

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

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

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

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

12

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

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

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

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

\* 1576: ma tourterelle

17

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

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

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

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

22

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

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

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

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

27

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

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

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

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

# Hark, all ye lovely saints

Thomas Weelkes  
(1574-1623)

Soprano 1

Soprano 2

Alto

Tenor

Bass

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

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

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

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

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

S

A

T

B

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

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

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

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

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

10

S      wea-pon to re - move, to re - move. Fa la la la la la  
hath pro-cured, pro - cur - ed your peace. Fa la la la la la  
  
A      wea-pon to re - move.  
hath pro-cured your peace. Fa la la la la la la la la  
  
T      8 wea-pon to re - move. Fa la la la la la la la la, fa la la la la la  
hath pro-cured your peace. Fa la la la la la la la la  
  
B      wea-pon to re - move. Fa la la la la la la la la, la la

15

1.

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

1.

A      la la. **p** Hark,  
See,

1.

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

1.

B      fa la la. **p** Hark,  
See,

[2.]

20

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

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

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

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

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

25

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

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

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

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

30

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

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

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

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



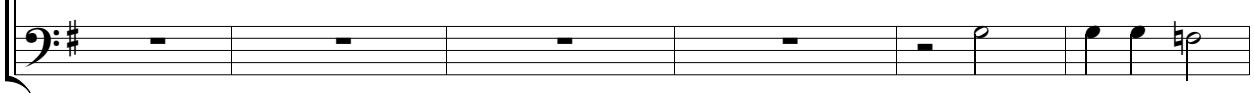
Il bian-\_\_ co\_e dol-ce ci-\_\_ gno can - tan-to mo\_\_ re, Ed io pian-gen -

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, 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



## 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 S2 - - - - -  
 43 A - - - - -  
 44 T - - - - -  
 45 B - - - - -  
 46 S1 - - - - -  
 47 S2 - - - - -  
 48 A - - - - -  
 49 T - - - - -  
 50 B - - - - -  
 51 S1 keeping their springtide graces, keeping their springtide gra - ces all the year, keep-ing their  
 52 S2 keeping their springtide graces, keeping their springtide gra - ces all the year, keep-  
 53 A spring - tide gra - ces all the year, their springtide gra - ces all the year, all the year, keep-ing their  
 54 T spring - tide gra - ces, keep-ing their spring - tide springtide graces, keep-ing their springtide gra - ces  
 55 B keep - ing their spring - tide, springtide gra - ces all the year,

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

S1  
 62 -  
 63 -  
 64 ♫ 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

78 79 80 81 82 83 84 85

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 87 88 89 90 91 92 93

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 95 96 97 98 99

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 ware of that, Oh, beware of that, Oh, be - ware of that  
B ware of that, Oh, beware of that, Oh, be - ware of that

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

101  
102  
103  
104  
105  
106

S1

S2

A

T

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 repeated. Measure 8: The lyrics "Draw on, sweet night, best friend un - to those cares," begin. Measure 9: The lyrics "those" end. Measure 10: The lyrics "best friend un - to those" begin. Measure 11: The lyrics "those" end. Measure 12: The lyrics "best friend un - to those" begin. Measure 13: The lyrics "those" end. Measure 14: The lyrics "best friend un - to those" begin. Measure 15: The lyrics "those" end.

Musical score for "Draw On Sweet Night" continuing from measure 8. The vocal parts are arranged in two staves: Soprano I and Soprano II/Alto I/Alto II/Tenor/Bass.

Measure 8: The lyrics "those" end. Measure 9: The lyrics "best friend un - to those" begin. Measure 10: The lyrics "those" end. Measure 11: The lyrics "best friend un - to those" begin. Measure 12: The lyrics "those" end. Measure 13: The lyrics "best friend un - to those" begin. Measure 14: The lyrics "those" end. Measure 15: The lyrics "best friend un - to those" begin. Measure 16: The lyrics "those" end.

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

27 S II me-lan-cho - ly, from pain - ful 28 from

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

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

T 8 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 of music 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 is in common time. Measure numbers 29 through 35 are indicated above the staves. The lyrics are written below the notes. The vocal parts sing homophony, and the bass part provides harmonic support.

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 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 is in common time. Measure numbers 36 through 41 are indicated above the staves. The lyrics are written below the notes. The bass part continues to provide harmonic support.

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  
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 fold, in si - lence dost en - fold,  
 101 and while thou all in si - lence  
 102 and while thou all in si - lence  
 103 and while thou all in si - lence  
 104 and while thou all in si - lence  
 105 and while thou all in si - lence

106                    107                    108                    109                    110                    111

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

S II 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,

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

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 -

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

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

127 Cu - ius fu - it as-sump - ti - o No - stra glo -  
128 Cu - ius fu - it as - sump - - - ti - o No - stra glo -  
129 bus,  
130 Cu - ius fu - it as - sump - - - ti - o  
131 Cu - ius fu - it as - sump - - - ti - o  
132 Cu - ius fu - it as - sump - - - ti - o  
133 Cu - ius fu - it as - sump - - - ti - o  
134 Cu - ius fu - it as - sump - - - ti - o

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

135 ri - fi - ca - ti - o. p  
136 ri - fi - ca - ti - o glo - - - ri - fi - ca - - - ti - o. o p  
137 No - stra glo - ri - fi - ca - ti - o. o p  
138 No - stra glo - - - ri - fi - ca - - - ti - o. o p  
139 No - stra glo - - - ri - fi - ca - - - ti - o. o p  
140 No - stra glo - - - ri - fi - ca - - - ti - o. o p  
141 No - stra glo - - - ri - fi - ca - - - ti - o. o p  
142 No - stra glo - - - ri - fi - ca - - - ti - o. o p  
143 No - stra glo - - - ri - fi - ca - - - ti - o. o p

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

144 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
145 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
146 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
147 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
148 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
149 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
150 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
151 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
152 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
153 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
154 Ma - ter De - - i, me - men - to me - - i. A - - - men.  
155 Ma - ter De - - i, me - men - to me - - i. A - - - men.

# Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

Soprano      = 150

2      3      4      5      6      7      8      9      10      11      12

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

Alto

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

Tenor

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

Bass

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

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

S.      14 lon, fi - li mi, Ab - sa - lon, Ab - sa - lon, fi - li mi, fi -

A.      15 lon, fi - li mi, Ab - sa - lon, Ab - sa - lon, fi - li mi, fi -

T.      16 lon, fi - li mi, Ab - sa - lon, Ab - sa - lon, fi - li mi, fi -

B.      17 lon, fi - li mi, Ab - sa - lon, Ab - sa - lon, fi - li mi, fi -

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

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

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

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

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

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

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

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

S.      26 - li mi, fi - li mi, Ab - sa - lon, Ab - sa - lon, Ab - sa -

A.      27 - li mi, fi - li mi, Ab - sa - lon, Ab - sa - lon, Ab - sa -

T.      28 - li mi, fi - li mi, Ab - sa - lon, Ab - sa - lon, Ab - sa -

B.      29 - li mi, fi - li mi, Ab - sa - lon, Ab - sa - lon, Ab - sa -

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

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

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

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

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

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

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

S.      37 lon quis det ut mo - ri - ar pro te, ut mo - ri - ar pro te - fi -

A.      38 lon quis det ut mori - ar pro te, pro te, pro te, pro

T.      39 lon quis det ut mori - ar pro te, pro te, pro te, pro

B.      40 lon quis det ut mori - ar pro te, pro te, pro te, pro

41 lon quis det ut mori - ar pro te, pro te, pro te, pro

42 lon quis det ut mori - ar pro te, pro te, pro te, pro

43 lon quis det ut mori - ar pro te, pro te, pro te, pro

44 lon quis det ut mori - ar pro te, pro te, pro te, pro

45 lon quis det ut mori - ar pro te, pro te, pro te, pro

46 lon quis det ut mori - ar pro te, pro te, pro te, pro

## Absalon Fili Mi

Josquin des Pres

2

47 48 49 50 51 52 53 54 55

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

56 57 58 59 60 61 62 63 64 65

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

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

66 67 68 69 70 71 72 73 74 75

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

76 77 78 79 80 81 82 83 84 85

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

# O Magnum Mysterium

Tomás Luis de Victoria

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

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

26                    27                    28                    29                    30                    31

do-mi-num      na - - - tum      ia - cen - - tem in pre -  
do-mi-num na - - - tum ia - cen - - tem      ia - cen - - tem in  
do-mi-num na - tum      ia-cen - tem in pre - se - - - pi -  
ia - cen - - tem in      pre - se - - - pi - o,

3 O Magnum Mysterium Tomás Luis de Victoria

38 39 40 41 42 43 44

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

45 46 47 48 49 50

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

51 52 53 54 55 56

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

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

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

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

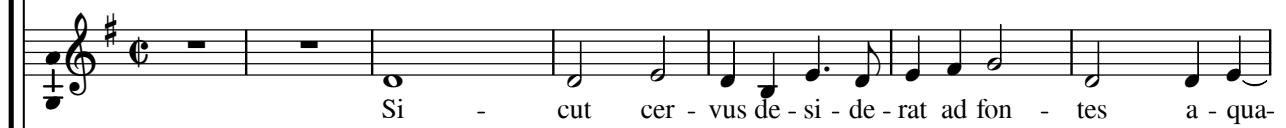
# Sicut cervus

Palestrina (c.1525-1594)

Soprano



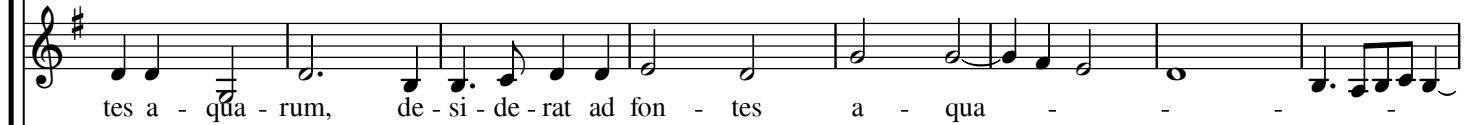
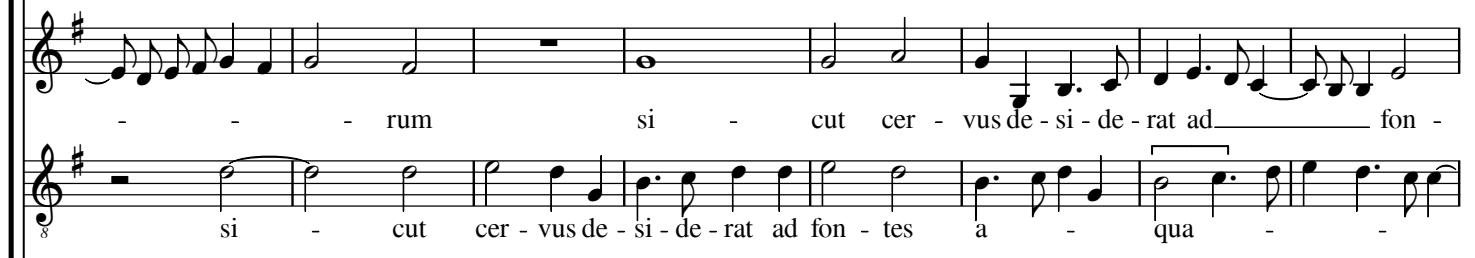
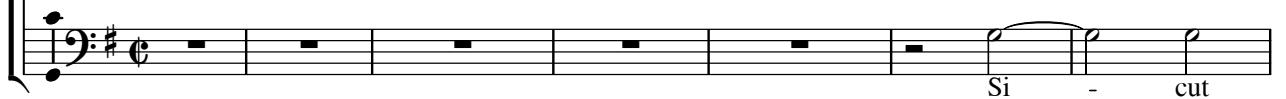
Alto



Tenor



Bass



2  
 24 Sicut cervus Palestrina

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

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

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

Soprano      2      3      4      5      6

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

Alto

Tenor

Bass

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

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

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

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

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

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

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

B Vir - gi - ne; 14 Ve - re pas - sum, im - mo - la - tum in

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

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

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

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

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

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

33 e, O Je - su Fi - li Ma - ri ae,

34 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re

35 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re

36 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re

37 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re

38 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re

39 mi - se - re - re me - i, mi - se - re - re me - i, me -

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

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

42 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -

43 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -

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

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

46 i. A - - - men.

47 i. A - - - men.

48 i. A - - - men.

49 i. A - - - men.