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Bonjour, mon cœur

Pierre de Ronsard (1521–1585)

Orlando di Lasso (1532–1594)

SVPERIVS
Sopran

CONTRA
Alt

TENOR
Tenor

BASSVS
Bass

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

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

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

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

6

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

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

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

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

12

tou - te bel - le,* 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 - 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.

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 la

T 8 wea-pon to re - move. Fa la 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 la

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

15

1.

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

1.

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

1.

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

1.

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

[2.]

20

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

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

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

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

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

25

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

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

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

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

30

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

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

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

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

35

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

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

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

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

Giovanni Giudiccioni
(1500-1541)

Il bianco e dolce cigno

Jacques Arcadelt
(1505-68)

Soprano



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

Alto



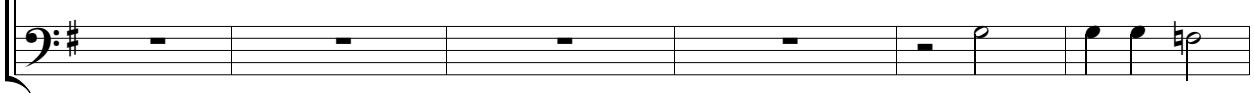
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

Tenor



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

Bass



Ed io pian-gen -

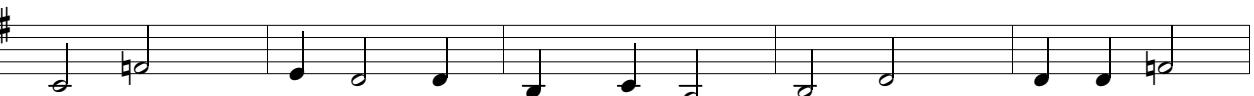
[5]

S



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

A



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

T



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

B



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

[10]

S



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

A



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

T



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

B



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

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

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

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

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

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

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

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

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

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

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

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

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

35

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

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

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

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

40

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

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

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

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

45

S rei con-ten - to.

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

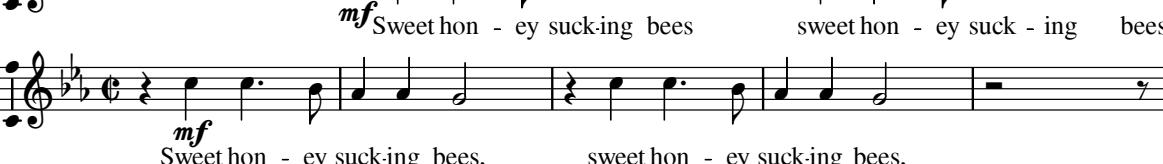
T rei con-ten - to, di mil - le mor-te il di sa - rei con-ten - to.

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

Sweet Honey Sucking Bees

John Wilbye (1574-1638)

D = 66

Soprano 1

 Soprano 1: Sweet hon - ey suck-ing bees, sweet hon - ey suck - ing bees why do you
 Soprano 2: Sweet hon - ey suck-ing bees, sweet hon - ey suck-ing bees, why do you
 Alto: Sweet hon - ey suck-ing bees, sweet hon - ey suck-ing bees, why do you still,
 Tenor: Sweet hon - ey suck-ing bees, sweet hon - ey suck - ing bees,
 Bass: [empty staff]

6 still why do you still, 7 why do you still sur - feit on ro - ses, pinks and vi - o - lets; as if the

S1

still, why do you still, 7 why do you still sur - feit on ro - ses, pinks and vi - o - lets;

S2

A

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

T

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

B

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

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

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

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

41 42 43 44 45 46 47

S1 S2 A T B

Keeping their spring - tide,

Keep - ing their springtide gra - ces

smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces keep-ing their

smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces, keep-ing their

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,

Sweet Honey Sucking Bees

John Wilbye

4

Sweet Honey Sucking Bees

John Wilby

55 56 57 58 59 60 61

S1 spring - tide gra - ces all _____ the year,

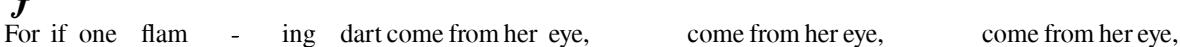
S2 - ing their spring - tide gra - ces all the year,

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

T keep - ing their spring - tide gra - ces

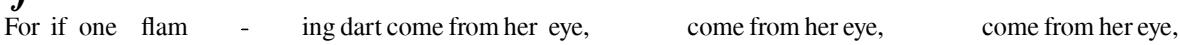
B keep - ing their spring - tide gra - ces

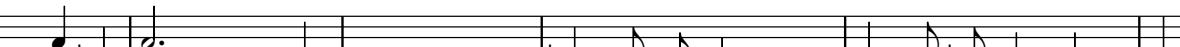
S1
 62 -
 63 -
 64 | : ^f keep-ing their spring - tide gra - ces all the year.
 S2
 65 -
 66 -
 67 -
 68 -
 69 | : ^f keep-ing their spring - tide spring-tide gra - ces all the year.
 A
 62 -
 63 -
 64 -
 65 -
 66 -
 67 -
 68 -
 69 | : ^f - ces all the year, keep-ing their spring - tide spring-tide gra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

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

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

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

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

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

Sweet Honey Sucking Bees

John Wilbye

100 101 102 103 104 105 106

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

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

A sharp ah, ah, then you die, ah, then you die, you die!

T — — — — — — —

B — — — — — — —

107 108 109 110 111 112

S1

S2

A

T

B

f

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

f

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

f

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

113 114 115 116 117 118 119

S1

S2

A

T

B

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

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

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

Sweet Honey Sucking Bees

John Wilbye

155 156 157 158 159 160 161 162

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

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

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

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

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

Draw On Sweet Night

John Wilbye (1574-1638)

Musical score for "Draw On Sweet Night" featuring six voices: Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The music is in common time, key signature C major. The vocal parts are arranged in two staves: soprano voices (Soprano I, Soprano II) in the top staff, and alto and bass voices (Alto I, Alto II, Tenor, Bass) in the bottom staff. The lyrics are written below the notes. Measure 2 starts with "Draw". Measures 3-7 continue the phrase "on, sweet night," with some variations in pitch and rhythm between voices.

Soprano I
Soprano II
Alto I
Alto II
Tenor
Bass

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

Musical score for "Draw On Sweet Night" continuing from measure 8. The vocal parts are the same: Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The lyrics continue from the previous section. Measure 8 starts with a rest. Measures 9-10 continue the phrase "draw on, sweet night," with some variations in pitch and rhythm between voices. Measures 11-14 continue the phrase "best friend un - to those best," with some variations in pitch and rhythm between voices.

S I
S II
A I
A II
T
B

8 best friend un - to those
9 draw on, sweet night,
10 draw on, sweet night,
11 best friend un - to those
12 best friend un - to those
13 best friend un - to those
14 best friend un - to those

15 16 17 18 19 20 21

S I

cares,

S II friend un - to those cares, that do a - rise from pain - ful

A I best friend un - to those cares, that

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

T

⁸ Draw on, sweet night, best friend un - to those cares, un - to

B

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

22 S I pain - ful 23 me - lan - cho - ly, 24 a - rise 25 from 26 pain - ful

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

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

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

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

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

A

S I
me - lan - cho ly,

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

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

A II
- lan - cho ly,

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

B
cho - ly,

54 Sweet night draw

55 on, O sweet

56 night draw

57 on,

58

59

S I

S II

A I

A II

T

B

60

S I Sweet night draw on,

S II on,

A I night draw on, Sweet night draw on,

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

T 8 night draw on, draw on,

B —

61

S I —

S II —

A I —

A II —

T —

B —

62

S I —

S II —

A I —

A II —

T —

B —

63

S I —

S II —

A I —

A II —

T —

B —

64

S I —

S II —

A I —

A II —

T —

B —

65

S I —

S II —

A I —

A II —

T —

B —

66

S I Sweet night draw

S II —

A I —

A II —

T —

B —

B

This musical score displays a six-part vocal arrangement across eight staves, corresponding to measures 67 through 74. The parts are labeled vertically on the left: Soprano I (S I), Soprano II (S II), Alto I (A I), Alto II (A II), Tenor (T), and Bass (B). The music is in common time, with a key signature of one sharp. Measure 67 begins with S I and S II entering. In measure 68, A II joins in. Measures 69 through 74 feature continuous vocal entries from all parts, with lyrics appearing below the staff. The Alto II and Tenor parts provide the primary vocal lines for these measures.

75 76 77 78 79 80 81

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

S II My grieves when they _____ be told

A I My grieves when they be told

A II To shades and dark - ness, find some

T To shades and darkness, find some

B

82 S I ease from pain - - ing,

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

84 A I To shades and dark - ness, find some ease from pain - -

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

86 T ease from pain - - ing,

87 B

88 S I

89 S II ing,

90 A I ing, to shades and dark - ness, find some ease from pain - - -

91 A II

92 T And while thou all

93 A I ing,

94 A II And while thou

95 T

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

100 fold, in si - lence dost en - fold,
 101 and while thou all in si -
 102 lence dost en - fold, and while thou all in
 103 in si -
 104 fold, and while thou all in
 105 in si -

S I S II A I A II T B

118 119 120 121 122 123

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

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

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

A II time for my complain - ing,

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

B plain - ing, I then shall have best

124 125 126 127 128 129

S I best time for my com plain - - ing.

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

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

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

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

B time for my com - plain - ing.

Ave Maria

Josquin des Pres (1450-1521)

Soprano 2 3 4 5 6 7 8 9 10

Alto

Tenor 8

Bass

S. 11 12 13 14 15 16 17 18 19

A.

T. 8

B.

S. 20 21 22 23 24 25 26 27 28

A.

T. 8

B.

S. 29 30 31 32 33 34 35 36 37 38 39

A.

T. 8

B.

lyrics:

2: A - ve Ma - ri - a, gra - ti - a ple -

11: na, Do - mi-nus te -

12: ti - a ple - na, Do - mi-nus

13: na

14: gra - ti - a ple - na

15: na

16: na

17: Do - mi-nus te -

18: na

19: na

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

21: te - cum, Vir - go se - re -

22: na

23: cum

24: Vir - go se - re -

25: na

26: na

27: Vir - go se - re -

28: na

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

30: na, A - ve cu - ius con cep - ti - o, con cep - ti - o,

31: na, A - ve cu - ius con cep - ti - o,

32: na, A - ve cu - ius con cep - ti - o,

33: na, A - ve cu - ius con cep - ti - o,

34: na, A - ve cu - ius con cep - ti - o,

35: na, A - ve cu - ius con cep - ti - o,

36: na, A - ve cu - ius con cep - ti - o,

37: na, A - ve cu - ius con cep - ti - o,

38: na, A - ve cu - ius con cep - ti - o,

39: na, A - ve cu - ius con cep - ti - o,

40 41 42 43 44 45 46 47 48 49

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

50 51 52 53 54 55 56 57 58

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

59 60 61 62 63 64 65 66 67 68

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

69 70 71 72 73 74 75 76 77

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

Ave Maria

Josquin des Pres

78 79 80 81 82 83 84 85 86

S. 

A. 

T. 

B. 

87 88 89 90 91 92 93 94 95

S. 

A. 

T. 

B. 

96 S. gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -
 97 A. gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca - ti -
 98 T. 8 vir - gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca -
 99 B. gi - ni - tas, Im - ma - cu - la - ta cas - ti - tas, Cu - ius pu - ri - fi - ca -

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

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

107 T. 8 ti - o No - stra fu - it pur - ga - ti - o. _____

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

109 110 111 112 113

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

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

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

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

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

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, with a key signature of one sharp (F#). The vocal parts enter at measure 2, singing "O magnum mysterium et ad-mira - bi - le sa-cra-men". The basso continuo part begins at measure 8, providing harmonic support. The vocal parts continue with "tum, O ma - gnum my - ste - ri - um" at measure 9, followed by "cra - men tum, O ma - gnum my-ste - ri - um et ad-mi - ra - bi - le sa - cra-men" at measure 10. The basso continuo part continues with "O ma - gnum my-ste-ri - um et ad - mi - ra - bile sa - cra-men" at measure 11. The vocal parts then sing "et ad - mi - ra - bile sa - cra-men - tum" at measure 15, followed by "ut a - ni - le sa - cra-men - tum et ad - mi - ra - bi - le sa - cra-men - tum" at measure 16. The basso continuo part continues with "tum, et ad - mi - ra - bi - le sa - cra - men - tum ut a - nima - li - a, ut a - ni - le sa - cra - men - tum, et ad - mi - ra - bi - le sa - cra - men - tum ut a - nima - li - a" at measure 17.

22 23 24 25 26 27 28

ma-li-a vi - derunt do-minum na - tum vi-derunt do-minum na - - tum
 ma-li-a vi - derunt do-minum na - tum vi-derunt do-minum na - - tum ia - cen -
 8 ma-li-a vi - derunt do-minum na - tum vi-derunt do-minum na - tum ia - cen -
 vi - derunt domi - num na - tum ia - cen - tem in

29 30 31 32 33 34

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

35 36 37 38 39 40 41

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

42 43 44 45 46 47

vir - - go cu - ius vi - scera me - - ru - e -
 vir - - go cu - ius vi - scera me - - ru - e -
 8 vir - - go cu - ius vi - scera me - - ru - e -
 vir - - go cu - ius vi - scera me - - ru - e -

55 56 57 58 59 60 61 62

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

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

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

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

63 64 65 66 67 68

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

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

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

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

A musical score for four voices or instruments. The score consists of four staves, each with a different clef (G-clef, F-clef, G-clef, and bass clef). The music is in common time and includes measure numbers 69 through 74. The lyrics are integrated into the music, appearing below the notes. The lyrics are: 'lu - ya.' (measures 69-71), 'ya al - le lu - ya.' (measures 72-73), and 'ya al - le lu - ya.' (measures 74).

69 70 71 72 73 74

lu - ya.

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

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

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

Sicut cervus

Psalm 42

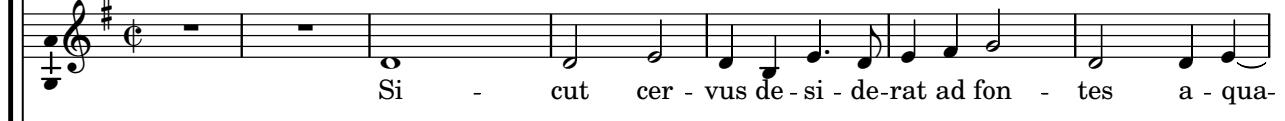
Venecia 1604

Giovanni Pierluigi da Palestrina (c.1525-1594)

Soprano



Alto



Tenor



Bass



8

9

10

11

12

13

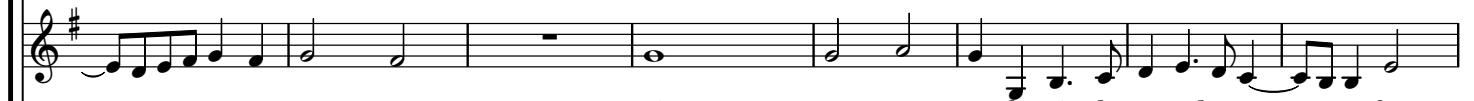
14

15



qua - rum

si -



fon -



- - -



16

17

18

19

20

21

22

23



- - -



- - -



- - -



33 34 35 36 37 38 39 40

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

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

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

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

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

50 51 52 53 54 55 56 57 58

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

De - us, ad te De - us ad te De - - - us.

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

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

Ave Verum Corpus

William Byrd 1543–1623

Soprano 2 3 4 5 6

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

Alto

Tenor

Bass

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

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

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

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

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

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

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

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

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

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

T 8 ta - tum in mor - tis ex - a - mi - ne. O dul - cis, O

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

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

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

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

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

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

A me - i, mi - se - re - re, mi - se - re - re me - i, mi - se - re - re me -

T 8 me - i, mi - se - re - re me - i, me - i. mi - se -

B mi - se - re - re me - i, mi - se - re - re me - i, mi - se - re - re me -

44 - - - i. 45 O i. 46 :|| A - men.

A - - - i. :|| (b) A - men.

T 8 re - re me - i. i. A - - men.

B - - - i. i. A - - men.

Mass for Four Voices

Kyrie Eleison

William Byrd (c. 1543-1623)

Soprano: $\text{d} = 80$, 2, 3, 4, 5. Dynamics: **p**. Text: Ky - rie e - lei - son, Ky - rie e - le - - -

Alto: 2, 3, 4, 5. Dynamics: **p**. Text: Ky - rie e - lei - - - - son, Ky -

Tenor: 8. Dynamics: **p**. Text: Ky - rie e - lei - - - -

Bass: 8. Dynamics: **p**. Text: Ky - ri - e

S. 6, 7, 8, 9 rit., 10. Dynamics: **p**. Text: - - - son, Ky - rie e - lei - - - - son.

A. 6, 7, 8, 9 rit., 10. Dynamics: **p**. Text: rie e - lei - - son, Ky - ri - e e - - lei - - son.

T. 6, 7, 8, 9 rit., 10. Dynamics: **p**. Text: - - son, Ky - rie e - lei - - - - son.

B. 6, 7, 8, 9 rit., 10. Dynamics: **p**. Text: e - - lei - - son, Ky - - ri - e e - - lei - - - - son.

S. 11, 12, 13, 14, 15, 16. Dynamics: **p**. Text: Chri - ste e - lei - - son, Chri - ste e - lei - - son,

A. 11, 12, 13, 14, 15, 16. Dynamics: **p**. Text: Chri - ste e - lei - - - - son, Chri - ste e -

T. 11, 12, 13, 14, 15, 16. Dynamics: **p**. Text: Chri - ste e - lei - - son, Chri - ste e -

B. 11, 12, 13, 14, 15, 16. Dynamics: **p**. Text: Chri - ste e - lei - - - - son, Chri - - - - - - - -

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

A. le - - - i - son, Chri - ste e - lei - son.

T. - ste e - le - i - son, Chri - ste e - lei - son.

B. - son, Chri - ste e - lei - - - - son.

23 Ky - ri - e e - lei - son, 24 Ky - ri - e e - lei - son, 25 Ky - ri - e e - lei - son, 26 Ky - ri - e e - lei - son, 27 Ky - ri - e e - lei - son, 28 Ky - ri - e e - lei - son, 29 Ky - ri - e e - lei - son, 30 Ky - ri - e e - lei - son.

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

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

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

31 son, Ky - ri - e e - lei - son, 32 Ky - ri - e e - lei - son, 33 Ky - ri - e e - lei - son, 34 Ky - ri - e e - lei - son, 35 rit. Ky - rie e - lei - son, 36 Ky - rie e - lei - son, 37 Ky - rie e - lei - son, 38 Ky - rie e - lei - son.

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

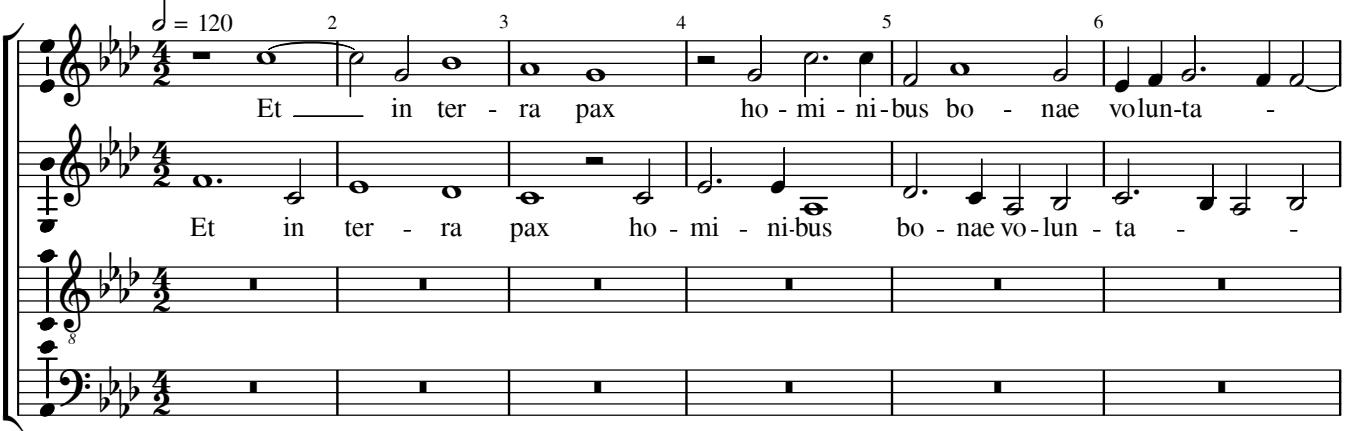
T. Ky - rie e - leison, Ky - rie e - lei - son, Ky - rie e - lei - son,

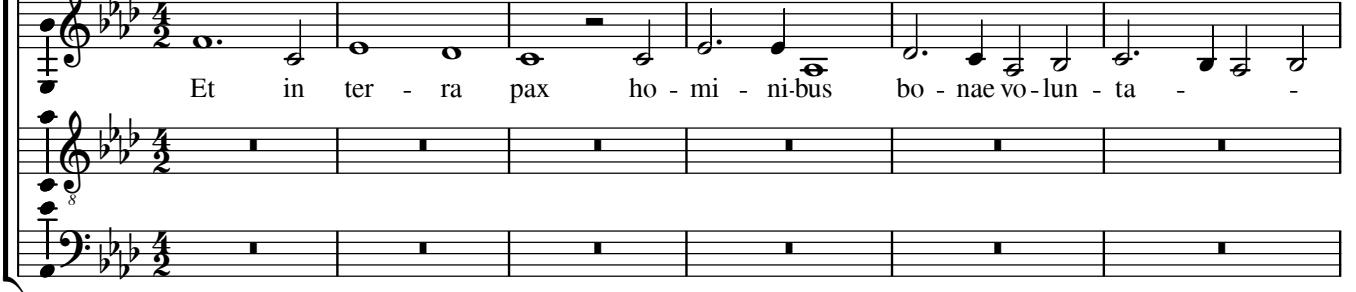
B. rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son, Ky - rie e - lei - son.

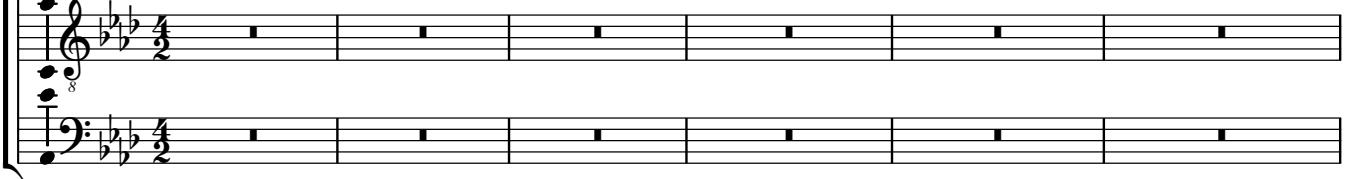
Mass for Four Voices

Gloria in Excelsis Deo

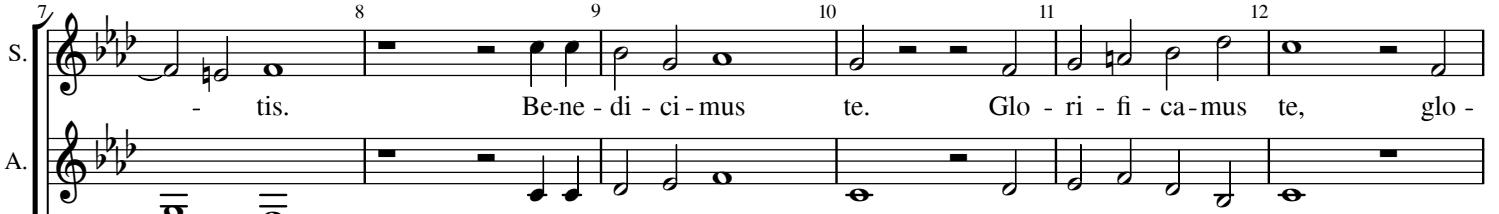
William Byrd (c. 1543-1623)

Soprano 

Alto 

Tenor 

Bass 

S. 

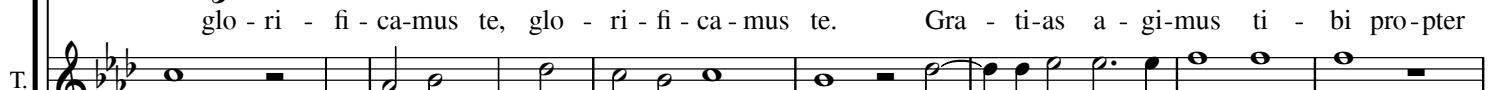
A. 

T. 

B. 

S. 

A. 

T. 

B. 

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Mass for Four Voices – Gloria

Byrd

6

Soprano (S.)

A. Alto (A.)

Tenor (T.)

Bass (B.)

Qui
tris, Fi - li-us Pa - tris, Pa - tris:
Fi - li-us Pa - tris, Pa - tris, Fi - li - us Pa - tris:
- li-us Pa - tris, Pa - tris, Fi - li-us Pa - - - tris:

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

tol - lis pec - ca - ta mun - di: mi - se - re - re no - bis,
Qui tol - lis pec - ca - ta mun - di: mi - se -
Qui tol - lis pec - ca - ta mun - di:

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

mi - se - re - re no - - - bis.
re - re no - - - bis, mi - se - re - re - no - - - bis.
Qui tol - lis
mi - se - re - re no - - - bis, mi - se - re - re - no - - - bis.

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

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

A.

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

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

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

S. A. T. B.

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

Mass for Four Voices – Gloria

Byrd

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

113 114 115 116 117 118

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

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

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

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

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

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

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

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

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

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

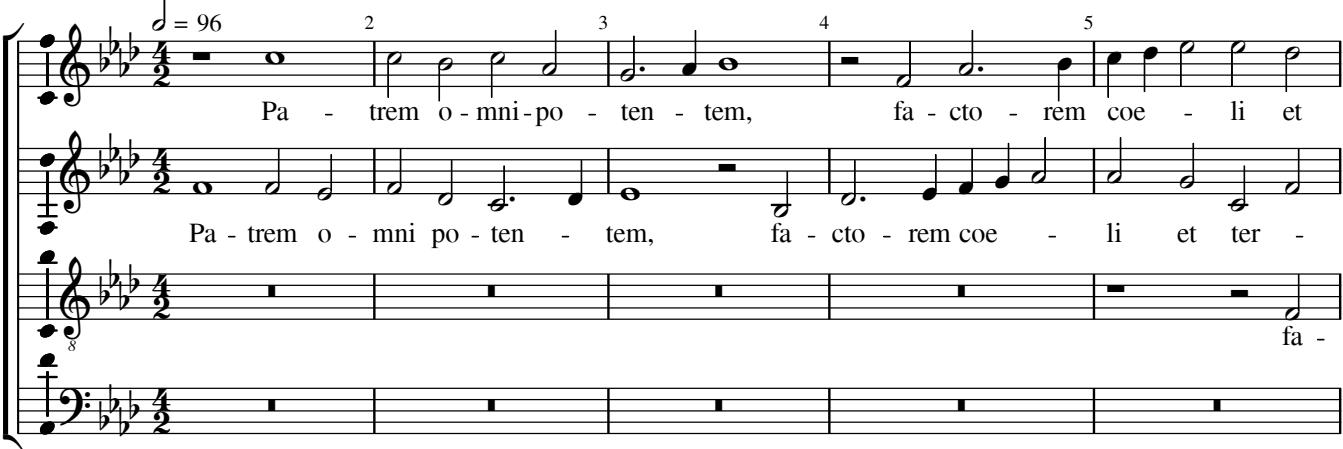
T. - - - i Pa - tris. A - - - men. A - - - men.

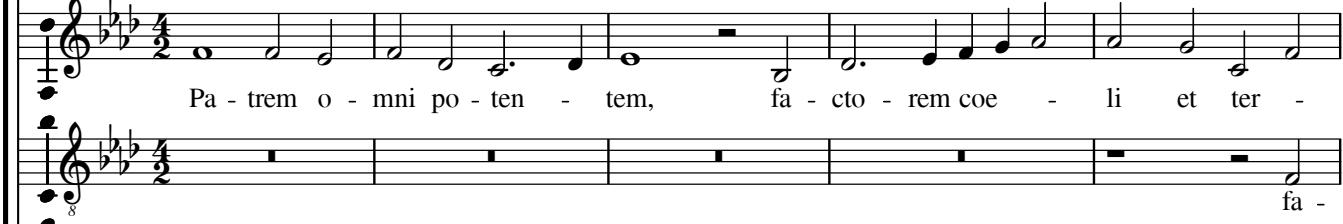
B. - - - tris. A - - - men. A - - - men.

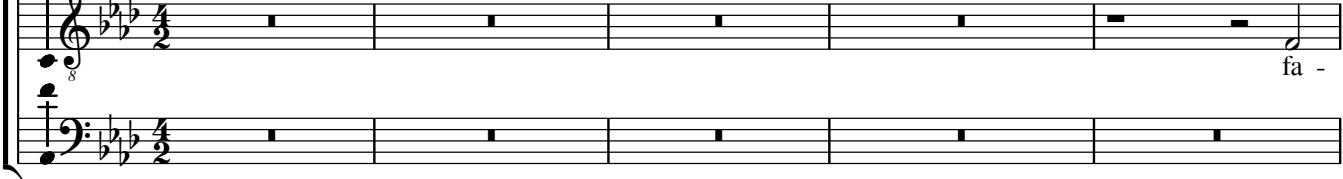
Mass for Four Voices

Credo in unum Deum

William Byrd (c. 1543-1623)

Soprano 

Alto 

Tenor 

Bass 

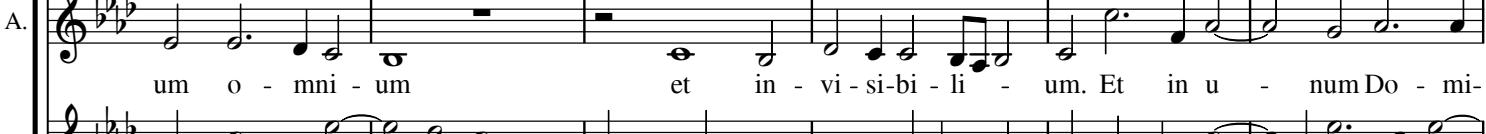
S. 

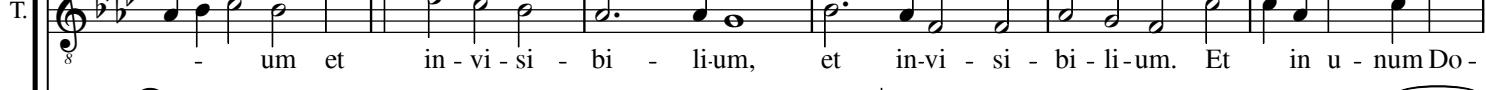
A. 

T. 

B. 

S. 

A. 

T. 

B. 

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:
C. 21 - num Do - mi-num Je - sum Chri - stum, Fi - li-um De - i u - ni - ge - ni - tum:
D. 22 - 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 - substanci - 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 - substanci - a - lem Pa - tri, 42 per quem o - mni - a fa - cta
 A. a - lem Pa - tri, con - substanci - 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 pro-pter nos ho - mines et pro-pter no - stram sa - lu - tem de-scen - dit de - coe -

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

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

lis: Et in - car - na -

Et in - car - na - tus est

Et in - car -

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

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

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

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

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

Mass for Four Voices – Credo

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

Mass for Four Voices – Credo

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

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

119 T. - gni non e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri-tum San - ctum Do-

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

121 C $\text{d} = 104$

122 123

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

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

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

127 B. 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

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

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

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

136 S. Fi - li - o si - mul a - do - ra - tur et 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 conglo - ri - fi -

Mass for Four Voices – Credo

William Byrd

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, ca - tho - li-cam 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. 8 - 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 -

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

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

T. 163 in re - mis - si - o - nem pec - ca - to - rum: Et ex - spe - cto re - sur-

B. 164 mis - si - o - nem pec - ca - to - rum: _____ Et ex - spe -

165

166

167

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

A. 169 Et ex - spe - cto re-surre-cti - o - nem mor - tu - o - rum, et vi-tam ventu - ri

T. 170 re-cti-o - nem, re-surrecti-o - nem mor - tu - o - rum,

B. 171 172 173

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

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

A. 177 et vi - tam ven - tu - ri sae - cu - li, 178 et vi - tam ven - tu - ri sae - cu - li,

T. 179 et vi - tam ven - tu - ri sae - cu - li, 180 et vi - tam ven - tu - ri sae - cu - li,

B. 181 et vi - tam ven - tu - ri sae - cu - li, 182 et vi - tam ven - tu - ri sae - cu - li, 183 A - men,

Mass for Four Voices – Credo

William Byrd

Mass for Four Voices

Sanctus Benedictus

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

p San - - - - ctus,

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

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

p San - - - -

S.

A.

T.

B.

San - - - - ctus, San - - -

- - - - ctus, San - - -

- - - - ctus, San - - -

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

S.

A.

T.

B.

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

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

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

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

William Byrd

Mass for Four Voices – Sanctus

22

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

19

20

21 rit.

22

23

S. A. T. B.

24 $\text{d} = 96$

25

26

27

28

29

S. A. T. B.

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

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

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

30

31

32

33

34

S. A. T. B.

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

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

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

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

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

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

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

48 49 50 51 52 53

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

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

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

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

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

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

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

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

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

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

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

rit.

Mass for Four Voices

Agnus Dei

William Byrd (c. 1543-1623)

Soprano $\text{d} = 88$

Alto

Tenor

Bass

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

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

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

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

S.

A.

T.

B.

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

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

A - gnus De - i,

A - gnus De - -

8 9 10 11 12 13 14

S.

A.

T.

B.

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

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

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

15 16 17 18 19 20 21

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

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

D = 88

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

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

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

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

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

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

Soprano (S.)

Alto (A.)

Tenor (T.)

Bass (B.)

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

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

Mass for Four Voices – Agnus Dei

William Byrd

Soprano (S.) vocal line:

46. Soprano vocal line: *cem, pa - - cem,*

47. Soprano vocal line: *cem, pa - - cem,*

48. Soprano vocal line: *do - na no - bis pa - - cem,*

49. Soprano vocal line: *do - na no - bis pa - - cem,*

50. Soprano vocal line: *do - na no - bis pa - - cem,*

51. Soprano vocal line: *do - na no - bis pa - - cem,*

Alto (A.) vocal line:

46. Alto vocal line: *- bis pa - cem, do - na no - bis pa - - cem,*

47. Alto vocal line: *- bis pa - cem, do - na no - bis pa - - cem,*

48. Alto vocal line: *do - na no - bis pa - - cem,*

49. Alto vocal line: *do - na no - bis pa - - cem,*

50. Alto vocal line: *do - na no - bis pa - - cem,*

51. Alto vocal line: *do - na no - bis pa - - cem,*

Tenor (T.) vocal line:

46. Tenor vocal line: *do - na no - bis pa - - cem,*

47. Tenor vocal line: *do - na no - bis pa - - cem,*

48. Tenor vocal line: *do - na no - bis pa - - cem,*

49. Tenor vocal line: *do - na no - bis pa - - cem,*

50. Tenor vocal line: *do - na no - bis pa - - cem,*

51. Tenor vocal line: *do - na no - bis pa - - cem,*

Bass (B.) vocal line:

46. Bass vocal line: *cem, _____*

47. Bass vocal line: *do - na no - bis pa - - cem,*

48. Bass vocal line: *do - na no - bis pa - - cem,*

49. Bass vocal line: *pa - - cem, do - na*

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

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

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

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

Mass for Four Voices

Translation of Latin text

William Byrd (c. 1543-1623)

Gloria

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

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

Credo

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

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

Sanctus / Benedictus

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

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

Agnus Dei

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

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