

11 August, 2019

Table Of Contents

1. Bonjour mon Coeur (Lassus)
2. Hark, all ye Lovely Saints (Weelkes)
3. Il Bianco e dolce Cigno (Arcadelt)
4. Sweet Honey Sucking Bees (Wilbye)
5. Draw On Sweet Night (Wilbye)
6. Ave Maria (Josquin)
7. Absalon Fili Mi (Josquin)
8. O Magnum Mysterium (Victoria)
9. Sicut Cervus (Palestrina)
10. Ave Verum Corpus (Byrd)

Bonjour, mon cœur

Pierre de Ronsard (1521–1585)

Orlando di Lasso (1532–1594)

SVPERIVS
Sopran

CONTRA
Alt

TENOR
Tenor

BASSVS
Bass

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

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

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

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

6

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

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

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

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

12

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

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

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

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

* 1576: ma tourterelle

17

doux prin-temps, ma 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.

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,

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

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

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

[2.]

20

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

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

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

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

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

25

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

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

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

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

Soprano (S) part:

30

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

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

Alto (A) part:

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

Tenor (T) part:

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

Bass (B) part:

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

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

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

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

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

Giovanni Giudiccioni
(1500-1541)

Il bianco e dolce cigno

Jacques Arcadelt
(1505-68)

Soprano



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

Alto



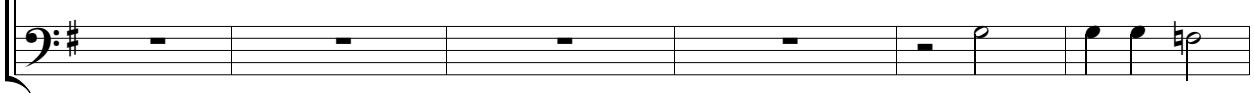
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

Tenor



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

Bass



Ed io pian-gen -

[5]

S



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

A



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

T



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

B



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

[10]

S



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

A



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

T



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

B



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

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

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

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

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

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

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

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

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

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

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

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

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

35

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

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

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

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

40

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

A mor-te il di, di mil - le mor-te il di, di mil - le mor-te il di,

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

B sa - rei con-ten - to, di mil - le mor-te il di sa -

45

S rei con-ten - to.

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

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

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

Sweet Honey Sucking Bees

John Wilbye (1574-1638)

J = 66

Soprano 1
Soprano 2
Alto
Tenor
Bass

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

S1
S2
A
T
B

6 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;

11

S1
S2
A
T
B

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

13
14
15
16

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

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

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

139 140 141 142 143 144 145 146

S1 sharp,
ah, then you die,

S2 sharp, ah then you die, ah, then you die, _____ you die, **p** ah, _____

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

T sharp, ah, then _____ you die, you die, ah, then **p** you die,

B die, _____ was ne - - ver dart so sharp, **p** 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.

Draw On Sweet Night

John Wilbye (1574-1638)

Musical score for "Draw On Sweet Night" featuring six voices: Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The music is in common time, key signature is C major. The vocal parts are arranged in two staves: Soprano I and Soprano II/Alto I/Alto II/Tenor/Bass.

Measure 1: Soprano I begins with a dotted half note. Measures 2-7: The lyrics "Draw on, sweet night," are sung by Soprano I, while Soprano II, Alto I, Alto II, Tenor, and Bass provide harmonic support. Measure 7 ends with a half note on the soprano line.

Measures 8-14: The lyrics continue with "Draw on, sweet night, best friend un - to those cares," with each line being supported by the other voices.

Continuation of the musical score for "Draw On Sweet Night" from measure 8 to 14. The voices are labeled S I, S II, A I, A II, T, and B.

Measure 8: S I begins with a half note. Measures 9-10: The lyrics "draw on, sweet night," are sung by S II, while S I provides harmonic support. Measure 11: The lyrics "best friend un - to those" are sung by S I, while S II, A I, A II, T, and B provide harmonic support. Measure 12: The lyrics "those" are sung by S I, while S II, A I, A II, T, and B provide harmonic support. Measure 13: The lyrics "best" are sung by S II, while S I, A I, A II, T, and B provide harmonic support. Measure 14: The lyrics "those" are sung by S I, while S II, A I, A II, T, and B provide harmonic support.

15 16 17 18 19 20 21

S I
cares,

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

A I best friend un - to those cares, that

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

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

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

22 23 24 25 26 27 28

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

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

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

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

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

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

A

This musical score page shows six staves for vocal parts: Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor (T), and Bass (B). The music is in common time. Measure numbers 29 through 35 are shown above the staves. The lyrics describe a melancholy life due to illness and lack of comfort. The vocal parts sing in a mix of homophony and heterophony, with some parts providing harmonic support while others sing melodic lines.

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

This musical score page continues the vocal parts from the previous section. Measures 36 through 41 are shown. The lyrics continue the narrative of a life filled with suffering and longing for comfort. The vocal parts maintain their harmonic and melodic roles, with the bass providing a strong harmonic foundation.

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

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 - cate it whol - ly, That un - to thee, to thee

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

B

61

62

63

64

65

66

Sweet night draw on,

B

S I
on,

S II
Sweet night draw on,

A I
on,

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

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

B
draw on, My grieves when they be told

75 76 77 78 79 80 81

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

S II My grieves when they _____ be told

A I My grieves when they be told

A II To shades and dark - ness, find some

T To shades and darkness, find some

B

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

88 89 90 91 92 93

S I

S II ing,

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

A II

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

B To shades and darkness, find some ease from pain - - - - - ing,

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

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.

Ave Maria

Josquin des Pres (1450-1521)

Soprano
Alto
Tenor
Bass

2 3 4 5 6 7 8 9

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

S. A. T. B.

10 11 12 13 14 15 16 17

ple - - - na, Do - mi-nus
gra - - ti - a ple - - - na,
gra - - ti - a ple - - - na
a, gra - - ti - a ple - - - na,

S. A. T. B.

18 19 20 21 22 23 24 25 26

te - - - cum, Vir - go se -
Do - mi-nus te - - cum, Vir - go se - re
Do - mi-nus te - - cum, Vir -
Do - mi-nus te - - cum,

Ave Maria

Soprano (S.) vocal line:

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

47

48

49

50

51

52

53

Alto (A.) vocal line:

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

Tenor (T.) vocal line:

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

Bass (B.) vocal line:

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

Ave Maria

Josquin des Pres

3

54 55 56 57 58 59 60 61 62

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

63 64 65 66 67 68 69 70 71

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

72 73 74 75 76 77 78 79

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

Josquin des Pres

Ave Maria

4

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

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

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

Ave Maria

Josquin des Pres

5

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

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

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

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

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

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

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

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

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

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

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

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

Ave Maria

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

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

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

Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

Soprano = 150

Alto

Tenor

Bass

13. S. mi, Ab - sa - lon, fi - li mi, Ab - sa - lon, 14. A. lon, fi - li mi, Ab - sa - lon, 15. T. 8 li mi, Ab - sa - lon, 16. B. ab - sa - lon 17. S. 18. A. 19. T. 8 20. B. 21. S. 22. A. 23. T. 24. B. 25. S. 26. A. 27. T. 8 28. B. 29. S. 30. A. 31. T. 8 32. B. 33. S. 34. A. 35. T. 8 36. B. 37. S. 38. A. 39. T. 8 40. B. 41. S. 42. A. 43. T. 8 44. B. 45. S. 46. A. 47. T. 8 48. B.

Absalon Fili Mi

Josquin des Pres

2

47 48 49 50 51 52 53 54 55

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

56 57 58 59 60 61 62 63 64 65

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

66 67 68 69 70 71 72 73 74 75

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

76 77 78 79 80 81 82 83 84 85

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

O Magnum Mysterium

Tomás Luis de Victoria

The musical score consists of three staves of music in 2/4 time, with key signatures changing throughout. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The lyrics are written below the notes, with measure numbers 2 through 18 indicated above the staff.

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

32

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 -
Je - sum Chri - stum.

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.

Sicut cervus

Palestrina (c.1525-1594)

Soprano

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

Alto

Tenor

Bass

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

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

2
 24 Sicut cervus Palestrina

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

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

This musical score consists of four voices (parts) arranged across three staves. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The music is in common time, with a key signature of one sharp (F#). The vocal parts are labeled with their respective names: 'i - ta de - si - de - rat' for the soprano and alto parts, and 'rum' for the bass part. The score includes measure numbers 24 through 58, with specific notes numbered 25 through 58 below them. The title 'Sicut cervus' and the composer's name 'Palestrina' are placed at the top right. The vocal parts are separated by vertical bar lines, and the instrumental parts (if any) are indicated by horizontal bar lines.

Ave Verum Corpus

William Byrd 1543–1623

2 3 4 5 6

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

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

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

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

7
S - a Vir - gi - ne; Ve - re pas - sum, im - mo - la - tum in

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

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

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

S: un - da flu - xit san - gui - ne, san - gui - ne: Es - to no - bis pre - gus -
 A: - da flu - xit san - gui - ne, san - gui - ne: Es - to no - bis pre - gus -
 T: 8 un - da flu-xit san - gui - ne: Es - to no - bis pre-gus -
 B: un - da flu - xit san - gui - ne: Es - to no - bis pre - 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.