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Absalon Fili Mi

Josquin des Pres (or Pierre de la Rue)

## Absalon Fili Mi

Josquin des Pres

2

47 48 49 50 51 52 53 54 55

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

56 57 58 59 60 61 62 63 64 65

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

66 67 68 69 70 71 72 73 74 75

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

76 77 78 79 80 81 82 83 84 85

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

# April is in my mistress' face

# Thomas Morley (1557-1603)

(1557-1605) 5

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

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

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

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

Soprano (S) vocal line:

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

Alto (A) vocal line:

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

Tenor (T) vocal line:

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

Bass (B) vocal line:

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

10

[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 3 4 5 6 7 8 9

A - ve\_\_\_\_ Ma - ri - - a, gratia  
A - ve\_\_\_\_ Ma - ri - - a,  
A - ve\_\_\_\_ Ma - ri - - a,  
A - ve\_\_\_\_ Ma - ri - - a,

S. ple - - - na, 11 12 13 14 15 16 17  
A. gra - - ti - a ple - - - na, Do - mi-nus  
T. 8 gra - - ti - a ple - - - na  
B. a, gra - - ti - a ple - - - na,

S. te - - - cum, 19 20 21 22 23 24 25 26  
A. Do - mi-nus te - - cum, Vir - go se -  
T. 8 Do - mi-nus te - - cum Vir - - -  
B. Do - mi-nus te - - cum, Do - mi-nus te - cum, Vir - - -

## Ave Maria

27                    28                    29                    30                    31                    32                    33                    34                    35

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

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

T. go se - re - na, A -

B. Vir - go se - re - na, A -

Ave Maria

Josquin des Pres

3

54      55      56      57      58      59      60      61      62

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

63      64      65      66      67      68      69      70      71

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

72      73      74      75      76      77      78      79

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

Josquin des Pres

Ave Maria

4

80 S. - li - tas, Cu - ius an - nun - ci - a - ti - o.  
 A. - li - tas, Cu - ius an - nun - ci - a - ti - o.  
 T. - | p Si - ne vi - ro fe - cun - di - tas,  
 B. - | p Si - ne vi - ro fe - cun - di - tas,

88 S. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95  
 A. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95  
 T. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95  
 B. - | 89 - | 90 - | 91 - | 92 - | 93 - | 94 | 95  
 No - stra fu - it sal - va - - - ti - o. A - ve ve - ra vir -  
 No - stra fu - it sal - va - - - ti - o. A - ve ve - ra vir -

96 S. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103  
 A. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103  
 T. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103  
 B. o - | 97 - | 98 - | 99 - | 100 - | 101 - | 102 - | 103  
 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -  
 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -  
 vir - gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri -  
 gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi -

## Ave Maria

Josquin des Pres

5

104 S. ca - ti - o No - stra fu - it pur - ga - ti - o.

A. ca - ti - o No - stra fu - it pur - ga - ti - o pur - ga - ti - o.

T. 8 fi - ca - ti - o No - stra fu - it pur - ga - ti - o.

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

111 S. A - ve pre - cla - ra o - mni - bus

A. A - ve pre - cla - ra o - mni - bus

T. 8 A - ve pre - cla - ra o - mni -

B. A - ve pre - cla - ra o - mni -

119 S. An - ge - li - cis vir - tu - ti - bus,

A. An - ge - li - cis vir - tu - ti - bus,

T. 8 bus An - ge - li - cis vir - tu - ti -

B. bus An - ge - li - cis vir - tu - ti -

Ave Maria

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

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

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

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

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

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

# Ave Verum Corpus

William Byrd 1543–1623

Soprano      2      3      4      5      6

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

Alto

Tenor

Bass

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

46 i. A - - - men.

47 i. A - - - men.

48 i. A - - - men.

49 i. A - - - men.

## Bonjour, mon cœur

Pierre de Ronsard (1521–1585)

Orlando di Lasso (1532–1594)

SVPERIVS  
Sopran

CONTRA  
Alt

TENOR  
Tenor

BASSVS  
Bass

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

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

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

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

6

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

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

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

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

12

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

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

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

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

\* 1576: ma tourterelle

17

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

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

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

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

22

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

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

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

le, se, mon que pour les biens ma ja - gen-te tour-te - rel - le! Bon ma - jour, ma dou - dou - ce et

27

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

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

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

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

# Confitemini Domino

Alessandro Costantini (c.1581-1657)

Alto

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,

8

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

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

23

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

32

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

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

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

39

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

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

ia, al - le - lu - ia,

45

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

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

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

## Draw On Sweet Night

John Wilbye (1574-1638)

2                   3                   4                   5                   6                   7                   8

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

Soprano II     -      -      -      Draw      on,      sweet      night,      draw

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

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

Tenor            -      -      -      -      -      -      -      -      -

Bass            -      -      -      -      -      -      -      -

17                   18                   19                   20                   21                   22                   23                   24

S I                   S II                   A I                   A II                   T                   B

cares,                   that                   do a - rise                   from pain - ful                   me - lan - cho - ly, from                   pain - ful

friend un - to those                   cares,                   that                   do a - rise, a - rise                   rise

best friend                   un - to those                   cares,                   those                   cares,                   that

night, best                   friend un - to those                   cares,                   un - to                   those                   cares,                   that

night,                   best                   friend un - to those                   cares,                   that                   do a -



52 draw on, S I Sweet

53 S II Sweet

54 A I night draw on, A II night

55 T draw on, B night

56 S I O sweet night

57 S II draw on, A I Sweet

58 A II Sweet

66 draw on, My

67 - - -

68 Sweet night draw on,

69 - - -

70 - - -

71 B

72 - - -

73 - - -

S I

S II

A I

A II

T

B

82 S I pain - ing, And while

83 S II To shades and dark - ness, find some ease from pain - - - ing,

84 A I shades and darkness, find some ease from pain - # ing, to shades and dark -

85 A II from pain - ing, to shades and darkness, find some ease from pain - ing, And

86 T from pain - ing, To

87 B

88 T

89

S I

S II

A I

nness, find some ease from pain - - ing,

A II

T

B

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

90

91

92

93

94

95

And while thou all in si - lence dost

96

S I

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

S II

en - - fold,

A I

si - lence en - - fold, and while

A II

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

T

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

B

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

97

98

99

100

101

102

103

S I

thou all in si - lence dost en - fold, I then shall have

S II

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

A I

dost en - - fold, I then

A II

in si - lence dost en - fold, and while thou all in si - lence dost en - fold, I then shall have best

T

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

B

fold, and while thou all in si - lence dost en - fold, I then shall have for

104

105

106

107

108

109

110                    111                    112                    113                    114                    115                    116

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

I then shall have best

117                    118                    119                    120                    121                    122

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

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

123                    124                    125                    126                    127                    128                    129

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

have best time for my com - plain - ing.

## Fine knacks for ladies

John Dowland

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

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

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

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

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

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

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

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

14

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

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

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

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

21

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

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

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

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

# Hark, all ye lovely saints

Thomas Weelkes  
(1574-1623)

Soprano 1

Soprano 2

Alto

Tenor

Bass

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

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

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

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

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

S

A

T

B

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

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

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

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

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

10

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

15

1.

S      la la la, fa la la la la la la la la la. **p** Hark,  
See,  
  
A      la la. **p** Hark,  
See,  
  
T      8 la la la la, fa 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. **p** Do you Cu-pid la.

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

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

# Hic est beatissimus Evangelista

Giovanni Maria Nanini

(1544-1607)

[5]

Alto

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

Tenor

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

Bass

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

[10]

A

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

T

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

B

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

[15]

A

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

T

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

B

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

[20]

A

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

T

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

B

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

[25]

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

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

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

A

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

T

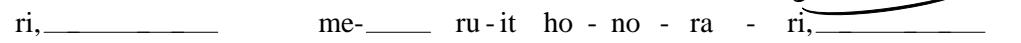
8 ris al - ti - us a Do - mi -

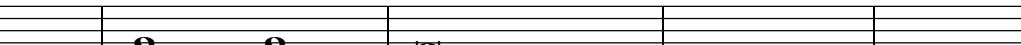
B

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

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

A

T

B

Giovanni Giudiccioni  
(1500-1541)

## Il bianco e dolce cigno

Jacques Arcadelt  
(1505-68)

Soprano



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

Alto



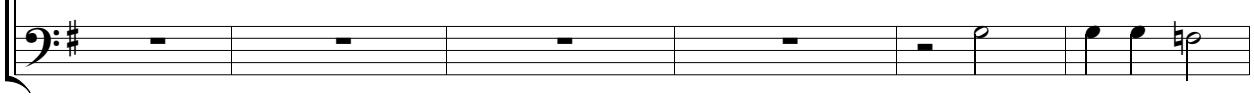
Il bian-\_\_ co\_e dol-ce ci-\_\_ gno can - tan-to mo\_\_ re, Ed io pian-gen -

Tenor



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

Bass



Ed io pian-gen -

[5]

S



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

A



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

T



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

B



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

[10]

S



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

A



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

T



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

B



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

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

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

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

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

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

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

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

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

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

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

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

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

35

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

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

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

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

40

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

A      mor-te\_il di, di mil - le mor-te\_il di, di mil - le mor-te\_il di,

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

B      sa - rei con-ten - to, di mil - le mor-te\_il di \_\_\_\_\_ sa -

45

S      rei con-ten - to.

A      di mil - le mor - te\_il di sa - rei \_\_\_\_\_ con-ten - to.

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

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

# Il Est Bel Et Bon

Pierre Passereau

**Con brio**

Soprano

Alto

Tenor

Bass

The vocal parts are as follows:

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

S.

A.

T.

B.

The vocal parts are as follows:

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

S.

A.

T.

B.

The vocal parts are as follows:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

91 - 94

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

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

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

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

103

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

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

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

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

112

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

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

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

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

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

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

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

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

# Margot labourez les vignes

Jacques (Giacomo) Arcadelt  
(1504? - 1568)

Soprano

Alt

Tenor

Bass

6

12

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

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

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

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

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

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

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

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

de Lor-rai-ne, Mar-got,

Margot labourez les vignes/Arcadelt

17

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

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

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

Mar-got la -

22

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

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

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

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

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

27

bien - tôt.

Ils m'ont don - né  
S'il fleu - rit je

bien - tôt.

Ils m'ont don - né  
S'il fleu - rit je

bien - tôt. Ils m'ont don né pour é - tren - ne, Mar - got, Ils m'ont don - né

Ils m'ont don - né pour é - tren - ne, Mar - got, Ils m'ont don - né

Ils m'ont don - né S'il fleu - rit je

bien - tôt. Ils m'ont don - né pour é - tren - ne, Mar - got, Ils m'ont don - né

Ils m'ont don - né S'il fleu - rit je

Margot labourez les vignes/Arcadelt

32

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

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

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

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

37

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

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

Mar - got la -

42

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

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

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

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

# Mass for Three Voices

## Kyrie Eleison

William Byrd (c. 1543-1623)

Alto

Tenor

Bass

2

3

4

5

6

7

8

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

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

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

# Mass for Three Voices

Gloria in Excelcis Deo

William Byrd (c.1540-1623)

## Mass for Three Voices – Gloria

William Byrd

3

37 38 39 40 41 42 43

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

44 45 46 47 48 49 50 51

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

52 53 54 55 56 57 58 59

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

60 61 62 63 64 65 66

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

67 68 69 70 71 72 73 74

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

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

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

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

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

# Mass for Three Voices

## **Credo in Unum Deum**

William Byrd (c. 1543-1623)

## Mass for Three Voices – Credo

William Byrd

6

A. 35 - sub - stant - i - a - lem pa - tri, per 36 - 37 - 38 - 39 - 40 - 41 - 42 -  
T. 8 a - lem pa - tri, per quem om - ni - a fa - cta sunt, per quem om - ni - a fa - cta sunt. Qui  
B. - stant - i - a - lem pa - tri, per quem om - ni - a fa - cta sunt, per quem om - ni - a fa - cta sunt. Qui

A. 43 - 44 - 45 - 46 - 47 - 48 - 49 -  
T. 8 pro - pter nos ho - mi - nes, et pro-pter no - stram sa - lu - tem de - scen - dit, de -  
B. pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de -

A. 50 - 51 - 52 - 53 - 54 - 55 - 56 -  
T. 8 scen - dit de cæ - - - lis. Et in - car-na - tus est de  
B. scen - dit de cæ - - - lis. Et in - car - na - - tus est de

A. 57 - 58 - 59 - 60 - 61 - 62 - 63 -  
T. 8 spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa - c tus  
B. spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa - c tus est,

A. 64 - 65 - 66 - 67 - 68 - 69 - 70 -  
T. 8 est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to,  
B. - c tus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -  
Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas - sus

A. 71 - 72 - 73 - 74 - 75 - 76 - 77 -  
T. 8 pa - sus et se - pul - tus est, et se - pul - tus est. Et re - sur - re - xit ter - ti - a di -  
B. o Pi - la - to pas - sus et se - pul - tus est, se - pul - tus est. Et re - sur - re - xit ter -  
et se - pul - tus est, pas - sus et se - pul - tus est. Et re - sur - re - xit ter - ti -

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

84. A. a - scendit in cæ - lum, se - det ad dex - te - rampa - tris, pa -  
 T. a - scendit in cæ - lum, se - det ad dex - te - rampa - tris, se - det ad dex - te - rampa -  
 B. a - scendit in cæ - lum, se - det ad dex - te - rampa -

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

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

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

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

## Mass for Three Voices – Credo

William Byrd

8

118 119 120 121 122 123 124 125

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

126 127 128 129 130 131 132 133

A. - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe - - tas. Et u - nam san -  
T. qui lo - cu - tus est per Pro - phe - - - - tas. Et u - nam  
B. fi - ca - tur, qui \_ lo - cu - tus \_\_\_\_\_ est per Pro - phetas, per Pro - phetas. Et u - nam san -

134 135 136 137 138 139 140

A. - ctam Ca - tho - li - cam, Ca - tho - li - cam et A - po - sto - li - cam Ec - cle - si - am, et A -  
T. san - - ctam Ca - - tho - li - cam, et A - po - sto - li - cam Ec - cle - si - am, et A - po - sto - li -  
B. - ctam Ca - tho - li - cam, Ca - tho - li - cam et A - po - sto - li - cam Ec - cle -

141 142 143 144 145 146 147

A. po - sto - li - cam Ec - cle - si - am. Con - fi - te - or u - num bap - ti - - - - sma in  
T. cam Ec - cle - si - am. Con - fi - - - te - or unum bap - ti - - sma in re - mis -  
B. si - am, Ec - cle - si - am. Con - fi - - te - or unum bap - ti - - sma in re -

148 149 150 151 152 153 154

A. re - mis - si - o - nem pec - ca - to - rum, Et ex - spe - cto re - sur - re - xi - onem, mor - tu -  
T. si - o - nem pec - ca - to - - - rum, Et ex - spe - cto re - sur - re - xi - onem, mor - tu -  
B. mis - si - o - nem pec - ca - to - rum, Et ex - spe - cto re - sur - - - re -

155                    156                    157                    158                    159                    160                    161  
A. - orum, - mor - tu - orum, et vi - tam ventu - ri sæ - cu - li, et vi -  
T. 8 o - - - rum, - et vi - - - tam ven - tu - ri sæ - cu - li, et vi -  
B. xi - onem .mor - tu - o - rum, et vi - tam ven - tu - ri sæ - cu - li, et vi - tam ven - tu - ri sæ -

162                    163                    164                    165                    166                    167                    168  
A. tam ventu - ri sæ - cu - li. A - men. A - - - men.  
T. 8 tam ven - tu - ri sæ - cu - li. A - - - men. A - - - men.  
B. cu - li, sæ - - - cu - li. A - - - men. A - - - men.

## Mass for Three Voices

## Sanctus

William Byrd (c. 1543-1623)

2                   3                   4                   5                   6                   7

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

8                   9                   10                   11                   12                   13                   14                   15

A. San - - - - - ctus, Do-mi-nus De - us Sa - ba - oth, Do - mi -

T. ctus, San - - - - - ctus, Do - minus De - us Sa - ba - oth, Do - minus

B. ctus, San - - - - - ctus. Do - minus De - us Sa - ba -

16                   17                   18                   19                   20                   21                   22                   23

A. nus De - us Sa - ba - - - oth. Ple-ni sunt cæ - li et ter - ra, ple-ni sunt cæ - li et

T. De - us Sa - ba - - - oth. Ple - ni \_\_ sunt cæ - li et ter - ra, ple-ni sunt cæ - li et \_ ter -

B. oth, De - us Sa - ba - - - oth. Ple - ni sunt cæ - - - li et ter -

24                   25                   26                   27                   28                   29                   30                   31

A. ter - ra glo - ri-a tu - a, glo - ri-a tu - a, glo - ri-a tu - - a. O -

T. - ra glo - ri-a tu - a, glo - ri-a tu - a, glo - ri-a tu - - a. O - san - na in ex - cel -

B. ra glo - ri-a tu - a, glo - ri-a tu - a, glo - ri-a tu - - a. O - san - na in ex - cel -

32                   33                   34                   35                   36                   37                   38                   39

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

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

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

## Mass for Three Voices

Benedictus

William Byrd (c. 1543-1623)

# Mass for Three Voices

## Agnus Dei

William Byrd (c. 1543-1623)

2      3      4      5      6      7

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

Tenor      A - gnu s De - i, qui tol - lis pec - ca - ta mun -

Bass      A - gnu s De - i, qui tol - lis pec - ca - ta mun - di,

8      9      10      11      12      13      14      15

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

T.      - di, mi - se - re - re no - - bis, mi - se - re - re no - - bis. A - gnu s De -

B.      mi - se - re - re no - - bis, mi - se - re - re no - - bis. A - gnu s

16      17      18      19      20      21      22      23

A.      -

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

B.      De - - i, qui tol - lis pec - ca - ta mun - - di, mi - se - re - re no - - bis,

24      25      26      27      28      29      30      31

A.      -

T.      se - re - re no - - bis. A - gnu s De -

B.      mi - se - re - re no - - bis. A - gnu s De -

32      33      34      35      36      37      38

A.      - - i, De - i, qui tol - lis pec - ca - ta mun - di, do - na

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

B.      - gnu s De - i, qui tol - lis pec - ca - ta mun - - di, qui tol - lis pec - ca -

## Mass for Three Voices

William Byrd

13

39 40 41 42 43 44 45

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

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

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

46 47 48 49 50 51 52 -2- 53

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

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

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

# Mass for Four Voices

## Kyrie Eleison

William Byrd (c. 1543-1623)

*Soprano*

*Alto*

*Tenor*

*Bass*

*d = 80*

2 Ky - rie e - lei - son, Ky - rie e - le - -  
 3 - - - - -  
 4 - - - - -  
 5 - - - - -

*p*

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

*p*

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

*p*

Ky - ri - e

*S.*

*A.*

*T.*

*B.*

6 - - - - -  
 7 son, Ky - rie e - lei - - - - -  
 8 - - - - -  
 9 - - - - -  
 10 - - - - -

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -

son.

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

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

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

*S.*

*A.*

*T.*

*B.*

*d = 80*

11 Chri - ste e - lei - - son, Chri - ste e - lei - - son,  
 12 - - - - -  
 13 - - - - -  
 14 - - - - -  
 15 - - - - -  
 16 - - - - -

- - - - -  
 - - - - -  
 - - - - -  
 - - - - -

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

Chri - ste e - lei - - - - -  
 - - - - -

Chri - ste e - lei - - - - -  
 - - - - -

Chri - ste e - lei - - - - -  
 - - - - -

17 Chri - ste \_\_\_ e - lei - - son, 18 Chri - ste \_\_\_ e - lei - - son, 19 Chri - ste \_\_\_ e - lei - - son, 20 Chri - ste \_\_\_ e - lei - - son, 21 Chri - ste \_\_\_ e - lei - - son, 22 Chri - ste \_\_\_ e - lei - - son.

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

20 magnam glo-ri-am tu - am, pro - pter magnam glo-ri-am tu - am. Do-  
21 magnam glo-ri-am tu - am glo - ri-am tu - am, Do - mi-ne De -  
22 pro - pter magnam glo-ri-am tu - am. Do - mi-ne De - us,  
23 pro - pter magnam glo-ri-am tu - am. Do-

26 - mi-ne De - us, Rex coe - le - - - stis, De - us Pa - ter o - mni -  
27 us, Rex coe - le - - stis, Rex coe - le - - stis, De - us Pa - ter o - mni -  
28 Rex coe - le - - stis, rex coe - le - - - stis, De -  
29 - mi-ne De - us, Rex coe - le - - stis, De - us Pa - ter o - mni -  
30 De - us Pa - ter o - mni -  
31 De -

32 - po - tens, De - us Pa - ter o - mni - po -  
33 - po - tens, De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po - tens,  
34 De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po -  
35 De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po -  
36 De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po -  
37 De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po -  
38 De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po - tens, De - us Pa - ter o - mni - po -

## Mass for Four Voices – Gloria

Byrd

5

S. tens. Do - mine Fi - li u - ni - ge - ni-te, Je - su Chri -

A. Do - mine Fi - li u - ni - ge - ni-te Je - su Chri - ste, Je - su Chri - ste,

T. - mi-ne Fi - li, Do - mi-ne Fi - li u - ni - ge - ni-te Je - su Chri -

B. tens, Do - mi - ne Fi - li, Do - mine Fi - li u - ni -

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

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

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

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

52 S.  $\text{♩} = 88$

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

T. Do - mi-ne De-us, A - gnus De - - - i,

B. Do - mi-ne De - us, A - gnus De - - - i, Fi -

58. Soprano (S.): Qui  
59. Alto (A.): - tris,  
60. Tenor (T.): Fi - li-us Pa - - - - -  
61. Bass (B.): - li-us Pa - - - - -  
62. Alto (A.): tris, Pa - - - - -  
63. Tenor (T.): tris:  
64. Bass (B.): - li-us Pa - - - - -  
65. Alto (A.): tris, Pa - - - - -  
66. Tenor (T.): Fi - li-us Pa - - - - -  
67. Bass (B.): - li-us Pa - - - - -  
68. Alto (A.): Fi - li-us Pa - - - - -  
69. Tenor (T.): Fi - li-us Pa - - - - -  
70. Bass (B.): Fi - li-us Pa - - - - -

64. Soprano (S.): tol - lis pec - ca - ta mun - di:  
65. Alto (A.): tol - lis pec - ca - ta mun - - - - -  
66. Tenor (T.): tol - lis pec - ca - ta mun - - - - -  
67. Bass (B.): tol - lis pec - ca - ta mun - - - - -  
68. Alto (A.): mi - se - re - re no - - - - -  
69. Tenor (T.): mi - se - re - re no - - - - -  
70. Bass (B.): mi - se - re - re no - - - - -

70. Soprano (S.): mi - se - re - re no - - - - -  
71. Alto (A.): re - re no - - - - -  
72. Tenor (T.): re - re no - - - - -  
73. Bass (B.): re - re no - - - - -  
74. Alto (A.): bis, mi - se - re - re no - - - - -  
75. Tenor (T.): bis, mi - se - re - re no - - - - -  
76. Bass (B.): bis, mi - se - re - re no - - - - -

## Mass for Four Voices – Gloria

Byrd

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

A.

T. <sup>8</sup> 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 - - -

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 -

107 S. - lus Al - tis      108 - - - si-mus,      109 tu so - lus Al - tis      110 - si - mus, Je - su  
 A.      111 tu\_\_\_\_ so - lus Al - tis - si - mus, Je - su Chri-  
 T.      112 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. Je - su Chri - - ste, cum San-cto Spi - ri - tu in glo - ri - a De - i

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

119                    120                    121                    122                    123                    124

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

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

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

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

125                    126                    127                    128                    129

S. Pa - tris. A - - men. A - - - men.

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

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

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

$\text{d} = 88$

# Mass for Four Voices

## Credo in unum Deum

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

*d* = 96

2 3 4 5

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

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

fa -

S.

A.

T.

B.

6 7 8 9 10

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

S.

A.

T.

B.

11 12 13 14 15 16

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

## Mass for Four Voices – Credo

William Byrd

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

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

41 tri, con - substanc - a - lem Pa - tri, 42 per quem o - mni - a fa - cta  
 A. a - lem Pa - tri, con - substanc - a - lem Pa - tri, per quem o - mni - a fa - cta  
 T. 8 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 sunt, 48 per quem o - mni - a fa - rit. 51 - cta sunt.  
 A. sunt, per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt.  
 T. 8 per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt.  
 B. o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt.

**A**  $\text{d} = 80$

Qui propter nos homines et propter nostram salutem descendit de coe-

Qui propter nos homines et propter nostram salutem descendit de -

Qui propter nos homines et propter nostram salutem descendit de -

- lis: Et incarnatus est.

Et incarnatus est

Et incarnatus est

- tus est de Spiritu Sancto ex Maria

de Spiritu Sancto ex Maria virgine, et homo

na - tus est de Spiritu Sancto ex Maria virgi-

de Spiritu Sancto ex Maria virgi-

de Spiritu Sancto ex Maria virgi-

71                      72                      73                      rit.                      74                      75                      76

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

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

T. 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. —

## Mass for Four Voices – Credo

William Byrd

15

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

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

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

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

90 91 92 93 94

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

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

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

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

100 101 102 103 104

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

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

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

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

S. 111 vos et mor - tu - os, 112 cu - jus re - gni non e - rit fi - nis,  
A. 113 cu - jus re - gni non e - rit fi - nis,  
T. 114 cu - jus re - gni non e - rit fi - nis,  
B. 115 cu - jus re - gni non e - rit fi - nis,  
116 cu - jus re - gni non e - rit fi - nis,

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

S. 124 Do - minum et vi - vi - fi cantem, et vi - vi - fi - can - tem, qui ex Pa -

A. 125 Do - minum et vi - vi - fi cantem, vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que

T. 126 - mi - num et vi - vi - fi - cantem, qui ex Pa - tre Fi - li - o - que pro -

B. 127 Do - mi-num et vi - vi - fi-can - tem, qui ex Pa - tre

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

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

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

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

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

**D** ♩ = 104

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

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

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

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

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

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

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

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

## Mass for Four Voices – Credo

168 S. o - nem mor - tu - o - rum, mor - tu - o - rum, mor-tu-o - rum  
 169 A. Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri  
 170 T. 8 re-cti-o - nem, re-surrec-ti-o - nem mor - tu-o - rum,  
 171 rit. B. - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri

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

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

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

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

**1** San - - - - ctus,  
**2** San - - - - ctus, San - - - -  
**3** San - - - - ctus, San - - - -  
**4** San - - - - ctus, San - - - -  
**5** San - - - -

S.

A.

T.

B.

**6** San - - - - ctus, San - - - -  
**7** San - - - - ctus, San - - - -  
**8** San - - - - ctus, San - - - -  
**9** San - - - - ctus, San - - - -  
**10** San - - - - ctus, San - - - -  
**11** San - - - -

S.

A.

T.

B.

**12** - - - - ctus: Do - minus De - us Sa - ba - oth, Do - minus  
**13** - - - - ctus: Do - minus De - us Sa - ba - oth, Do - minus  
**14** - - - - ctus: Do - minus De - us Sa - ba - oth, Do - minus  
**15** - - - - ctus: Do - minus De - us Sa - ba - oth, Do - minus  
**16** - - - - ctus: Do - minus De - us Sa - ba - oth, Do - minus  
**17** - - - - ctus: Do - minus De - us Sa - ba - oth, Do - minus

William Byrd

## Mass for Four Voices – Sanctus

22

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

19

20

21 rit.

22

23

S. A. T. B.

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

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

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

24  $\text{d} = 96$

25

26

27

28

29

S. A. T. B.

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

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

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

30

31

32

33

34

S. A. T. B.

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

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

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

## Mass for Four Voices – Sanctus

41 S. O - san - na in ex - cel - sis, in ex - cel - sis. \_\_\_\_\_ Be - ne -  
 42 A. sis, in ex - cel - sis, O - san - na in ex - cel - sis. \_\_\_\_\_ Be - ne - di - c - t - us qui ve -  
 43 rit.  
 44 T. - sis, O - san - na in ex - cel - sis, in ex - cel - sis.  
 45 B. san - na in ex - cel - sis, O - san - na in ex - cel - sis.  
 46 = 80  
 47

48                    49                    50                    51                    52                    53

S. di - c tus qui ve - nit, qui ve - - - nit, qui ve -

A. - nit, qui ve - - - nit, qui ve - nit in

T. Be - ne - di - c tus qui ve -

B. Be - ne - di - c tus qui ve - nit, qui ve -

54. 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. 8 nit in no - mine Do - - mi - ni, in no - mi-ne Do-

B. - - - nit in no - mi-ne Do - - -

60. 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. 8 mi - ni, Do - - mi - ni. O - san - na in ex - cel - sis, in ex -

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

$\text{d} = 96$  (faster)

66. 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, in ex - cel - sis.

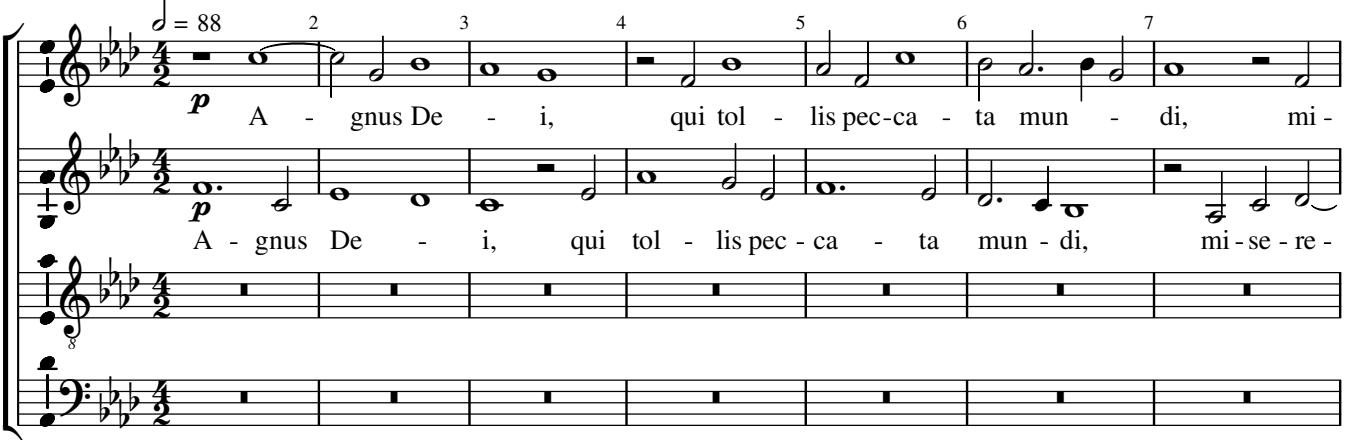
B. cel - sis, O - san - na in ex - cel - sis.

rit.

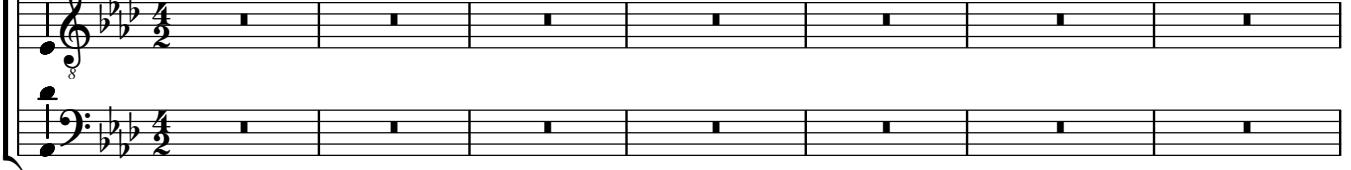
# Mass for Four Voices

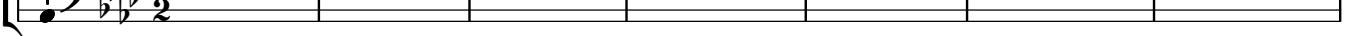
## Agnus Dei

William Byrd (c. 1543-1623)

Soprano      

Alto      

Tenor      

Bass      

S.      

A.      

T.      

B.      

S.      

A.      

T.      

B.      

22 S. 23 24 25 26 rit. 27 28  $\text{d} = 88$

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

A.

T. 8 - se - re - re no - - - - bis, mi - se - re - re no - - bis.

**mf**  
A -

B.

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

S. *mf* A - gnus De - - i, A - gnus De - - i, qui tol-lis pec-

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

T. *mf* A - gnus De - - i, qui tol-lis pec - ca -

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

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

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

T. 8 - ta mun - - - di, qui tol - lis pec - ca - ta,

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

## Mass for Four Voices – Agnus Dei

Soprano (S.)

40 - di, **p** do - na no - bis pa - cem, do - na no - bis pa -

41 - di, **p** do - na no - bis pa - cem, do - na no -

42 ta mun - di, **p** do - na no - bis pa - cem, do - na no -

43 - di, **p** do - na no - bis pa - cem, do - na no -

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

45 mun - - di, **p** do - - na no - bis pa - -

46 S. cem, pa - - cem, 47 A. - bis pa - cem, do - na no - bis pa - - cem, T. 8 do - na no - bis pa - - cem, \_\_\_\_\_ do - na no - bis B. cem, \_\_\_\_\_ do - na no - bis pa - - cem, pa - - cem, do - na

52 S. do - na no - bis pa - cem, 53 rit. 54 do - na no - bis pa - cem.

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

T. 8 pa - cem, — do - na no - bis pa - cem, pa - - - cem.

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

# Mass for Four Voices

Translation of Latin text

William Byrd (c. 1543-1623)

## Gloria

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

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

## Credo

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

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

**Sanctus / Benedictus**

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

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

**Agnus Dei**

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

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

# Misera, che faro poi ch'io mi moro

Giaches de Wert (1535-1596)

*Il settimo libro de madrigali à 5 (Gardano press, Venice, 1581)*

5

Canto

Alto

Quinto

Tenore

Basso

10

15

20

25

ro, Se quel che so - lo a - do - ro Si go-de di mia mor - te, Si go-de di mia mor - te  
ro, Se quel che so - lo a - do - ro Si go-de di mia mor - te, Si go-de di mia mor - te, Si go-de  
ro, Si go-de di mia mor - te, Si go-de  
Se quel che so - lo a - do - ro Si go-de di mia mor - te, Si go - de  
Se quel che so - lo a - do - ro Si go - de

30

A - mor dam - mi tu ai - ta, A-mor dam - mi tu ai - -  
di mia mor-te A - mor dam - mi tu ai - ta, A-mor dam - mi tu ai - -  
di mia mor - te A - mor dam - mi tu ai - ta, A-mor dam - mitu ai - ta  
di mia mor - te A - mor dam - mi tu ai - ta, A-mor, A - mor dam - mi tu ai - -  
di mia mor - te, A-mor dam - mi tu ai - ta, A-mor, A - mor dam - mi tu ai - -

35

ta O to - gli-mi la vi - ta, la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta,  
ai - ta O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta  
ta O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta  
O to - gli - mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta  
ta O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta

40

la vi - - ta, A-mor dam - mi tu ai - - ta O to - gli-mi la vi -  
 - la vi - o, A - mor dam - mi tu ai - ta, dam-mitu ai - ta O to - gli-mi la  
 mila vi - ta A-mor, A - mor dam - mi tu ai - ta O  
 - gli-mi la vi - ta, A-mor dam - mitu ai - ta O to - gli - mila vi - ta,  
 la vi - ta, A - mor dam - mi tu ai - ta O to - gli-mi la vi - ta,

# 45

- ta, la vi - - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta.  
 vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta.  
 to - gli-mi la vi - ta, O to - gli-mi la vi - ta, O to - gli-mi la vi - ta.  
 O to - gli-mi la vi - ta, O to - gli-mi la vi - ta.  
 O to - gli-mi la vi - ta, la vi - ta, la vi - ta.

Misera che faro poi ch'io mi moro  
 Fiera stella empia sorte  
 Se quel che solo adoro  
 Si gode di mia morte  
 Amor dammi tu aita  
 O toglimi la vita.

# NOW IS THE MONTH

G Major

Altos  
Tenor 1  
S, T2, B

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

Thomas Morley

Sopranos

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

Altos

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

Tenors

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

Basses

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

6

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

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

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

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

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

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

11

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

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

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

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

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

15

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

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

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

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

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

# O Lord, increase our faith

Henry Loosemore (d 1670)  
ed. Crookall

Soprano (S) part: O Lord, in-crease our faith, strength - en us and con - firm us in  
Alto (A) part: O Lord, in-crease our faith, strength - en us and con - firm  
Tenor (T) part: O Lord, in-crease our faith, strength - en us and con - firm us  
Bass (B) part: O Lord, in-crease our faith, strength - en us and con - firm

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

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



3 O Magnum Mysterium Tomás Luis de Victoria

38 39 40 41 42 43 44

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

45 46 47 48 49 50

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

51 52 53 54 55 56

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

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

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

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

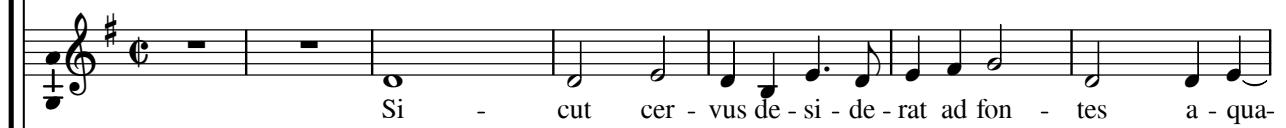
# Sicut cervus

Palestrina (c.1525-1594)

Soprano



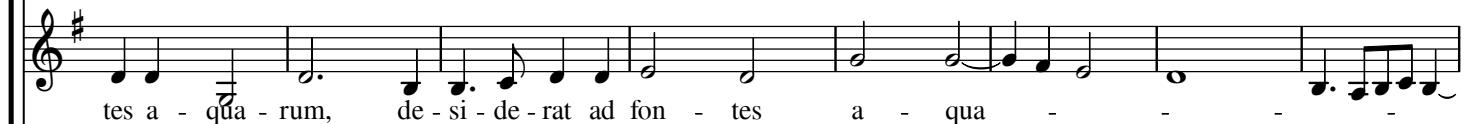
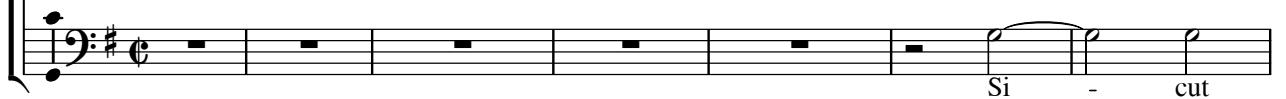
Alto



Tenor



Bass



2  
 24 Sicut cervus Palestrina

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

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

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

# SINCE FIRST

D Major



Tenors

Sopranos, Altos, Basses

1, 2, 3

Attributed to Thomas Ford

Sopranos

Altos

Tenors

Basses

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

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

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

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

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

4

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

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

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

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

8

known you. What I that loved and you that liked, shall we begin to  
known you. What I that loved and you that liked, shall we begin to  
known you. What I that loved and you that liked, shall we begin to  
known you. What I that loved and you that liked, shall we begin to  
known you. What I that loved and you that liked, shall we begin to  
known you. What I that loved and you that liked, shall we begin to  
12  
wran - gle? No, no, no! my heart is fast and can - not dis - en-tan - gle.  
wran - gle? No, no, no, no! my heart is fast and can - not dis - en - tan - gle.  
wran - gle? No, no, no, no! my heart is fast and can - not dis - en-tan - gle.  
wran - gle? No, no, no, no! my heart is fast and can - not dis - en-tan - gle.

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

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

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

# Sweet Honey Sucking Bees

John Wilbye (1574-1638)

**Soprano 1**

**Soprano 2**

**Alto**

**Tenor**

**Bass**

*mf* Sweet hon - ey suck-ing bees sweet hon - ey suck - ing bees why do you  
Sweet hon - ey suck-ing bees, sweet hon - ey suck-ing bees, why do you  
Sweet hon - ey suck-ing bees, sweet hon - ey suck-ing bees, why do you still,  
*mf* Sweet hon-ey suck-ing bees, sweet hon-ey suck - ing bees,

**S1**

**S2**

**A**

**T**

**B**

still, why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets; as if the  
still, why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets;  
why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets; As if the  
why do you still, why do you still sur-feit on ro - ses, pinks and vi - o - lets;

**S1**

**S2**

**A**

**T**

**B**

choicest nec - tar lay in them, Wherewith you store, where with you store,  
*p* As if the choicest nec - tar lay in them, in them,  
choicest nec - tar lay in them, Wherewith you store your cur - ious ca - - bi -  
*p* As if the choicest nec-tar lay in them, Wherewith you store your curious



## Sweet Honey Sucking Bees

John Wilbye

3

S1 35 and sweet lil - lies sit, there may you re - vel,  
S2 and sweet lil - lies sit, there may you re - vel,  
A **f** there may you re - vel, there may you re - vel in am - bro-sian cheer, where  
T **f** and sweet lil - lies sit, there may you re - vel, there may you re - vel in am - bro-sian cheer, where  
B **f** there may you re - vel, there may you re - vel in am - bro-sian cheer, where **p**

41 42 43 44 45 46 47

S1 Keeping their spring - tide, **p**  
S2 **p** Keep-ing their springtide gra - ces  
A smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces keep-ing their  
T smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces, keep-ing their  
B smil - ing ro - ses and sweet lil-lies sit,

48 49 50 51 52 53 54

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

S1  
 55 spring - tide gra - ces all the year,  
 56 - ing their spring - tide gra - ces all the year,  
 57 the year,  
 58 keep - ing their spring - tide gra -  
 59 ces  
 60 keep-ing their spring - tide gra - ces  
 61 ces

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

## Sweet Honey Sucking Bees

John Wilbye

5

78 79 80 81 82 83 84 85

S1 Sting not, sting not her soft lips; Oh, beware of that, Oh, beware of  
S2 not her soft lips; Oh, beware of that, Oh, beware of that,  
A her soft lips, her soft lips; Oh beware of that, Oh, be -  
T her soft lips, her soft lips; Oh, beware of that, Oh, be -  
B Sting not, sting not her soft lips; Oh, beware of that, Oh, be -

86 87 88 89 90 91 92 93

S1 that, Oh, beware of that, Oh, beware of that, Oh, Oh, be - ware of that,  
S2 Oh, beware of that, Oh be - ware, Oh, beware of that, Oh, be - ware of that;  
A - ware of that, Oh, be - ware of that;  
T ware of that, be - ware of that, be - ware of that;  
B ware of that, Oh, beware of that, Oh, be - ware of that

94 95 96 97 98 99

S1 f For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was  
S2 f For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was  
A f For if one flam - ing dart come from her eye, come from her eye, come from her eye, Was ne - ver dart so  
T ware of that, Oh, beware of that, Oh, be - ware of that  
B ware of that, Oh, beware of that, Oh, be - ware of that

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

101  
102  
103  
104  
105  
106

S1

S2

A

T

B

107                    108                    109                    110                    111                    112

S1

S2

A

T

B

For if one flaming dart come from her eye, come from her eye, come from her eye, Was

For if one flaming dart come from her eye, come from her eye, come from her eye, Was

For if one flaming dart come from her eye, come from her eye, come from her eye, Was ne-ver dart so

113                    114                    115                    116                    117                    118                    119

S1

S2

A

T

B

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

8 ne-ver dart so sharp, ah      then you die, you die,      ah      then you die,      then you die, you die.

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

## Sweet Honey Sucking Bees

John Wilbye

139                    140                    141                    142                    143                    144                    145                    146

S1 sharp,  
ah, then you die,

S2 sharp, ah then you die, ah, then you die, \_\_\_\_\_ you die, **p** ah, \_\_\_\_\_

A dart so sharp then you die, ah, then you die, **p** ah, then you

T sharp, ah, then \_\_\_\_\_ you die, you die, ah, then **p** you die,

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

147                    148                    149                    150                    151                    152                    153                    154

S1                    ah, \_\_\_\_\_ then you die,                    ah,                    then you die,                    ah, then you

S2                    then you die.                    ah,                    then you die,                    ah,                    then you die, you

A                    die, you                    die, ah                    then you die,

T                    -                    -                    ah, ah, \_\_\_\_\_ then you die, ah                    then you die, ah,                    then you

B                    die, you                    die, \_\_\_\_\_                    ah, \_\_\_\_\_ then you die, ah, then you

155                    156                    157                    158                    159                    160                    161                    162

S1 die, ah then you die, ah then you die, ah then you die.

S2 die, ah then you die, you die, ah then you die.

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

T die, ah then you die, you die, you die, then you die, ah, then you die.

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

# Vaghi boschetti di soavi allori

Ludovico Ariosto, *Orlando Furioso*, Canto VI ottava 21

Giaches de Wert (1535-1596)

*Il settimo libro de madrigali a 5 voci* (Venice, 1581)

Canto      

Quinto

Alto

Tenore

Basso

Vag - hi bo - schet - ti di soa - vi al - lo - ri, di soa -  
Vag - hi bo-schet - ti di soa - vi al - lo - ri,  
Vag - hi bo -  
Vag - hi bo-schet - ti di soa - vi al - lo - ri,

5

vi al - lo - ri, Di pal - me e d'a-me nis - si-me mor - tel -  
Vag - hi bo - schet - ti di soa - vi al - lo - ri, Di pal - me Di pal - me  
schet - ti di soa - vi al - lo - ri, Di pal - me e d'a-me nis - si -  
di - soa - vi al - lo - ri, Di pal - me e d'a-me nis - si-me mor - tel -  
Vag - hi bo-schet - ti di soa - vi al - lo - ri, Di pal - me e d'a-me nis - si -

10

- - le, mor - tel - - le, Ced - ri et a - ran - ci ch'a-vean frut - -  
e d'a-me nis - si - me mor - tel - - le,  
me mor - tel - - le, Ced - ri et a - ran - ci ch'a-vean frut - - - -  
le, e d'a-me nis - si - me mor - tel - - le, Ced - ri et a - ran - ci ch'a-vean  
me mor - tel - - le, mor - tel - - le,



## Vaghi boschetti di soavi allori (score)

- tie fio - ri ch'a-vean frut-tie fio - ri, Con-  
 Ced - ri et a - ran - ci ch'a-vean frut - - tie fio -  
 fio - ri, Ced - ri et a - ran - ci ch'a-vean frut-tie fio -  
 frut-tie fio - ri ch'a - vean frut-tie fio -  
 Ced - ri et a - ran - ci ch'a-vean frut - - tie fio -  
 te - sti in va - rie for - me e tut - te bel - le  
 ri Con - te - sti in va - rie for - me e tut - te bel - le, Con -  
 ri, Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie  
 ri, Con - te - sti in va - rie for - me e tut - te Con - te - sti in va - rie for - me e  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te  
 Con - te - sti in va - rie for - me e tut - te bel - le, Con - te - sti in va - rie for - me e tut - te

20

Con - te - sti in va - rie for - mee tut - te bel - - - - - le, Fa -  
le, Con - te - sti in va - rie for - mee tut - te bel - - - - - le,  
bel - le, Con - te - sti in va - rie for - mee tut - te bel - - - - - le,  
le, Con - te - sti in va - rie for - mee tut - te bel - - - - - le, Fa - cean ri - pa -  
te - sti in va - rie for - mee tut - - - - - le,

25

cean ri - pa - - riai fer - vi - di ca - - lo - - ri Fa - cean ri - pa - riai fer - vi - di  
Fa - cean ri - pa - - riai fer - vi - di ca - - lo - - ri, ca - - lo - - ri,  
Fa - cean ri - pa - riai fer - vi - di ca - - lo - - ri, Fa - cean ri - pa - riai fer - vi - di  
- riai fer - vi - di ca - - lo - - ri ai fer - vi - di ca - - lo - - ri  
Fa - cean ri - pa - - riai fer - vi - di ca - - lo - - ri

- ca - lo - - ri Di gior - ni e sti - vi con lor spes - seom - brel - - -  
Di gior - ni e sti - vi con lor spes - seom - brel - - - le;  
di ca - - lo - - ri Di gior - ni e sti - vi con lor spes - seom - brel - - -  
ri, Di gior - ni e sti - vi con lor spes - seom - brel - - - le;  
E tra quei ra -  
Di gior - ni e sti - vi con lor spes - seom - brel - - -

## Vaghi boschetti di soavi allori (score)

30

le; E tra quei ra - mi con si-cu - ri vo - li vo -  
E tra quei ra - mi con si-cu - ri vo - li, E tra quei ra -  
le; E tra quei ra - mi E tra quei ra - mi con si-cu - ri vo -  
mi con si-cu - ri vo - li, E tra quei ra -  
le; E tra quei ra - mi con si-cu - ri vo - li vo -  
li  
- li E tra quei ra - mi con si-cu - ri vo - li vo -  
mi E tra quei ra - mi con si-cu - ri vo - li, E tra quei ra -  
li, con si-cu - ri vo - li, E tra quei ra -  
- mi con si-cu - ri vo - li, E tra quei ra - mi E tra quei  
li, E tra quei ra - mi con si-cu - ri vo - li vo -  
35  
vo - li Can tan do se ne gian'  
- li, con si cu - ri vo - li, Can tan do se ne gian'  
- mi con si cu - ri vo - li Can -  
ra - mi con si cu - ri vo - li, Can tan do se ne gian' Can -  
vo - li vo - li, Can -

40

The musical score consists of two systems of music. The top system features five staves: Treble, Alto, Bass, Tenor, and Bass (continuing). The lyrics are written below each staff. The bottom system features three staves: Treble, Alto, and Bass. The piano accompaniment is indicated by a bass staff at the bottom.

**Top System:**

- Staff 1 (Treble): Can tan - do se ne gian' i ro - si - gnuo - li, Can -
- Staff 2 (Alto): Can tan - do se ne gian' i ro - si - gnuo - li, Can -
- Staff 3 (Bass): tan - do se ne gian' i ro - si - gnuo - li, Can -
- Staff 4 (Tenor): tan - do se ne gian' i ro - si - gnuo - li, Can -
- Staff 5 (Bass): tan - do se ne gian' i ro - si - gnuo - li, Can -

**Bottom System:**

- Staff 1 (Treble): tan - do se ne gian' i ro - si - gnuo - li.
- Staff 2 (Alto): tan - do Can - tan - do se ne gian' i ro - si - gnuo - li.
- Staff 3 (Bass): tan - do se ne gian' i ro - si - gnuo - li.



Vox In Rama

Giaches de Wert (1535-1596)

2 3 4 5 6 7

Soprano      Alto      Quintus      Tenor      Bass

*Vox in Ram-a ma au di ta est, vox in Ra - - -*

15                   16                   17                   18                   19                   20                   21

S. mul - tus, et u - lu - la - tus mul - tus, plo - ra - - tus et u - lu - la - - tus mul - tus,

A.                   tus mul - - tus, et u - lu - - la - - tus mul - - tus, \_\_\_\_\_ plo - ra - - tus

Q.                   tus et u - lu - la - tus mul - - tus, \_\_\_\_\_ et u - lu - - la - - tus mul - - tus, plo - ra - - tus et

T.                   plo - ra - - tus et u - lu - la - tus mul - - tus, et u - lu - la - - tus mul - - tus,

B.                   plo - ra - - tus et u - lu - la - - tus mul - - tus, \_\_\_\_\_

35 S. - chel plo - rans, 36 Ra - chel plo - - - rans, 37 Ra - chel plo - - - rans, 38 Ra - chel plo - - - rans, 39 Ra - chel plo - - - rans, 40 Ra - chel plo - - - rans,

A. rans, Ra - chel plo - - - rans, Ra - chel plo - - - rans, Ra - chel plo - - - rans,

Q. rans, Ra - chel plo - - - rans, Ra - chel plo - - - rans,

T. 8 Ra - chel plo - - - rans, Ra - chel plo - - - rans,

B. Ra - chel plo - - - rans,

## Vox In Rama

Giaches de Wert

3

41 - chel plo - rans, fi - li - os su - - - os, et  
 A. - - - rans fil - li - os su - - - os, et no - lu - it con - so -  
 Q. - - - rans fi - li - os su - os, et no - lu - it con - so - la -  
 T. - - - rans, Ra - chel plo - rans fi - li - os su - os, et no - lu - it con - so - la -  
 B. fi - li - os su - - - os, fi - li - os su - os,

47 - - - rans fi - li - os su - - - os, et no - lu - it con - so - la - ri qui - a non sunt, qui - - -

A. la - ri qui - a non sunt, qui - a non sunt, et no - lu - it con - so - la - ri

Q. ri qui - a non sunt, et no - lu - it con - so - la - ri

T. et no - lu - it con - so - la - ri et no - lu - it con - so -

B. et no - lu - it con - so - la - ri qui - - - a

53 - - - a non sunt, et no - lu - it con - so - la - - ri

A. la - - - ri qui - a non sunt, et no - lu - it con - so - la - ri qui - - -

Q. qui - a non sunt, qui - a non sunt, et no - lu - it con - so - la - ri

T. la - - - ri qui - a non - sunt, et no - lu - it con - so - la - ri qui - - - a non

B. non sunt, qui - a non sunt, et - - -

4

*Giaches de Wert*

*Vox In Rama*

S. 60 - o - o - o - -  
qui - a non sunt, \_\_\_\_\_

A. 61 - o - o - o - -  
a non sunt, et no - lu - it con - so - la - - ri, et

Q. 62 - o - o - o - -  
a non sunt, et no - lu - it con - so - la - - ri qui - a non sunt, qui - a non

T. 63 - o - o - o - -  
con - so - - la - - ri - qui - a non sunt, qui - a non sunt, et no - lu -

T. 64 - o - o - o - -  
sunt, et no - lu - it con - so - la - - ri qui - a non sunt, et no - lu - it con - so - la -

B. 65 - o - o - o - -  
no - lu - it con - so - la - - ri qui - a non sunt, et no - lu - it

8