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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

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

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

T. 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-sa - lon

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 - - - 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

[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

S. So - 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 - restri-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 - 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. - - - - - Si - ne vi - ro fe - cun - di - tas,

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

87 88 89 90 91 92 93 94 95

S. o. - - - - - A - ve ve - ra vir -

A. o. - - - - - A - ve ve - ra vir -

T. - - - - - No - stra fu - it sal - va - - - - - ti - o. A - ve ve - ra

B. - - - - - No - stra fu - it sal - va - - - - - ti - o. A - ve ve - ra vir -

96 97 98 99 100 101 102 103 104

S. gi - ni - tas, Im-ma-cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -

A. gi - ni - tas, Im-ma-cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -

T. vir - gi - ni - tas, Im-ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca -

B. gi - ni - tas, Im-ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -

105 106 107 108 109 110 111 112 113

S. o No - stra fu - it pur - ga - ti - o. A - ve prea - cla -

A. o No - stra fu - it pur-ga - ti - o pur - ga - ti - o. A - ve prea - cla -

T. ti - o No - stra fu - it pur - ga - ti - o. - - - - -

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

Ave Maria

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

114 - ra o - mni - bus
115 An - ge - li - cis vir - tu -
116 ra o - mni - bus
117 An - ge - li - cis
118 A - ve pra - cla -
119 - ra o - mni - bus
120 An -
121 A - ve pra - cla - ra o - - - mni - bus
122 An -

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

123 - ti - bus,
124 Cu - ius fu - it assump - ti - o
125 vir - tu - ti - bus,
126 Cu - ius fu - it as - sump -
127 ge - li - cis
128 vir - tu - ti - bus,
129 Cu - ius fu - it as -
130 ge - li - cis vir - tu - - - ti - bus,
131 Cu - ius fu - it as -

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

132 No - stra glo - ri - fi - ca - ti - o.
133 - ti - o
134 Nostra glo - ri - fi - ca - ti - o glo
135 - - - - -
136 No - stra glo - ri - fi - ca - ti -
137 glo - - - - -
138 No - stra glo - - - - -
139 ri - fi - ca - - - - -
140 ti -

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

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

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: Ve - re pas - sum, im - mo - la - tum in

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

Ave Verum Corpus

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. O i. A - - men.

45 - - - i. A - - men.

46 - - - i. A - - men.

47 - - - i. A - - men.

48 - - - i. A - - men.

49 - - - i. A - - men.

Bonjour, mon cœur

Pierre de Ronsard (1521–1585)

Orlando di Lasso (1532–1594)

SVPERIVS
Sopran

CONTRA
Alt

TENOR
Tenor

BASSVS
Bass

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

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

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

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

6

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

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

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

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

12

tou - te bel - le,* 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

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

le, se, mon que pour les biens ma ja - mais - 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!

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

8 re - bel - le, bon - jour, ma - ce dou - ce re - bel - le!

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

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

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.

32 33 34 35 36 37 38

Al - le - lu ia _____ al - le - lu - ia, al - - - le - lu - ia,

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

Al - le - lu - ia, _____ al - le - lu - ia, al - le - lu -

39 40 41 42 43 44

al - le - lu - ia, _____ al - le - lu - ia, al - le - lu - ia, _____ al -

al - le - lu - ia, _____ al - le - lu - ia, al - le - lu - ia, al -

ia, _____ al - le - lu - ia,

45 46 47 48 49 50 51 52

- le - lu - ia, al - le - lu - ia, _____ al - le - lu - ia, al - le - lu - ia.

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

al - le - lu - ia, al - le - lu - ia, _____ al - - le - lu - ia,

Draw On Sweet Night

John Wilbye (1574-1638)

2 Draw on, sweet night,
3 -
4 -
5 draw on, sweet night,
6 -
7 -
8 -

Soprano I
Soprano II
Alto I
Alto II
Tenor
Bass

25 26 27 28 29 30 31

S I a - rise from pain - ful me - lan - cho - ly,
S II me - lan - cho - ly,
A I from pain - ful me lan - cho - ly,
A II that do a - rise from pain ful me - lan - cho - ly,
T do a - rise from pain - ful me - lan - cho - ly,
B rise from pain - ful me - lan - cho - ly,

A 32 33 34 35 36 37 38

S I My life so ill through want of com-fort
S II My life so ill through want of com-fort fares,
A I My life so ill through want of com-fort fares, My life so ill through want of com-fort
A II My life so ill through want of com-fort fares,
T My life so ill through want of com-fort fares,
B My life so ill through want of com-fort

39 40 41 42 43 44

S I fares, That un - to thee, to thee I con - se - crate it whol - -
S II That un - to thee, that un - to thee I con - se - crate it whol - -
A I fares, That un - to thee I con - se - crate it whol - -
A II fares, That un - to thee, that un - to thee I con - se - crate it whol - -
T That un - to thee, that un - to thee, I con - se - crate it whol - -
B fares, I con - se - crate it whol - -

45 S I ly,
46 S II That un - to thee, to thee I con - se - crate it whol -
A I ly, That un - to thee I con - se - crate it whol -ly, That un - to thee, I con - se - crate it
A II ly, That un - to thee, to thee I con - se - crate it
T wholly, That un - to thee I con - se - crate it whol - ly, It whol - ly:
B ly, That un - to thee, to thee I con - se - crate it whol -

58 S I

59 S II

60 A I

61 A II

62 T

63 B

64

65

Sweet
night draw on,
Sweet
night draw on,

Draw On Sweet Night

John Wilbye

66 S I night draw on,
S II Sweet night draw on,
A I night draw on,
A II night draw on, My griefs when they _____ be
T night, Sweet night draw on, My griefs when they be _____
B draw on, My griefs when they be

74 75 76 77 78 79 80 81

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

S II My grieves when they — be told

A I My grieves when they be told

A II told To shades and dark - ness, find some

T told To shades and darkness, find some

B told

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

89 90 91 92 93 94 95

S I

S II

A I

dark - ness, find some ease from pain - - - - - ing,

And while thou all in si - lence dost

A II

T

dark - ness, find some ease from pain - - - - - ing,

And while thou all in si - lence

B

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

103 S I -

104 S II and while thou all in si - lence dost en - fold, I

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

106 A II si - lence fold,

107 T all in si - lence fold, and while thou all in si - lence dost en - fold, I then shall

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

109 B fold.

110 111 112 113 114 115 116

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

I then shall have best

117 118 119 120 121 122

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

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

123 124 125 126 127 128 129

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

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

Fine knacks for ladies

John Dowland

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

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

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

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

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

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

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

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

14

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

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

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

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

21

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

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

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

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

Hark, all ye lovely saints

Thomas Weelkes
(1574-1623)

Soprano 1

Soprano 2

Alto

Tenor

Bass

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

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

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

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

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

S

A

T

B

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

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

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

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

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

10

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

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

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

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

15

1.

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

1.

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

1.

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

1.

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

[2.]

20

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

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

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

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

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

25

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

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

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

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

30

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

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

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

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

35

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

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

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

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

Hic est beatissimus Evangelista

Giovanni Maria Nanini

(1544-1607)

[5]

Alto

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

Tenor

8 Hic est be - a - tis - si - mus

Bass

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

[10]

A

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

T

8 E - van - ge - li - sta et A -

B

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

[15]

A

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

T

8 po - sto - lus Io - an - nes,

B

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

[20]

A

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

T

8 qui pri - vi - le - gi - o a - mo -

B

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

A

T

B

30

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

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

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

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



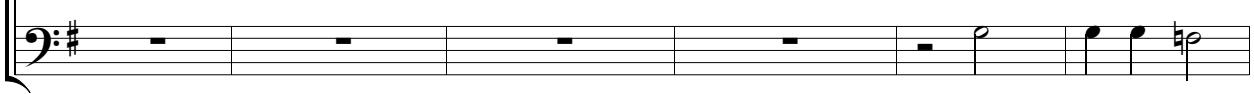
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

Tenor



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

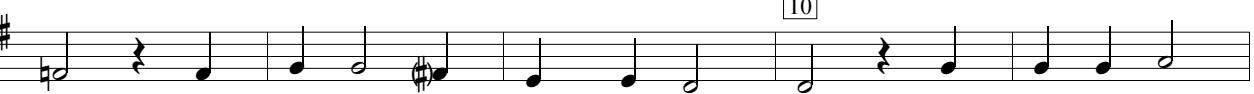
Bass



Ed io pian-gen -

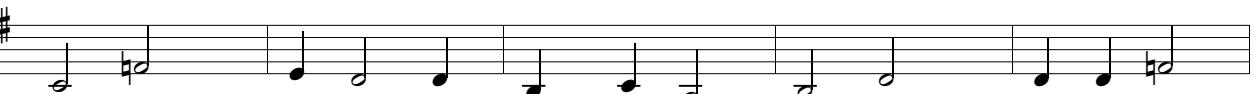
[5]

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 co co dae pe -

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

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

91 - 94

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

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

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

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

103

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

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

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

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

112

S. 113

 A. 114

 T. 115

 B. 116

 S. 122

 A. 123

 T. 124

 B. 125

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.

Ils m'ont don - né
S'il fleu - rit je

bien - tôt.

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
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
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. 1543-1623)

Alto

Tenor

Bass

2

3

4

5

6

7

8

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

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

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

Mass for Three Voices

Gloria in Excelcis Deo

William Byrd (c.1540-1623)

Mass for Three Voices – Gloria

William Byrd

3

37 38 39 40 41 42 43

A. Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - - - - - ste.
T. - ni-te Je - su Chri - ste, Je - su Chri - - - - - ste, Je - su Chri - - - - - ste.
B. Je - su Chri - - - - - ste, Je - su Chri - - - - - ste.

44 45 46 47 48 49 50 51

A. Qui tol - lis pecca - ta mun - - -
T. Do - mine De - us a-gnus De - i, fi - li-us pa - - - tris. Qui tol - lis pec -
B. Do - mine De - us a-gnus De - i, fi - li-us pa - tris. Qui tol - lis pec - ca -

52 53 54 55 56 57 58 59

A. di, mi - se - re - re no - bis, mi - se - re - re no - bis, Qui tol - lis pec - ca - ta
T. ca - ta mun - di, mi - se - re - re no - bis, no - bis, Qui tol - lis pec - ca - ta mun -
B. ta mun - di, mi - se - re - re no - bis, mi - se - re - re no - bis, Qui tol - lis pec - ca - ta

60 61 62 63 64 65 66

A. mun - di, sus - ci-pe de - pre - ca - ti - o - nem nostram, sus - ci-pe de - pre - ca - ti - o - nem no -
T. - di, sus - ci-pe de - pre - ca - ti - o - nem no - stram, sus - ci-pe de - pre - ca - ti - o - nem no -
B. mun - di, sus - ci-pe de - pre - ca - ti - o - nem no - stram, de - pre - ca - ti - o - nem

67 68 69 70 71 72 73 74

A. stram, Qui se - des ad dex - teram pa - - - - tris, mi - se-re - re no - bis, mi -
T. stram, Qui se - des ad dex - teram pa-tris, ad dex - teram pa - - tris, mi - se-re - re no - bis,
B. no - stram, Qui se - des ad dex - teram pa - - tris,

A. 75 - se - re - re no - bis. Quo - ni - am tu so-lus san-ctus, tu so-lus Do - mi-nus, tu so-lus Do - mi -
 T. 76 - se - re - re no - bis. Quo - ni - am tu so-lus san-ctus, tu so-lus Do - mi-nus, Do - mi - nus, tu so-lus
 B. 77 - se - re - re no - bis, Quo - ni - am tu so-lus san-ctus, tu so-lus Do - mi-nus,

A. 83 nus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri -
 T. 84 Do - minus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri -
 B. 85 tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri - ste, cum

A. 90 ste, cum san-cto Spi - ri-tu, in glo - ri-a De - i pa - tris,
 T. 91 ste, cum san-cto Spi - ri-tu, in glo - ri-a De - i pa - tris, in glo - ri -
 B. 92 san-cto Spi - ri-tu, cum san-cto Spi - ri-tu, Spi - ri - tu, in glo - ri-a De - i pa -

A. 97 in glo - ri - a De - i pa - tris. A - men. A - men.
 T. 98 in glo - ri - a De - i pa - tris. A - men. A - men. A - men.
 B. 99 in glo - ri - a De - i pa - tris. A - men. A - men. A - men.

Mass for Three Voices

Credo in Unum Deum

William Byrd (c. 1543-1623)

Alto

Tenor

Bass

A. et in - vi - si - bi - li - um. Et in u - num Do-mi - num Je - sum Chri - stum, fi - li - um De - i
T. om-ni-um, et in - vi - si - bi - li - um, Et in u-num Do-mi - num Je - sum Christum, fi - li - um De - i
B. om-ni-um, Et in u-num Do - minum Je - sum Chri - stum, fi - li - um De - i

A. u - ni - ge - ni - tum, Et ex pa - tre na - tum an - te om-ni-a sæ - cu-la, Deum de De - o, lu-men de lu -
T. u-ni-ge - ni - tum, Et ex pa - tre na - tum, De - um de De - o, lu-men de lu - mine,
B. u - ni - ge - ni - tum, an - te om-ni - a sæ - cu-la, Deum de De - o, lu-men de lu - mine

A. - mi - ne, De - um ve - rum de De-o ve - ro, ge - nitum non fa - ctum,
T. De - um ve - rum, de De-o ve - ro, ve - ro, ge - ni - tum non fa - ctum, con - substanti -
B. lu - mine, De - um ve - rum, de De-o ve - ro, ge - ni - tum non fa - ctum, con -

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

6

A. *Qui propter nos homines, et propter nostram salutem descendit,*

T. *Qui propter nos homines, et propter nostram salutem descendit*

B. *Qui propter nos homines, et propter nostram salutem,*

50/

A. de - scen - dit de cæ lis. Et in - car - na - tus est
T. scen - dit de cæ lis. Et in - car - na - tus est de
B. de-scen - dit, de cæ lis. Et in - car - na - tus est,

574

A. de spiritu sancto, ex Maria - a virgi - ne, et homo factus
T. spi - ri-tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
B. de spi - ri-tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa - ctus

64

A. 

T. 

B. 

716

A. to, pa - sus et se - pul - tus est, et se - pul - tus est. Et re - sur - re - xit ter - ti - a

T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus est. Et re - sur - re - xit

B. sus et se - pul - tus est, pas - sus et se - pul - tus est. Et re - sur - re - xit ter -

A. 78 di - e, se-cun-dum scrip - tu - ras, se-cun-dum scrip - tu - ras, scrip - tu - ras,
T. ter - ti - a di - e se - cun-dum scrip-tu - ras, se - cun-dum scrip-tu - ras, se - cun-dum scrip-tu - ras,
B. - ti - a di - e, se - cun-dum scriptu - ras, se - cun-dum scriptu - ras, - ras,

A. 84 Et ascen-dit in cæ - lum, se - det ad dex - teram pa - tris, pa -
T. Et ascen-dit in cæ - lum, se-det ad dex - teram pa - tris, se - det ad dex - teram pa -
B. — Et ascen-dit in cæ - lum, se - det ad dex - teram pa -

A. 91 - tris, et i - te-rum ven-tu-rus est cum glo - ri - a ju - di - ca - re, vi - vos et mor - tu -
T. - tris, et i - te-rum ven-tu-rus est, cum glo - ri - a, ju - di - ca - re, vi - vos et mor - tu -
B. - tris, et i - te-rum ven-tu-rus est, cum glo - ri - a ju-di - ca - re, vi - vos et mor - tu -

A. 99 os, cu - jus re - gni non e - rit fi - nis, non e - rit fi - nis.
T. os, cu - jus re-gni non e - rit fi - nis, non e - rit fi - nis, non e - rit fi - nis, fi - nis.
B. os, cu - jus re - gni non e - rit fi - nis, non e - rit fi - nis, fi - nis, fi - nis.

A. 107 Et in Spi - ritum san - ctum Do - minum, et vi - vi-fican - tem, qui ex patre fi - li - o - que proce - dit, pro - ce -
T. Et in Spi - ritum san - ctum Do - minum, et vi - vi-fi - cantem, qui ex pa - tre fi - li - o - que proce - -
B. Et in Spi - ritum san - ctum Do - minum, et vi - vi-fi - cantem, qui ex pa - tre fi - li - o - que proce - -

Mass for Three Voices – Credo

William Byrd

8

118 119 120 121 122 123 124 125 126

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

127 128 129 130 131 132 133 134 135

A. ca - tur, qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam Ca -
T. qui lo - cu - tus est per Pro - phe - - - tas. Et u - nam san - ctam
B. tur, qui __ lo - cu - tus __ est per Prophetas, per Prophe - tas. Et u - nam san - ctam Ca -

136 137 138 139 140 141 142 143

A. tho - licam, Ca - tho - li-cam et A - po-sto - li-cam Ec - cle - si - am, et A - po - sto - li-cam Ec-cle - si - am. Con -
T. Ca - tho - licam, et A - po-sto - li-cam Eccle - si - am, et A - po - sto - licam Ec - cle - si - am. Con -
B. tho - licam, Ca - tho - li-cam et A - po - sto - licam Ec - cle - si - am, Ec-cle - si - am. Con -

144 145 146 147 148 149 150 151 152

A. fi - te-or u - num bap - ti - - - sma in re - mis - si - o-nem pec - ca-to - - rum, Et ex - spe -
T. - fi - te-or u - num bap - ti - - - sma in re - mis - si - o-nem pec - ca - to - - rum, Et ex - spe -
B. - fi - te-or u - num bap - ti - - - sma in re - mis - si - o-nem pec - ca - to - - rum, Et

153 154 155 156 157 158 159 160

A. cto re - sur-re-xi-o - nem, mor - tu-o - rum, _ mor - tu-o - rum, et vi-tam ventu - ri sæ - cu - li,
T. - cto re - surrexi-o-nem, mor - tu-o - - - rum, ____ et vi-tam ventu - ri sæ -
B. ex - spe - cto re - surrexi-o - nem _ mor - tu - o - rum, et vi-tam ventu - ri sæ - cu - li, et

A. et vi-tam ventu - ri sæ - cu - li. A - men. A - men.

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

B. vi-tam ventu - ri sæ - cu - li, sæ - cu - li. A - - men. A - men.

The musical score consists of three staves, each representing a voice: Alto (A), Tenor (T), and Bass (B). The music is in common time with a key signature of one sharp. The vocal parts are separated by vertical bar lines. The lyrics are written below the notes, aligned with the vocal parts. Measure numbers 161 through 168 are indicated above the staff. The vocal parts sing in a mix of short note values (eighth and sixteenth notes) and sustained tones. The bass part (B) uses a bass clef, while the alto (A) and tenor (T) parts use a soprano clef.

Mass for Three Voices

Sanctus

William Byrd (c. 1543-1623)

Mass for Three Voices

Benedictus

William Byrd (c. 1543-1623)

Mass for Three Voices

Agnus Dei

William Byrd (c. 1543-1623)

39 40 41 42 43 44 45

A. no-bis pa - cem, pa - cem, pa - cem, do - na no - bis pa - cem,
T. na no-bis pa - cem, pa - - - cem, do - na no - bis pa -
B. - ta mun - di, do - na no-bis pa - cem, pa - cem, pa - cem, do -

46 47 48 49 50 51 52 -2- 53

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

Mass for Four Voices

Kyrie Eleison

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

Kyrie eleison

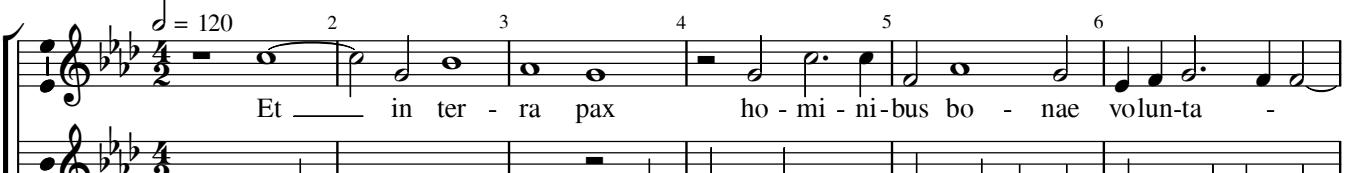
17 S. Chri - ste ___ e - lei - - son, 18 A. le - - - i - son, 19 T. - ste e - le i - son, 20 B. rit. Chri - ste e - lei - - son, 21 - - - - - son. 22 -

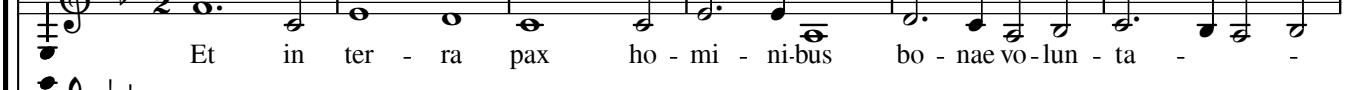
23 S. *Ky - ri - e e - lei - son,* 24 A. *Ky - ri - e e - lei - son,* 25 T. *Ky - ri - e e - lei - son,* 26 B. *Ky - ri - e e - lei - son,*
 27 S. *Ky - rie e - lei - son, Ky - ri - e e - lei -* 28 A. *Ky - ri - e e - lei - son, Ky - rie e - leison,* 29 T. *Ky - rie e - lei - son,* 30 B. *Ky - rie e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

Mass for Four Voices

Gloria in Excelsis Deo

William Byrd (c. 1543-1623)

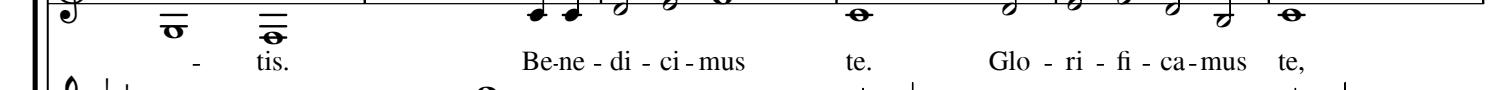
Soprano 

Alto 

Tenor 

Bass 

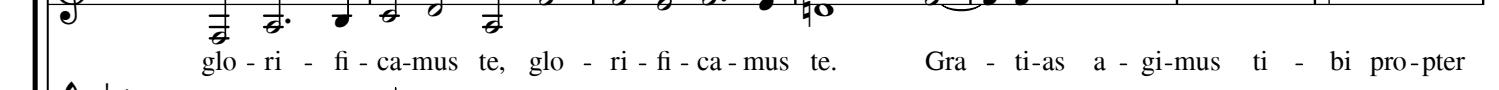
S. 

A. 

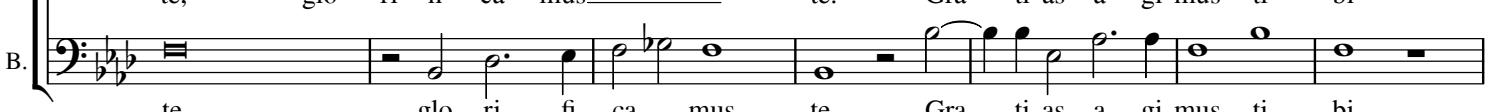
T. 

B. 

S. 

A. 

T. 

B. 

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

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

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

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

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

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

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

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

S. - po - tens, De - us Pa - ter o - mni - po -

A. - po-tens, De - us Pa - ter o - mni - po-tens, De - us Pa - ter o - mni - po-tens,

T. De - us Pa - ter o - mni - po-tens, o - mni - po - tens. Do -

B. - us Pa - ter o - mni - po-tens, De - us Pa - ter o - mni - po-tens, o - mni - po -

39 S. tens.
 40 Do - mine Fi - li u - ni - ge - ni-te, Je - su Chri -
 A. Do - mine Fi - li u ni - ge - ni-te Je - su Chri - ste, Je - su Chri - ste,
 T. - mi-ne Fi - li, Do - mi-ne Fi - li u ni - ge - ni-te Je - su Chri -
 B. tens, Do - mi-ne Fi - li, Do - mi-ne Fi - li u ni -

45 S. ste,
46 Je - su Chri - ste,
47 Je - su Chri - ste,
48 Je - su Chri - ste,
49 rit. Je - su Chri - ste,
50 Je - su Chri - ste,
51 Je - su Chri - ste.

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

T. 8 ste, Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste.

B. ge - ni-te Je - su Chri - ste, Chri - ste, Je - su Chri - ste.

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

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

Do - mine De - us A-gnus De - i, A - gnus De - i, Fi - li-us Pa -
Do - mi-ne De-us, A - gnus De - - - i,
Do - mi-ne De - us, A - gnus De - - - i, Fi -

Mass for Four Voices – Gloria

Byrd

S. 76 - d d o 77 d o 78 o o 79 - o o 80 o o 81 o 82 -

Qui tol-lis pec-ca - ta mun - di: sus - ci-pe de-pre-ca - ti - o - nem no - -

A.

T. 8 pec-ca - ta mun - di, pec-ca - ta mun - di: sus - ci-pe de-pre - ca - ti - o -

B. Qui tol - lis pec-ca - ta mun - di: sus - ci-pe

83 stram,
84 sus - ci-pe de - pre-ca - ti - o - nem no -
85 - - - - -
86 - - - - -
87 - - - - -
88 - - - - -

S. A. T. B.

89. *S.* $\text{d} = 108$ 90 91 92 93 94
 stram, Qui se - des ad dex - te-ram Pa - - tris:
 A. - - - - -
 Qui se - des ad dex - te-ram Pa - - tris: mi-se-re - re no -
 T. - - - - -
 stram, Qui se - des ad dex - te-ram Pa - - tris: mi-se - re - re no -
 B. - - - - -
 stram. Qui se - des _____ ad dex - te-ram Pa - - tris:

Mass for Four Voices – Gloria

Byrd

95 S. - mi-se-re - re no - - - bis. Quo - ni - am tu so - lus San - - ctus,
 A. - - - - - bis, mi-se - re-re no - - - bis. Quo - - ni -
 T. - - - - - bis, mi-se-re - re no - - bis. Quo - ni - am tu so - lus San - - ctus,
 B. - - - - - mi-se - re - re no - - bis. Quo -

101 S. — o
tu so - lus Do - mi - nus,
102 A. σ σ σ σ σ
am tu so - lus San - ctus,
103 T. — o
tu so - lus Do-mi - nus,
104 B. — o
tu so - lus Do-mi - nus,
105 — o
tu so - lus Do-mi - nus,
106 — o
tu so - lus Do-mi - nus,

107 S. - lus Al - tis 108 - - - si-mus, 109 tu so - lus Al - tis 110 - si - mus, Je - su
 A. 111 - - - - -
 T. 112 - - - - -
 B. 8 so - lus Al - tis - si-mus, Al - tis - si - mus, tu so - lus Al - tis - si - mus,
 tu so - lus Al - tis - - - - - si-mus, Al - tis - si - mus, Je - su

113 114 115 116 117 118

S. Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De -

A. - ste, cum San-cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

T. Je - su Chri - ste, cum San-cto Spi - ri - tu in glo - ri - a De - i

B. Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De -

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

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

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

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

125 S. Pa - tris. 126 A - men. 127 A - men. 128 A - men. 129 A - men.

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

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

B. - - - tris. A - - - men. A - - - men.

Mass for Four Voices

Credo in unum Deum

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

d = 96

2 Pa - trem o - mni - po - ten - tem, 3 fa - cto - rem coe - li et

4 Pa - trem o - mni po - ten - tem, 5 fa - cto - rem coe - li et ter -

fa -

S.

A.

T.

B.

6 ter - - - rae, vi - si - bi - li - um o -

7 rae, coe - li et ter - - - rae, vi - si - bi - li -

8 cto - rem coe - li et ter - - - rae, vi - si - bi - li - um o - mni -

9 vi - si - bi - li - um o -

10 vi - si - bi - li - um o -

S.

A.

T.

B.

11 mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do - mni - um et in - vi - si - bi - li - um. Et in - vi - si - bi - li - um. Et in u -

12 mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do - mni - um et in - vi - si - bi - li - um. Et in - vi - si - bi - li - um. Et in u -

13 mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do - mni - um et in - vi - si - bi - li - um. Et in - vi - si - bi - li - um. Et in u -

14 mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do - mni - um et in - vi - si - bi - li - um. Et in - vi - si - bi - li - um. Et in u -

15 mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do - mni - um et in - vi - si - bi - li - um. Et in - vi - si - bi - li - um. Et in u -

16 mni - um et in - vi - si - bi - li - um. Et in u - num Do - mi - um o - mni - um et in - vi - si - bi - li - um. Et in u - num Do - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do - mni - um et in - vi - si - bi - li - um. Et in - vi - si - bi - li - um. Et in u -

S. 17 num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni - tum, u - ni -
A. 18 num Je - sum Christum, Fi - li-um De - i u - ni - ge - ni - tum, u - ni -
T. 19 - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni -
B. 20 - num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni - tum:
21 22

S. 23 - ge - ni - tum:
A. 24 - ni - tum: et ex Pa - tre na - tum an - te o - mni-a sae - cu - la.
T. 25 26 27 28
B. 29 30 31 32 33 34

S. - um de De - o, De - um ve - rum de De - o ve -
A. De - um de De - o, De - um ve - num de De - o
T. 31 32 33 34
B. Lu - men de lu - mi - ne, de De - o ve - ro, ve -
Lu - men de lu - mi - ne, de De - o ve - ro, de

35 - ro ve - - ro, 36 ge - ni - tum non fa - ctum, con - substanci - a - lem Pa -
 A. ve - - ro, ve - - ro, 37 ge - ni - tum non factum, 38 con - substan - ti -
 T. 8 ro, 39 ge - ni - tum non fa - ctum, con - substan - ti - a - - lem
 B. De - o ve - - ro, 40 ge - ni - tum non fa - ctum, con -

41 tri, con - substanci - a - lem Pa - tri, 42 per quem o - mni - a fa - cta
 A. a - lem Pa - tri, 43 con - substanci - a - lem Pa - tri, 44 per quem o - mni - a fa - cta
 T. 8 Pa - - - tri, 45 per quem o - mni - a fa - cta sunt,
 B. substan - ti - a - lem Pa - tri, 46 per quem o - mni - a fa - cta sunt, per quem

47 sunt, 48 per quem o - mni - a fa - rit. 50 - - cta sunt.
 A. sunt, 49 per quem o - mni - a fa - cta sunt, 51 per quem o - mni - a fa - cta sunt.
 T. 8 per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt.
 B. o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt.

A $\text{d} = 80$

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

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 -

lis: Et in - car - na -

Et in - car - na - tus est

Et in - car -

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

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

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

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 ex Ma - ri - a vir -

71 72 73 rit. 74 75 76

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

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

T. 8 ne, et ho-mo fa - - - - - ctus est, et ho-mo fa - - - - - ctus est.

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

77 **B** ♩ = 72 78 79 80 81 82 rit. 83

S. **p** Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi-la - to pas - sus et se - pul -
 A. **p** Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul -
 T. **p** 8 Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -
 B. ♩ - - - - -

Mass for Four Voices – Credo

William Byrd

15

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

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

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

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

90

S. coe - lum, se - det ad dex - te - ram Pa - - tris, se - det ad dex - te -

A. coe - lum, se - det ad dex-te-ram Pa - - - - tris,

T. Et a - scen - dit in coe - lum, se - det ad dex - teram Pa - - - tris,

B. Et a - scen - dit in - coe - - lum, se -

100

S. ram Pa - - tris, ad dex - te - ram Pa - - tris, et i - te -

A. se - det ad dex - teram Pa - - - tris, Pa - - tris, et i - terum ven -

T. se - det ad dex - teram Pa - - - tris, et i - te - rum ven - tu - rus -

B. det ad - dex - - te - ram Pa - - - tris, et i - terum ven - tu - rus est

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

Mass for Four Voices – Credo

130 S. - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et

A. pro - ce - dit, pro - ce - dit, qui cum Pa - tre et Fi - li -

T. ce - dit, Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li -

B. Fi - li - o - que pro - ce - dit, qui cum Pa - tre

136 S. Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur,
 A. o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur, et con - glori - fi - ca -
 T. o si - mul a - do - ra - tur et con glo - ri - fi - ca - tur, et con glo - ri - fi - ca -
 B. et Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi -

D ♩ = 104

S. Et u - nam san - ctam ca - tho - licam, ca - tho - li-cam et a - po - sto - li -

A. Et u - nam san - ctam ca - tho - licam, ca - tho - li-cam et a - po -

T. Et u - nam san - ctam ca - tho - licam, ca - tho - li-cam et a - po - sto -

B. Et u - nam san - ctam ca - tho - licam et a - po - sto - li -

156 S. cam Ec - cle - si - am. 157 Con - fi - te - or u - num bap - tis - ma

A. sto - li-cam Ec - cle - si - am. 158 Con - fi - te - or u - num bap-tis -

T. 159 - li-cam Ec - cle - si - am. 160 Con - fi - te-or u - num ba - ptis - ma

B. 161 cam Ec - cle - si - am. Con - fi - te - or u - num ba - ptis - ma in re -

S. 162 in re - mis - si - o - nem pec - ca - to - rum: Et ex - spe - cto re-surre-cti-

A. ma in _____ re - mis - si - o - nem pec - ca - to - rum:

T. 8 in re - mis - si - o - nem pec - ca - to - rum: Et ex - spe - cto re - sur-

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

S. 168 o - nem mor - tu - o - rum, mor - tu - o - rum, rit. mor-tu-o - rum

A. Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri

T. 8 re-cti-o - nem, re-surrecti-o - nem mor - tu - o - rum,

B. - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri

S. 174 et vi - tam ven - tu - ri sae - cu - li, 175 et vi - tam ven - tu - ri, 176 et vi - tam ven - tu - ri, 177 et vi - tam ven - tu - ri, 178 et vi - tam ven -

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

T. 8 et vi - tam ven - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -

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

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

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

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

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

183

184

Mass for Four Voices

Sanctus Benedictus

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

p San - - - - ctus,

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

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

p San - - - - San - - -

S.

A.

T.

B.

San - - - - ctus, San - - -

- - - - ctus, San - - -

- - - - ctus, San - - -

ctus, San - - - - San - - -

S.

A.

T.

B.

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

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

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

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

William Byrd

Mass for Four Voices – Sanctus

22

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

19

20

21 rit.

22

23

S. A. T. B.

24 $\text{d} = 96$

25

26

27

28

29

S. A. T. B.

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

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

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

30

31

32

33

34

S. A. T. B.

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

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

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

35 rit. 36 37 $\text{d} = 96$ 38 39 40

S. ri - a tu) - - - a. O - san - na in ex - cel - sis,
A. tu - - - a. O - san - na in ex-cel -
T. a, glo - ri - a tu - - a. O - san - na in ex-cel - sis, in ex - cel -
B. 8 O - san - na in ex - cel - sis, O -

41 42 43 rit. 44 45 46 $\text{d} = 80$ 47

S. O - san - na in ex - cel - sis, in ex-cel - sis. Be - ne -
A. sis, in ex-cel - sis, O - san - na in ex - cel - sis. Be - ne - di - ctus qui ve -
T. 8 - sis, O - san - na in ex - cel - sis, in ex-cel - sis.
B. san - na in ex-cel - sis, O - san - na in ex - cel - sis.

48 49 50 51 52 53

S. di - - ctus qui ve - nit, qui ve - - - nit, qui ve -
A. - nit, qui ve - - - nit, qui ve - nit in
T. 8 Be - - ne - di - - ctus qui ve -
B. Be - ne - di - ctus qui ve - nit, qui ve -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mass for Four Voices

Agnus Dei

William Byrd (c. 1543-1623)

Soprano $\text{d} = 88$

Alto

Tenor

Bass

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

A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re -

S.

A.

T.

B.

se - re - re, mi - se - re - re no - - - - bis. _____ A - gnus

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

A - gnus De - i,

A - - gnus De - -

S.

A.

T.

B.

De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

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

- i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no -

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

22. no - - - bis, mi - se - re - re no - - - - bis.
 23. - - - -
 24. - - - -
 25. - - - -
 26. rit. - - - -
 27. - - - -
 28. - - - -
 29. **f** A - gnus De - - - i, A - gnus De - - - i, qui tol-lis pec-
 30. - - - -
 31. - - - -
 32. - - - -
 33. - - - -
 34. - - - -
 35. - - - -
 36. - - - -
 37. - - - -
 38. - - - -
 39. - - - -

D = 88

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

29. **f** A - gnus De - - - i, A - gnus De - - - i, qui tol-lis pec-
 30. - - - -
 31. - - - -
 32. - - - -
 33. - - - -
 34. - - - -
 35. - - - -
 36. - - - -
 37. - - - -
 38. - - - -
 39. - - - -

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

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

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

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

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

35. ca - ta mun - - - di, qui tol - lis pec-ca - ta mun -
 36. - - - -
 37. - - - -
 38. - - - -
 39. - - - -

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

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

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

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

Mass for Four Voices – Agnus Dei

William Byrd

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

46. Soprano: cem, pa - - - cem,
Alto: - bis pa - cem, do - na no - bis pa - - - cem,
Tenor: do - na no - bis pa - - - cem,
Bass: _____

47. Soprano: pa - - - cem, do - na no - bis pa - - - cem,
Alto: - bis pa - cem, do - na no - bis pa - - - cem,
Tenor: do - na no - bis pa - - - cem,
Bass: _____

48. Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

49. Soprano: - - - - -
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

50. Soprano: pa - - - cem, pa - - - cem,
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

51. Soprano: pa - - - cem, pa - - - cem,
Alto: - - - - -
Tenor: - - - - -
Bass: - - - - -

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

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

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

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

Mass for Four Voices

Translation of Latin text

William Byrd (c. 1543-1623)

Gloria

Et in terra pax hominibus bonae voluntatis.
 Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.
 Gratias agimus tibi propter magnam gloriam tuam.
 Domine Deus, Rex coelestis, Deus Pater omnipotens.
 Domine Fili unigenite, Jesu Christe.
 Domine Deus, Agnus Dei, Filius Patris,
 Qui tollis peccata mundi, miserere nobis.
 Qui tollis peccata mundi, suscipe deprecationem nostram.
 Qui sedes ad dexteram Patris, miserere nobis.
 Quoniam tu solus Sanctus. Tu solus Dominus.
 To solus Altissimus, Jesu Christe.
 Cum Sancto Spiritu in gloria Dei Patris.

And on earth peace to people of good will.
We praise You. We bless You. We worship You. We glorify You.
We give You thanks for Your great glory.
Lord God, heavenly King, God the Father almighty.
Lord Jesus Christ, the Only-begotten Son.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world, have mercy on us.
You who take away the sins of the world, receive our prayer.
You who sit at the right hand of the Father, have mercy on us.
For You alone are holy. You alone are Lord.
You alone are the Most High, Jesus Christ.
With the Holy Spirit, in the Glory of God the Father.

Credo

Credo in unum Deum, Patrem omnipotentem,
 factorem coeli et terrae, visibilium omnium et invisibilium.
 Et in unum Dominum Iesum Christum, Filium Dei unigenitum.
 Et ex Patre natum ante omnia saecula.
 Deum de Deo, lumen de lumine, Deum verum de Deo vero.
 Genitum, not factum, consubstantiale Patri:
 per quem omnia facta sunt.
 Qui propter nos homines,
 et propter nostram salutem descendit de coelis.
 Et incarnatus est de Spiritu Sancto ex Maria Virgine:
ET HOMO FACTUS EST.
 Crucifixus etiam pro nobis;
 sub Pontio Pilato passus, et sepultus est.
 Et resurrexit tertia die, secundum Scripturas.
 Et ascendit in coelum: sedet ad dexteram Patris.
 Et iterum venturus est cum gloria judicare vivos et mortuos.
 Cujus regni non erit finis.
 Et in Spiritum Sanctum, Dominum et vivificantem:
 qui ex Patre Filioque procedit.
 Qui cum Patre, et Filio simul adoratur et conglorificatur:
 qui locutus est per Prophetas.
 Et unam, sanctam, catholicam et apostolicam Ecclesiam.
 Confiteor unum baptismum in remissionem peccatorum.
 Et exspecto resurrectionem mortuorum.
 Et vitam venturi saeculi.

I believe in one God, The Father Almighty,
Maker of heaven and earth, and of all things visible and invisible.
And in one Lord, Jesus Christ, the Only-begotten Son of God.
Born of the Father before all ages.
God of God, Light of Light, true God of true God.
Begotten, not made, of one substance with the Father:
By whom all things were made,
who for us men,
and for our salvation came down from heaven.
And became incarnate by the Holy Spirit of the Virgin Mary:
AND WAS MADE MAN.
He was also crucified for us,
suffered under Pontius Pilate, and was buried.
And on the third day He rose again according to the Scriptures.
He ascended into heaven and sits at the right hand of the Father.
He will come again in glory to judge the living and the dead.
His kingdom will have no end.
And in the Holy Spirit, the Lord and Giver of life,
Who proceeds from the Father and the Son.
Who together with the Father and the Son is adored and glorified,
and who spoke through the prophets.
And one holy, Catholic and Apostolic Church.
I confess one baptism for the forgiveness of sins
and I await the resurrection of the dead
and the life of the world to come.

Sanctus / Benedictus

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy, Lord God of hosts.
The heavens and the earth are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh in the name of the Lord.
Hosanna in the highest.*

Agnus Dei

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

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

NOW IS THE MONTH

G Major

Altos
Tenor 1
S, T2, B

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.

Thomas Morley

Sopranos

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.

Altos

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.

Tenors

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.

Basses

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

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 staves of music in common time, key signature of one sharp (F#), and a mix of soprano, alto, tenor, and bass voices. The lyrics are in Latin, with some numbers above the notes indicating specific measures or counts. The score is divided into four systems of music.

System 1: Measures 2-7. The lyrics are: "O magnum mi-steri-um et ad-mi-ra - bi - le sa-cra-men - - -". The bass staff has a note value of 8.

System 2: Measures 8-14. The lyrics are: "tum, O ma - gnum mi - ste - ri - um cra - men tum, O ma - gnum mi - ste - ri - um et ad - mi - ra - bi - le sa - cra-men - - -". The bass staff has a note value of 8.

System 3: Measures 15-21. The lyrics are: "et ad - mi - ra - bi - le et ad - mi - ra - bi - le sa - cramen - tum ut a - ni - le sa - cramen - 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". The bass staff has a note value of 8.

System 4: Measures 22-28. The lyrics are: "ma - li - a vi - derunt do - mi - num na - tum vi - de - runt do - minum na - tum ma - li - a vi - derunt do - mi - num na - tum vi - de - runt do - minum na - tum ia - cen - ma - li - a vi - derunt 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". The bass staff has a note value of 8.

29 ia - cen - tem in pre - se - pi - o,
 30 ia - cen - tem in pre - se - pi - o, ia -
 31 ia - cen - tem in pre - se - pi - o, ia -
 32 ia - cen - tem in pre - se - pi - o, ia -
 33 ia - cen - tem in pre - se -

42

43

44

45

46

47

virgo cuius viscera me ruere

48 49 50 51 52 53 54

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 -

⁸ runt Ie - - sum Chri - stum.

55 56 57 58 59 60 61

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

62 63 64 65 66 67

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 -
 8 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 69 70 71 72 73 74

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

Sicut cervus

Psalm 42

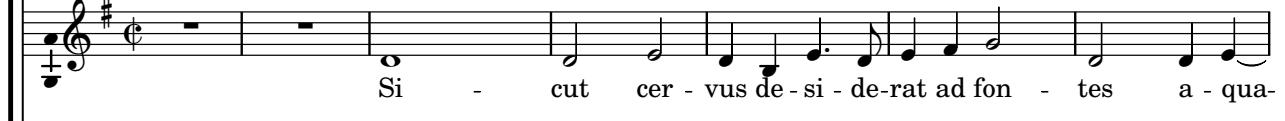
Venecia 1604

Giovanni Pierluigi da Palestrina (c.1525-1594)

Soprano



Alto



Tenor



Bass



8

9

10

11

12

13

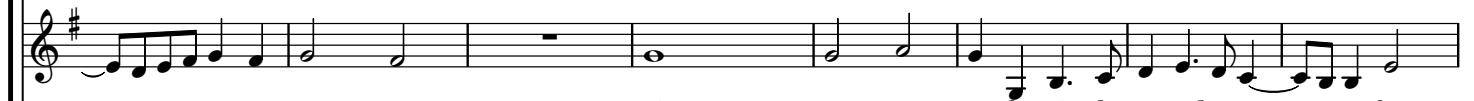
14

15



qua - rum

si -



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



si - cut cer - vus de -

16

17

18

19

20

21

22

23



tes a - qua - rum, de - si - de-rat ad fon - tes a - qua -



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

i -

33 34 35 36 37 38 39 40

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

41 - ni-ma me - a ad te De - - us _____ 49 a - ni-

42 a - ni-ma me - a ad te De - us a - ni-ma me - a ad te

43 rat _____ 44 a - ni-ma me - a ad te De - - - - us

45 si - de-rat, de - si-de-rat 46 a - ni-ma me - a ad 47 te De - - us,

50 51 52 53 54 55 56 57 58

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 (1574-1638)

12

Soprano 1

Soprano 2

Alto

Tenor

Bass

13

14

15

16

choicest nec - tar lay in them, Wherewith you store, wherewith you store,

As if the choicest nec - tar lay in them,

choicest nec - tar lay in them, Wherewith you store your cur - ious ca - bi -

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

17 wherewith you store your curious ca-bin - ets? Ah, make your flight_____ 21 ah, make your flight,_____
 18 your curious ca-bin - ets? Ah, make your flight_____ 22 ah, make your flight,_____
 19 wherewith you store your cur - ious ca - bin - ets? Ah, make your flight to Me - li - sua-via's
 20 nets, your curious ca - bi-nets? Ah, make your flight_____ ah, make your
 21 ca - bin - ets? Ah, make your flight to Me-li - sua - via's
 22 Ah, make your flight_____ to Me - li - sua - vias

23 ah, make your flight, ah, make your flight_____ to Me - li - sua - via's lips.
 24 lips, ah, make your flight_____ to Me - li - sua - via's lips_____
 25 flight_____ ah! make your flight_____ 27 There may you re - vel, there may you re - vel, there,
 26 f lips, your flight_____ to Me-li - suavia's lips; There may you re - vel, there may you re - vel,
 28 f lips, Ah, make your flight_____ to Me - li - sua - via's lips;_____

29 f There, there may you re - vel in am - bro-sian cheer, Where smi - ling ro - ses
 30 p 31 32 33 34
 30 There may you re - vel, there may you re - vel in am - bro-sian cheer, Where smi - ling ro - ses
 31 p 32 p 33 p 34 p
 31 there may you re - vel,
 32 there may you re - vel in am - bro-sian cheer, Where smil - ing ros - es
 33 p 34 p
 34 There may you re - vel,

S1
 35 and sweet lil - lies sit, there may you re - vel,
 36
 S2 and sweet lil - lies sit, there may you re - vel,
 A
 37
 38
 39
 40

T
 41
 42
 43
 44
 45
 46
 47

B
 48
 49
 50
 51
 52
 53
 54

S1
 55 keeping their springtide graces, keeping their springtide graces all the year, keeping their
 56
 S2
 57 keeping their springtide graces, keeping their springtide graces all the year, keep-
 A
 58
 59
 60
 61
 62
 63
 64

T
 65
 66
 67
 68
 69
 70
 71
 72

B
 73
 74
 75
 76
 77
 78
 79
 80

Sweet Honey Sucking Bees

John Wilbye

4

Sweet Honey Sucking Bees

John Wilby

S1
55 56 57 58 59 60 61
spring - tide gra - ces all____ the year,

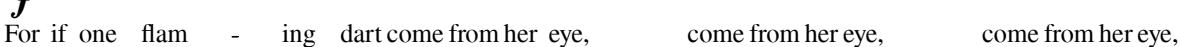
S2
- ing their spring - tide gra - ces all the year,

A
spring - tide gra - ces all____ the year, keep - ing their spring - tide gra -

T
keep - ing their spring - tide gra - ces

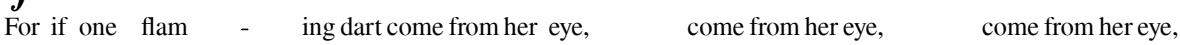
B
keep-ing their spring - tide gra - ces

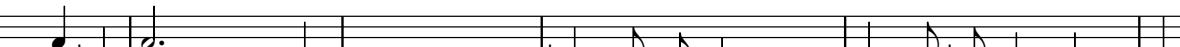
S1
 62 -
 63 -
 64 | : ^f keep-ing their spring - tide gra - ces all the year.
 S2
 65 -
 66 -
 67 -
 68 -
 69 -
 f keep-ing their spring - tide spring-tide gra - ces all the year.
 A
 62 -
 63 -
 64 -
 65 -
 66 -
 67 -
 68 -
 69 -
 - ces all the year, keep-ing their spring - tide spring-tide gra - ces all the year.
 T
 62 -
 63 -
 64 -
 65 -
 66 -
 67 -
 68 -
 69 -
 all the year, ^f keep-ing their spring-tide gra - ces all the year.
 B
 62 -
 63 -
 64 -
 65 -
 66 -
 67 -
 68 -
 69 -
 all the year, ^f keep-ing their spring-tide gra - ces all the year.

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

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

96 A  For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was ne - ver dart so

97 T  For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was ne - ver dart so

98 B  For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was ne - ver dart so

Sweet Honey Sucking Bees

John Wilbye

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 — — — — — — —

B — — — — — — —

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,

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

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, pp you die, you die, then you die, ah, then you die.

B die, ah, then you die pp ah, then you die.