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Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

S. 14 15 16 17 18 19 20 21 22 23 24 25

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

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

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

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

36 37 38 39 40 41 42 43 44 45 46

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

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

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

B. mi. quis det ut mo - ri - ar pro te. ut mo - ri - ar - pro te. fi -

Absalon Fili Mi

Josquin des Pres

2

47 48 49 50 51 52 53 54 55

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

56 57 58 59 60 61 62 63 64 65

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

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

66 67 68 69 70 71 72 73 74 75

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

76 77 78 79 80 81 82 83 84 85

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

April is in my mistress' face

Thomas Morley (1557-1603)

(1557-1605) 5

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

Alto A-pril is in my mis-tress' _____ face, A-pril is in my mis-tress' face,

Tenor 8 A-pril is in my mis-tress' _____ face, A-pril is

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

Soprano (S) voice part:

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

Alto (A) voice part:

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

Tenor (T) voice part:

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

Bass (B) voice part:

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

place,

place,

And

And Ju-ly in her

place,

place,

And

And Ju-ly in her

[20]

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

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

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

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

[30]

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

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

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

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

[35]

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

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

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

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

Ave Maria

Josquin des Pres (1450-1521)

Soprano

2 3 4 5 6 7 8 9 10

A - ve_ Ma - ri - a, gra - ti - a ple -

Alto

A - ve_ Ma - ri - a, gra -

Tenor

8 A - ve_ Ma - ri - a,

Bass

A - ve_ Ma - ri - a,

11 12 13 14 15 16 17 18 19

- - na, Do - minus te -

A. ti - a ple - - na, Do - mi-nus

T. 8 gra - ti - a ple - - na

B. gra - ti - a ple - na,

20 21 22 23 24 25 26 27 28

- - cum, Vir - go se - re - na, se-

A. te - cum, Vir - go se - re -

T. 8 Do - minus te - - cum Vir - go se - re

B. Do - minus te - cum, Vir -

29 30 31 32 33 34 35 36 37 38 39

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

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

T. 8 - - na, A - ve cu - ius con cep - ti - o,

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

Ave Maria

40 41 42 43 44 45 46 47 48 49

S. - o - lem - ni ple - na gau - di - o, Coe - le - sti - a, ter - re - stri - a, No - va re -
A. So - lem - ni ple - - na gau - di - o, Coe - le - sti - a, ter - re - stri - a, No -
T. So - lem - ni ple - na gau - di - o, Coe - le - sti - a, ter - re - stri - a No - va re - plet
B. So - lem - ni ple - na gau - di - o, Coe - le - sti - a, ter - re - stri - a, No - va re -

50 51 52 53 54 55 56 57 58

S. plet lae - - ti - - ti - a. A - ve cu - ius na - ti - vi - tas na - ti -
A. va re - plet lae - - ti - ti - a lae - ti - a. A - ve cu - ius na - ti - - -
T. lae - - ti - - ti - a.
B. plet lae - ti - - - ti - a.

59 60 61 62 63 64 65 66 67 68

S. - vi - tas, Ut lu - ci - fer lux - o - ri - ens.
A. - vi - tas, Ut lu - ci - fer lux -
T. No - stra fu - it so - lem - ni - tas, so - lem - ni - tas, Ut lu - ci -
B. No - stra fu - it so - lem - ni - tas,

69 70 71 72 73 74 75 76 77

S. Ve - rum so - lem praeve - - - - ni - ens.
A. o - ri - ens, Ve - rum so - lem Prae - ve - - - ni - ens.
T. fer lux o - ri - ens. Ve - rum so - lem praee - ve - - - ni - ens
B. Ut lu - ci - fer lux o - ri - ens. Ve - rum so - lem praee - ve - - ni - ens.

Ave Maria

Josquin des Pres

3

78 79 80 81 82 83 84 85 86

S. A - ve pi - a hu - mi - li - tas, Cu - ius an-nun - ci - a - ti -

A. A - ve pi - a hu - mi - li - tas, Cu - ius an-nun - ci - a - ti -

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

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

Si - ne vi - ro fe - cun - di - tas,

87 88 89 90 91 92 93 94 95

S. 

A. 

T. 

B. 

96 S. gi - ni - tas, Im-ma-cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -
 97 A. gi - ni - tas, Im-ma-cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -
 98 T. vir - gi - ni - tas, Im-ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca -
 99 B. gi - ni - tas, Im-ma-cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca -

Ave Maria

S. - ra o - mni - bus An - ge - li - cis vir - tu -
A. ra o - mni - bus An - ge - li - cis
T. 8 A - ve pra - cla - ra o - mni - bus An -
B. A - ve pra - cla - ra o - mni - bus An -

S. - ti - bus, Cu - ius fu - it assump - ti - o
A. vir - tu - ti - bus, Cu - ius fu - it as - sump -
T. 8 ge - li - cis vir - tu - ti - bus, Cu - ius fu - it as -
B. ge - li - cis vir - tu - ti - bus, Cu - ius fu - it as -

S. No - stra glo - ri - fi - ca - ti - o.
A. - ti - o Nostra glo - ri - fi - ca - ti - glo - ri - fi - ca - ti -
T. 8 sump - ti - o No - stra glo - ri - fi - ca - ti -
B. sump - ti - o No - stra glo - ri - fi - ca - ti -

S. O Ma - ter De - i, me - men - to me - i. A - men.
A. o. O Ma - ter De - i, me - men - to me - i. A - men.
T. 8 o. O Ma - ter De - i, me - men - to me - i. A - men.
B. o. O Ma - ter De - i, me - men - to me - i. A - men.

Ave Verum Corpus

William Byrd 1543–1623

Soprano 2 3 4 5 6

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

S 7 8 9 10 11 12

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

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

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

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

S 13 14 15 16 17 18 19

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

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

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

S 20 21 22 23 24 25 26

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

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

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

27 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O pi -
 28 ta - tum in mor - tis ex - a - mine. 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, me -
 41 mi - se - re - re, mi - se - re - re me - i, mi - se - re - re me -
 42 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -
 43 mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -

44 i. 45 i. 46 i. 47 A - men.
 48 i. 49 A - men.

1. 2.

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 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! [rehearsal mark]

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

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

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

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

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

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

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

Confitemini Domino

Alessandro Costantini (c.1581-1657)

Alto

2 3 4 5 6 7

Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus,

Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus,

Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus,

Tenor

Bass

8

9

10

11

12

13

14

15

Con-fi-te - mi-ni Do - - mi-no, quo - ni - am bo - nus.

Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - - nus.

Con-fi-te - mi-ni Do - mi - no, quo - ni-am bo - nus.

16

17

18

19

20

21

22

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

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

Quo-ni-am in sae-cu-lum mi-se-ri - cor - di-a

23

24

25

26

27

28

29

30

31

cor-di-a e - ius. Quo-ni-am in sae - cu-lum mi-se-ri - cor-di-a e - ius.

cor-di-a e - ius. Quo-ni-am in sae-cu-lum mi-se-ri - cor-di-a e - ius.

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

The musical score consists of three staves of music for three voices: Soprano (top), Alto (middle), and Bass (bottom). The music is in 3/2 time. The lyrics "Alleluia" are repeated throughout the piece.

Staff 1 (Soprano):

- Measures 32-33: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{E}, \text{D}, \text{D}, \text{E}, \text{E}, \text{D}, \text{D}$.
- Lyrics: Al - le - lu ia _____
- Measure 34: $\text{D}, \text{D}, \text{E}, \text{E}, \text{F}, \text{F}, \text{E}, \text{E}$.
- Lyrics: al - le - lu - ia, al -
- Measure 35: $\text{E}, \text{E}, \text{F}, \text{F}, \text{G}, \text{G}, \text{F}, \text{F}$.
- Lyrics: - le - lu - ia,
- Measure 36: $\text{F}, \text{F}, \text{E}, \text{E}, \text{D}, \text{D}, \text{E}, \text{E}$.
- Lyrics: al - le - lu - ia,
- Measure 37: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.
- Lyrics: - le - lu - ia,
- Measure 38: $\text{A}, \text{A}, \text{G}, \text{G}, \text{F}, \text{F}, \text{E}, \text{E}$.
- Lyrics: -

Staff 2 (Alto):

- Measures 32-33: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{E}, \text{D}, \text{D}, \text{E}, \text{E}, \text{D}, \text{D}$.
- Lyrics: Al - le - lu ia _____
- Measure 34: $\text{D}, \text{D}, \text{E}, \text{E}, \text{F}, \text{F}, \text{E}, \text{E}$.
- Lyrics: al - le - lu - ia, al -
- Measure 35: $\text{E}, \text{E}, \text{F}, \text{F}, \text{G}, \text{G}, \text{F}, \text{F}$.
- Lyrics: - le - lu - ia,
- Measure 36: $\text{F}, \text{F}, \text{E}, \text{E}, \text{D}, \text{D}, \text{E}, \text{E}$.
- Lyrics: al - le - lu - ia,
- Measure 37: $\text{E}, \text{E}, \text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}$.
- Lyrics: - le - lu - ia,
- Measure 38: $\text{D}, \text{D}, \text{C}, \text{C}, \text{B}, \text{B}, \text{A}, \text{A}$.
- Lyrics: -

Staff 3 (Bass):

- Measures 32-33: $\text{F}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}$.
- Lyrics: -
- Measure 34: $\text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}$.
- Lyrics: -
- Measure 35: $\text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}$.
- Lyrics: -
- Measure 36: $\text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}$.
- Lyrics: -
- Measure 37: $\text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}$.
- Lyrics: -
- Measure 38: $\text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}, \text{F}$.
- Lyrics: -

Continuation:

- Measure 39: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: al - le - lu - ia, _____
- Measure 40: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: al - le - lu - ia, al -
- Measure 41: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al - le - lu - ia, al -
- Measure 42: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al - le - lu - ia, al -
- Measure 43: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al -
- Measure 44: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al -
- Measure 45: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al - le - lu - ia, al -
- Measure 46: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al -
- Measure 47: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia,
- Measure 48: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: al - le - lu - ia, al -
- Measure 49: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al - le - lu - ia, al -
- Measure 50: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al - le - lu - ia, al -
- Measure 51: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al - le - lu - ia, al -
- Measure 52: $\text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}, \text{G}$.
- Lyrics: - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Draw On Sweet Night

Wilbye

Wimsey

2 3 4 5 6

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

Soprano II - - - - Draw on, sweet

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

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

Tenor - - - - - - -

Bass - - - - - - -

7 night,
S I

8 draw
S II

9 on, sweet
A I

10 night,
A II

11 best
T

12 friend
B

13 14 15 16 17 18

S I un - to those cares,

S II best friend un - to those cares, that

A I on, sweet night, best friend un to those

A II to those cares, Draw on, sweet night, best friend

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

B - - Draw on, sweet night, best friend un -

37 ill through want of com - fort fares, That un - to thee, to

38 S II

39 A I

40 A II

41 T

B

47
 S I -
 That un - to thee I con - se-crate it whol - ly: Sweet

S II thee I con - se - crate it whol - ly:

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

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

T crate it whol - ly, it whol - ly: Sweet

B thee I con - se - crate it whol - ly:

52 53 54 55 56

S I: night draw on,
S II: -
A I: night draw on,
A II: -
T: night draw on,
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

57 58 59 60 61

S I: on,
S II: -
A I: night draw on,
A II: -
T: night draw on,
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

62 63 64 65 66 67

S I: on,
S II: -
A I: night draw on,
A II: on, Sweet
T: on,
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

S I: -
S II: -
A I: -
A II: -
T: -
B: -

85 86 87 88 89

S I
S II
A I
A II
T
B

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

90 91 92 93 94

S I
S II
A I
A II
T
B

-
 And while thou all in si -
 find some ease from pain - - - ing, And while thou
 -
 And while thou all in
 find some ease from pain - - - ing,
 find some ease from pain - - - ing,

95 96 97 98 99

S I
S II
A I
A II
T
B

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

100

S I fold, in si - lence dost en - fold, and while thou
 S II And while thou all in si - lence dost en - fold, and while thou all
 A I - and while thou all in si - lence dost en -
 A II dost en - fold, and while thou all in si - lence
 T all in si - lence dost en - fold, and while thou all in
 B si - lence dost en - fold, and while thou all

101 102 103 104

105

S I all in si - lence dost en - fold, I
 S II in si - lence dost en - fold,
 A I fold, I then shall
 A II dost en - fold, and while thou all in si - lence dost en - fold, I then shall
 T si - lence dost en - fold,
 B all in si - lence dost en - fold,

106 107 108 109

110

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

111 112 113 114

120 plain - - ing,
121 I then shall have best time for
122 I then shall have best time for my com -
123 best time for my com -
124 best time for my com -

S I
S II
A I
A II
T
B

Fine knacks for ladies

John Dowland

Fine knacks for la - dies, cheap, choice, brave and new, good pen-ni-worths, but Great gifts are guiles and look for gifts a - gain, My tri-fles come as With - in this pack pins, points, la - ces and gloves, And di-vers toys fit -

Fine knacks for la - dies, cheap, choice, brave and new, good pen-ni-worths, but Great gifts are guiles and look for gifts a - gain, My tri-fles come as With - in this pack pins, points, la - ces and gloves, And di-vers toys fit -

Fine knacks for la - dies, cheap, choice, brave and new, good pen-ni-worths, but Great gifts are guiles and look for gifts a - gain, My tri-fles come as With - in this pack pins, points, la - ces and gloves, And di-vers toys fit -

7
mo - ney can-not move, I keep a fair, but for the fair to view a beg - gar treasures from my mind, It is a pre - cious je-wel to be plain, Sometimes in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

mo - ney can - not move, I keep a fair, but for the fair to view a beg-gar treasures from my mind, It is a pre - cious je-wel to be plain, Some - times in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

8
mo - ney can-not move, I keep a fair, but for the fair to view a beg - gar treasures from my mind, It is a pre - cious je-wel to be plain, Sometimes in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

mo - ney can-not move, I keep a fair, but for the fair to view a beg-gar It is a pre - cious je-wel to be plain, Some - times in ting a coun - try fair, But in my heart, where du-tty serves and loves, Tur - tles and

14

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

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

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

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

21

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

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

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

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

Hark, all ye lovely saints

Thomas Weelkes
(1574-1623)

Soprano 1

Soprano 2

Alto

Tenor

Bass

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

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

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

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

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

S

A

T

B

5

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

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

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

8

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

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

10

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

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

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

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

15

1.

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

1.

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

1.

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

1.

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

[2.]

20

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

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

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

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

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

25

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

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

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

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

Soprano (S) part:

30

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

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

Alto (A) part:

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

Tenor (T) part:

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

Bass (B) part:

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

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

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

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

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

Hic est beatissimus Evangelista

Giovanni Maria Nanini

(1544-1607)

5

Alto

Tenor

Bass

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

10

A

T

B

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

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

15

A

T

B

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

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

20

A

T

B

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

qui pri-vi-le-gi-o a-mo-ri-s pra-e-ci-pu-i,

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

[25]

A

T

B

[30]

A

T

B

[35]

A

T

B

A

T

B

Giovanni Giudiccioni
(1500-1541)

Il bianco e dolce cigno

Jacques Arcadelt
(1505-68)

Soprano



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

Alto



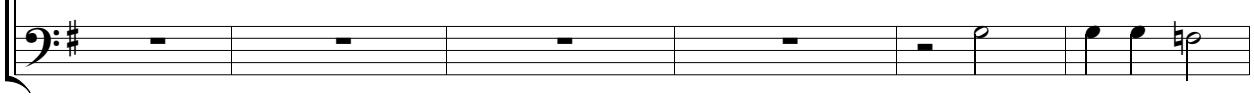
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

Tenor



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

Bass



Ed io pian-gen -

[5]

S



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

A



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

T



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

B



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

[10]

S



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

A



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

T



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

B



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

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

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

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

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

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

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

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

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

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

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

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

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

35

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

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

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

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

40

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

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

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

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

45

S rei con-ten - to.

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

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

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

Il Est Bel Et Bon

Pierre Passereau

Con brio

Soprano

Alto

Tenor

Bass

The vocal parts are as follows:

- Soprano:** Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et
- Alto:** Il est bel et bon, bon, bon, bon, bon, com - me -
- Tenor:** Il est bel et bon, bon, bon, bon, bon, com - me - re,
- Bass:** Il est bel et bon, bon, bon, bon, com= - me -

S.

A.

T.

B.

The vocal parts are as follows:

- Soprano:** bon, bon, bon, bon, bon, com - me - rfe, com - me - re, com - mer - e mon ma - ri. Ils es -
- Alto:** re Il est bel et bon bon bon com - me - re com - me - re mon ma - ri
- Tenor:** Il est bel et bon, bon, bon, com - me - re, com - me - re mon ma - ri -
- Bass:** re Il est bel et bon, bon, bon, com - me - re, mon ma - ri -

S.

A.

T.

B.

The vocal parts are as follows:

- Soprano:** taint deux fem - mes tou - tes d'un pa - yes,
- Alto:** Ils es - taint deux fem - mes tou - tes d'un pa - ys,
- Tenor:** Di - sons l'une a l'a - tre a - vez bon ma -
- Bass:** Di - sons l'une a l'a - tre a - vez

Soprano (S.)

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

28 Il est bel et bon, bon,

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

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

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

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

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

34 Il est bel et bon, bon,

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

bon, ma - ri?

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

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

Soprano (S.)

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

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

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

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

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

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

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

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

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

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

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

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

Soprano (S.)

45 ne - me bat aus - si

46 Il fait le mes - nai - ge,

47 Il fait le mes - nai - ge,

48 Il fait le mes - nai - ge,

49 Il fait le mes - nai - ge,

50 Il fait le mes - nai - ge,

51 Il fait le mes - nai - ge,

52 Il fait le mes - nai - ge,

53 Il fait le mes - nai - ge,

54 Il fait le mes - nai - ge,

55 Il fait le mes - nai - ge,

56 Il fait le mes - nai - ge,

Alto (A.)

rou - ce ne me bat aus - si

Il fait le mes - nai - ge,

Tenor (T.)

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

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

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

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

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

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

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

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

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

Bass (B.)

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

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

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

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

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

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

S. 57 Il donne aux pou - lail - les, Il donne aux pou - lail - les, Et je prens mes plai -

A. le mes-fait nai - ge, nai - ge, Il donne aux pou - lail - les Et je prens - mes

T. 8 mai - ge, Il donne aux pou - lail - les, Et je prens mes - plai -

B. Il fait le mes - nai - ge, Il donne aux pou - lail - les, Et je prens

S. 67 sirs. Com - me - re, C'est pour ri - re - Quand

A. plai - sirs Com - me - re, c'est pour ri - re -

T. 8 sirs. Com - me - re, c'est pour ri - re

B. mes - plai - sirs Com - me - re, c'est pour ri -

S. 77 les - pou - =lail - les cri - ent: quand les pou - lail - les cri - ent:

A. - - - Pou - lail - les cri - ent co co

T. 8 Quand les - - - pou - lail - les cri - ent: quand les pou - lail - les cri -

B. re - - - Quand - - les - - pou - lail - les cri - ent: - - Co,

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

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

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

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

91 92 93 94

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

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

T. 97 98 99 100 101 102 103

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

105 106 107 108 109 110 111 112

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

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

T. 106 107 108 109 110 111 112

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

105 106 107 108 109 110 111 112

S. 113 ri. Il est bel et bon bon, bon, bon, bon, com - me - re, Il est bel et bon, bon,

A. 114 ri - Il est bel et bon bon bon bon bon com - me - re

T. 115 8 ri - Il est bel et bon, bon, bon, bon, bon, com - me - re, Il est bel et

B. 116 ri - Il est bel et bon, bon, bon, bon, com - me - re, - re -

S. 122 bon, bon, bon, com - me - re, com - me - re, com - me - re, mon ma - ri.

A. 123 il est bel et bon bon bon com - me - re com - me - re mon ma - ri

T. 124 8 bon, bon, bon, com - me - re, com - me - re mon ma - ri.

B. 125 Il est bel et bon, bon, bon, com - me - re, mon ma - ri.

Margot labourez les vignes

Jacques (Giacomo) Arcadelt
(1504? - 1568)

Soprano

Alt

Tenor

Bass

6

12

Mar-got la-bou-rez les vig-nes, vig-nes,vig-nes, vig-no-let, Mar-got la-bou-

rez les vig-nes bien-tôt. En re-vé-na nt
Ils m'ont sa-lu-

rez les vig-nes bien-tôt. En re-vé-na nt
Ils m'ont sa-lu-

rez les vig-nes bien-tôt. En re-vé-na nt de Lor-rai-ne, Mar-got, En re-vé-na nt
Ils m'ont sa-lu-

rez les vig-nes bien-tôt. En re-vé-na nt de Lor-rai-ne, Mar-got, En re-vé-na nt
Ils m'ont sa-lu-

de Lor-rai-ne, Mar-got, Ren-con-trai trois ca-pi-tai-nes, vig-nes, vig-nes,
-é vi-lai-ne, Mar-got, Je suis leur fi-èvre quar-taine,

de Lor-rai-ne, Mar-got, Ren-con-trai trois ca-pi-tai-nes, vig-nes, vig-nes,
-é vi-lai-ne, Mar-got, Je suis leur fi-èvre quar-taine,

de Lor-rai-ne, Mar-got, vig-nes, vig-nes,
-é vi-lai-ne, Mar-got,

de Lor-rai-ne, Mar-got,

Margot labourez les vignes/Arcadelt

17

vig - no - let, Mar-got la - bou - rez les vig - nes bien - tôt. Mar-got la - bou -

vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar-got la - bou -

vig - no - let, Mar-got la - bou - rez les vig - nes bien - tôt. Mar-got la - bou -

Mar-got la -

22

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar-got la - bou - rez les vig - nes

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar-got la - bou - rez les vig - nes

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar-got la - bou - rez les vig - nes

27

bien - tôt.

bien - tôt.

bien - tôt.

Ils m'ont don - né
S'il fleu - rit je

Ils m'ont don - né
S'il fleu - rit je

Ils m'ont don - né
S'il fleu - rit je

bien - tôt. Ils m'ont don - né pour é - tren - ne, Mar - got, Ils m'ont don - né
S'il fleu - rit je

Ils m'ont don - né pour é - tren - ne, Mar - got, Ils m'ont don - né
S'il fleu - rit je

Margot labourez les vignes/Arcadelt

32

pour é - tren - ne, Mar - got, un bou - quel de mar - jo - lai - ne, vig - nes, vig - nes,
 se - rai rei - ne, Mar - got, S'il y meurt je perds ma paie ne,

pour é - tren - ne, Mar - got, un bou - quel de mar - jo - lai - ne, vig - nes, vig - nes,
 se - rai rei - ne, Mar - got, S'il y meurt je perds ma paie ne,

pour é - tren - ne, Mar - got, Mar - got, vig - nes, vig - nes,
 se - rai rei - ne, Mar - got,

pour é - tren - ne, Mar - got, Mar - got,

37

vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar - got la - bou -
 vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar - got la -

vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt. Mar - got la - bou -

Mar - got la -

42

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.
 rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

rez les vig - nes, vig - nes, vig - nes, vig - no - let, Mar - got la - bou - rez les vig - nes bien - tôt.

Mass for Three Voices

Kyrie Eleison

William Byrd (c.1540-1623)

Mass for Three Voices

Gloria in Excelcis Deo

William Byrd (c.1540-1623)

Mass for Three Voices – Gloria

William Byrd

3

31 32 33 34 35 36 37

A. De - us pa - ter om - ni - po - tens, Do - mine fi - li u - ni - ge - ni - te Je - su Chri -

T. pa - ter om - ni - po - tens, Do - mine fi - li u - ni - ge - ni - te, u - ni - ge - ni - te Je -

B. pa - ter om - ni - po - tens, Do - mine fi - li u - ni - ge - ni - te Je - su Chri -

38 39 40 41 42 43

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

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

B. - - ste, Je - su Chri - - - - - ste.

44 45 46 47 48 49

A. Qui

T. Do - mi - ne De - us a - gnus De - i, fi - li - us pa - - - tris.

B. Do - mi - ne De - us a - gnus De - i, fi - li - us pa - - - tris.

50 51 52 53 54 55

A. tol - lis pecca - ta mun - di, mi - se - re - re no - bis, mi -

T. Qui tol - lis pecca - ta mun - di, mi - se - re - re no -

B. Qui tol - lis pecca - ta mun - di, mi - se - re - re no - bis, mi -

56 57 58 59 60 61

A. - se - re - re no - bis, Qui tol - lis pecca - ta mun - di, sus - ci - pe

T. - bis, no - bis, Qui tol - lis pecca - ta mun - di, sus - ci - pe de - pre -

B. - se - re - re no - bis, Qui tol - lis pecca - ta mun - di,

62 63 64 65 66 67

A.

T.

B.

68 69 70 71 72 73

A.

T.

B.

74 75 76 77 78 79

A.

T.

B.

80 81 82 83 84 85

A.

T.

B.

86 87 88 89 90 91

A.

T.

B.

Mass for Three Voices – Gloria

William Byrd

5

92 93 94 95 96 97

A. Spi - ri-tu, in glo - ri-a De - i pa - tris, in glo - ri-

T. tu, in glo - ri-a De - i pa - tris, in glo - ri - a De - i pa -

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

98 99 100 101 102 103 104

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

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

B. pa - - - - tris. A - - - - men. A - men. —

This musical score for three voices (A, T, B) illustrates the Gloria section of William Byrd's Mass for Three Voices. The music is in G major and common time. The vocal parts are arranged in three parts: Alto (A), Tenor (T), and Bass (B). The lyrics are in Latin, repeated in three stanzas. The score includes measure numbers 92 through 104, with specific note heads numbered 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, and 104. The vocal parts sing in three-part harmony, creating a rich, polyphonic texture. The lyrics include 'Spiritum, in gloria dei patris, in gloriam dei patris, sancto Spiritu, Spiritu, in gloriam dei patris, Dei patris, Amen.' The score is written on five-line staves with various note heads and rests indicating the rhythmic patterns.

Mass for Three Voices

Credo in Unum Deum

William Byrd (c.1540-1623)

7 8 9 10 11 12

A. 

T. 

B. 

A. 13 Do-mi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, Et -
 T. 14 Do-mi - num Je - sum Christum, fi - li - um De - i u - ni - ge - ni - tum, Et
 B. 15 Do - minum Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum,

A. 19 ex pa - tre na - tum an - te om - ni-a sæ - cu - la, De - um de De - o,
 T. 20 - - - - -
 B. 21 - - - - -

T. 22 - - - - -
 B. 23 - - - - -

A. 24 - - - - -
 T. 25 - - - - -

A. 26 lu-men de lu - mi-ne, De - um ve - rum de De-o
 T. 27 lu - mi-ne, De - um ve - rum, de De-o ve - ro, ve -
 B. 28 lu-men de lu - mi-ne, De - um ve - rum de De-o ve -

31 32 33 34 35

A. ve - - - - - ro, ge - ni-tum non fa - ctum, con - substanti -
T. - - - - - ro, ge - ni-tum non fa - ctum, con - substanti - a - lem pa -
B. - - - - - ro, ge - ni-tum non fa - ctum, con - substanti - a - lem

36 37 38 39 40 41 42

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

43 44 45 46 47 48

A. Qui propter nos ho - mines, et propter no - stram sa - lu - tem de -
T. - - - - - Qui pro-p-ter nos ho - mi-nes, et propter no - stram sa - lu -
B. Qui propter nos ho - mines, et propter no - stram sa - lu -

49 50 51 52 53 54

A. scen - dit, de - scen - dit de cæ - lis. Et
T. - - - - - tem de - scen - dit de cæ - lis. Et
B. - tem, de-scen - dit, de cæ - - - - lis. Et

55 56 57 58 59 60

A. in - car - na - - tus est de spi - ri - tu san - cto, ex Ma - ri - a
T. - - - - - in - car - na - - tus est de spi - ri - tu san - cto, ex Ma - ri - a vir -
B. in - car - na - - tus est, de spi - ri - tu san-ccto, ex Ma - ri - a vir - gi -

Mass for Three Voices – Credo

William Byrd

8

A. vir - gi - ne, et ho - mo fa - - ctus est, Cru - ci - fi - xus e -
T. - gi - ne, et ho - mo fa - - ctus est, Cru - ci -
B. ne, et ho - mo fa - - ctus est, Cru - ci - fi - xus e - ti-am pro

61 62 63 64 65 66

A. - ti-am pro no - bis, sub Pon - ti - o Pi - la - to, pa - sus et se -
T. fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas -
B. no - bis sub Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est,

67 68 69 70 71 72

A. pul - tus est, et se - pul - tus est. Et re-sur-re-xit ter - ti-a di - e,
T. - sus et se - pul - tus est, se-pul - tus _ est. Et re - sur-re-xit ter - ti-a
B. pas - sus et se - pul - tus est. Et re-sur - re-xit ter - ti-a di -

73 74 75 76 77 78

A. se-cundum scrip - tu - ras, se-cundum scrip - tu - ras, scrip - tu - ras,
T. di - e se - cundum scrip - tu - ras, se - cundum scrip - tu - ras,
B. e, se - cundum scriptu - ras, se - cundum scriptu - ras, - ras, -

79 80 81 82 83

A. Et a-scen-dit in cæ - - lum, se - det ad dex - te-ram pa -
T. Et a-scen-dit in cæ - - lum, se - det ad dex - te-ram pa - tris,
B. - Et a-scen-dit in cæ - - lum, se - det ad

89

A. tris, pa - - - - - tris, et i - te-rum ven-tu-rus est cum
T. se - det ad dex - teram pa - - - - tris, et i - te-rum ven-tu-rus est, cum
B. dex - teram pa - - - - tris, et i - te-rum ven-tu-rus est, cum

95

A. glo - ri - a ju - di - ca - re, vi - vos et mor - tu - os, cu - jus re -
T. glo - ri - a, ju - di - ca - re, vi - vos et mor - tu - os, cu - jus re-gni
B. glo - ri - a ju-di - ca - re, vi - vos et mor - tu - os, cu - jus re -

101

A. gni non e - rit fi - nis, non e - rit fi - nis.
T. non e - rit fi - nis, non e - rit fi - nis, non e - rit fi - nis, fi - nis.
B. gni non e - rit fi - nis, non e - rit fi - nis, fi - nis, fi - nis.

107

A. Et in Spi - ritum san - ctum Do - mi-num, et vi - vi-fi-can - tem, qui
T. Et in Spi - ri-tum san - ctum Do - mi-num, et vi - vi-fi-can - tem,
B. Et in Spi - ri-tum san - ctum Do - mi-num, et vi - vi-fi-can - tem,

113

A. Et in Spi - ri-tum san - ctum Do - mi-num, et vi - vi-fi-can - tem,

T. Et in Spi - ri-tum san - ctum Do - mi-num, et vi - vi-fi-can - tem,

Mass for Three Voices – Credo

William Byrd

10

118 119 120 121 122 123 124

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

T. Qui _ cum pa - tre et fi - li - o si - mul a - do - ra - tur,

B. Qui _ cum pa - tre et fi - li - o si - mul a - do - ra - tur,

125 126 127 128 129 130 131

A. ca - tur, con - glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe -
T. ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe -
B. et con-glo - ri - fi - ca - tur, qui __ lo - cu - tus __ est per Prophetas, per Prophe -

132 133 134 135 136 137 138

A. tas. Et u - nam san - ctam Ca - tho - licam, Ca - tho - li - cam et A - po - sto - li -
T. tas. Et u - nam san - ctam Ca - tho - licam, et A - po - sto - li -
B. tas. Et u - nam san - ctam Ca - tho - licam, Ca - tho - li - cam

139 140 141 142 143 144

A. cam Ec - cle - si - am, et A - po - sto - li - cam Ec - cle - si - am. Con - fi - teor u -
T. cam Eccle - si - am, et A - po - sto - licam Ec - cle - si - am. Con - fi - teor
B. et A - po - sto - licam Ec - cle - si - am, Ec - cle - si - am. Con - fi - teor

145 146 147 148 149 150

A. - num bap - ti - - - - sma in re - mis - si - o - nem pec - ca - to -
T. u - num bap - ti - - - - sma in re - mis - si - o - nem pec - ca - to -
B. u - num bap - ti - - - - sma in re - mis - si - o - nem pec - ca -

151 152 153 154 155 156
A. - rum, Et ex-spe - cto re - sur-re-xi-o - nem, mor - tu-o - rum, _ mor - tu-o -
T. - rum, Et ex - spe - cto re - surre-xi-o-nem, mor - tu-o -
B. to - rum, Et ex-spe - cto re - surre-xi-o - nem _ mor - tu -

157 158 159 160 161 162
A. rum, et vi-tam ventu - ri sæ - cu - li, et vi-tam ventu -
T. - rum, _____ et vi-tam ven-tu - ri sæ - cu - li, et vi - tam ven-tu -
B. o - rum, et vi-tam ventu - ri sæ - cu - li, et vi-tam ventu - ri sæ - - cu -

163 164 165 166 167 168
A. ri sæ - cu - li. A - - men. A - - - men.
T. - ri sæ - cu - li. A - - - men. A - - - men.
B. li, sæ - cu - li. A - - - men. A - - men.

Mass for Three Voices

Sanctus

William Byrd (c.1540-1623)

The musical score for the Sanctus section of William Byrd's Mass for Three Voices is presented in five systems of music. Each system contains three voices: Alto, Tenor, and Bass. The music is in common time, with a key signature of one sharp (F#).

System 1 (Measures 2-5):

- Alto:** Notes at 2, 3, 4, 5.
- Tenor:** Notes at 2, 3, 4, 5.
- Bass:** Notes at 2, 3, 4, 5.
- Lyrics: San - - - ctus, San - - -

System 2 (Measures 6-11):

- A. Alto:** Notes at 6, 7, 8, 9, 10, 11.
- T. Tenor:** Notes at 6, 7, 8, 9, 10, 11.
- B. Bass:** Notes at 6, 7, 8, 9, 10, 11.
- Lyrics: ctus, San - - -

System 3 (Measures 12-17):

- A. Alto:** Notes at 12, 13, 14, 15, 16, 17.
- T. Tenor:** Notes at 12, 13, 14, 15, 16, 17.
- B. Bass:** Notes at 12, 13, 14, 15, 16, 17.
- Lyrics: ctus, Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba -

System 4 (Measures 18-23):

- A. Alto:** Notes at 18, 19, 20, 21, 22, 23.
- T. Tenor:** Notes at 18, 19, 20, 21, 22, 23.
- B. Bass:** Notes at 18, 19, 20, 21, 22, 23.
- Lyrics: oth. Ple - ni sunt cæ - li et ter - ra, ple - ni sunt cæ - li et

System 5 (Measures 24-28):

- A. Alto:** Notes at 24, 25, 26, 27, 28.
- T. Tenor:** Notes at 24, 25, 26, 27, 28.
- B. Bass:** Notes at 24, 25, 26, 27, 28.
- Lyrics: ter - ra glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu -

Mass for Three Voices

Benedictus

William Byrd (c.1540-1623)

Mass for Three Voices

Agnus Dei

William Byrd (c.1540-1623)

Mass for Three Voices

William Byrd

16

34 35 36 37 38 39 40

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

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

B. *tol - lis pec-ca - ta mun - - di, qui tol - lis pec-ca - ta mun - di,*

41 42 43 44 45 46

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

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

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

47 48 49 50 51 52 53

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

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

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

Mass for Four Voices

Kyrie Eleison

William Byrd (1543-1623)

Soprano $\text{d} = 80$

Alto

Tenor

Bass

6 7 8 9 rit. 10

11 12 13 14 15 16

17 18 19 20 rit. 21 22

1. Kyrie eleison, Kyrie ele - - - - -
2. Kyrie ele - - - - - son, Kyrie ele - - - - -
3. Kyrie ele - - - - -
4. Kyrie ele - - - - -
5. Kyrie ele - - - - -
6. - - - - - son, Kyrie ele - - - - -
7. - - - - -
8. - - - - - son, Kyrie ele - - - - -
9. rit. - - - - -
10. - - - - - son.
11. - - - - -
12. Chri - ste e - le - son, Chri - ste e - le - son,
13. Chri - ste e - le - son, Chri - ste e - le - son,
14. Chri - ste e - le - son, Chri - ste e - le - son,
15. Chri - ste e - le - son, Chri - ste e - le - son,
16. Chri - ste e - - - - -
17. Chri - ste e - le - i - son, Chri - ste e - le - i - son,
18. Chri - ste e - le - i - son, Chri - ste e - le - i - son,
19. Chri - ste e - le - i - son, Chri - ste e - le - i - son,
20. rit. Chri - ste e - le - i - son, Chri - ste e - le - i - son,
21. Chri - ste e - le - i - son, Chri - ste e - le - i - son,
22. Chri - ste e - le - i - son, Chri - ste e - le - i - son.

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

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

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

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

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

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

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

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

S. rit. Ky - rie e - lei - son.

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

T. e e - lei - son.

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

Mass for Four Voices

Gloria in Excelsis Deo

William Byrd (1543-1623)

Soprano *J = 120*

Et in ter - ra pax ho - mi - ni-bus bo - nae vo-lun-ta -

Alto

Et in ter - ra pax ho - mi - ni-bus bo - nae vo-lun - ta -

Tenor

Bass

S. 8 9 10 11 12 13

- tis. Bene - di - ci-mus te. Glo - ri - fi - ca-mus te, glo - ri - fi-ca-mus

A.

- tis. Bene - di - ci-mus te. Glo - ri - fi - ca-mus te, glo - ri - fi -

T.

Lau - da-mus te. A-do - ra-mus te. Glo - ri - fi - ca-mus te, glo -

B.

Lau - da-mus te. A-do - ra-mus te. Glo - ri - fi - ca-mus te,-

S. 14 15 16 17 18 19 20 21

te, glo - ri - fi - ca - mus ____ te. Gra - ti-as a - gi-mus ti - bi propter magnam gloriam tu - am, pro

A.

camus te, glo - ri - fi - ca-mus te. Gra - ti-as a - gi-mus ti - bi propter magnam gloriam tu - am

T.

ri - fi - ca - mus ____ te. Gra - ti-as a - gi-mus ti - bi pro - pter magnam

B.

glo - ri - fi - ca - mus te. Gra - ti-as a - gi-mus ti - bi pro-

S. 22 23 24 25 26 27 28

- pter magnam gloriam tu - am. Do - mine De - us, Rex coe - le -

A.

gloriam tu - am, Do - mine De - us, Rex coe - le - stis, Rex coe -

T.

gloriam tu - am. Do - mine De - us, Rex coe - le - stis,

B.

- pter magnam gloriam tu - am. Do - mine De - us, Rex coe -

Mass for Four Voices – Gloria

Byrd

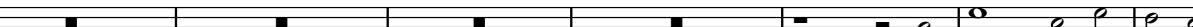
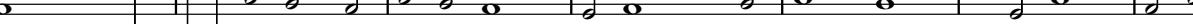
44 45 46 47 48 49 rit. 50 51

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

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

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

B. Fi - li u - ni - ge - ni-te Je - su Chri - ste, Chri - ste, Je - su Chri - - - ste.

S. 
 A. 
 T. 
 B. 

66 67 68 69 70 71 72

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

A. mun - - - - di: mi - se - re - re no - - - - bis, mi - se -

T. tol - lis pec - ca - ta mun - - - - di: mi - se - re - re no - - - -

B. tol - lis pec - ca - ta mun - - - - di: mi - se - re - re no - - - -

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

A.

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

B. di: sus - ci-pe de-pre-ca - ti - o - nem no - stram, sus -

Mass for Four Voices – Gloria

Byrd

92 S. ram Pa - - tris: 93 94 95 96 97

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

T. 8 Pa - - tris: mi-se - re - re no - - - bis, mi-se-re - re no - bis.

B. ad dex - te-ram Pa - - - tris: mi-se - re - re no -

S. Quo - ni - am tu so-lus San - ctus, tu so - lus Do - mi - nus, tu so - lus Do-mi -
 A. bis. _____ Quo - ni - am tu so-lus San - ctus, tu so - lus Do-mi - nus,
 T. Quo - ni - am tu so-lus San - ctus, tu so - lus Do - mi - nus, tu
 B. bis. _____ Quo - ni - am tu so-lus San - ctus, tu

105 S. nus, tu so - lus Al - - - si-mus, tu so - lus
 106 A. - - - tu so - lus Do - mi-nus, tu so - lus Al -
 107 T. - - - so - lus Do - mi - nus, tu so - lus Al - sis, Al - sis - si - mus, tu so - lus
 108 B. - - - so - lus Do - mi - nus, tu so - lus Al - - - - - si -

111 112 113 114 115 116 117

S. Al - tis - si - mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in

A. tis - si - mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De - i Pa-

T. Al - tis - si - mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in glo-

B. mus, Al - tis - si-mus, Je - su Chri - - ste, cum San-cto Spi - ri - tu in

118 119 120 121 122 123

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

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

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

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

124 125 126 127 128 129

S. De - - - i Pa - tris. A - - - men. A - - - men.

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

T. glo - ri - a De - - - i Pa - tris. A - - - men. A - - - men.

B. De - - - i Pa - - - tris. A - - - men. -

$\text{J} = 88$

Mass for Four Voices

Credo in unum Deum

William Byrd (1543-1623)

Soprano

Alto

Tenor

Bass

*P*a - *t*rem *o*-*m*ni-*p*o - *t*en - *t*em, *f*a - *c*to - *r*em *co*e - *l*i et *ter* -

*P*a - *t*rem *o*-*m*ni *p*o - *t*en - *t*em, *f*a - *c*to - *r*em *co*e - *l*i et *ter* - *rae*, *co*e - *l*i et *fa* - *c*to - *r*em *co*e -

S.

A.

T.

B.

*r*ae, *vi* - *s*i - *b*i - *l*ium *o* - *m*ni-*u*m et *in* - *v*i - *s*i - *b*i - *l*ium *o* - *m*ni-*u*m *et* *in* -

*l*ie *et* *ter* - *rae*, *vi* - *s*i - *b*i - *l*ium *o* - *m*ni-*u*m *et* *in* - *v*i - *s*i - *b*i - *l*ium *o* - *m*ni-*u*m *et* *in* -

S.

A.

T.

B.

*E*t *in* *u* - *num* *D*o - *m*ni-*u*m *J*e - *s*um *C*hri - *st*um, *F*i - *l*ium *D*e -

vi - *s*i - *b*i - *l*ium. *E*t *in* *u* - *num* *D*o - *m*ni-*u*m *J*e - *s*um *C*hri-stum, *F*i - *l*ium *D*e -

et *in* - *v*i - *s*i - *b*i - *l*ium. *E*t *in* *u* - *num* *D*o - *m*ni-*u*m *J*e - *s*um *C*hri - *st*um, *F*i -

S.

A.

T.

B.

- *i* *u* - *n*i - *g*e - *n*i - *t*um, *u* - *n*i - *g*e - *n*i - *t*um: *et* *ex* *Pa* - *t*re *na* - *t*um *an* - *t*e

u - *n*i - *g*e - *n*i - *t*um, *u* - *n*i - *g*e - *n*i - *t*um: *et* *ex* *Pa* - *t*re *na* - *t*um *an* - *t*e

o - *st*um, *Fi* - *l*ium *De* - *i* *u* - *n*i - *g*e - *n*i - *t*um: *et* *ex* *Pa* - *t*re *na* - *t*um *an* - *t*e

Mass for Four Voices – Credo

William Byrd

9

27 S. De - um de De - o, De - um ve - rum de
A. o - mnia sae - cu-la. De - um de De - o, De - um ve - num
T. - mnia sae - cu-la. Lu - men de lu - mi - ne, de De - o ve -
B. o - mnia sae - cu-la. Lu - men de lu - mi - ne, de De - o

34 S. De - o ve - ro ve - ro, ge - ni-tum non fa - ctum, con - substanti -
A. de De - o ve - ro, ve - ro, ge - ni-tum non factum, con -
T. - ro, ve - ro, ge - ni-tum non fa - ctum, con - substan - ti - a -
B. ve - ro, de De - o ve - ro, ge - ni-tum non fa - ctum,

40 S. a - lem Pa - tri, con - substanti - a - lem Pa - tri, per quem o - mni -
A. substan - ti - a - lem Pa - tri, con - substanti - a - lem Pa - tri, per quem o -
T. - lem Pa - tri, per quem o - mni - a fa - cta sunt,
B. con - substan - ti - a - lem Pa - tri, per quem o - mni - a fa - cta sunt,

46 S. a fa - cta sunt, per quem o - mni - a fa - cta sunt.
A. - mnia fa - cta sunt, per quem o - mnia fa - cta sunt, per quem o - mni - a fa - cta sunt.
T. - per quem o - mnia fa - cta sunt, per quem o - mni - a fa - cta sunt.
B. per quem o - mnia fa - cta sunt, per quem o - mnia fa - cta sunt.

S. $\text{d} = 96$ 53 Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen - dit de - coe-

A.

T. 54 55 56 57 58 59

B. Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen -

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

S. 60 61 rit. 62 63 $\text{d} = 80$ 64

S. lis: Et in - car - na -

A.

T. Et in - car - na - tus est

B. 65 66 67 68 69 70

B. de - coe - lis: Et in - car -

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

S. 65 66 67 68 69 70

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

A.

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

B. 71 72 73 74 75 76

B. na - tus est de Spi - ri - tu San cto ex Ma - ri - a vir - gi -

de Spi - ri - tu San cto, de Spi - ri - tu San cto

S. 71 72 73 rit. 74 75 76

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

A.

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

B. 77 78 79 80 81 82

B. ne, et ho - mo fa - ctus est, et ho - mo fa - ctus est.

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

p

S. 77 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul -
A. 78 p
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus
T. 79 p
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -
B. 80

S. 84 - tus est. *f* 85 *d* = 104 86 87 *f* 88 89

A. Et re - sur - re - xit ter - ti - a di -
T. est, se-pul-tus est. Et re - sur - re - xit ter - ti - a di -
B. pul - tus est. Et re - sur - re - xit ter - ti - a di -
Et re - sur - re - xit ter - ti - a di - e, ter - ti - a di -
Et re - sur - re - xit ter - ti - a di - e, ter - ti - a di -

S. 90 e se - cun-dum scrip-tu - ras, 91 scrip - tu - - - - ras. 92 Et a - scen - dit in
A. e se - cun-dum scrip - tu - ras. 93 Et a - scen - dit in
T. e se - cun-dum scrip - tu - ras, scrip - tu - ras.
B. e se - cun-dum scrip - tu - ras, se - cun - dum scrip - tu - ras.

S. 95 coe - lum, 96 se - det ad dex - te - ram Pa - tris, 97 se - det ad dex - te -
A. coe - lum, se - det ad dex-te - ram Pa - tris,
T. Et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,
B. Et a - scen - dit in - coe - lum, se -

S. ram Pa - - tris, ad dex - teram Pa - tris, et i - te-
A. se - det ad dex - teram Pa - - - tris, Pa - tris, et i - te-rum ven -
T. se - det ad dex - teram Pa - tris, et i - te-rum ven - tu - rus -
B. det ad - dex - te - ram Pa - - - tris, et i - te-rum ven - tu - rus est

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

S. vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis, cu - jus re -
A. re vi - vos et mor - tu - os, cu - jus re - gni, cu - jus re - gni non e - rit fi -
T. os, et mor - tu - os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non
B. os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni, cu -

S. - gni non e - rit fi - nis. Et in Spi - ritum San - ctum Do - minum et
A. - - nis, non e - rit fi - nis. Et in Spi - ritum San - ctum Do - minum et
T. e - rit fi - nis, non e - rit fi - nis. Et in Spi - ritum San - ctum Do - mi - num
B. - jus re - gni non e - rit fi - nis. Et in Spi - ritum San - ctum Do - mi - num

Mass for Four Voices – Credo

138 S. mul a - do - ra - tur et con-glo - ri - fi - ca - tur, qui lo - cu-tus est

139 A. tur et con-glo - ri - fi - ca - tur, et con - glo.r i - fi - ca - tur, qui lo -

140 T. 8 tur et con-glo - ri - f i c a - tur, et con-glo - ri - f i c a - tur, qui lo -

141 B. si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur, qui lo -

142 143 144

Soprano (S.) vocal line:

145 per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

Alto (A.) vocal line:

145 cu-tus est per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

Tenor (T.) vocal line:

145 cu-tus est per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

Bass (B.) vocal line:

145 cu-tus est per Pro - phe - tas, per Prophe - - - tas. Et u-nam san - ctam ca -

146 cu-tus est per Pro - phe - tas, per Pro - phe - - - tas. Et u-nam san - ctam ca -

147 rit. cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

148 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

149 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

150 $\text{d} = 104$ cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

151 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

152 cu-tus est per Pro - phe - tas. Et u-nam san - ctam ca -

153 154 155 156 157 158 159

S. tho - licam, ca - tho - licam et a - po - sto - li-cam Ec - cle - si - am. Con-fi - te - or u - num
A. tho - licam, ca - tho - li-cam et a - po - sto - licam Ec - cle - si - am. Con-fi - te -
T. 8 tho - licam, ca - tho - licam et a - po - sto - licam Ec - cle - si - am. Con-fi - te - or u -
B. ca - tho - licam et a - po - sto - li-cam Ec - cle - si - am. Con-fi - te - or u - numba -

160 161 162 163 164 165 166

S. bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum: Et ex - spe -
A. or u - num baptis - ma in _____ re - mis - si - o - nem pec - ca - to - rum:
T. 8 - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - - rum: Et ex - spe -
B. ptis - ma in re - mis - si - o - nem pec - ca - to - - - rum: _____

167 168 169 170 171 rit. 172

S. - cto re-surre-cti - o - nem mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum
A. Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - rum, et
T. 8 cto re - sur-re-cti - o - nem, re-surrecti - o - - nem mor - tu - o - rum,
B. Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - - - rum, et

173 174 175 176 177 178

S. et vi-tam ven - tu - ri sae - cu - li, et vi-tam ven - tu - ri, et vi-tam ven -
A. vi-tam ventu - ri sae - cu - li, et vi-tam ven - tu - ri sae - cu - li, et vi - tam ventu - ri
T. 8 et vi-tam ven - tu - ri sae - cu - li, et vi-tam ven - tu - ri sae - cu -
B. vi-tam ventu - ri sae - cu - li, et vi-tam ventu - ri sae - cu - li. A - men,

Mass for Four Voices – Credo

William Byrd

15

179 180 rit. 181 182 183 184

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

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

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

B. et vi-tam ventu - ri sae - cu - li. A - men. A - men.

Mass for Four Voices

Sanctus Benedictus

William Byrd (1543-1623)

J = 88
(editorial extra text in ms. 351-4, 374-5)

Soprano Alto Tenor Bass

2 3 4 5 6

7 8 9 10 11 12 13

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

ctus, San - - - - (ctus, San) - - - - ctus:

ctus, San - - - - (ctus, San) - - - - ctus:

ctus, San - - - - (ctus, San) - - - - ctus:

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

14 15 16 17 18 19 20

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

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

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

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

rit.

21 22 23 24 25 26 27

J = 96

ba - - oth. Ple - ni-sunt coe -

ba - - oth. Ple - ni - sunt coe - li et ter - ra, ple - ni-sunt coe -

De - us Sa - - ba - oth. Ple - ni - sunt coe - li et ter - -

ba - - oth.

Mass for Four Voices – Sanctus

William Byrd

35 S. rit. 36 37 $\text{d} = 96$ 38 39 40 41
 ri - a tu) - - - a. O - san - na in ex - cel - sis, O - san - na
 A. tu - - - a. O - san - na in ex - cel - sis, in ex - cel -
 T. 8 a, glo - ri-a tu - - a. O - san - na in ex - cel - sis, in ex - cel - - sis, O -
 B. O-san - na in ex - cel - sis, O - san - na in ex - cel -

57 58 59 60 61 62 63 64

S. ni, in no - mine Do - mi - ni. O-san-na in ex-cel - sis, in ex-cel -
A. - mini, in no - mine Do - mi - ni. O-san-na in ex - cel - sis, in ex-cel -
T. - mi - ni, in no - mine Do - mi - ni, Do - mi - ni. O-san-na in ex - cel -
B. in no - mine Do - mi - ni. O -

65 66 67 68 69 rit. 70 71

S. sis, O-san-na in ex - cel - sis, in ex-cel - sis.
A. O-san-na in ex - cel - sis, in ex-cel - sis, in ex - cel - sis.
T. sis, in ex - cel - sis, O-san-na in ex - cel - sis.
B. san - na in ex - cel - sis, O-san - na in ex - cel - sis.

Mass for Four Voices

Agnus Dei

William Byrd (1543-1623)

Soprano

Alto

Tenor

Bass

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Musical score for the Agnus Dei section of the Mass, featuring four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in common time, with a key signature of two flats. Measure numbers 29 through 35 are indicated above the staves. The vocal parts sing the Latin text "Agnus Dei, Agnus Dei, qui tollis peccata munda nos". The music includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo), and various rests and note heads.

42 - bis pa - cem, do - na no - bis pa - cem, pa - cem, do - na no-bis
 43 - - - -
 44 - - - -
 45 - - - -
 46 - - - -
 47 - - - -
 48 - - - -
 49 - - - -

S. A. T. B.

- bis pa - cem, do - na no - bis pa - cem, pa - cem, do - na no-bis
 do - na no - bis pa - cem, do - na no - bis pa - cem, do - na no - bis pa - cem,
 di, do - na no - bis pa - cem, do - na no - bis pa - cem, —
 do - na no - bis pa - cem,

NOW IS THE MONTH



Altos
Tenor 1
S, T2, B

1, 2

Sopranos

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

Altos

Tenors

Basses

Thomas Morley

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

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

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

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

6

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

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

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

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

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

11

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

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

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

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

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

15

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

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

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

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

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

O Lord, increase our faith

Henry Loosemore (d 1670)
ed. Crookall

Soprano (S) part: O Lord, in-crease our faith, strength - en us and con - firm us in

Alto (A) part: O Lord, in-crease our faith, strength - en us and con - firm

Tenor (T) part: O Lord, in-crease our faith, strength - en us and con - firm us

Bass (B) part: O Lord, in-crease our faith, strength - en us and con - firm

The music consists of four staves in common time (indicated by '4'). The soprano staff starts with a treble clef, the alto with a soprano clef, the tenor with a bass clef, and the bass with a bass clef. The key signature changes from G major (no sharps or flats) to A major (one sharp). The lyrics are written below each staff.

5
thy true faith; en - due us with wis-dom, with wis - dom,
us in thy true faith; en - due us with wis-dom, with wis - dom, en - due us with
in thy true faith; en - due us with wis-dom,
us in thy true faith; en - due us with wis-dom,

The music continues with four staves in common time. The soprano staff starts with a treble clef, the alto with a soprano clef, the tenor with a bass clef, and the bass with a bass clef. The key signature changes to D major (two sharps). The lyrics are written below each staff.

9
cha - ri - ty, cha - sti - ty, and pa - ti -
wis - dom, cha - ri - ty, cha - sti - ty, and pa - ti - ence, and pa - ti -
cha - ri - ty, cha - sti - ty, and pa - ti - ence, and pa - ti -
cha - ri - ty, cha - sti - ty, and pa - ti -

The music continues with four staves in common time. The soprano staff starts with a treble clef, the alto with a soprano clef, the tenor with a bass clef, and the bass with a bass clef. The key signature changes to E major (three sharps). The lyrics are written below each staff.

13

ence, in all our ad-ver - si - ties.Sweet Je - sus,
ence, in all our ad- ver - si - ties. Sweet
ence, in all our ad-ver-si - ties, in all our ad-ver - si - ties. Sweet
ence, in all our ad-ver-si-ties,ad-ver - si - ties. Sweet

17

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

21

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

O Magnum Mysterium

Tomás Luis de Victoria

The musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and three staves. The vocal parts are written in soprano, alto, tenor, and bass clefs. The staves are in common time, with a key signature of one flat. The lyrics are in Latin, with some words in Spanish. The score is divided into sections by measure numbers: 1-7, 8-14, 15-21, and 22-29.

1-7
O magnum mi-steri-um et ad-mi-ra - bi-le sa-cra-men -
O ma - gnum mi - ste-ri-um et ad-mi - ra - bi-le sa -
-
8
tum, O ma - gnum mi - ste - ri-um
cra - men - tum, O ma - gnum mi - ste - ri-um et ad-mi - ra - bi -
-
O ma - gnum mi - ste-ri-um et ad - mi - ra - bi - le sa - cra - men -
O ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le sa -
15
et ad - mi - ra - bi - le et ad - mi - ra - bi - le sa - cra - men - tum ut a - ni -
le sa - cra - men - tum et ad - mi - ra - bi - le sa - cra - men - tum ut a - ni -
-
tum, et ad - mi - ra - bi - le sa - cra - men - tum ut a - nima - li - a, ut a - ni -
le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum ut a - nima - li - a

22
ma - li - a vi - de - runt do - mi - num na - tum vi - de - runt do - minum na - tum
ma - li - a vi - de - runt do - mi - num na - tum vi - de - runt do - minum na - tum ia - cen -
ma - li - a vi - de - runt do - mi - num na - tum vi - de - runt do - minum na - tum ia - cen -
vi - de - runt do - mi - num na - tum ia - cen - tem in

29

ia - cen - tem in pre - se - pi - o,
- tem ia - cen - tem in pre - se - pi - o, ia -
tem in pre - se - pi - o, ia - cen - tem in pre - se -
pre - se - pi - o, ia - cen - tem in pre - se - -

35
ia - cen - tem in pre - se - pi - o. O Be - a - ta
cen - tem in pre - se - pi - o. O Be - a - ta
- pi - o, in pre - se - pi - o. O Be - a - ta
- pi - o, in pre - se - pi - o. O Be - a - ta

42
vir - go cu - ius vi - sce-ra me - ru - e -
vir - go cu - ius vi - sce-ra me - ru - e -
vir - go cu - ius vi - sce-ra me - ru - e -
vir - go cu - ius vi - sce-ra me - ru - e -

48
runt por-ta-re do - minum Ie - sum Chri - stum. al - le - lu -
runt por-ta-re do - minum Ie - sum Chri - stum. al - le - lu -
runt por-ta-re do - mi - num Ie - sum Chri - stum. al - le - lu -
runt Ie - sum Chri - stum.

55

ya, al - le - lu - ya al - le - lu - ya, al - le - lu - ya
 ya, al - le - lu - ya al - le - lu - ya, al - le - lu - ya al -
 ya, al - le - lu - ya al - le - lu - ya, al - le - lu - ya al -
 al - le - lu - ya, al - le - lu - ya, al -

62

al - le - lu - ya al - le - lu - ya al - le - lu - ya al -
 le - lu - ya al - le - lu - ya al - le - lu - ya al -
 le - lu - ya al - le - lu - ya al - le - lu - ya al -
 le - lu - ya, al - le - lu - ya, al - le - lu - ya, al -

68

al - le - lu - ya.
 le - lu - ya al - le - lu - ya.
 lu - ya al - le - lu - ya.
 lu - ya, al - le - lu - ya.

Sicut cervus

Psalm 42

Venecia 1604

Giovanni Pierluigi da Palestrina (c.1525-1594)

Soprano

Alto

Tenor

Bass

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

8

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

16

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

Sicut cervus

Palestrina

2

24

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

33

33

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

41

41

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

50

50

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

SINCE FIRST

D Major



Tenors

Sopranos, Altos, Basses

1, 2, 3

Attributed to Thomas Ford

Sopranos

Altos

Tenors

Basses

1. Since first I saw your face I re-solv'd To hon - our and re -

1. Since first I saw your face I re-solv'd To hon - our and re -

1. Since first I saw your face I re-solv'd To hon - our and re -

1. Since first I saw your face I re-solv'd To hon - our and re -

1. Since first I saw your face I re-solv'd To hon - our and re -

4

nown you; If now I be dis - dain'd I wish my heart had ne - ver

nown you; If now I be dis - dain'd I wish my heart had ne - ver

nown you; If now I be dis - dain'd I wish my heart had ne - ver

nown you; If now I be dis - dain'd I wish my heart had ne - ver

8

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

12

wran - gle? No, no, no! my heart is fast and can - not dis - en-tan - gle.
wran - gle? No, no, no, no! my heart is fast and can - not dis - en - tan - gle.
wran - gle? No, no, no, no! my heart is fast and can - not dis - en-tan - gle.
wran - gle? No, no, no, no! my heart is fast and can - not dis - en-tan - gle.

1. Since first I saw your face I resolv'd
To honour and renown you;
If now I be disdain'd I wish
My heart had never known you.
What I that loved and you that liked,
Shall we begin to wrangle?
No, no, no! my heart is fast
And cannot disentangle.

2. The Sun, whose beams most glorious are,
Rejecteth no beholder,
And your sweet beauty past compare,
Made my poor eyes the bolder:
Where beauty moves and wit delights,
And signs of kindness bind me,
There, oh there! Where e'er I go
I leave my heart behind me.

3. If I desire or praise you too much,
That fault you may forgive me;
Or if my hands had strayed but a touch,
Then justly might you leave me.
I asked you leave, you bade me love;
Is now the time to chide me?
No, no, no! I'll love you still,
What fortune e'er betide me.

Sweet Honey Sucking Bees

John Wilbye

Soprano 1

Soprano 2

Alto

Tenor

Bass

S1

S2

A

T

B

S1

S2

A

T

B

Sweet Honey Sucking Bees

Wilbye

16 S1 where-with you store,
 17 S2 them,
 A ca - bi - nets,
 T store your cur - ious ca - bin - ets?
 B Ah, make your
 18 your cur - ious ca - bin - ets? Ah, make your
 19 your cur - ious ca - bin - ets? Ah, make your
 Ah,

S1 (Mezzo-Soprano) 20: flight _____
 S2 (Soprano) 21: - ah, make your flight, _____
 A (Alto) 22: - ah, make your flight, ah, make your
 T (Tenor) 23: *mf* make your flight, ah, make your flight, ah, make your
 B (Bass) 24: make your flight, ah, make your flight, ah, make your
 S1 (Mezzo-Soprano) 25: flight _____
 S2 (Soprano) 26: - ah, make your flight, _____
 A (Alto) 27: - ah, make your flight, to Me - li - sua - via's lips, ah, make your flight.
 T (Tenor) 28: nets? Ah, make your flight _____ ah, make your flight _____ ah! make your
 B (Bass) 29: flight _____ to Me - li - sua - via's lips, your flight _____
 S1 (Mezzo-Soprano) 30: make your flight _____
 S2 (Soprano) 31: - ah, make your flight, _____
 A (Alto) 32: - ah, make your flight, to Me - li - sua - vias lips, *mf* Ah, make your flight _____
 T (Tenor) 33: make your flight _____ to Me - li - sua - vias lips, Ah, make your flight _____
 B (Bass) 34: make your flight _____ to Me - li - sua - vias lips, Ah, make your flight _____

25 S1 flight to Me - li - sua - via's lips.

26 S2 - to Me - li - sua - via's lips.

27 A flight There may you re - vel,

28 T There may you re - vel, there may you re - vel, there, there may you

29 B - to Me - li - sua - via's lips; There may you re - vel, there may you re - vel, there may you

Sweet Honey Sucking Bees

Wilbye

4
 47 S1 their spring - tide, keep - ing their spring - tide gra - ces, keep - ing their spring - tide
 48 S2 - keep - ing their spring - tide gra - ces keep - ing their spring - tide
 49 A keep - ing their spring - tide gra - ces all the year, their spring - tide
 50 T 8 keep - ing their spring - tide gra - ces, keep - ing their spring - tide spring - tide
 51 B - keep - ing their spring - tide, spring - tide

52 S1 53 gra - ces all the year, keep - ing their spring - tide gra - ces
 54 S2 gra - ces all the year, keep - ing their spring - tide gra -
 55 A gra - ces all the year, all the year, keep - ing their spring - tide gra - ces
 56 T 8 gra - ces, keep - ing their spring-tide gra - ces
 57 B gra - ces all the year,

57 S1 all the year,
 58 S2 - ces all the year,
 59 A all the year, keep - ing their spring - tide gra - ces all the
 60 T 8 keep - ing their spring - tide gra - ces all the
 61 B keep - ing their spring - tide gra - ces all the

63 64 65 66 67 68 69

S1 - - - - - f keep - ing their spring - tide gra - ces all the year.

S2 f keep - ing their spring - tide spring-tide gra - ces all the year.

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

T 8 year f keep - ing their spring-tide gra - ces all the year.

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

70 71 72 73 74 75

S1 - - - - - p Yet, sweet, take heed, all sweets are hard to

S2 p Yet, sweet, take heed, all sweets are hard to get.

A p Yet, sweet take heed, yes, sweet, take heed, all sweets are hard to get, all sweets are hard to

T p Yet, sweet, take heed, yet, sweet, take heed, all sweets are hard to get, all sweets are hard to

B p Yet, sweet, take heed, all sweets are hard to

76 77 78 79 80 81 82 83

S1 o - - - - - get; Sting not, sting not her soft lips; Oh, be-

S2 - - - - - Sting not, sting not her soft lips; Oh, beware of

A - - - - - get; Sting not her soft lips, her soft lips; Oh beware of

T 8 get Sting not her soft lips, her soft lips; Oh, beware of that,

B o - - - - - get; Sting not, sting not her soft lips;

Sweet Honey Sucking Bees

Wilbye

97 S1 eye, come from her eye, come from her eye, Was ne - ver dart so sharp, ah,
 98 S2 eye, come from her eye, come from her eye, Was ne - ver dart so sharp, ah,
 A come from her eye, come from her eye, Was ne - ver dart so sharp ah,
 T - - - -
 B - - - -

108 109 110 111 112

S1

S2

A

T

B

flam - ing dart come from her eye,
come from her eye,
come from her eye,
Was

flam - ing dart come from her eye,
come from her eye,
come from her eye,
Was

flam - ing dart
come from her eye,
come from her eye, Was
ne - ver dart so

113 114 115 116 117 118

S1

S2

A

T

B

never dart so sharp, ah, then you die then you die then you die, then you die, ah, then you

ne^rver dart so sharp, ah then you die, you die, ah then you die, then you die, you

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

8

Sweet Honey Sucking Bees

119 120 121 122 123 124

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

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

A *f* die, for if one flam - ing dart come from her eye, come from her eye,

T *s* die.

B die.

125 126 127 128 129 130

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

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

A Was ne-ver dart so sharp, ah, then you die, then you die, ah,

T *s*

B

131 132 133 134 135 136 137

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

S2 then you die, then you die was

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

T *s* Was never dart so sharp, was ne - ver

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

138 139 140 141 142 143 144 145 146

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

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

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

T 8 dart so sharp, ah, then _____ you die, you die, ah, then you die,

B you die, _____ was ne - ver dart so sharp, *p* ah then you

147 148 149 150 151 152 153 154

S1 *p* 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 8 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, *pp* ah then you die, ah then you die.

S2 die, ah then you die, *pp* you die, you die, ah, then you die.

A ah, then you die, ah then you die ah, then you die,

T 8 die, ah then you die, *pp* you die, you die, then you die, ah, then you die.

B die, ah, then you die _____ ah, then you die,