2)

## Dow Partbooks (Christ Church, 1580s, Oxford MSS 984-988)

## Ave Maria (score)

Ave Maria (score)

The musical score consists of five staves of music. The top four staves are vocal parts: soprano (G clef), alto (C clef), tenor (F clef), and bass (C clef). The bottom staff is for the organ (Bass clef). The music is in common time, with a key signature of two flats. The lyrics are in Latin, repeated multiple times. Measure numbers 21 through 26 are indicated above the staves. Measure 24 features a melodic line with eighth and sixteenth notes, some of which are connected by slurs. Measures 25 and 26 show sustained notes. The organ part in measure 26 consists of eighth-note chords.

## Ave Maria (score)

40                          41                          42                          43                          44                          45                          46

bus, et be-ne - di - ctus fru - ctus ven - tris tu - - - - -  
bus, et be-ne - di - ctus, et be-ne - di - ctus fru - ctus ven - tris tu - - i, -  
bus, et be-ne - di - ctus fru - ctus ven-tris tu - i, fru - ctus ven - tris tu - - - - -  
bus, et be-ne - di - ctus fru - ctus ven-tris tu - - i, fru - ctus ven - tris tu - - - - -

47                          48                          49                          50                          51                          52                          53

i, fru - ctus ven-tris tu - i, et be-ne - di - ctus fru - ctus ven - tris tu - - - - -  
fru - ctus ven - tris tu - - i, et be-ne - di - ctus fru - ctus ven-tris tu - i, -  
i, fru - ctus ven-tris tu - i, et be-ne - di - ctus et be-ne - di - ctus fru - ctus ven - - - - -  
- ctus ven - tris tu - i, et be-ne - di - ctus fru - ctus ven - tris.  
i, tu - - - - - i, - et be-ne - di - ctus fru - ctus ven-tris

54                          55                          56                          57                          58                          59                          60

- - - - - i, fru - ctus ven-tris tu - i, tu - - - - - i. A - - - - -  
fru - ctus ven - tris tu - - i, fru - ctus ven-tris tu - i, tu - - - - - i. - - - - -  
tris tu - - - - i, fru - ctus ven - tris tu - - i. A - - - - -  
tu - - - - i, fru - ctus ven - tris tu - - i. A - - - - -  
tu - - - - i, tu - - - - i. A - - - - -

## Ave Maria (score)

4

61                    62                    63                    64                    65                    66                    67

This musical score consists of five staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the basso continuo. The music is in common time, with a key signature of three flats. Measure 61 starts with a rest in the basso continuo staff. Measures 62-63 show vocal entries with rests in the basso continuo. Measure 64 begins with a basso continuo entry. Measures 65-67 show alternating entries between the voices and the basso continuo. The lyrics "men." and "A" are repeated throughout the section.

68

68

69 70 71 72 73 74

A - - - men.

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

- - - men. A - - - men.

- - - men. A - - - men.

8

men. A - - - men.

men. A - - - men.

# Il Est Bel Et Bon

Pierre Passereau

**Con brio**

Soprano

Alto

Tenor

Bass

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

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

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

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

S.

A.

T.

B.

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

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

S.

A.

T.

B.

Ils es - taient deux fem - mes tou - tes d'un pa - ys,

Di - sons l'une a l'a - tre a - vez bon ma -

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, 69 Quand  
A. 70 Com - me - re, 71 C'est pour ri - re, 72 Com - me - re, 73 C'est pour ri - re, 74 Quand  
T. 75 sirs. Com - me - re, 76 C'est pour ri - re  
B. 77 mes - plai - sirs Com - me - re, 78 c'est pour ri - re

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 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 dae pe -

91 - 94

S. 95 - 96 quet - te, qu'est - ce - ci? Il est bel et bon, bon, bon, bon, com - me - re,

A. 97 - 98 ti - te co - quet - te qu'est ce - ci Il est bel et bon bon bon bon bon

T. 99 - 100 ti - te co - quet - te, qu'est ce - ci? Il est bel et bon, bon, bon, bon, bon, com -

B. 101 - 102 ti - te co - quet - te, qu'est ce - ci? Il est bel et bon, bon, bon, bon, com -

103

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

A. 106 - 107 bon com - me - re Il est bel et bon, bon, bn com - me - re com - me - re mon ma -

T. 108 - 109 me - re, Il est bel et bon, bon, com - me - re, com - me - re mon ma -

B. 110 - 111 bon, com - me - re, Il est bel et bon, bon, bon, com - me - re, mon ma -

112

Soprano (S.)

113      114      115      116      117      118      119      120      121

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

Alto (A.)

ri - 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.)

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

Soprano (S.)

122      123      124      125      126      127      128

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

Alto (A.)

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



# Sicut cervus

Palestrina (c.1525-1594)

Soprano  
Alto  
Tenor  
Bass

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

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

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

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

fon - tes a - qua - rum i - ta de - si -  
fon - tes a - qua - rum i - ta de -  
de - si - de - rat ad fon - tes a - qua - rum i - ta de - si - de - rat i -  
rat ad fon - tes a - qua - rum i - ta de - si - de - rat

30                    31            32            33            34            35            36            37            38            39

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

40                    41            42            43            44            45            46            47            48

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

49                    50            51            52            53            54            55            56            57            58

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

# In jejunio et fletu

Thomas Tallis c. 1505–1585

Tallis, Thomas - In jejunio et fletu

Superius  
Discantus  
Contra Tenor  
Tenor  
Bassus

2 In je - ju - ni - o et fle - tu, in  
3 In je - ju - ni - o et fle - tu, in  
4 In je - ju - ni - o et fle - tu, in  
5 In je - ju - ni - o et fle - tu, in  
6 In je -

A. je - ju - ni - o et fle - tu o - ra -  
T. o et fle - tu, et fle - tu, et fle - tu, o -  
T. ju - ni - o et fle - tu, in je - ju - ni - o et fle - tu, o -  
B. ju - ni - o et fle - tu, in je - ju - ni - o et fle - tu, o -  
B. In je - ju - ni - o et fle - tu, o -

A. bant sa - cer - do - tes, par - ce Do - mi - ne, par -  
T. ra - bant sa - cer - do - tes, par - ce Do - mi - ne, par - ce Do - mi - ne, par - ce po -  
T. ra - bant sa - cer - do - tes, par - ce Do - mi - ne, par - ce Do - mi - ne, Do - mi -  
B. ra - bant sa - cer - do - tes, par - ce Do - mi - ne, par - ce Do - mi - ne, par - ce po -  
B. ra - bant sa - cer - do - tes, par - ce Do - mi - ne, par - ce Do - mi - ne, par -

21 ce po - pu-lo tu - o, 22 - pu-lo tu - o, par - ce po - pu-lo tu - o,  
 T. - ne, par - ce po - pu-lo tu - o,  
 T. - pu-lo tu - o, par - ce po - pu-lo tu - o,  
 B. - pu-lo tu - o, par - ce po - pu-lo tu - o, et  
 B. ce po - pu-lo tu - o, par - ce po - pu-lo tu - o,

27 et ne des hae - re - di - ta - tem tu - am in per - di - ti - o - nem,  
 T. et ne des hae - re - di - ta - tem tu - am in per - di - ti - o - nem, hae - re - di -  
 T. et ne des hae - re - di - ta - tem tu - am in per - di - ti - o - nem, hae - re - di -  
 B. ne des hae - re - di - ta - tem tu - am in per - di - ti - o - nem, hae - re - di -  
 B. et ne des hae - re - di -

33 ta - tem tu - am in per - di - ti - o - nem, hae - re - di - ta - tem tu - am in per - di - ti -  
 T. ta - tem tu - am in per - di - ti - o - nem, hae - re - di - ta - tem tu - am in  
 T. ta - tem tu - am in per - di - ti - o - nem, hae - re - di - ta - tem tu - am in  
 B. ta - tem tu - am in per - di - ti - o - nem, hae - re - di - ta - tem tu - am in per -  
 B. ta - tem tu - am in per - di - ti - o - nem, hae - re - di - ta - tem tu - am in per - di -

Thomas Tallis

3

In jejunio et fletu

39                          40                          41                          42                          43                          44

A. o - - nem, in - ter ve - sti - bu-lum et al - ta - re plo -  
 T. per - di - ti - o - nem, in - ter ve - sti - bu - lum et al - ta - re  
 T. - per - di - ti - o - nem, in - ter ve - sti - bu - lum et al - ta - re  
 B. di - ti - o - nem, in - ter ve - sti - bu - lum et al - ta - re  
 B. ti - o - nem, in - ter ve - sti - bu - lum et al - ta - re

45                          46                          47                          48                          49                          50                          51

A. ra - bant sa - cer - do - tes di - cen - tes, par - ce po - pu - lo tu - -  
 T. plo - ra - bant sa - cer - do - tes di - cen - tes, par - ce po - pu - lo tu - -  
 T. plo - ra - bant sa - cer - do - tes di - cen - tes, par - ce po - pu - lo tu - -  
 B. plo - ra - bant sa - cer - do - tes di - cen - tes,  
 B. plo - ra - bant sa - cer - do - tes di - cen - tes,

52                          53                          54                          55                          56                          57

A. - o, par - ce po - pu - lo tu - - o, par - ce  
 T. - - - o, po - pu - lo tu - - o, par - ce po - pu -  
 T. - - o, par - ce po - pu - lo tu - -  
 B. - ce po - pu - lo tu - - o, par - ce po - pu - lo tu - -  
 B. par - ce po - pu - lo

58. A. po - pu - lo tu  
T. lo tu - o, par - ce po - pu -  
T. o, par - ce po - pu - lo tu  
B. - o, par - ce po - pu -  
B. tu - o,

59. - - - - -  
60. - - - - -  
61. - - - - -  
62. - - - - -  
63. - - - - -

In jejunio et fletu

64. A. par - ce po - pu - lo tu -  
T. lo tu - - - - -  
T. - ce po - pu - lo,  
B. po - pu - lo tu - - - o,  
B. - - - - -

65. - - - - -  
66. - - - - -  
67. - - - - -  
68. - - - - -  
69. - - - - -

70. A. - - - - -  
T. par - ce po - pu - lo tu -  
T. - ce po - pu - lo tu -  
B. lo tu - - - o,  
B. - - - - -

71. - - - - -  
72. - - - - -  
73. - - - - -  
74. - - - - -  
75. - - - - -

po - pu - lo tu - - - o, par - ce po - pu - lo tu - - - o.

With fasting and weeping let the priests pray, saying : Spare, O Lord, spare thy people ; and give not thine heritage to destruction.

Let the priests weep between the porch and the altar, and let them say: Spare, O Lord, spare thy people.

Source: Thomas Tallis and William Byrd:

*Cantiones, quae ab argomento sacrae vocantur*

... (London, 1575), no.26.

## O sacrum convivium

## Antiphon to the Magnificat at 2nd Vespers of Corpus Christi

## Thomas Tallis (c.1505-1585)

*Cantiones sacrae* (London, 1575)

## O sacrum convivium (score)

22                    23                    24                    25                    26                    27

- nis e -      -      jus, pas-si - o - nis      e - jus;      mens im - ple - tur  
 a      pas - si - o -      - nis e - jus;      mens im - ple - tur gra -  
 -      -      pas-si - o -      - nis e -      jus;      mens im -  
 8      o - nis      e - jus,      pas-si - o - nis      e -      - jus;      mens im - ple - tur      gra -  
 -      -      pas-si - o -      - nis e -      -      jus;      mens im - ple -

39                          40                          41                          42                          43                          44

da - - - tur, no-bis pi - gnus da - tur, no - bis pi -  
pi-gnus da - - tur, no-bis pi - gnus da - tur, no - bis pi - gnus  
ræ glo - - ri - æ, no - bis pi-gnus da - - tur, pi - gnus da-tur, no-bis  
tur, no-bis pi - gnus da - tur, no - bis pi - gnus da - tur, no-bis pi-gnus

45                          46                          47                          48                          49                          50

- gnu s da - - - - tur, et fu - tu - ræ glo - ri - - - æ,  
 [Measure 46] da - - - - tur, pi - gnus da - tur, et fu - tu - ræ glo -  
 pi - gnu s da - - - tur, et fu - tu - ræ glo - ri - - - æ, et -  
 gnu s da - tur, et fu - tu - ræ glo - ri - - - æ, et - fu - tu - ræ glo -  
 da - - - - tur, et fu - tu - ræ glo - ri - - - æ, et fu -

## O sacrum convivium (score)

51 - - - no-bis pi - gnu s da - - - tur, no-bis pi - gnu s  
 52 ri - - - æ no-bis pi-gnus da - - - tur, no-bis pi-gnus da -  
 53 - fu - tu - - - ræ glo - - - ri - æ, no - bis pi-gnus da -  
 54 ri - æ no-bis pi - gnu s da - - - tur, no-bis pi-gnus da -  
 55 tu - ræ glo - ri - - æ no-bis pi - gnu s da - - - tur, no - bis pi - gnu s da -  
 56

57 da - tur, no - bis pi - gnu s da - - - tur.  
 58 tur, no - bis pi - gnu s da - - - tur, no-bis pi-gnus da - - - tur.  
 59 tur, pi - gnu s da-tur, no-bis pi - gnu s da - tur, no-bis pi-gnus da - tur.  
 60 tur, no - bis pi - gnu s da - - - tur, no-bis pi-gnus da - - - tur.  
 61 tur, no - bis pi - gnu s da - - - tur, no-bis pi-gnus da - - - tur.  
 62 tur, no - bis pi - gnu s da - - - tur, no-bis pi-gnus da - - - tur.

O sacram convivium, in quo Christus sumitur;  
recolitur memoria passionis ejus;  
mens impletur gratia;  
et futurae gloriae nobis pignus datur.

O sacred banquet! in which Christ is received,  
the memory of his Passion is renewed,  
the mind is filled with grace,  
and a pledge of future glory to us is given.

# O Magnum Mysterium

Tomás Luis de Victoria

The musical score consists of three staves of music in 2/4 time, with lyrics numbered 2 through 18. The first staff (treble clef) starts with 'O magnum mysterium' and continues with 'et ad mirabile sa-cra-men-tum, O magnum mysterium'. The second staff (alto clef) begins at measure 8 with 'my-stri-um'. The third staff (bass clef) begins at measure 8 with 'ra-bi-le sa-cra-men-tum'. The lyrics continue in a repeating pattern across the staves.

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

32  
  
 33  
 34  
 35  
 36

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

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

50                    51                    52                    53                    54                    55                    56

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# 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

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

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

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

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

30

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

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

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

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

35

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

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

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

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

# Io mi vivea del mio languir contento

*Prima parte*

Luigi Tansillo (1510-1568)

Giaches de Wert (1535-1596)

*Il settimo libro de madrigali à 5 (Gardano press, Venice, 1581)*

Canto      Alto      Quinto      Tenore      Basso

Io mi vi - vea del mio.  
Io mi vi - vea del mio lan -  
Io mi vi - vea del mio lan - guir con - ten - to,  
Io mi vi - vea del mio lan - guir con - ten - to, Io mi vi - vea del mio lan -  
Io mi vi - vea del mio lan - guir con - ten - to;

- lan-guir con - ten - to; E, se do - glia por - ta - va al mon - do  
guir con - ten - to; E, se do - glia por - ta - va al mon - do  
del mio lan - guir con - ten - to; E, se do - glia por - ta - va al mon - do  
guir con - ten - to; E, se do - glia por - ta - va al mon - do so -  
E, se do - glia por - ta - va al mon - do so -

so - la; Un ri - so, un cen - no, un guar - do, u-na pa - ro - la, Un ri - so, un  
so - la; Un ri - so, un cen - no, un guar - do, u-na pa - ro - la, un cen - no, un  
so - la;  
so - la; Un ri - so, un cen - no, un guar - do, u-na pa - ro - la, Un ri - so, un cen - no, un  
so - la;

2

Io mi vivea (score)

20 21 22 23 24 25

cen - no, un guar-do, u - na pa-ro - la D'e - ter - no o - blio co - pri - va o-gni tor - men -  
guar - do, u - na pa - ro - la, D'e-ter-no o - blio, D'e-ter-no o - blio co - pri - va o - gni tor - men -  
- no, un guar - do, u-na pa - ro - la, D'e-ter - no o - blio, D'e-ter-no o - blio co - pri - va o - gni tor-men -  
D'e-ter-no o - blio co - pri - va o - gni tor - men -  
guar - do, u - na pa - ro - - la, D'e - ter - no o - blio co-pri - va o - gni tor - men -

26 27 28 29 30

to. Or, che non veg-go, sen-za voi, nè sen-to Co - sa, ch'ap-pa-ghi il cor, Co -  
to. Or, che non veg - go, sen-za voi, nè sen-to nè sen - to Co-sa, ch'ap-pa-ghi il cor, Co -  
to. Or, che non veg - go, sen-za voi, nè sen-to Or, che non veg - go, sen - za voi, nè sen-to Co - sa, ch'ap -  
to. Or, che non veg - go, sen - za voi, nè sen-to Or, che non veg - go, sen - za voi, nè sen-to Co -  
to. Or, che non veg - go, sen - za voi, nè sen-to Co -

31 32 33 34 35

sa, ch'ap-pa-ghi il cor, che mi con - so - la? che mi con - so - la? S'al - tro ter - ren l'a -  
sa, ch'ap-pa-ghi il cor che mi con - so - - la? che mi con - so - la? S'al - tro ter - ren l'a -  
pa-ghi il cor che mi con-so - - la? che mi con - so - la? S'al - tro ter - ren l'a -  
sa, ch'ap-pa-ghi il cor, che mi con - so - la? che mi con - so - la? S'al - tro ter -  
sa, ch'ap-pa-ghi il cor che mi con - so - la? che mi con - so - la? S'al - tro ter - ren l'a -

36

ra vi-tal m'in-vo - la On - de a-vran-no i miei spir - ti il nu-dri-men - - - to?  
ra vi-tal m'in - vo - la On - de a-vran-no i miei spir - ti il nu - dri - men - - - to?  
ra vi-tal m'in-vo - la On - de a-vran - no i miei spir - ti il nu - dri - men - - to?  
ren l'a u - ra vi-tal m'in-vo - la On - de a-vran-no i miei spir - ti il nu - dri - men - - to?  
ra vi-tal m'in-vo - la On - de a-vran-no i miei spir - ti il nu - dri - men - - to?

Io mi vivea del mio languir contento;  
E, se doglia portava al mondo sola;  
Un riso, un cenno, un guardo, una parola  
D'eterno oblio copriva ogni tormento.  
Or, che non veggo, senza voi, nè sento  
Cosa, ch'appaghi il cor, che mi consola?  
S'altro terren l'aura vital m'invola  
Onde avranno i miei spiriti il nudrimento?

Riman solo il pensier, che in parte rende

Seconda parte

Luigi Tansillo (1510-1568)

## Giaches de Wert (1535-1596)

*Il settimo libro de madrigali à 5* (Gardano press, Venice, 1581)

b 4 5 6

Canto

Alto

Quinto

Tenore

Basso

7

8 so,

9 Ah las - - so,

10 e que-sti an - co - ra As-

11 - - so, Ah las - - so,

12 e que-sti an - co - - ra As-sai mi

13 las - - so, Ah las - - so,

14 e que-sti an - co - ra As-sai mi

15 Ah las - so, Ah las- so, Ah las - - so,

16 e que - sti an - co -

17 Ah\_\_\_\_\_ las - - so,

18 e que-sti an -

## Riman solo il pensier (score)

2

21 22 23 24 25

- ge ta - lo - - - ra Il bel, ch'em-pia for - tu - na, mi con-ten - de, mi  
 gior pin - ge ta - lo - - - ra Il bel, ch'em - pia for - tu-na, mi con-ten - de,  
 gior pin - ge ta - lo - - - ra Il bel, ch'em-pia for - tu-na, mi con-ten - de, mi con-ten - de;  
 lo - - - ra Il bel, ch'em - pia for-tu-na, mi con-ten - de, Il bel, ch'em -  
 gior pin - ge ta - lo - - - ra Il bel, ch'em - pia for - tu-na, mi con-ten - de,

26 27 28 29 30 31

- con-ten - de; Tan - to più cre - sceil duol, che l'al - ma ac -  
 Tan - to più cre - sceil duol, che l'al - ma ac - co - ra, che l'al-ma ac - co - ra,  
 Tan - to più cre - sceil duol, che l'al - ma ac - co - ra, che  
 pia for - tu-na, mi con-ten - de, Tan - to più cre - sceil duol, Tan -

32 33 34 35 36 37 38

co - ra, Tan - to più cre - sceil duol, che l'al - ma ac - co - ra, Tan -  
 Tan - to più cre - sceil duol, che l'al-ma ac - co -  
 l'al-ma ac - co - ra, Tan - to più cre - sceil duol, che l'al-ma ac - co -  
 - to più cre - sceil duol, Tan - to più cre - - - sceil duol, che l'al - ma ac - co -  
 Tan - to più cre - sceil duol, che l'al - ma ac - co - ra, che l'al-ma ac - co - ra, ac -

de Wert, Giaches - Riman solo il pensier

Riman solo il pensier, che in parte rende  
 Cio che altri toglie, ah lasso, e questi ancora  
 Assai mi giova, ma via più m'offende:  
 Perche, quanto maggior pingue talora  
 Il bel, ch'empia fortuna, mi contende;  
 Tanto più cresce il duol, che l'alma accora.

## Misera, che faro poi ch'io mi moro

## Giaches de Wert (1535-1596)

*Il settimo libro de madrigali à 5* (Gardano press, Venice, 1581)

6                   7                   8                   9                   10                  11                  12

che fa - ro poi ch'io mi mo - ro Fie -

- fa - ro poi ch'io mi mo - ro che fa - ro poi ch'io mi mo - ro

- fa - ro poi ch'io mi mo - ro che fa - ro poi ch'io mi mo - ro Fie -

- fa - ro poi ch'io mi mo - - ro, che fa - ro poi ch'io mi mo - ro

- fa - ro poi ch'io mi mo - ro Fie -

20                    21                    22                    23                    24                    25

so-lo a - do - ro, Se quel che so - lo a - do - ro Si go-de di mia mor - te, Si go-de  
so - lo a - do - ro, Se quel che so - lo a - do - ro Si go-de di mia mor - te, Si go-de  
so - lo a - do - ro, Si go-de di mia mor - te, Si go-de  
Se quel che so - lo a - do - ro, Si go-de di mia mor - te, Si go - de  
Se quel che so - lo a - do - ro Si go - de

26                    27                    28                    29                    30                    31                    32

A - mor dam - mi tu ai - ta, A-mor dam - mi tu ai -  
di mia mor - te A - mor dam - mi tu ai - ta, A - mor dam - mi tu ai -  
di mia mor - te A - mor dam - mi tu ai - ta, A - mor dam - mi tu ai -  
di mia mor - te A - mor dam - mi tu ai - ta, A - mor dam - mi tu ai -  
di mia mor - te, A-mor dam - mi tu ai - ta, A-mor, A - mor dam - mi tu ai -

33                    34                    35                    36                    37

ta O to - gli-mi la vi - ta, la vi - ta, O to - gli-mi la vi - ta,  
ai - ta O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta,  
ta O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta,  
O to - gli - mila vi - ta, O to - gli-mi la vi - ta, O to -  
ta O to - gli-mi la vi - ta, O to - gli-mi la vi - ta,

de Wert, Giaches - Misera che faro

Misera che faro poi ch'io mi moro  
Fiera stella empia sorte  
Se quel che solo adoro  
Si gode di mia morte  
Amor dammi tu aita  
O toglimi la vita.

## Vaghi boschetti di soavi allori

Ludovico Ariosto, *Orlando Furioso*, Canto VI ottava 21

## Giaches de Wert (1535-1596)

*Il settimo libro de madrigali a 5 voci* (Venice, 1581)

Canto

5

vi al-lo - ri,  
Di pal - me e d'a-me-nis - si-me mor - tel  
Vag - hi bo - schet - ti di soa - vi al - lo - ri, Di pal - me Di pal - me  
schet - ti di soa - vi al - lo - ri, Di pal - me e d'a-me-nis - si -  
di soa - vi al - lo - ri, Di pal - me e d'a-me-nis - si-me mor - tel  
Vag - hi bo-schet - ti di soa - vi al - lo - ri, Di pal - me e d'a-me-nis - si -

le, mor - tel le, Ced - ri et a - ran - ci ch'a-vean frut -  
e d'a-me-nis - si - me mor - tel - le,  
me mor - tel - le, Ced - ri et a - ran - ci ch'a-vean frut - - - tie  
le, e d'a-me-nis - si - me mor - tel - le, Ced - ri et a - ran - ci ch'a-vean  
me mor - tel - le, mor - tel - le,

## Vaghi boschetti di soavi allori (score)

- tie fio - ri ch'a-vean frut-tie fio - ri, Con-  
 Ced - ri et a - ran - ci ch'a-vean frut - - tie fio -  
 fio - ri, Ced - ri et a - ran - ci ch'a-vean frut-tie fio -  
 frut-tie fio - ri ch'a - vean frut-tie fio -  
 Ced - ri et a - ran - ci ch'a-vean frut - - tie fio -  
 te - sti in va - rie for - me e tut - te bel - le  
 ri Con - te - sti in va - rie for - me e tut - te bel - le, Con -  
 ri, Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie  
 ri, Con - te - sti in va - rie for - me e tut - te Con - te - sti in va - rie for - me e  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te



## Vaghi boschetti di soavi allori (score)

30

le; E tra quei ra - mi con si-cu - ri vo - li vo -  
E tra quei ra - mi con si-cu - ri vo - li, E tra quei ra -  
le; E tra quei ra - mi E tra quei ra - mi con si-cu - ri vo -  
mi con si-cu - ri vo - li, E tra quei ra -  
le; E tra quei ra - mi con si-cu - ri vo - li, E tra quei ra -  
li  
E tra quei ra - mi con si-cu - ri vo - li, E tra quei ra -  
mi con si-cu - ri vo - li, E tra quei ra -  
li, con si-cu - ri vo - li, E tra quei ra -  
li, E tra quei ra - mi  
E tra quei ra - mi con si-cu - ri vo - li, E tra quei ra -  
li, E tra quei ra - mi  
35  
vo - li Can tan - do se ne gian'  
li, con si-cu - ri vo - li, Can tan - do se ne gian'  
mi con si - cu - ri vo - li Can tan - do se ne gian' Can -  
ra - mi con si-cu - ri vo - li, Can tan - do se ne gian' Can -  
vo - li vo - li, Can tan - do se ne gian' Can -



# Vox In Rama

Giaches de Wert (1535-1596)

Soprano       $\text{d} = 80$

Alto

Quintus

Tenor

Bass

Vox in Rama au - di - ta

Vox in Ra - ma au - di - ta est, vox in Ra - - -

S.      8      9      10      11      12      13      14

A.

Q.

T.

B.

ma au di - ta est, plo - ra - tus et u - lu - la - tus

- di - ta est, au - di - ta est, plo - ra - tus et u - lu - la -

Vox in Ra - ma au - di - ta est, plo - ra -

est, au - di - ta est, vox in Ra - ma au - di - ta est,

ma au - di - ta est, au - di - ta est, au - di - ta est,

S.      15      16      17      18      19      20      21

A.

Q.

T.

B.

mul - tus, et u - lu - la - tus mul - tus, plo - ra - tus et u - lu - la - tus mul - tus, ...

tus mul - tus, et u - lu - la - tus mul - tus, plo - ra - tus

tus et u - lu - la - tus mul - tus, et u - lu - la - tus mul - tus, plo - ra - tus et

est, plo - ra - tus et u - lu - la - tus mul - tus, et u - lu - la - tus mul - tus, ...

plo - ra - tus et u - lu - la - tus mul - tus, ...



41 - chel plo - rans, fi - li - os su - - - os, et  
 42 rans fil - li - os su - - - os, et no - lu - it con - so -  
 43 rans fi - li - os su - os, et no - lu - it con - so - la -  
 44 rans, Ra - chel plo - rans fi - li - os su - os, fi - li - os su - os,

45 fi - li - os su - os, fi - li - os su - os,

46

47 no - lu - it con - so - la - ri qui a non sunt, qui - -  
 48 la - ri qui - a non sunt, qui - a non sunt, et no - lu - it con - so -  
 49 la - ri qui - a non sunt, qui - a non sunt, et no - lu - it con - so -  
 50 la - ri qui - a non sunt, qui - a non sunt, et no - lu - it con - so -  
 51 la - ri qui - a non sunt, qui - a non sunt, et no - lu - it con - so -  
 52 la - ri qui - a non sunt, qui - a non sunt, et no - lu - it con - so -

53 - - a non sunt, et no - lu - it con - so - la - - ri  
 54 la - - ri qui - a non sunt, et no - lu - it con - so - la - ri qui -  
 55 qui - a non sunt, qui - a non sunt, et no - lu - it con - so - la - ri,  
 56 la - - ri qui - a non - sunt, et no - lu - it con - so - la - ri qui - a non  
 57 la - - ri qui - a non sunt, qui - a non sunt, et no - lu - it con - so - la - ri,  
 58 la - - ri qui - a non - sunt, qui - a non sunt, et no - lu - it con - so - la - ri,  
 59

Giaches de Wert

Vox In Rama

4

S. 60 - o - o - o - - 61 o - o - - 62 - o - - 63 o - p. p - 64 o - p - o - - 65 o - - 66 o - -

qui - a non sunt, \_\_\_\_\_ et no - lu - it con - so - la - - - ri, et

A. a non sunt, et no - lu-it con - so - la - - ri qui - a non sunt, qui - a non

Q. con - so - - la - - ri - qui - a non sunt, qui - a non sunt, et no - lu-

T. sunt, et no - lu - it con - so - la - - ri qui - a non sunt, et no - lu - it con - so - la -

B. no - lu-it con - so - la - - ri qui - a non sunt, et no - lu - it

# Draw On Sweet Night

John Wilbye (1574-1638)

Wilbye, John - Draw On Sweet Night

2                   3                   4                   5                   6                   7

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

Soprano II     -      -      -      -      Draw      on,      sweet      night,

Alto I          -      #o      -      -      -      -      -      -      -      -      -

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

Tenor           -      -      -      -      -      -      -      -      -      -      -

Bass           -      -      -      -      -      -      -      -      -      -      -

8  
S I

9  
S II

10  
A I

11  
A II

12  
T

13  
B

14

S I

S II

A I

A II

T

B

8  
9  
10  
11  
12  
13  
14

draw on, sweet night,  
draw on, sweet night,  
draw on, sweet night,  
draw on, sweet night,  
best friend un - to those  
best friend un - to those  
best friend un - to those  
best friend un - to those

22 S I pain - ful 23 me - lan - cho - ly, 24 a - rise 25 from 26 pain - ful

27

28

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

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

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

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

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

## Draw On Sweet Night

John Wilbye

Wilbye, John - Draw On Sweet Night

42                    43                    44                    45                    46                    47

S I                    thee      I                    con-se-crate    it                    whol      -                    ly,                    That

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

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

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

T                            thee,                    I                    con                    se-crate it                    wholly,                    That      un - to      thee      I    con - se -      crate it    whol -

B                            I                    con-se -      crate      it                    whol      -                    ly,                    That      un - to thee, to                    thee

## Draw On Sweet Night

John Wilbye

Wilbye, John - Draw On Sweet Night

54 S I Sweet night draw  
55 S II on, O sweet  
56 A I night draw on, Sweet  
57 A II on, Sweet  
58 T night draw on, Sweet  
59 B

60

S I      Sweet      night draw      on,

S II      on,

A I      night draw      on,      Sweet      night draw      on,

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

T      8      night draw      on,      draw      on,

B      Sweet      night,

**B**

This musical score displays six staves for a six-part vocal ensemble. The parts are labeled S I, S II, A I, A II, T, and B from top to bottom. The music consists of measures 67 through 74. The lyrics are as follows:

on,  
Sweet night draw on,  
on,  
on,  
Sweet night draw on,  
on, My griefs when they be told  
Sweet night draw on, My griefs when they be told  
draw on, My

The score includes measure numbers 67 through 74 above the staves, and measure 75 is indicated below the staff.

This continuation of the musical score covers measures 75 through 81. The lyrics are:

My griefs when they be told To shades and dark - ness, find some  
My griefs when they be told  
My griefs when they be told To shades and dark - ness, find some  
My griefs when they be told To shades and darkness, find some

The score includes measure numbers 75 through 81 above the staves, and measure 75 is indicated below the staff.

## Draw On Sweet Night

John Wilbye

82 S I ease from pain - - ing,  
 83 S II To shades and dark - ness, find some ease from pain - -  
 84 A I To shades and dark - ness, find some ease from pain - -  
 85 A II ease from pain  
 86 T ing, to shades and darkness, find some ease from pain - -  
 87 B ease from pain - - ing,

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

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

106                   107                   108                   109                   110                   111

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

S II dost en - - - - fold,

A I

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

T dost - - - - fold,

B si - lence dost en - - - fold,

112                   113                   114                   115                   116                   117

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

S II - - - - I then shall have best time for

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

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

T for my com - plain - - - ing,

B - - - I then shall have best time for my com -

118                    119                    120                    121                    122                    123

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

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

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

A II time for my complain - ing,

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

B plain - ing, I then shall have best

124                    125                    126                    127                    128                    129

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

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

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

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

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

B time for my com - plain - - ing.

# Sweet Honey Sucking Bees

John Wilbye (1574-1638)

*W*ilbye, John - Sweet Honey Sucking Bees

Soprano 1: 2, 3, 4, 5  
Soprano 2: 2, 3, 4, 5  
Alto: 2, 3, 4, 5  
Tenor: 2, 3, 4, 5  
Bass: 2, 3, 4, 5

*mf* 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,  
*mf* Sweet hon-ey suck-ing bees, sweet hon-ey suck - ing bees,

S1: 6, 7, 8, 9, 10, 11  
S2: 6, 7, 8, 9, 10, 11  
A: 6, 7, 8, 9, 10, 11  
T: 6, 7, 8, 9, 10, 11  
B: 6, 7, 8, 9, 10, 11

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: 12, 13, 14, 15, 16  
S2: 12, 13, 14, 15, 16  
A: 12, 13, 14, 15, 16  
T: 12, 13, 14, 15, 16  
B: 12, 13, 14, 15, 16

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

S1 17 wherewith you store your curious ca - bin - ets? Ah, make your flight\_\_\_\_\_ ah, make your flight,  
 S2 18 wherewith you store your cur - ious ca - bin - ets? Ah, make your flight\_\_\_\_ to Me - li - sua-via's  
 A 19 nets, your curious ca - bi-nets? Ah, make your flight\_\_\_\_\_ ah, make your  
 T 20 ca - bin - ets? Ah, make your flight\_\_\_\_ to Me-li - sua - via's  
 B 21 22 \_\_\_\_\_ Ah, make your flight\_\_\_\_ to Me - li - sua - vias

S1 23 \_\_\_\_\_ 24 ah, make your flight, ah, make your flight\_\_\_\_ to Me - li - sua-via's lips.  
 S2 25 lips, ah, make your flight\_\_\_\_ to Me - li - sua-via's lips  
 A 26 flight\_\_\_\_ ah! make your flight\_\_\_\_ There may you re - vel, there may you re - vel, there,  
 T 27 lips, your flight\_\_\_\_ to Me-li - suavia's lips; There may you re - vel, there may you re - vel,  
 B 28 lips, Ah, make your flight\_\_\_\_ to Me - li - sua - via's lips;

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

## Sweet Honey Sucking Bees

John Wilbye

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

41 S1 - - - - -  
 42 S2 - - - - -  
 43 A - - - - -  
 44 T - - - - -  
 45 B - - - - -  
 46 S1 - - - - -  
 47 S2 - - - - -  
 48 A - - - - -  
 49 T - - - - -  
 50 B - - - - -  
 51 S1 - - - - -  
 52 S2 - - - - -  
 53 A - - - - -  
 54 T - - - - -  
 55 B - - - - -  
 Keeping their spring - tide,  
 Keep - ing their springtide gra - ces  
 smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces keep-ing their  
 smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces, keep-ing their  
 smil - ing ro - ses and sweet lil-lies sit,

56 S1 - - - - -  
 57 S2 - - - - -  
 58 A - - - - -  
 59 T - - - - -  
 60 B - - - - -  
 keeping their springtide graces, keeping their springtide gra - ces all the year, keep-ing their  
 keeping their springtide gra - ces keeping their springtide gra - ces all the year, keep -  
 spring - tide gra - ces all the year, their springtide gra - ces all the year, all the year, keep-ing their  
 spring - tide gra - ces, keep - ing their spring - tide springtide graces, keep-ing their springtide gra - ces  
 keep - ing their spring - tide, springtide gra - ces all the year,

S1  
 62 -  
 63 -  
 64 ♫ keep-ing their spring - tide gra - ces all the year.  
 65  
 66  
 67  
 68  
 69

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

A  
 - ces all the year, keep-ing their spring - tide spring-tide gra - ces all the year.  
 f

T  
 8 all the year f keep-ing their spring-tide gra - ces all the year.  
 65  
 66  
 67  
 68  
 69

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

## Sweet Honey Sucking Bees

John Wilbye

5

S1: Sting not, sting not her soft lips; Oh, beware of that, Oh, beware of  
S2: not her soft lips; Oh, beware of that, Oh, beware of that,  
A: her soft lips, her soft lips; Oh beware of that, Oh, be -  
T: her soft lips, her soft lips; Oh, beware of that, Oh, be -  
B: Sting not, sting not her soft lips; Oh, beware of that, Oh, be -

86

S1: that, Oh, beware of that, Oh, beware of that, Oh, Oh, be - ware of that,  
S2: Oh, beware of that, Oh be - ware, Oh, beware of that, Oh, be - ware of that;  
A: - ware of that, Oh, be - ware of that;  
T: ware of that, be - ware of that, be - ware of that;  
B: ware of that, Oh, beware of that, Oh, be - ware of that

94

S1: f For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was  
S2: f For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was  
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  
T:  
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 - - - - - 8 - - - - -

B - - - - - - - - - -

107 108 109 110 111 112

S1

S2

A

T

B

For if one flaming dart come from her eye, come from her eye, come from her eye, Was

For if one flaming dart come from her eye, come from her eye, come from her eye, Was

For if one flaming 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,

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

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

## Sweet Honey Sucking Bees

John Wilbye

Wilbye, John - Sweet Honey Sucking Bees

7

120 121 122 123 124 125

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

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

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

T 8

B

126 127 128 129 130 131

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

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

A dart so sharp, *p* ah, then you die, then you die, ah, then

T 8

B

132 133 134 135 136 137 138

S1 die, you die, was ne- ver dart so sharp, was ne- ver dart so

S2 – then you die was ne- ver dart so

A you die, was ne- ver dart was ne- ver dart so sharp, was ne - ver

T 8 Was ne- ver dart so sharp, was ne - ver dart so

B Was ne- ver dart so sharp, ah, then you

147                    148                    149                    150                    151                    152                    153                    154

S1                    ah, \_\_\_\_\_ then you die,                    ah,                    then you die,                    ah, then you

S2                    then you die.                    ah,                    then you die,                    ah,                    then you die,                    you

A                    die, you                    die, ah                    then you die,

T                    -                    -                    ah, ah, \_\_\_\_\_ then you die, ah                    then you die, ah,                    then you

B                    die, you                    die, \_\_\_\_\_                    ah, \_\_\_\_\_ then you die, ah, then you

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.