

11 August, 2019

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Bonjour, mon cœur

Pierre de Ronsard (1521–1585)

Orlando di Lasso (1532–1594)

SVPERIVS
Sopran

CONTRA
Alt

TENOR
Tenor

BASSVS
Bass

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

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

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

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

6

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

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

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

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

12

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

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

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

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

* 1576: ma tourterelle

17

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

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

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

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

22

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

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

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

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

27

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

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

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

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

Hark, all ye lovely saints

Thomas Weelkes
(1574-1623)

Soprano 1

Soprano 2

Alto

Tenor

Bass

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

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

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

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

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

S

A

T

B

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

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

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

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

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

10

S wea-pon to re - move, to re - move. Fa la la la la la la
 hath pro-cured, pro - cur - ed your peace.

A wea-pon to re - move.
 hath pro-cured your peace.

T 8 wea-pon to re - move. Fa la la la la la la la, fa la la la la la
 hath pro-cured your peace.

B wea-pon to re - move. Fa la la la la la la la, la,

15

1.

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

A la la la la la la la la la, fa la la la la la la la la, **p** Hark, :
 See,

T 8 la la la la, fa la la la la la 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

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



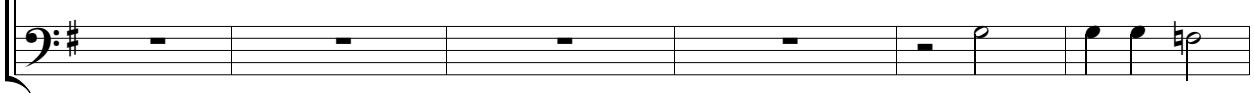
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

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)

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

S1

S2

A

T

B

still why do you still, why do you still sur-feit on roses, pinks and violets; as if the
still, why do you still, why do you still sur-feit on roses, pinks and violets;
why do you still, why do you still sur-feit on roses, pinks and violets; As if the
why do you still, why do you still sur-feit on roses, pinks and violets;

S1

S2

A

T

B

choicest nec - tar lay in them, Wherewith you store, where with you store,
p 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 -
p As if the choicest nec-tar lay in them, Wherewith you store your curious

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
 55 spring - tide gra - ces all the year,
 56 - ing their spring - tide gra - ces all the year,
 57 the year,
 58 keep - ing their spring - tide gra -
 59 ces
 60
 61

S2
 A
 T
 B

S1
 62 -
 63 -
 64 :> keep-ing their spring - tide gra - ces all the year.
 S2
 65 f keep-ing their spring - tide spring-tide gra - ces all the year.
 A
 66 f - ces all the year, keep-ing their spring - tide spring-tide gra - ces all the year.
 T
 67 8 all the year f keep-ing their spring-tide gra - ces all the year.
 B
 68 all the year, f keep-ing their spring-tide gra - ces all the year.

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

100 101 102 103 104 105 106

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

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 sharp, was ne - ver dart so

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

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

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

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: Draw. Soprano II: on, sweet. Alto I: night,.

Measure 2: Soprano I: on, sweet. Soprano II: night,.

Measure 3: Soprano I: night,.

Measure 4: Soprano I: draw. Soprano II: on, sweet. Alto I: night, best.

Measure 5: Soprano I: on, sweet. Soprano II: night, best.

Measure 6: Soprano I: night,.

Measure 7: Soprano I: draw. Soprano II: on, sweet. Alto I: night,.

Musical score for "Draw On Sweet Night" featuring six voices: Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The music continues from measure 8 to 14. The vocal parts are arranged in two staves: Soprano I and Soprano II/Alto I/Alto II/Tenor/Bass.

Measure 8: Soprano I: best.

Measure 9: Soprano I: friend.

Measure 10: Soprano I: un -.

Measure 11: Soprano I: to.

Measure 12: Soprano I: those.

Measure 13: Soprano I: cares,.

Measure 14: Soprano I: best.

Measure 15: Soprano I: draw.

Measure 16: Soprano I: on, sweet.

Measure 17: Soprano I: night,.

Measure 18: Soprano I: draw.

Measure 19: Soprano I: on, sweet.

Measure 20: Soprano I: night,.

Measure 21: Soprano I: best.

Measure 22: Soprano I: friend.

Measure 23: Soprano I: un -.

Measure 24: Soprano I: to.

Measure 25: Soprano I: those.

Measure 26: Soprano I: cares,.

Measure 27: Soprano I: Draw.

Measure 28: Soprano I: on, sweet.

Measure 29: Soprano I: night,.

Measure 30: Soprano I: best.

Measure 31: Soprano I: friend.

Measure 32: Soprano I: un -.

Measure 33: Soprano I: to.

Measure 34: Soprano I: those.

Measure 35: Soprano I: cares,.

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

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

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

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

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

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

A

29 30 31 32 33 34 35

S I - lan - cho - ly, My

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

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

A II - lan - cho - ly,

T cho - ly, My life so ill through want of com-fort fares,

B cho - ly,

36 37 38 39 40 41

S I life so ill through want of com-fort fares, That

S II -

A I life so ill through want of com-fort fares, That

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

T cho - ly, My life so ill through want of com-fort fares,

B -

42 43 44 45 46 47

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

48 49 50 51 52 53

S I to thee I con - se - crate it whol - ly: Sweet night draw on, Sweet
 S II I con - se - crate it whol - ly:
 A I un - to thee, I con - se-crate it whol - ly: Sweet night draw on, Sweet
 A II to thee, to thee I con - se-crate it whol - ly: Sweet
 T ly, it whol - ly: Sweet night draw on,
 B I con - se - crate it whol - ly:

54 S I night draw on, O sweet night draw on, Sweet

55 S II night draw on, Sweet night draw

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

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

58 T Sweet night draw on, Sweet

59 B

60

S I night draw on, Sweet night draw on, night draw on,

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

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

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

T 8 night draw on, draw on, Sweet night,

B — — — — — —

B

67 68 69 70 71 72 73 74

S I
My

S II
Sweet night draw on,

A I
My

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

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

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

75 76 77 78 79 80

S I
grieves when they be told To shades and darkness, find some

S II
My grieves when they be told

A I
grieves when they be told To

A II
shades and darkness, find

T
shades and darkness, find

B
shades and darkness, find

81 82 83 84 85 86

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

87 88 89 90 91 92

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

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

99 S I fold, in 100 si - lence dost 101 en-fold, and 102 while 103 thou all in

S II — And while thou all in si- lence dost enfold, and while thou all in

A I while thou all in si - lence dost en - fold, I

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

T 8 while thou all in si - lence dost en - fold, and while thou all in si-

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

105 S I si - lence 106 dōst en - 107 - - - fold, I then shall have best time for
 108 S II si-lence dōst en - - - fold, I
 109 A I then - - - - - shall have best time for
 110 A II en - fold, and while thou all in si - lence dōst en - fold, I then shall have best time
 T 111 lence dōst - - - - - fold, for
 B all in si - lence dōst en - - - fold,

117 118 119 120 121 122

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

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

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

A II best time for my complain-ing, I then shall have best

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

B time for my com - plain - ing, I then shall

123 124 125 126 127 128 129

S I for my com - plain-ing.

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

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

A II time for my com - plain-ing.

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

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

Ave Maria

Josquin des Pres (1450-1521)

Soprano

2 3 4 5 6 7 8 9

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

Alto

Tenor

Bass

A - ve____ Ma - ri - - 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 -

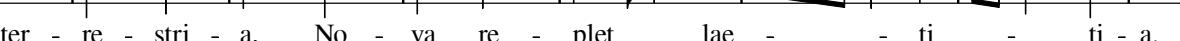
A. Do - mi-nus te - - cum, Vir - - go se - re

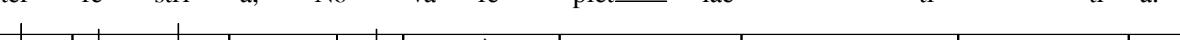
T. Do - mi-nus te - - - cum Vir -

B. Do - mi-nus te - - cum,

Ave Maria

46 47 48 49 50 51 52 53

S. 

A. 

T. 

B. 

Ave Maria

Josquin des Pres

3

54 55 56 57 58 59 60 61 62

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

63 64 65 66 67 68 69 70 71

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

72 73 74 75 76 77 78 79

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

p

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 14 15 16 17 18 19 20 21 22 23 24

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

S. A. T. B.

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

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

25 26 27 28 29 30 31 32 33 34 35

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

S. A. T. B.

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

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

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

36 37 38 39 40 41 42 43 44 45 46

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

S. A. T. B.

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

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

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

Absalon Fili Mi

Josquin des Pres

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. 8 - li mi Ab³ - 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 -

S. 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. plo-rans non vi - vam ul - - - tra, ul - - -

B. plo - rans, non vi - vam ul - - - tra ul - - -

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

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 over 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: Soprano, Alto, Bass, and Tenor. The lyrics are written below the notes, corresponding to the numbered measure numbers on the right. Measure numbers 24 through 32 are in the first section, 33 through 40 in the second, 41 through 48 in the third, and 49 through 58 in the fourth. The score is set against a background of vertical bar lines, creating a dense and layered texture.

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.