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Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

Soprano

Alto

Tenor

Bass

$\text{♩} = 150$

2 3 4 5 6 7 8 9 10 11 12 13

Ab - salon fi - li mi, fi - li mi, fi - li mi, fi - li mi, Ab -

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

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

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

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

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

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

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, fi - li mi, Ab - salon

26 27 28 29 30 31 32 33 34 35

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

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

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

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

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 mo - ri - ar pro te, pro - te, pro -

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

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

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

S

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

A

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

T

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

B

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

S

And Ju-ly in her eyes, her eyes hath place. With - in her bo - som, with -

A

And Ju - ly in her eyes, her eyes hath place. With - in her bo - som, with -

T

Ju-ly in her eyes hath place, her eyes hath place. With - in her bo - som, with -

B

eyes hath place, her eyes hath place. With -

[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
Alto
Tenor
Bass

2 A - ve__ Ma - ri - a, 3 gra - ti - a ple -
4 - - - - - 5 - - - - -
6 - - - - - 7 - - - - -
8 A - ve__ Ma - ri - a,
9 - - - - - 10 - - - - -
11 - - na, 12 - - - - - 13 - - - - -
14 - - - - - 15 - - - - - 16 - - - - - 17 - - - - - 18 - - - - - 19 - - - - -
S. - - na, Do - minus te - -
A. ti - a ple - - - na, Do - mi-nus
T. gra - ti - a ple - - - na
B. gra - ti - a ple - - - na,
20 - - - - - 21 - - - - - 22 - - - - - 23 - - - - -
24 - - - - - 25 - - - - - 26 - - - - - 27 - - - - - 28 - - - - -
S. - - - - - cum, Vir - go se - re - na, se -
A. te - cum, Vir - go se - re - - - - -
T. 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 - - - - -
S. - 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. - 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. - - - - - 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 - ri - fi - ca - ti - o
138 No - stra glo - ri - fi - ca - ti -
139 glo - ri - fi - ca - ti - o
140 No - stra glo - ri - fi - ca - 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

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 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,

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

S 20 21 22 23 24 25 26

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

T - da flu - xit san - gui - ne, san - gui - ne: Es - to no - bis prea - gus -

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

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

27 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O pi -
28 ta - tum in mor - tis, in mor - tis ex - a - mi - ne. O dul - cis, O
29 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O
30 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O
31 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O
32 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O

33 e, O Je - su Fi - li Ma - ri ae,
34 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
35 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
36 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
37 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re
38 pi - e, O Je - su Fi - li Ma - ri ae, mi - se-re - re

39 mi - se-re - re me - i, 40 mi - se-re - re me - i, 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 O i. 46 :|| A - - men.
47 :|| A - - men.
48 :|| A - - men.
49 :|| 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, mon œil, bon-jour, ma chè - re a - mi - e!
que j'ai vers toi le cœur plus dur que ro - che, Hé, bon-jour, ma de t'a - voir lais -

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

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

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

12

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

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

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

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

* 1576: ma tourterelle

17

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

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

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

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

22

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

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

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

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

27

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

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

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

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

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: $\text{E}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 34-35: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 36-37: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measure 38: $\text{G}^{\text{Clef}} \frac{3}{2}$. Note: E .

Staff 2 (Alto):

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

Staff 3 (Bass):

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

Reprise:

- Measures 39-40: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 41-42: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 43-44: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 45-46: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 47-48: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 49-50: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.
- Measures 51-52: $\text{G}^{\text{Clef}} \frac{3}{2}$. Notes: $\text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}, \text{E}, \text{D}$.

Draw On Sweet Night

Wilbye

Soprano I

Soprano II

Alto I

Alto II

Tenor

Bass

2 Draw on, sweet night,
3 draw on, sweet
4 Draw on, sweet
5 friend un - to those
6 Draw on, sweet

S I

S II

A I

A II

T

B

7 night,
8 best friend
9 draw on, sweet night,
10 cares,
11 draw on, sweet night,
12 those cares,
Draw on, sweet night, best friend un -
Draw on, sweet night, best friend un -

S I

S II

A I

A II

T

B

13 un - to those cares,
14 best friend un - to those cares,
15 on, sweet night,
16 best friend un - to those cares,
17 that
18 best friend un - to those cares,
Draw on, sweet night,
best friend un - to those cares,
Draw on, sweet night,
best friend un - to those cares,
Draw on, sweet night,
best friend un - to those cares,
Draw on, sweet night, best friend un -

19 20 21 22 23 24

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

25 26 27 28 29 30

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

31 32 33 34 35 36

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

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

S II

A I ill through want of com - fort fares,

A II ill through want of com - fort fares, That unto thee, that unto

T

B ill through want of com - fort fares,

42 thee I con - se - crate it whol - ly,

S II thee I con - se - crate it whol - ly, That unto thee, to

A I That unto thee I con - se - crate it whol - ly, That unto thee I con - se -

A II thee I con - se - crate it whol - ly,

T thee, I con - se - crate it whol - ly, That unto thee I con - se -

B I con - se - crate it whol - ly, That unto thee, to

47 That unto 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 unto thee, I con - se - crate it whol - ly: Sweet

A II That unto 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, Sweet night draw on, O sweet night draw
 S II - - - - -
 A I night draw on, Sweet night draw on, night draw on, Sweet
 A II - - - - -
 T night draw on, Sweet night draw on, Sweet
 B - - - - -

57 58 59 60 61

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

62 63 64 65 66 67

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

Sweet night draw on,

B

S I
S II
A I
A II
T
B

68 69 70 71 72 73

Sweet night draw on,
Sweet night draw on, My griefs when they be
Sweet night draw on, My griefs when they be
draw on, My griefs when they be

S I
S II
A I
A II
T
B

74 75 76 77 78 79

My griefs when they be told To shades and
My griefs when they be told
My griefs when they be told
told To shades and
told To

S I
S II
A I
A II
T
B

80 81 82 83 84

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

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

100 101 102 103 104

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 -
 A II and while thou all in si - lence dost en -
 T dōt. all in si - lence dost en - fold, and while thou all in
 B si - lence dost en - fold, and while thou

105 106 107 108 109

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

110 111 112 113 114

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 si -
 B -

115 116 117 118 119

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

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

A I ing, I then shall have

A II ing, I then shall have best time

T ing, I then shall have best

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

120 121 122 123 124

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

S II - - - - -

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

A II for my com - plain - - - ing,

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

B I then shall have best time for my com -

125 126 127 128 129

S I my com - plain - - - - - ing.

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

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

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

T time for my com - plain - - - - - ing.

B 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 -

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

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

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

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

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

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

S

A

T

B

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

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

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

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

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

10

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

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

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

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

15

1.

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

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

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

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

[2.]

20

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

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

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

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

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

25

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

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

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

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

30

Soprano (S) 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 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 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 -

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 -

10

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 -

15

A

an - nes, qui pri - vi - le - gi - o a - mo - ris praecipu - 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 praecipu - i,

20

[25]

A pri - vi - le - gi - o a - mo - ris prae - ci - pu - i cae -

T 8 ris prae - ci - pu - i cae - te -

B qui pri - vi - le - gi - o a - mo - ris prae - ci - pu - i

[30]

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

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

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

[35]

A ra - ri, me - ru - it ho - no - ra - ri, me -

T 8 no me - ru - it ho - no -

B ho - no - ra - ri, me - ru - it ho - no - ra - ri,

A ru - it ho - no - ra - ri.

T 8 ra - ri.

B me - ru - it ho - no - ra - ri.

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



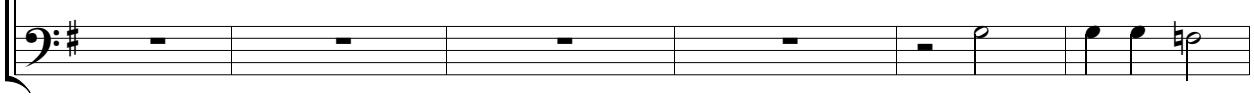
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

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

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

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

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

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

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

A. Il est bel et bon bon bon com - me - re com - me - re mon ma - ri Il ne me cour -

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

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

S. 45 ne - me bat aus - si Il fait le mes - nai - ge,

A. rou - ce ne me bat aus - si Il fait

T. 8 Il ne me cour - rou - ce ne - me bat aus - si. Il fait le mes -

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

S. 57 Il donne aux pou - lail - les, 58 Il donne aux pou - lail - les, 59 Et je prens mes plai -
A. le mes-fait nai - ge, nai - ge, 60 Il donne aux pou - lail - les, 61 Et je prens - mes
T. 62 Il donne aux pou - lail - les, 63 Et je prens mes - plai -
B. 64 Il fait le mes - nai - ge, 65 Il donne aux pou - lail - les, 66 Et je prens

S. 67 sirs. Com - me - re, 68 C'est pour ri - re - Quand
A. plai - sirs Com - me - re, c'est pour ri - re -
T. 70 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: 78 quand les pou - lail - les cri - ent:
A. 79 Pou - lail - les cri - ent co co
T. 80 quand les pou - lail - les cri - ent:
B. 81 quand les pou - lail - les cri - ent:
82 quand les pou - lail - les cri - ent:
83 quand les pou - lail - les cri - ent:
84 quand les pou - lail - les cri - ent:
85 quand les pou - lail - les cri - ent:
86 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

 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
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

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, 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 -
 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.

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)

The musical score consists of three staves: Alto, Tenor, and Bass. The Alto staff is in treble clef, the Tenor staff is in tenor clef, and the Bass staff is in bass clef. The key signature is G major (one sharp). The time signature is common time (indicated by a '2'). The vocal parts sing the Latin text 'Ky - ri - e e - lei - son, Chri-ste e - lei - son, Ky-ri - e e - lei - son.' in a repeating pattern. The Alto part begins at measure 2, the Tenor at measure 3, and the Bass at measure 4. Measures 5 through 8 are identical for all voices. Measure 9 starts with the Tenor, followed by the Alto and Bass. Measures 10 through 12 are identical for all voices. Measures 13 through 16 are identical for all voices. Measures 17 through 19 are identical for all voices. Measures 20 through 22 are identical for all voices. Measures 23 through 25 are identical for all voices. Measures 26 through 28 are identical for all voices. Measures 29 through 31 are identical for all voices. Measures 32 through 34 are identical for all voices. Measures 35 through 37 are identical for all voices. Measures 38 through 40 are identical for all voices. Measures 41 through 43 are identical for all voices. Measures 44 through 46 are identical for all voices. Measures 47 through 49 are identical for all voices. Measures 50 through 52 are identical for all voices. Measures 53 through 55 are identical for all voices. Measures 56 through 58 are identical for all voices. Measures 59 through 61 are identical for all voices. Measures 62 through 64 are identical for all voices. Measures 65 through 67 are identical for all voices. Measures 68 through 70 are identical for all voices. Measures 71 through 73 are identical for all voices. Measures 74 through 76 are identical for all voices. Measures 77 through 79 are identical for all voices. Measures 80 through 82 are identical for all voices. Measures 83 through 85 are identical for all voices. Measures 86 through 88 are identical for all voices. Measures 89 through 91 are identical for all voices. Measures 92 through 94 are identical for all voices. Measures 95 through 97 are identical for all voices.

Mass for Three Voices

Gloria in Excelsis Deo

William Byrd (c.1540-1623)

Alto 2 3 4 5 6

Et in ter - ra pax, ho - mi - nibus bo - næ volun - ta - tis, bo - næ volun -

Tenor 8 9 10 11 12

Et in ter - ra pax, ho - mi - nibus bo - næ vo - lun - ta - tis, bo - næ volun -

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

A. 7 8 9 10 11 12

tis. Lau - da-mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo -

T. 8 9 10 11 12

tis. Lau - da-mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi -

B. tis, Lau - da-mus te, be - ne - di - ci - mus te, a - do - ra - mus

A. 13 14 15 16 17 18

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

T. 8 9 10 11 12 13

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

B. te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te. Gra - ti - as a - gi - mus ti -

A. 19 20 21 22 23 24

- bi pro - pter ma - gnam glo - ri - am tu - am, Do - mi - ne De - us

T. 8 9 10 11 12 13

ti - bi pro - pter ma - gnam glo - ri - am tu - am, Do - mi - ne

B. - bi pro - pter ma - gnam glo - ri - am tu - am, Do - mi - ne De - us,

A. 25 26 27 28 29 30

rex cæ - le - stis, rex cæ - le - stis, rex cæ - le - stis,

T. 8 9 10 11 12 13

De - us, rex cæ - le - stis, rex cæ - le - stis, rex cæ - le - stis, De - us

B. - stis, rex cæ - le - stis, rex cæ - le - stis, De - us

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 is for the 'Gloria' section of William Byrd's 'Mass for Three Voices'. It features three voices (A, T, B) in G major. The vocal parts are: Alto (A), Tenor (T), and Bass (B). The lyrics are in Latin, repeated in three stanzas. The score includes measure numbers 92 through 104. The music is written in common time, with various note values including eighth and sixteenth notes. The vocal parts sing in three-part harmony, creating a rich, polyphonic sound.

Mass for Three Voices
Credo in Unum Deum

William Byrd (c.1540-1623)

Alto 2 3 4 5 6

Pa - trem om - ni - po - ten - tem, fa - ctorem cæ - li et ter -
 Pa - trem om - ni - po - ten - tem, fa - ctorem cæ - li et ter -
 Pa - trem om - ni - po - ten - tem, fa - ctorem cæ - li et ter -

A. 7 8 9 10 11 12

ræ, et in - vi - si - bi - li - um. Et in u - num
 ræ, vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um, Et in u - num
 ræ, vi - si - bi - li - um om - ni - um, Et in u - num

A. 13 14 15 16 17 18

Do-mi - num Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum, Et -
 Do-mi - num Je - sum Christum, fi - li - um De - i u - ni - ge - ni - tum, Et
 Do - minum Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum,

A. 19 20 21 22 23 24 25

ex pa - tre na - tum an - te om - ni - a sæ - cu - la, De - um de De - o,
 ex pa - tre na - tum, De - um de De - o, lu - men de
 an - te om - ni - a sæ - cu - la, De - um de De - o,

A. 26 27 28 29 30

lu - men de lu - mi - ne, De - um ve - rum de De - o
 lu - mi - ne, De - um ve - rum, de De - o ve - ro, ve -
 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 - pter 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 - cto, 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, -

84 85 86 87 88

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 90 91 92 93 94

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 96 97 98 99 100

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 -

101 102 103 104 105 106

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.

107 108 109 110 111 112

A. [Silent] [Silent] [Silent] [Silent] [Silent] [Silent]

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

113 114 115 116 117

A. [Silent] [Silent] [Silent] [Silent] [Silent]

T. ex pa - tre fi - li - o - que pro - ce - dit, pro - ce -
B. qui ex pa - tre fi - li - o - que pro - ce -

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 -

29 30 31 32 33

A. *O san - na in ex - cel*

T. *a. O - san - na in ex - cel - sis,*

B. *a. O - san - na in ex - cel - sis, O - san - na in ex -*

34 35 36 37 38 39

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

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

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

Mass for Three Voices
Benedictus

William Byrd (c.1540-1623)

Alto
Tenor
Bass

Be - ne - di - etus qui ve - nit, in no - mi-ne Do -
Be - ne - di - etus qui ve - - -
Be - - ne - di - ctus qui ve - nit in
- mi - ni, Do - mi - ni, in no - mi-ne Do - mi - ni. O - san - na in ex -
nit, in no - mi-ne Do - - mi - ni. O - san - na in ex -
no - mi-ne Do - mi - ni, in no - mi-ne Do - mi - ni. O - san - na
cel - sis, O - san - na, O - san - na in ex - cel - sis, in ex - cel - sis.
cel - sis, O - san - na in ex - cel - sis, in ex - cel - - - sis.
in ex - cel - sis, O - san - na in ex - cel - sis.

Mass for Three Voices

Agnus Dei

William Byrd (c.1540-1623)

The musical score is organized into six systems, each containing three staves (Alto, Tenor, Bass) for three voices. The music is in common time with a key signature of one sharp. The vocal parts sing in a three-part polyphonic style. The lyrics are in Latin, repeated in each system.

System 1 (Measures 1-6):

- Alto:** A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
- Tenor:** A - gnus De - - i, qui tol - lis pec - ca -
- Bass:** A - gnus De - - i, qui tol - lis pec - ca - ta mun -

System 2 (Measures 7-12):

- Alto:** mi - se - re - re no - - bis, mi - se - re - re no - - bis, mi - se - re -
- Tenor:** - ta mun - - di, mi - se - re - re no - - bis, mi - se - re - re
- Bass:** - di, mi - se - re - re no - - bis, mi - se - re - re no -

System 3 (Measures 13-19):

- Alto:** - re no - - bis. _____
- Tenor:** no - - bis. A - gnus De - - i, qui tol - lis pec - ca - ta mun -
- Bass:** - bis. _____ A - gnus De - - i, qui tol - lis pec - ca - ta mun -

System 4 (Measures 20-26):

- Alto:** A -
- Tenor:** - di, mi - se - re - re no - - bis, mi - se - re - re no - - - bis. -
- Bass:** - - di, mi - se - re - re no - - bis, mi - se - re - re no - - bis.

System 5 (Measures 27-33):

- Alto:** - gnus De - - - i, A - gnus De - - - i, De -
- Tenor:** - - A - gnus De - - - i,
- Bass:** A - gnus De - - - i, A - gnus De - - - i, qui

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 (c. 1543-1623)

Soprano $\text{♩} = 80$

Alto

Tenor

Bass

2 3

p Ky - rie e - lei - son, Ky - rie e - le - - -

p Ky - rie e - lei - - - - - - - - -

p Ky - rie e - lei - - - - - - - - -

p Ky - rie e - lei - - - - - - - - -

5

Ky - ri - e

S. 6

A. 7

T. 8

B. 9 rit.

10

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

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

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

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

S. 11 $\text{♩} = 80$

A. 12

T. 13

B. 14

15

16

Chri - ste e - lei - - son, Chri - ste e - lei - - son,

Chri - ste e - lei - - son, Chri - ste e - - - -

Chri - ste e - lei - - son, Chri - ste e - lei - - son, Chri -

Chri - ste e - lei - - son, Chri - ste e - lei - - son, Chri -

17 Chri - ste e - lei - son, 18 Chri - ste e - lei - son.
A. le - i - son, 19 Chri - ste e - lei - son.
T. 8 - ste e - le - i - son, 20 rit. Chri - ste e - lei - son.
B. - son, 21 Chri - ste e - lei - son. 22

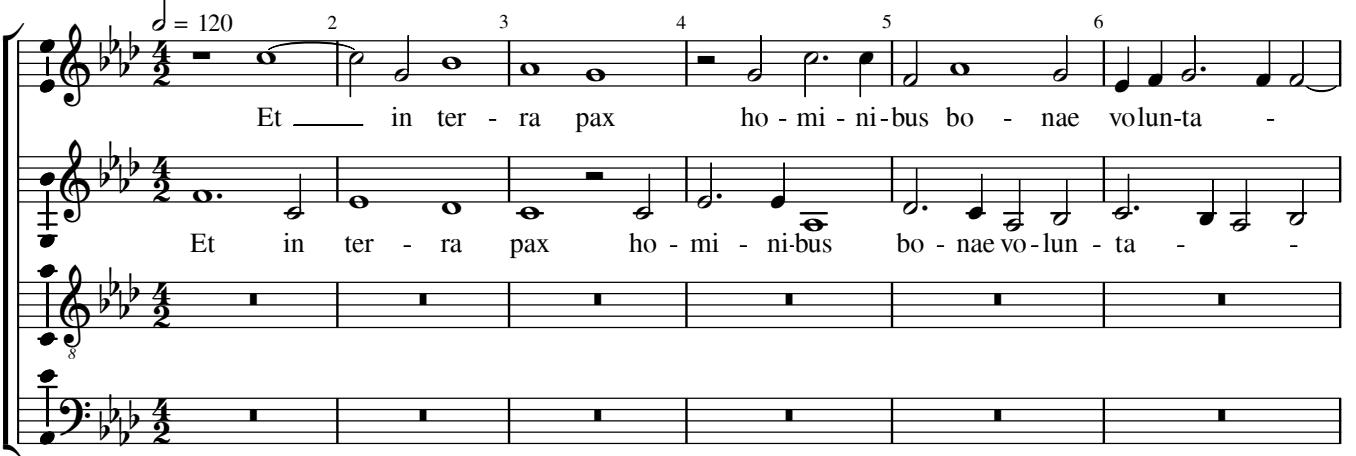
23 S. d = 88 Ky - ri - e e - lei - son, 24 Ky - ri - e e - lei - son, 25 Ky - rie e - lei - son, Ky - ri - e e - lei - son.
A. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - rie e - leison, Ky - rie e -
T. 8 Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei son,
B. Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - son, Ky -

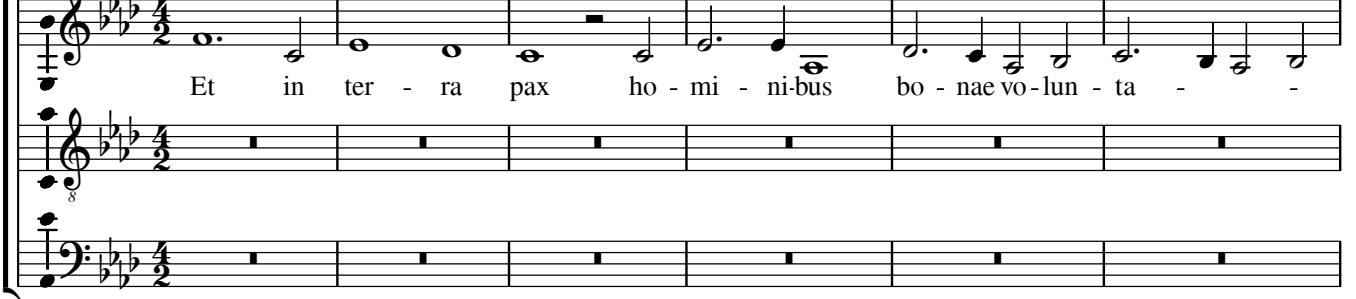
31 S. son, Ky - ri - e e - lei - son, 32 Ky - rie e - lei - son.
A. lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.
T. 8 Ky - ri - e e - leison, Ky - ri - e e - lei - son.
B. rie e - lei - son, Ky - rie e - lei - son, Ky - ri - e e - lei - son.

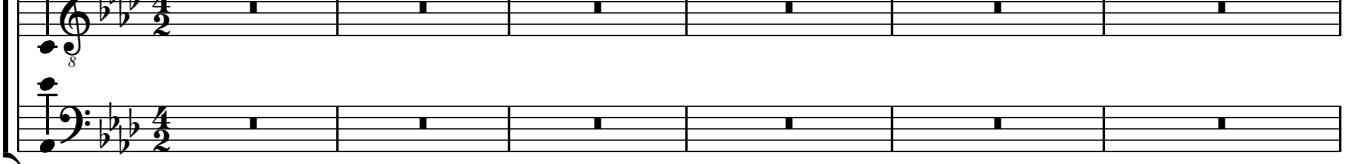
Mass for Four Voices

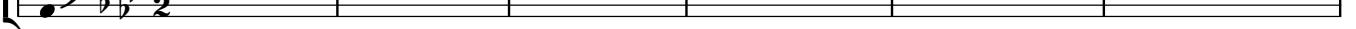
Gloria in Excelsis Deo

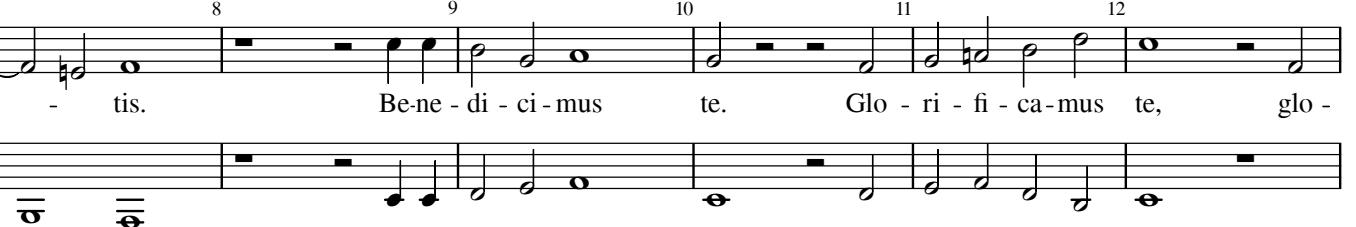
William Byrd (c. 1543-1623)

Soprano 

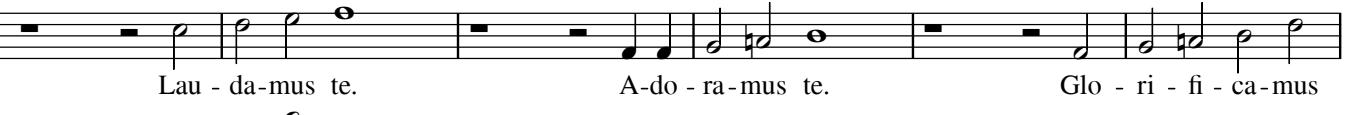
Alto 

Tenor 

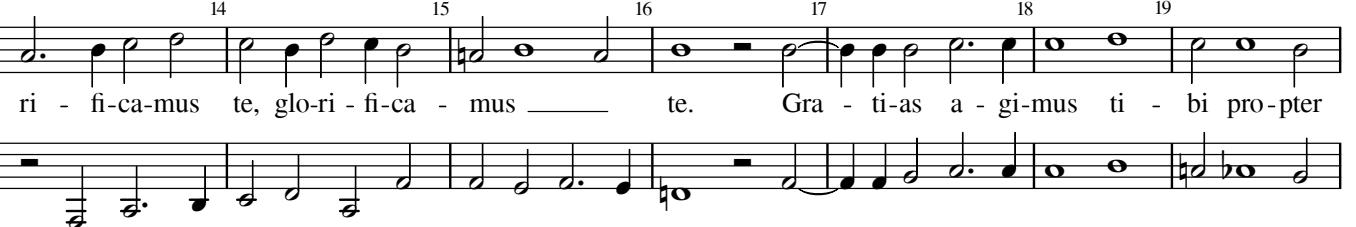
Bass 

S. 

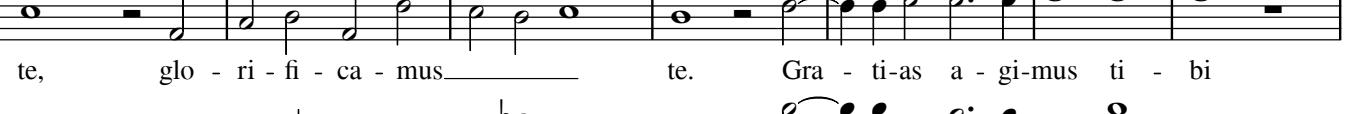
A. 

T. 

B. 

S. 

A. 

T. 

B. 

Mass for Four Voices – Gloria

Byrd

4

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 -

S. tens. Do - mi-ne 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, Je - su Chri - ste.

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

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

52 S. $\text{d} = 88$ 53 54 55 56 57

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

T. 8 Do - mine De - us, A - gnus De - i,

B. Do - mine De - us, A - gnus De - i, Fi -

58 S. Qui

A. tris, Fi - li-us Pa - tris, Pa - tris, Pa - tris:

T. 8 Fi - li-us Pa - tris, Pa - tris, Fi - li - us Pa - tris:

B. - li-us Pa - tris, Pa - tris, Fi - li-us Pa - tris:

64 S. tol - lis pec - ca - ta mun - di:

A. Qui tol - lis pec - ca - ta mun - di:

T. 8 Qui tol - lis pec - ca - ta mun - di:

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

Mass for Four Voices – Gloria

Byrd

6

S. mi - se - re - re no - - - bis.
A. re - re no - - - bis, mi - se - re - re - no - - - bis.
T.
B. mi - se - re - re no - - - bis, mi - se - re - re no - - - bis.

70 71 72 73 74 75
76 77 78 79 80 81 82

S. Qui tollis pecca-ta mun-di: sus-ci-pe de-pre-ca-ti-o-nem no - - -
A.
T. pecca-ta mun-di, pecca-ta mun-di: sus-ci-pe de-pre-ca-ti-o - - -
B. Qui tol - lis pecca - ta mun - di: sus - ci-pe

83 84 85 86 87 88

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

89 90 91 92 93 94

$\text{d} = 108$

S. 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:

95 96 97 98 99 100

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. 8 - - - - - bis, mi-se-re - re no - - bis. Quo - ni - am tu so - lus San - - ctus,

B. - - - - - mi-se - re - re no - - bis. Quo - -

101 102 103 104 105 106

S. tu so - lus Do - mi - nus, tu so - lus Do - mi - nus, tu so -

A. - - - - - am tu so - lus San - - ctus, tu so - lus Do - mi - nus, tu so -

T. 8 - - - - - tu so - lus Do - mi - nus, tu so - lus Do - mi - nus, tu

B. - - - - - ni - am tu so - lus San - - ctus, tu so - lus Do - mi - nus,

107 108 109 110 111 112

S. - lus Al - - tis - - - si-mus, tu so - lus Al - tis - - si - mus, Je - su

A. - - - - - tu so - lus Al - tis - - si-mus, Je - su Chri -

T. 8 - - - - - so - lus Al - tis - - si-mus, Al - tis - - si - mus, tu so - lus Al - tis - - si - mus,

B. - - - - - 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. 8 - - - - - 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 -

Mass for Four Voices – Gloria

Byrd

119 120 121 122 123 124

S. i Pa - - tris, in glo - ri - a De - - i Pa - - - tris, De - - - i
A. -
T. -
B. 8 Pa - - tris, in glo - ri - a De - - i Pa - - tris, in glo - ri - a De - - -
- - i Pa - - tris, in glo - ri - a De - - i Pa - - tris, De - - - i

125 126 $d = 88$ 127 128 129

S. Pa - - tris. A - - - men. A - - - - - men.
A. -
T. -
B. 8 i Pa - - tris. A - - - men. A - - - - - men.
Pa - - - - - tris. A - - - - - - - - - - - - - - - - - men.

Mass for Four Voices

Credo in unum Deum

William Byrd (c. 1543-1623)

Soprano

d = 96

2 3 4 5

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

Alto

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

Tenor

fa -

Bass

S.

6 7 8 9 10

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

A.

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

T.

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

B.

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

S.

11 12 13 14 15 16

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

A.

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

T.

- um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num Do -

B.

- mni - um et in - vi - si - bi - li - um. Et in u - -

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

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

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. Lu - men de lu - mi - ne, de De - o ve - ro, ve -
B. Lu - men de lu - mi - ne, de De - o ve - ro, de
29 30 31 32 33 34

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

Mass for Four Voices – Credo

William Byrd

11

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

47 S. sunt, per quem o - mni - a fa - cta sunt.
A. sunt, per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt.
T. 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. **A** $\text{d} = 80$

S. Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen - dit de - coe
A. T. B. Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen -
B. Qui pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen - dit de -

S. lis:
A. Et in - car - na -
T. Et in - car - na - tu - est
B. Et in - car -

60 S. - - - - lis:
A. Et in - car - na - tu - est
T. Et in - car -
B. coe - - - - lis:
Et in - car - na - tu - est

65 - tus est 66 de Spi - ri - tu San - cto 67 - 68 - 69 ex 70 Ma - ri - a

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

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

B. de Spi - ri - tu San - - cto, de Spi - ri - tu San - - cto ex Ma - ri - a vir -

71 vir - gi - ne, 72 et ho - mo fa - - - - - - - - - ctus est.

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

T. 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. —

B $\text{d} = 72$

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 - tus

T. p Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se -

B. —

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Measure 84: Soprano: G^{\flat} , Alto: E^{\flat} , Tenor: D^{\flat} , Bass: C^{\flat} . Text: - tus est.

Measure 85: Soprano: F , Alto: D^{\flat} , Tenor: C^{\flat} , Bass: B^{\flat} . Text: Et re-sur-re-xit ter-ti-a di-

Measure 86: Soprano: E^{\flat} , Alto: C^{\flat} , Tenor: B^{\flat} , Bass: A^{\flat} . Text: est, se-pul-tus est.

Measure 87: Soprano: D^{\flat} , Alto: B^{\flat} , Tenor: A^{\flat} , Bass: G^{\flat} . Text: Et re-sur-re-xit ter-ti-a di -

Measure 88: Soprano: C^{\flat} , Alto: A^{\flat} , Tenor: G^{\flat} , Bass: F . Text: e, ter-ti-a di -

Measure 89: Soprano: B^{\flat} , Alto: G^{\flat} , Tenor: F , Bass: E^{\flat} . Text: ter-ti-a di -

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Measure 90: Soprano: A^{\flat} , Alto: G^{\flat} , Tenor: F , Bass: E^{\flat} . Text: e se - cun-dum scriptu - ras,

Measure 91: Soprano: B^{\flat} , Alto: A^{\flat} , Tenor: G^{\flat} , Bass: F . Text: scrip-tu - ras.

Measure 92: Soprano: C^{\flat} , Alto: B^{\flat} , Tenor: A^{\flat} , Bass: G^{\flat} . Text: Et as-cen-dit in

Measure 93: Soprano: D^{\flat} , Alto: C^{\flat} , Tenor: B^{\flat} , Bass: A^{\flat} . Text: e se - cun-dum scriptu - ras.

Measure 94: Soprano: E^{\flat} , Alto: D^{\flat} , Tenor: C^{\flat} , Bass: B^{\flat} . Text: Et as-cen-dit in

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

Measure 95: Soprano: F , Alto: E^{\flat} , Tenor: D^{\flat} , Bass: C^{\flat} . Text: coe - lum,

Measure 96: Soprano: G , Alto: F , Tenor: E^{\flat} , Bass: D^{\flat} . Text: se - det ad dex - te-ram Pa - tris,

Measure 97: Soprano: A^{\flat} , Alto: G , Tenor: F , Bass: E^{\flat} . Text: se - det ad dex - te -

Measure 98: Soprano: B^{\flat} , Alto: A^{\flat} , Tenor: G , Bass: F . Text: tris, se - det ad dex - te -

Measure 99: Soprano: C^{\flat} , Alto: B^{\flat} , Tenor: A^{\flat} , Bass: G . Text: tris,

Measure 100: Soprano: D^{\flat} , Alto: C^{\flat} , Tenor: B^{\flat} , Bass: A^{\flat} . Text: Et a-scen-dit in coe - lum, se - det ad dex - teram Pa - tris,

Measure 101: Soprano: E^{\flat} , Alto: D^{\flat} , Tenor: C^{\flat} , Bass: B^{\flat} . Text: Et a-scen - dit in - coe - lum, se -

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

100 101 102 103 104

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 -

105 106 107 108 109 110

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

A. re vi - vos et mor - tu - os, cu - jus re - gni, cu - jus re - gni non

T. os, et mor - tu - os, cu - jus re - gni non e - rit fi - nis, cu - jus re -

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

111 112 113 114 115 116

C $\text{d} = 104$

S. cu - jus re - gni non e - rit fi - nis. Et in Spi - ri-tum

A. e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri-tum San-

T. 8 - gni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri-tum

B. cu - jus re - gni non e - rit fi - nis. Et in Spi - ri-tum San-

S. 123 San - ctum Do - minum et vi - vi - fi-can-tem, et vi - vi - fi - can - tem,

A. - ctum Do - minum et vi - vi - fi-can-tem, vi - vi - fi - can - tem, qui ex

T. 8 San - ctum Do - mi - num et vi - vi - fi - can-tem, qui ex Pa - tre

B. - ctum Do - mi-num et vi - vi - fi-can - tem,

S. 128 qui ex Pa - tre Fi - li - o - que pro - ce -

A. Pa - tre Fi - li - o - que pro - ce - dit, pro - ce - dit,

T. 8 Fi - li - o - que pro - ce - dit, Fi - li - o - que pro - ce - dit,

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

S. 133 dit, qui cum Pa - tre et Fi - li - o si - mul a - do -

A. qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et

T. 8 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

139 140 141 142 143 144

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

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

T. et con-glo - ri - fi - ca - tur, et con-glo - ri - fi - ca - tur, qui lo -

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

145 146 147 rit. 148 149 150 D = 104 151

S. per Pro - phe - tas, per Pro - phe - tas. Et u-nam san -

A. cu - tus est per Pro - phe - tas, per Pro - phe - tas. Et u-nam san -

T. cu - tus est per Pro - phe - tas. Et u-nam san -

B. cu - tus est per Pro - phe - tas. Et u-nam san -

152 153 154 155 156 157

S. ctam ca - tho - licam, ca - tho - licam et a - po - sto - li - cam Ec - cle - si - am.

A. - ctam ca - tho - licam, ca - tho - li-cam et a - po - sto - li-cam Ec - cle - si -

T. - ctam ca - tho - licam, ca - tho - licam et a - po - sto - li-cam Ec - cle - si -

B. - ctam ca - tho - licam et a - po - sto - li-cam Ec - cle - si - am.

158. S. Con - fi - te - or u - num bap - tis - ma in re - mis - si - o -
 A. am. Con - fi - te - or u - num bap-tis - ma in _____ re - mis -
 T. am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec -
 B. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec -

164. S. nem pec - ca - to - rum: Et ex - spe - cto re - surre - ctionem mor - tu -
 A. - si - o - nem pec - ca - to - rum: Et ex - spe - cto re - surre - ctionem Et ex - spe -
 T. - ca - to - rum: Et ex - spe - cto re - surre - ctionem,
 B. - ca - to - rum: Et ex - spe - cto re - surre - ctionem,

169. S. o - rum, mor - tu - o - rum, rit. mor - tu - o - rum
 A. - cto re - surre - ctionem mor - tu - o - rum, et vi - tam ven - tu - ri
 T. re - surre - ctionem mor - tu - o - rum,
 B. o - nem mor - tu - o - rum, et vi - tam ven - tu - ri

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

San - - - - ctus, San - - -

San - - - - ctus,

p San - - -

S.

A.

T.

B.

San - - - - ctus, San - - -

ctus, San - - -

ctus, San - - -

ctus, San - - -

S.

A.

T.

B.

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

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

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

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

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

19 20 21 rit. 22 23

24 d = 96 25 26 27 28 29
S. Ple - ni - sunt coe - li et ter - - ra. glo -
A. Ple - ni - sunt coe - li et ter - - ra, ple - ni - sunt coe - li et ter - - ra
T. Ple - ni - sunt coe - li et ter - - ra
B.

30 31 32 33 34
S. - ri - a tu - - - a, glo - ri - a tu - - - (a, glo -
A. glo - ri - a tu - - - a, glo - ri - a glo - ri - a
T. glo - ri - a tu - - - a, glo - ri - a
B.

35 rit. 36 37 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. O - san - na in ex - cel - sis, O -

41 42 43 rit. 44 45 46 = 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 - cts qui ve -
T. 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 - cts qui ve - nit, qui ve - nit, qui ve -
A. nit, qui ve - nit, qui ve - nit, qui ve - nit in
T. Be - ne - di - cts qui ve - nit, qui ve - nit, qui ve -
B. Be - ne - di - cts qui ve - nit, qui ve - nit, qui ve -

54 55 56 57 58 59

S. - nit in no - mi - ne Do - mi - ni, in no - mine Do -
A. no - mi - ne Do - mi - ni, Do - mi - ni, in no - mi - ne Do -
T. - nit in no - mine Do - mi - ni, in no - mi - ne Do -
B. - nit in no - mi - ne Do -

60 61 62 63 64 65

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

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

Mass for Four Voices

Agnus Dei

William Byrd (c. 1543-1623)

Soprano *d = 88*

Alto

Tenor

Bass

S. 7 8 9 10 11 12

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

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

B. A -

S. 13 14 15 16 17 18

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

T. - gnus De - - i, qui tol - lis pec - ca - ta mun - - di, qui tol -

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

S. 19 20 21 22 23

A. mun - di, _____ mi - se - re - re no - - - -

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

B. - - di, mi - se - re - re no - - - - bis, mi -

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

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

25 rit.

26 bis.

27

28

$\text{d} = 88$

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

29 A - gnus De - - i, A - gnus De - - i,

30 - gnus De - - i, A - gnus De - - i, qui

31 - gnus De - - i, A - gnus De - - i, qui

32 A - gnus De - - i, _____ qui

33 qui tol - lis pec-

f

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

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

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

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

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

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

Mass for Four Voices – Agnus Dei

William Byrd

25

S. ta mun - - di, do - na no - bis pa - cem, do - na no -

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

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

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

45 - bis pa - cem, pa - - cem, do - na no - bis pa -

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

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

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

51 cem, do - na no - bis pa - cem, do - na no - bis pa - - cem.

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

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

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



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

Thomas Morley

Tenors

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.

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 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 (Soprano, Alto, Tenor, Bass) in common time (indicated by '4'). The vocal parts sing in unison. The lyrics are written below each staff. The melody features eighth and sixteenth note patterns with various rests.

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. The lyrics are written below each staff. The melody includes eighth and sixteenth notes, with some changes in rhythm compared to the first section.

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 concludes with four staves. The lyrics are written below each staff. The melody ends with a final cadence.

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-stri-um et ad-mi-ra - bi - le sa-cra-men - - -". The bass staff has a note value of eighth notes.

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 eighth notes.

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 eighth notes.

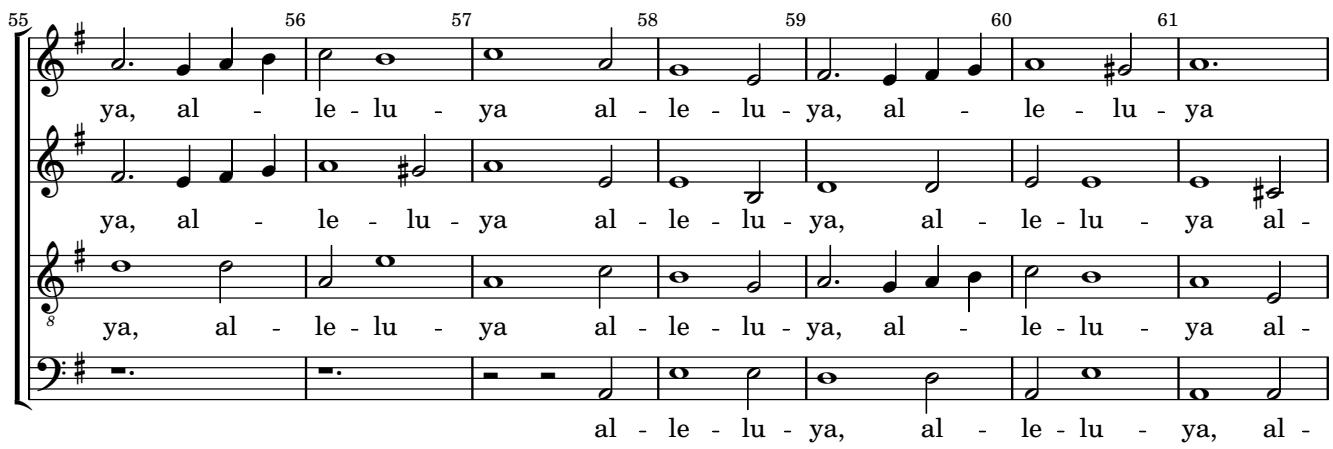
System 4: Measures 22-28. The lyrics are: "ma - li - a vi - derunt do - mi - num na - tum vi - de - runt do - minum na - tum ma - li - a vi - derunt do - mi - num na - tum vi - de - runt do - minum na - tum ia - cen - ma - li - a vi - derunt do - mi - num na - tum vi - de - runt do - minum na - tum ia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

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

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

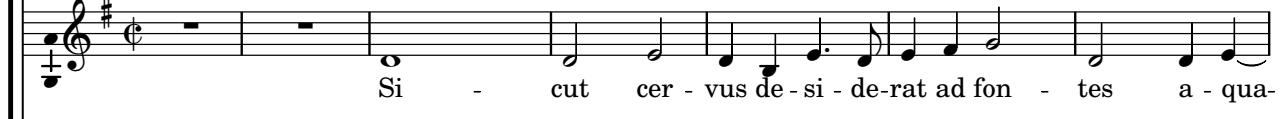
Venecia 1604

Giovanni Pierluigi da Palestrina (c.1525-1594)

Soprano



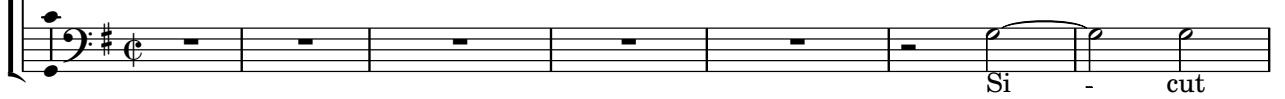
Alto



Tenor



Bass



8

9

10

11

12

13

14

15



qua - rum

si -



fon -



- - -



16

17

18

19

20

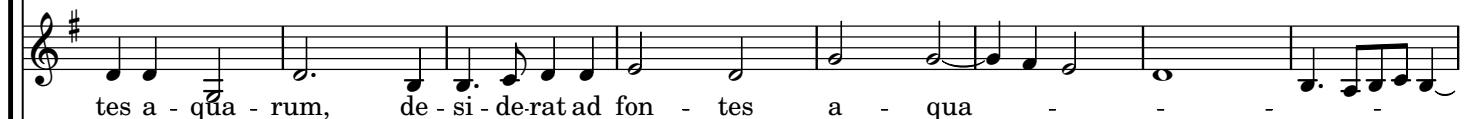
21

22

23



qua - rum



- - -



- - -



2
 24 Sicut cervus Palestrina

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

33 i - ta de - si - de - rat a -
 34 i - ta de - si - de - rat
 35 i - ta de - si - de - rat
 36 i - ta de - si - de - rat
 37 i - ta de - si - de - rat
 38 i - ta de - si - de - rat
 39 i - ta de - si - de - rat
 40 i - ta de - si - de - rat

41 i - ni - ma me - a ad te De - us a - ni -
 42 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te
 43 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te
 44 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te
 45 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te
 46 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te
 47 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te
 48 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te
 49 a - ni - ma me - a ad te De - us a - ni - ma me - a ad te

50 ma me - a ad te De - us.
 51 De - us, ad te De - us ad te De - us
 52 a - ni - ma me - a ad te De - us ad te De - us
 53 a - ni - ma me - a ad te De - us ad te De - us
 54 a - ni - ma me - a ad te De - us ad te De - us
 55 a - ni - ma me - a ad te De - us ad te De - us
 56 a - ni - ma me - a ad te De - us ad te De - us
 57 a - ni - ma me - a ad te De - us ad te De - us
 58 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 -
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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
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

D = 66

2 3 4 5

mf Sweet hon - ey sucking bees sweet hon - ey suck - ing bees why do you

Sweet hon - ey sucking bees, sweet hon - ey sucking bees, why do you

Sweet honey sucking bees, sweet honey sucking bees, why do you still,

mf Sweet honey sucking bees, sweet honey sucking bees, bees,

6 7 8 9 10

S1 still why do you still, why do you still sur - feit on ro - ses, pinks and vi - o -

S2 still, why do you still, why do you still sur - feit on ro - ses, pinks and vi - o -

A why do you still, why do you still sur - feit on ro - ses, pinks and vi - o -lets;

T why do you still, why do you still sur - feit on ro - ses, pinks and vi - o -

B — — — — —

11 12 13 14 15

S1 lets; as if the choic-est nec - tar lay in them, Where-with you store,

S2 lets; As if the choic-est nec - tar lay in

A As if the choic-est nec - tar lay in them, Where-with you store your cur - ious

T lets; As if the choic-est nec-tar lay in them, Where-with you

B — — — — —

Sweet Honey Sucking Bees

Wilbye

S1
 flight _____
 ah, make your flight, _____
 ah, make your flight, ah, make your
 S2
 ets? Ah, make your flight _____ to Me - li - sua - via's lips, ah, make your flight.
 A
 nets? Ah, make your flight _____ ah, make your flight _____ ah! make your
 T
 8 flight _____ to Me - li - sua - via's lips, your flight _____
 B
 make your flight _____ to Me - li - sua - vias lips,
 Ah, make your flight _____

30 S1

 re - vel in am - bro-sian cheer, Where smi - ling ro - ses and sweet lil-lies

31 S2

 there may you re-vvel in am - bro-sian cheer, Where smi - ling ro - ses and sweet lil-lies

A

 re - vel,

T

 re - vel in am-bro-sian cheer, Where smil - ing ros - es and sweet lil-lies

B

 re - vel,

36 S1 sit, there may you re - vel,
37 S2 sit, there may you re - vel,
A A *f* there may you re - vel, there may you re - vel in am - bro-sian cheer, where
T T *f* sit, there may you re - vel, there may you re - vel in am - bro-sian cheer, where
B B *f* there may you re - vel, in am - bro-sian cheer, where

Sweet Honey Sucking Bees

Wilbye

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

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

57 S1 - . . . 58 59 60 61 62
 all the year,
 S2 - . . . - . . . - . . . - . . .
 - ces all the year,
 A - . . . - . . . - . . . - . . .
 all the year, keep - ing their spring - tide gr - ces all the
 T - . . . - . . . - . . . - . . .
 8 keep - ing their spring - tide gr - ces all the
 B - . . . - . . . - . . . - . . .
 keep - ing their spring - tide gr - 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 8 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

6

84 ware of that, 85 Oh, be-ware of that, 86 Oh, be-ware of that, 87 Oh, be-ware of that, 88 Oh, be-ware of that,

S1 Oh, be-ware of that, Oh, be-ware of that, Oh, be-ware of that, Oh, be-ware of that, Oh, be-ware of that,

S2 that, Oh, be-ware of that,

A that, Oh, be - - - ware of that, Oh, be-ware of that, *p*

T 8 Oh, be - - - ware of that, Oh, be-ware of that,

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

89 90 91 92 93 94 95 96

S1 that, Oh, be - ware of that, For if one flam - ing dart come from her

S2 that, Oh, be - ware of that; For if one flam - ing dart come from her

A ware of that; For if one flam - ing dart

T 8 be - ware of that, be - ware of that;

B Oh, be - - - ware of that

97 98 99 100 101

S1 eye, come from her eye, come from her eye, Was ne - ver dart so sharp, ah,

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 8

B

102 103 104 105 106 107

S1 then you die, you die, ah, then you die, then you die, you die!

S2 then you die then you die then you die, then you die, ah, then you die!

A ah, then you die, ah, then you die, you die! *f* For if one

T - - - - - - - - - - *f* For if one

B - - - - - - - - - - *f* For if one

108 109 110 111 112

S1 - - - - - - - - - -

S2 - - - - - - - - - -

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

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

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

113 114 115 116 117 118

S1 - - - - - - - - - -

S2 - - - - - - - - - -

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

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

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

Sweet Honey Sucking Bees

Wilbye

8

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, come from her

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-*f* ver dart so sharp, was

S2 then you die, then you die, was *f*

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

T *s* Was ne-*f* ver dart so sharp, was ne - ver

B Was ne-*f* 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, **p** you die, 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 **p** you die,

B you die, **p** 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 **pp** then 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.