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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

2 3 4 5 6 7 8 9

A - ve____ Ma - ri - - a, gra - - ti - a

Alto

Tenor

Bass

A - ve____ Ma - ri - - a,

A - ve____ Ma - ri - - a,

A - ve____ Ma - ri - - a,

A - ve____ Ma - ri - - a,

10 11 12 13 14 15 16 17

S. ple - - - na, Do - mi-nus

A. gra - - ti - a ple - - - na,

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

B. a, gra - - ti - a ple - - - na,

18 19 20 21 22 23 24 25 26

S. te - - - cum, Vir - - go se -

A. Do - mi-nus te - - cum, Vir - - go se - re

T. Do - mi-nus te - - - cum Vir -

B. Do - mi-nus te - - cum,

Ave Maria

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

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

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

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

12

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

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

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

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

* 1576: ma tourterelle

17

doux prin-temps, ma 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 Draw on, sweet night,
3 -
4 -
5 draw on, sweet night,
6 -
7 -
8 -

Soprano I
Soprano II
Alto I
Alto II
Tenor
Bass

45
 S I
 ly,
 46
 That un - to thee, to thee
 47
 That un - to thee I con - se-crate it whol -
 48
 ly, That un - to thee I con - se-crate it whol -
 49
 ly, That un - to thee, to thee I con - se-crate it
 50
 ly, That un - to thee, to thee I con - se-crate it whol -

51

S I ly: Sweet night draw on,

S II ly:

A I whol-ly: Sweet night draw on, Sweet night draw on, Sweet night draw

A II whol-ly: Sweet night draw on, Sweet night draw on, Sweet night draw

T Sweet night draw on,

B ly:

58 S I

59 S II

60 A I

61 A II

62 T

63 B

64

65

Sweet night draw on, Sweet night draw on, Sweet night draw on, Sweet

B

66 67 68 69 70 71 72 73

S I night draw on,
S II -
A I night draw on,
A II night draw on, Sweet night draw on,
T 8 night, Sweet night draw on, My grieves when they be
B draw on, My grieves when they be

74 75 76 77 78 79 80 81

S I My grieves when they be told To shades and dark - ness, find some
S II My grieves when they be told
A I My grieves when they be told
A II told To shades and dark - ness, find some
T told To shades and darkness, find some
B told

82 83 84 85 86 87 88

S I ease from pain - ing,
S II To shades and dark - ness, find some ease from pain - ing,
A I To shades and dark - ness, find some ease from pain - ing, to shades and
A II ease from pain - ing, to shades and darkness, find some ease from pain - ing,
T 8 ease from pain - ing, To shades and
B - - - - - To

89 90 91 92 93 94 95

S I
S II
A I
A II
T
B

dark - ness, find some ease from pain - - - - -
And while thou all in si - lence dost
ing,
And while thou all in si - lence dost
ing,
And while thou all in si - lence dost
ing,
And while thou all in si - lence dost
ing,

shades and darkness, find some ease from pain - - - - -
And while thou all in si - lence dost
ing,
And while thou all in si - lence dost
ing,
And while thou all in si - lence dost
ing,

96 97 98 99 100 101 102

S I
S II
A I
A II
T
B

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

103 104 105 106 107 108 109

S I
S II
A I
A II
T
B

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

110 111 112 113 114 115 116

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

I then shall have best

117 118 119 120 121 122

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

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

123 124 125 126 127 128 129

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

Fine knacks for ladies

John Dowland

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

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

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

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

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

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

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

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

14

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

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

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

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

21

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

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

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

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

Hark, all ye lovely saints

Thomas Weelkes
(1574-1623)

Soprano 1

Soprano 2

Alto

Tenor

Bass

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

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

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

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

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

S

A

T

B

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

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

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

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

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

10

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

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

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

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

15

1.

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

1.

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

1.

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

1.

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

[2.]

20

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

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

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

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

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

25

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

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

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

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

30

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

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

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

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

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

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

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

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

Hic est beatissimus Evangelista

Giovanni Maria Nanini

(1544-1607)

5

Alto

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

Tenor

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

Bass

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

A

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

T

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

B

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

10

A

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

T

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

B

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

15

A

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

T

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

B

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

20

[25]

A
pri - vi - le - gi - o a - mo - ris 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

A

T

B

Giovanni Giudiccioni
(1500-1541)

Il bianco e dolce cigno

Jacques Arcadelt
(1505-68)

Soprano



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

Alto



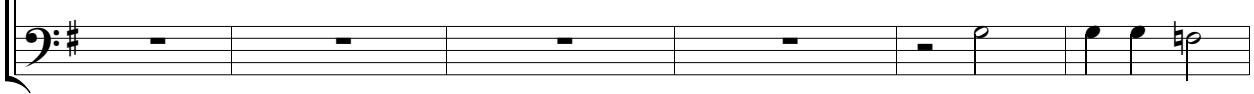
Il bian-__ co_e dol-ce ci-__ gno can - tan-to mo__ re, Ed io pian-gen -

Tenor



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

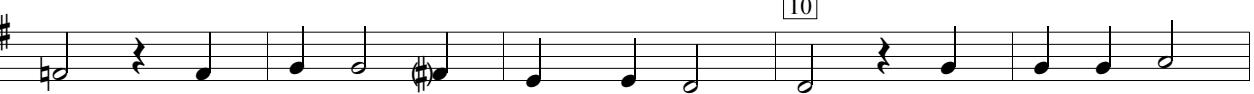
Bass



Ed io pian-gen -

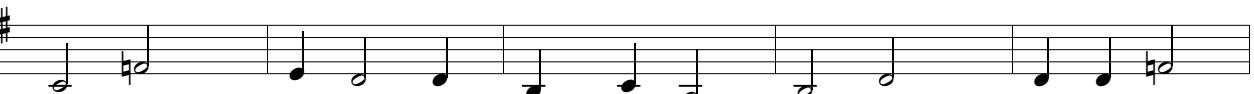
[5]

S



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

A



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

T



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

B



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

[10]

S



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

A



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

T



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

B



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

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

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

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

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

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

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

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

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

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

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

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

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

35

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

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

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

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

40

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

A mor-te_il di, di mil - le mor-te_il di, di mil - le mor-te_il di,

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

B sa - rei con-ten - to, di mil - le mor-te_il di _____ sa -

45

S rei con-ten - to.

A di mil - le mor - te_il di sa - rei _____ con-ten - to.

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

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

Il Est Bel Et Bon

Pierre Passereau

Con brio

Soprano

Alto

Tenor

Bass

The vocal parts are as follows:

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

S.

A.

T.

B.

The vocal parts are as follows:

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

S.

A.

T.

B.

The vocal parts are as follows:

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

Soprano (S.)

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

28 Il est bel et bon, bon,

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

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

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

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

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

34 Il est bel et bon, bon,

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

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

Soprano (S.)

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

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

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

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

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

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

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

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

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

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

Alto (A.)

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

Tenor (T.)

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

Bass (B.)

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

Soprano (S.)

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

46 ne - me bat aus - si

47 ne - me bat aus - si

48 ne - me bat aus - si

49 ne - me bat aus - si

50 -

51 -

52 -

53 -

54 -

55 -

56 -

Alto (A.)

rou - ce ne me bat aus - si Il fait

ne - me bat aus - si

Il fait

Tenor (T.)

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

Bass (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 - quet - te, qu'est - ce - ci? Il est bel et bon, bon, bon, bon, com - me - re,

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

T. 97 - 98 ti - te co - quet - te, qu'est ce - ci? Il est bel et bon, bon, bon, bon, bon, com -

B. 99 - 103 ti - te co - quet - te, qu'est ce - ci? Il est bel et bon, bon, com - me - re

S. 104 - 112 Il est bel et bon, bon, bon, bon, bon, com - me - re, com - me - re, com - me - re, mon ma -

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

T. 106 - 110 me - re, Il est bel et bon, bon, bon, com - me - re, com - me - re mon ma -

B. 107 - 112 bon, com - me - re, Il est bel et bon, bon, bon, com - me - re, mon ma -

S. 113

 A. 114

 T. 115

 B. 116

 S. 122

 A. 123

 T. 124

 B. 125

Margot labourez les vignes

Jacques (Giacomo) Arcadelt
(1504? - 1568)

Soprano

Alt

Tenor

Bass

6

12

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

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

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

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

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

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

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

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

de Lor-rai-ne, Mar-got,

Margot labourez les vignes/Arcadelt

17

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

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

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

Mar-got la -

22

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

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

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

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

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

27

bien - tôt.

Ils m'ont don - né
S'il fleu - rit je

bien - tôt.

Ils m'ont don - né
S'il fleu - rit je

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

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

Ils m'ont don - né S'il fleu - rit je

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

Ils m'ont don - né S'il fleu - rit je

Margot labourez les vignes/Arcadelt

32

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

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

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

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

37

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

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

Mar - got la -

42

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

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

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

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

Mass for Three Voices

Kyrie Eleison

William Byrd (c. 1543-1623)

Alto

Tenor

Bass

2

3

4

5

6

7

8

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

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

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

Mass for Three Voices

Gloria in Excelcis Deo

William Byrd (c.1540-1623)

Mass for Three Voices – Gloria

William Byrd

3

37 38 39 40 41 42 43

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

44 45 46 47 48 49 50 51

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

52 53 54 55 56 57 58 59

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

60 61 62 63 64 65 66

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

67 68 69 70 71 72 73 74

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

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

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

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

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

Mass for Three Voices

Credo in Unum Deum

William Byrd (c. 1543-1623)

Mass for Three Voices – Credo

William Byrd

6

43. A. Qui pro - pter nos ho - mines, et pro - pter no - stram sa - lu - - tem de - scen - dit,
T. Qui pro - pter nos ho - mi-nes, et pro - pter no - stram sa - lu - - tem de -
B. Qui pro - pter nos ho - mines, et pro - pter no - stram sa - lu - - tem,

44. A. de scen - dit
T. scen - dit
B. de-scen - dit,

45. A. de cæ - lis.
T. de cæ - lis.
B. de cæ -

46. A. Et in - car - na - tus est
T. Et in - car - na - tus est de
B. Et in - car - na - tus est,

47. A. de spi - ri - tu __ san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
T. spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
B. de spi - ri - tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -

48. A. - ctus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la -
T. - ctus est, _____ Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -
B. est, Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -

49. A. _____
T. o Pi - la - to
B. sus et

50. A. de - scen - dit
T. scen - dit
B. de-scen - dit,

51. A. de cæ - lis.
T. de cæ - lis.
B. de cæ -

52. A. Et in - car - na - tus est
T. Et in - car - na - tus est de
B. Et in - car - na - tus est,

53. A. de spi - ri - tu __ san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
T. spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
B. de spi - ri - tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -

54. A. - ctus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la -
T. - ctus est, _____ Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -
B. est, Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -

55. A. _____
T. o Pi - la - to
B. sus et

56. A. de cæ - lis.
T. de cæ - lis.
B. de cæ -

57. A. Et in - car - na - tus est
T. Et in - car - na - tus est de
B. Et in - car - na - tus est,

58. A. de spi - ri - tu __ san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
T. spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
B. de spi - ri - tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -

59. A. - ctus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la -
T. - ctus est, _____ Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -
B. est, Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -

60. A. de spi - ri - tu __ san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
T. spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
B. de spi - ri - tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -

61. A. - ctus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la -
T. - ctus est, _____ Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -
B. est, Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -

62. A. de spi - ri - tu __ san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
T. spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
B. de spi - ri - tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -

63. A. - ctus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la -
T. - ctus est, _____ Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -
B. est, Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -

64. A. - ctus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la -
T. - ctus est, _____ Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -
B. est, Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -

65. A. _____
T. o Pi - la - to
B. sus et

66. A. de - scen - dit
T. scen - dit
B. de-scen - dit,

67. A. de cæ - lis.
T. de cæ - lis.
B. de cæ -

68. A. Et in - car - na - tus est
T. Et in - car - na - tus est de
B. Et in - car - na - tus est,

69. A. de spi - ri - tu __ san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
T. spi - ri - tu san - cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -
B. de spi - ri - tu san-cto, ex Ma - ri - a vir - gi - ne, et ho - mo fa -

70. A. - ctus est, Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o Pi - la -
T. - ctus est, _____ Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti -
B. est, Cru - ci - fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, pas -

71. A. _____
T. o Pi - la - to
B. sus et

72. A. pa - sus et se - pul - tus est, et se - pul - tus est.
T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus _ est. _____
B. sus et se - pul - tus est, pas - sus et se - pul - tus est.

73. A. _____
T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus _ est. _____
B. sus et se - pul - tus est, pas - sus et se - pul - tus est.

74. A. _____
T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus _ est. _____
B. sus et se - pul - tus est, pas - sus et se - pul - tus est.

75. A. _____
T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus _ est. _____
B. sus et se - pul - tus est, pas - sus et se - pul - tus est.

76. A. _____
T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus _ est. _____
B. sus et se - pul - tus est, pas - sus et se - pul - tus est.

77. A. _____
T. o Pi - la - to pas - sus et se - pul - tus est, se-pul - tus _ est. _____
B. sus et se - pul - tus est, pas - sus et se - pul - tus est.

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

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

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

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

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

Mass for Three Voices – Credo

William Byrd

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118 119 120 121 122 123 124 125 126

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

127 128 129 130 131 132 133 134 135

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

136 137 138 139 140 141 142 143

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

144 145 146 147 148 149 150 151 152

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

153 154 155 156 157 158 159 160

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

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

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

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

Mass for Three Voices

Sanctus

William Byrd (c. 1543-1623)

Mass for Three Voices

Benedictus

William Byrd (c. 1543-1623)

Mass for Three Voices

Agnus Dei

William Byrd (c. 1543-1623)

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. A - gnu s De - - i, A - gnu s De -

B. se - re - re no - - bis. A - gnu s De - - i, A -

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,

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

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

46 47 48 49 50 51 52 -2- 53

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

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

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

Mass for Four Voices

Kyrie Eleison

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

2 3 4 5

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

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

Ky - rie e - lei - - -

Ky - ri - e

S.

A.

T.

B.

6 7 8 9 rit. 10

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

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

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

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

S.

A.

T.

B.

11 12 13 14 15 16

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

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

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

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

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

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

Mass for Four Voices

Gloria in Excelcis Deo

William Byrd (c. 1543-1623)

Soprano $\text{d} = 120$

Soprano $\text{d} = 120$

Alto

Tenor

Bass

7 8 9 10 11 12

S. - tis. Be-ne - di - ci - mus te. Glo - ri - fi - ca-mus te, glo -

A. - tis. Be-ne - di - ci - mus te. Glo - ri - fi - ca-mus te,

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

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

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

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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. S. Qui
A. - tris, Fi - li-us Pa - - - - tris, Pa - - - - tris:
T. - - - - Fi - li-us Pa - tris, Pa - tris, Fi - li - - us Pa - - - - tris:
B. - li-us Pa - - - - tris, Pa - - - - tris, Fi - li-us Pa - - - - - - - - tris:

64. S. tol - lis pec - ca - ta mun - di:
A. - - - - Qui tol - lis pec - ca - ta mun - - - - di:
T. - - - - - - - -
B. - - - - Qui tol - - lis pec - ca - ta mun - - - - di:

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

Mass for Four Voices – Gloria

Byrd

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

A.

T. ⁸ 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 -

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 - ge -
 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:—

23 S. - ge - ni - tum: De -

24 A. - ni - tum: et ex Pa - tre na - tum an - te o - mni-a sae - cu - la.

25 T. 8 ge - ni - tum: et ex Pa - tre na - tum an - te o - mni-a sae - cu - la.

26 B. — et ex Pa - tre na - tum an - te o - mni-a sae - cu - la.

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 in - car - na -

Et in - car - na - tus est

Et in - car - na - tus 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-

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

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

S. 130 - 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

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. 158 Con - fi - te - or u - num bap-tis -

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

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

Mass for Four Voices – Credo

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

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

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

p

2

3

4

5

San

San

San

San

San

San

S.

A.

T.

B.

6

7

8

9

10

11

San

ctus, San

ctus, San

ctus, San

ctus, San

ctus, San

ctus, San

S.

A.

T.

B.

12

13

14

15

16

17

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.

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 -
 A. sis, in ex-cel - sis, O - san - na in ex - cel - sis. _____ Be - ne - di - chtus qui ve -
 T. sis, O - san - na in ex - cel - sis, in ex-cel - sis.
 B. san - na in ex-cel - sis, O - san - na in ex - cel - sis.

48 49 50 51 52 53

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

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

T. Be - - ne - di - - ctus qui ve - -

B. Be - ne - di-ctus qui ve - - nit, qui ve -

S. 54 - 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 - - -

S. 60 - mi - ni. 61 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 -

Mass for Four Voices

Agnus Dei

William Byrd (c. 1543-1623)

Soprano

Alto

Tenor

Bass

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

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

S.

A.

T.

B.

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

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

p A - gnus De - i,

p A - gnus De - -

S.

A.

T.

B.

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

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

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

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

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

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

31 T. 8 *mf* A - gnus De - - i, _____ qui tol-lis pec-ca -

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

33 34

S. 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

27

Mass for Four Voices – Agnus Dei

William Byrd

S. - di, **p** do - na no - bis pa - cem, do - na no - bis pa -

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

T. 8 qui tol - lis pec - ca - ta mun - di, **p** do - na no - bis pa - - cem,

B. mun - - di, **p** do - - na no - bis pa - - -

S. 46 cem, pa - - cem, do - na no - bis pa - - cem,

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

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

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

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

A. rit. - - 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.*

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

la, fa la la la la la, fa 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 measure rests.

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

21

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

O Magnum Mysterium

Tomás Luis de Victoria

The musical score consists of four staves, each representing a different voice: Soprano (top), Alto, Tenor, and Bass (bottom). The music is in common time and uses a key signature of one sharp. The vocal parts are separated by vertical bar lines. The lyrics are written below the notes, with some numbers above them indicating specific measures or counts. The score is divided into five systems, each starting with a measure number (e.g., 1, 8, 14, 20).

Measures 1-7:

O magnum mysterium et ad-mira - bi-le sa-cra-men -
O ma - gnum my - ste-ri-um et ad-mi - ra - bi-le sa -
- - - - -
- - - - -

Measures 8-13:

tum, O ma - gnum my - ste -
cra - men - tum, O ma - gnum my - ste - ri - um et
O ma - gnum my - ste - ri - um et

Measures 14-19:

- ri-um et ad - mi - ra - bi-le et ad-mi-ra - bi-le sa - cra-men - tum
ad-mi - ra - bi - le sa - cra-men - tum et ad-mi - ra - bi - le sa - cra - men - tum
cra - men - - - tum, et ad-mi - ra - bi - le sa - cra - men - tum ut
ad-mi - ra - bi - le sa - cra - men - tum, et ad-mi - ra - bi - le sa - cra - men - tum ut

Measures 20-25:

ut a - ni-ma-li - a vi - de-runt do-mi - num na - tum vi - de-runt
ut a - ni-ma-li - a vi - de-runt do-mi - num na - tum vi - de-runt
a - ni-ma-li - a, ut a - ni-ma-li - a vi - de-runt do-mi - num na - tum vi - de-runt
a - ni-ma-li - a vi - de-runt do-mi - num na - tum

37 38 39 40 41 42 43

se - pi - o. O Be - a - ta vir
se - pi - o. O Be - a - ta vir
se - pi - o. O Be - a - ta vir
se - pi - o. O Be - a - ta vir

O Magnum Mysterium

Tomás Luis de Victoria

44 45 46 47 48 49

go cu - ius vi - sce-ra me - - ru - e - runt por-ta-re do - -
go cu - ius vi - sce-ra me - - ru - e - runt por-ta-re do - -
go cu - ius vi - sce-ra me - - ru - e - runt por-ta-re do - mi -
go cu - ius vi - sce-ra me - - ru - e - runt

50 - mi-num Je - sum Chri - - - stum. Al - le - lu - ia, al - - le - lu -
 51 - mi-num Je - - - sum Chri - stum. Al - le - lu - ia, al - - le - lu -
 52 - mi-num Je - - - sum Chri - stum. Al - le - lu - ia, al - - le - lu -
 53 - mi-num Je - - - sum Chri - stum. Al - le - lu - ia, al - - le - lu -
 54 - mi-num Je - - - sum Chri - stum. Al - le - lu - ia, al - - le - lu -
 55 - mi-num Je - - - sum Chri - stum. Al - le - lu - ia, al - - le - lu -
 56 - mi-num Je - - - sum Chri - stum. Al - le - lu - ia, al - - le - lu -

57 ia, al - le - lu - ia, al - le - lu - ia, al - le -
 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 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
 63 ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

64 65 66 67 68

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

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

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

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

69 70 71 72 73 74

- lu - ia.

- ia, al - le - lu - ia.

ia, al - le - lu - ia.

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

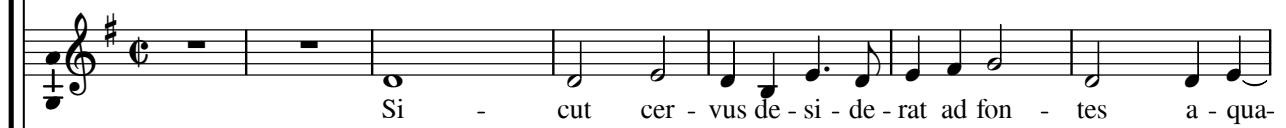
Sicut cervus

Palestrina (c.1525-1594)

Soprano



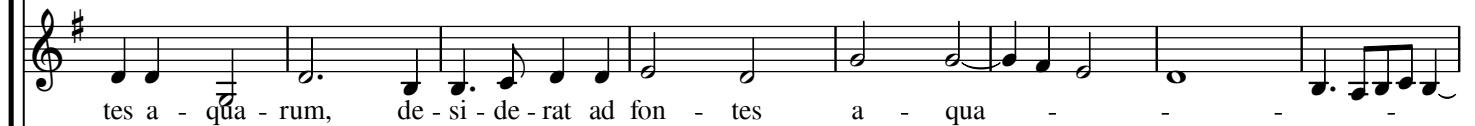
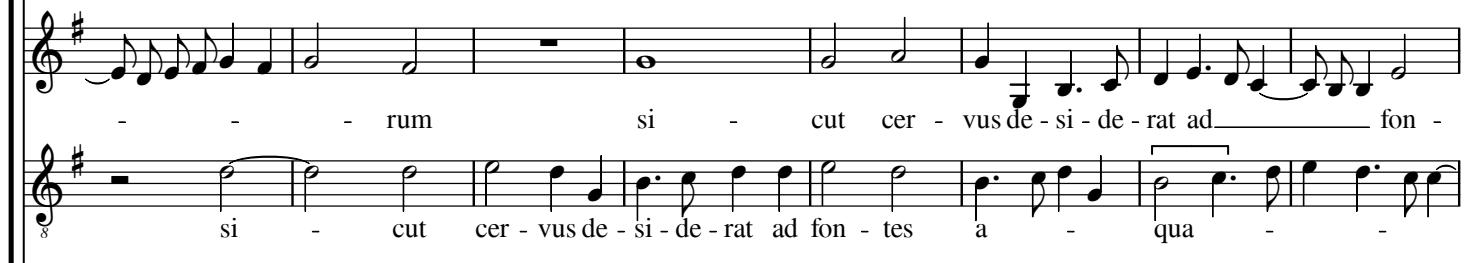
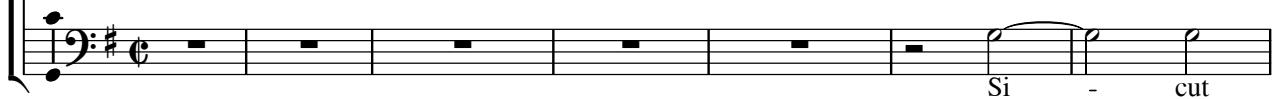
Alto



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 over 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: Soprano, Alto, Bass, and Tenor. The lyrics are written below each note, corresponding to the vocal parts. Measure numbers are provided above the music, and the composer's name, "Palestrina", is 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)

J = 66

Soprano 1

Soprano 2

Alto

Tenor

Bass

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

23 S1 *mf* ah, make your flight, ah, make your flight to Me - li - sua - via's lips.

24 S2 *mf* lips, ah, make your flight to Me - li - sua - via's lips.

25 A *mf* flight ah! make your flight There may you re - vel, there may you re - vel, there,

26 T *f* lips, your flight to Me-li - suavia's lips; There may you re - vel, there may you re - vel,

27 B *f* lips, Ah, make your flight to Me - li - sua - via's lips;

29 S1 *f* There, there may you re - vel in am - bro-sian cheer, Where smi - ling ro - ses
 30 S2 *f* There may you re - vel, there may you re - vel in am - bro-sian cheer, Where smi - ling ro - ses
 31 A there may you re - vel,
 32 T *p* there may you re - vel in am - bro-sian cheer, Where smil - ing ros - es
 33 B *f* There may you re - vel,

Sweet Honey Sucking Bees

John Wilbye

3
 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** and sweet lil - lies sit, there may you re - vel, there may you re - vel in am - bro-sian cheer, where
 39 B **f** there may you re - vel, there may you re - vel in am - bro-sian cheer, where
 40

41 S1 - - - - - **p** Keeping their spring - tide,
 42 S2 - - - - - **p** Keep - ing their springtide gra - ces
 43 A smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces keep-ing their
 44 T smil - ing ro - ses and sweet lil-lies sit, keep - ing their springtide gra - ces, keep-ing their
 45 B smil - ing ro - ses and sweet lil-lies sit,
 46
 47

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

62
 S1
 f keep-ing their spring - tide gra - ces all the year.
 S2
 f keep-ing their spring - tide spring-tide gra - ces all the year.
 A
 - ces all the year, keep-ing their spring - tide spring-tide gra - ces all the year.
 T
 all the year f keep-ing their spring-tide gra - ces all the year.
 B
 all the year, f keep-ing their spring-tide gra - ces all the year.

Sweet Honey Sucking Bees

John Wilbye

78 79 80 81 82 83 84 85

S1 - - (p) (p) (p) (p) (p)

Sting not, sting not her soft lips; Oh, beware of that, Oh, beware of

S2 (p) (p) (p) (p) (p) (p) (p)

not her soft lips; Oh, beware of that, Oh, beware of that,

A (p) (p) (p) (p) (p) (p) (p)

her soft lips, her soft lips; Oh beware of that, Oh, be -

T (p) (p) (p) (p) (p) (p) (p)

her soft lips, her soft lips; Oh, beware of that, Oh, be - -

B (p) (p) (p) (p) (p) (p) (p)

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

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

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

96 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

97 T -

98 B -

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, **p** ah, ah, then you die, ah, then you die, you die.

Sweet Honey Sucking Bees

John Wilbye

7 Sweet Honey Sucking Bees John Wilby

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

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

122 A f
for if one flam - ing dart come from her eye, come from her eye, come from her eye, Was ne-
ver

123 T
- - - - -

124 B
- - - - -

125

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.