

The background of the cover is a handwritten musical score on aged, yellowed paper. The word "Kyrie" is written in cursive at the top center. The score includes various musical notations such as notes, rests, and dynamic markings like "pp".

# CHORAL SCORES

*Edited by*

DENNIS SHROCK

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OXFORD  
UNIVERSITY PRESS

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# INTRODUCTION

The scores in this anthology have been chosen as illustrative examples of the major composers and their repertoire presented and discussed in *Choral Repertoire*, published by Oxford University Press in 2009. Scores have also been chosen to represent standard and customarily performed genres, such as mass, oratorio, madrigal, and part song (all of which are listed in the appendix). The choice of scores from the Medieval through the Romantic era has been based on the acknowledged importance of the composer and repertoire and the elucidative value of the music in terms of style (the representation of its genre) and structure (the noteworthiness of its formal characteristics). Otherwise, lesser-known but artistically superior works were chosen over popular and well-known works, and works were chosen that are not commonly represented in other anthologies. The choice of Modern-era scores has been dictated partly by publisher permission. Most publishers have been extremely cooperative. However, inclusion of some notable works has been impossible because publisher rights have been denied.

The organization of the anthology reflects that of the repertoire book—scores are presented chronologically according to historical era, then by country within the era, and, finally, in order of the composer's date of birth. Each score is either a complete composition, without abridgements or alterations, or an entire movement from a larger work. There are no open-ended excerpts of pieces or works. Furthermore, all scores are presented with their complete distribution of vocal and instrumental parts; no textures have been reduced to keyboard arrangements (except for the Persichetti and Pinkham pieces, which have composer-written piano accompaniments as alternative performance options), and no figured bass lines have been realized.

Being an anthology for study, not performance, there are also no keyboard reductions of orchestral or vocal scoring—those normally used for rehearsal purposes—and there are no syllabic slur marks, especially in repertoire before the Romantic era; slur marks have generally been retained as articulation symbols. Furthermore, there are no lines signifying word extensions, and tempo and expression marks are occasionally printed only in the top part of music rather than in all parts—these procedures being adopted in order to make the scores easier to read. Spelling has been modernized for consistency and comprehensibility.

Commentary about each score, mostly addressing issues of structure and identification of salient characteristics, appears in the appendix. Along with the commentary is the source of the score's text, if known, and a literal English translation of foreign-language texts. Biographical material about composers and historical information about scores can be found in *Choral Repertoire*.



Each score is presented according to the most current scholarly research. For repertoire from the Medieval and Renaissance eras, this involves careful attention to mensuration, key signatures, text underlay, and *musica recta* and *ficta*. In terms of mensuration, measure bars have been used to demarcate the regular flow of rhythm indicated by the original mensuration signs or meter signatures. This occasionally creates rhythmic syncopation, which was commonly mentioned as a positive compositional trait in primary sources of the Renaissance era. (See examples of syncopation in Lasso's *Tutto lo dì*, measures 17–19, and Sweelinck's *Or sus, serviteurs du Seigneur*, soprano part, measures 4–6.) Also, mensuration signs have been translated into modern signatures according to original meanings of *tempus* and *prolation*. For example, Dunstable's *Quam pulcra es* is printed here with  $3/2$  and  $6/4$  meters since the original manuscript has mensuration signs that indicate, first, a perfect *tempus* and an imperfect *prolation*, and later (measure 39), an imperfect *tempus* and a perfect *prolation*.

Key signatures have been chosen to fall within the boundaries of original clefs. With this in mind, note that the Tallis *If ye love me* is scored here for ATTB voices, not SATB as commonly seen in modern-day editions, and that Tomkins's *O pray for the peace of Jerusalem* is scored for SSTB, not SATB. Note also that many of the alto parts in the Renaissance-era editions are low since they were written for male altos, who have a lower range than female altos.

In terms of text underlay, Verdelot's *Italia mia* is printed here following Renaissance-era practices, not modern-day “*come scritto*” procedures. And Dufay's Kyrie from his *Missa L'homme armé* takes into consideration practices of both *musica ficta* (the F-sharps) and *musica recta* (the E-flats).

For repertoire from the Baroque and Classical eras, facsimiles of original scores have been consulted, with composer markings incorporated in the editions here when the markings have been thought to be instructive. For example, the movements from J. S. Bach's *B Minor Mass* and *St. John Passion* contain vocal slurrings found in Bach's autograph manuscript. Attention has also been given to performance practice issues of rhythmic alteration (e.g., see the Sanctus from Alessandro Scarlatti's *Messa di S Cecilia*) and ornamentation (e.g., see the cadential trills in the “*Et incarnatus est*” from Vivaldi's *Gloria* RV589 and “How excellent thy name, O Lord” from Handel's *Saul*). All editorial suggestions are marked above the staff in parentheses.

Each score throughout the anthology has been presented according to the most recent availability of scholarly editions, and many decisions about scoring, articulation, and dynamic markings are the result of comparisons between historic publications. As examples, the J. S. Bach *B Minor Mass* score here has taken into consideration the 2010 Bärenreiter edition of the *Neue Bach Ausgabe* as well as Bach's autograph score; the Mozart *Requiem* edition is the result of comparisons between the Mozart autograph, the Süssmayr autograph, and the *Neue Mozart Ausgabe* score; the Haydn *Creation* has

considered the 1804 first published score along with the 1995 Oxford University Press score edited by A. Peter Brown; the Brahms *Requiem* contains ritardando signs (in the shape of a sideways S) found in the composer's conducting score; and the Fauré *Requiem* has considered the 1900 Hamelle publication, the 1983 Hinshaw edition edited by John Rutter, and original orchestral parts. The source or sources for each edition here can be found in the appendix.



# THE MEDIEVAL ERA

# 1. Salve regina

Edited by Dennis Shrock

Anonymous

Sal - ve, re - gi - na, ma-ter mi - se-ri - cor-di - ae: vi - ta,

dul - ce - do, et spes no - stra, sal - ve. Ad te cla-ma - mus, ex-su-les,

fi - li - i He - vae; ad te sus-pi - ra - mus, ge - men - tes et flen - tes

in hac lac - ri - ma - rum val - le. E - ia er - go, ad-vo-ca - ta nos-tra,

il - los tu - os mi-se-ri-cor - des oc - u - los ad nos con - ver - te.

Et Je - sum, be - ne - dic - tum fruc-tum ven - tris tu - i, no - bis

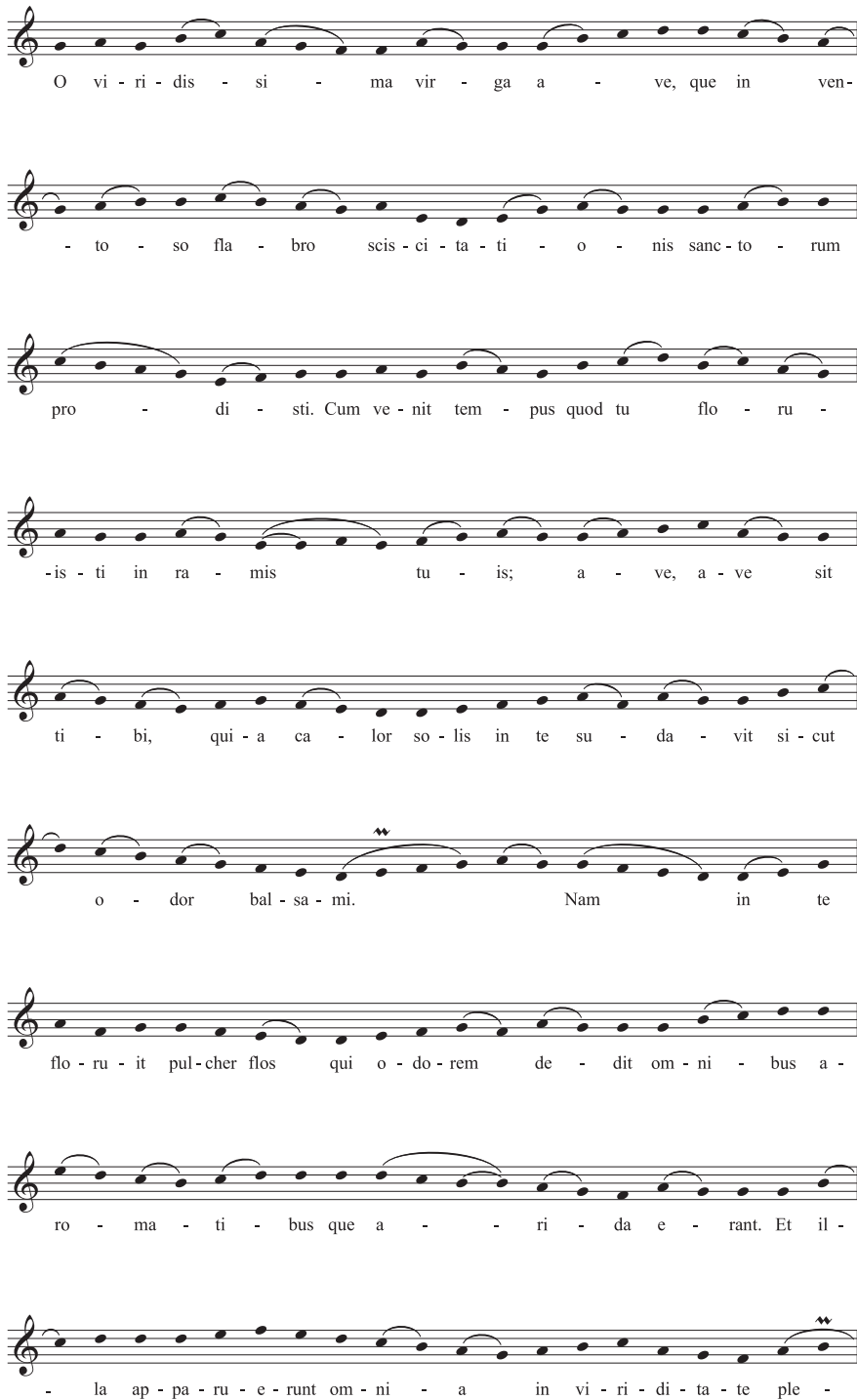
post hoc ex - si - li - um os - ten - de. O cle - mens,

O pi - a, O dul - cis vir-go Ma-ri - a.

## 2. O viridissima virga

Edited by D. Jason Bishop

Hildegard von Bingen



O vi - ri - dis - si - ma vir - ga a - ve, que in ven -

- to - so fla - bro scis - ci - ta - ti - o - nis sanc - to - rum

pro - di - sti. Cum ve - nit tem - pus quod tu flo - ru -

- is - ti in ra - mis tu - is; a - ve, a - ve sit

ti - bi, qui - a ca - lor so - lis in te su - da - vit si - cut

o - dor bal - sa - mi. Nam in te

flo - ru - it pul - cher flos qui o - do - rem de - dit om - ni - bus a -

ro - ma - ti - bus que a - ri - da e - rant. Et il -

- la ap - pa - ru - e - runt om - ni - a in vi - ri - di - ta - te ple -





### 3. Messe de nostre dame Kyrie

Edited by Dennis Shrock

Guillaume de Machaut

The musical score is written for four voices: Soprano, Alto, and two Tenors. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems, each containing four staves. The lyrics "Ky - ri - e" are written below the notes in the first system. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first system covers measures 1 through 6. The second system starts at measure 7 and ends at measure 12. The third system starts at measure 13 and ends at measure 18. The fourth system starts at measure 19 and ends at measure 24. The Soprano part has a melodic line with some grace notes. The Alto part has a more rhythmic line. The Tenor parts provide harmonic support with longer note values and rests.

Soprano  
Ky - ri - e

Alto  
Ky - ri - e

Tenor  
Ky - ri - e

Tenor  
Ky - ri - e

7

S.  
A.  
T.  
T.

13

S.  
A.  
T.  
T.

19

S.  
A.  
T.  
T.

25

S. e - - ley - - son. Chri - ste

A. e - - ley - - son. Chri - ste

T. e - - ley - - son. Chri - ste

T. e - - - ley - son. Chri - ste

30

S. e - - ley - - son. Chri - ste

A. e - - ley - - son. Chri - ste

T. e - - ley - - son. Chri - ste

T. e - - - ley - son. Chri - ste

34

S. e - - ley - - son. Chri - ste

A. e - - ley - - son. Chri - ste

T. e - - ley - - son. Chri - ste

T. e - - - ley - son. Chri - ste

38

S. e - - ley - - son. Chri - ste

A. e - - ley - - son. Chri - ste

T. e - - ley - - son. Chri - ste

T. e - - - ley - son. Chri - ste

42

S. 

A. 

T. 

T. 

46

S.   
e - ley - son. Ky -

A.   
e - - ley - son. Ky -

T.   
e - - - ley - - son. Ky -

T.   
e - - - - ley - - son. Ky -

51

S.   
- - ri - e

A.   
- - ri - e

T.   
- - - ri - e

T.   
- - - ri - e

56

S. 

A. 

T. 

T. 

61

S.   
A.   
T.   
T. 

65

S.   
ley - son. Ky - ri - - - e  
A.   
ley - son. Ky - ri - - - e  
T.   
ley - son. Ky - - - - - ri -  
T.   
ley - son. Ky - - - - - ri -

70

S.   
A.   
T.   
- e  
T.   
- e

74

S.   
A.   
T.   
T. 

79

S. 

A. 

T. 

T. 

83

S. 

A. 

T. 

T. 

88

S. 

A. 

T. 

T. 

92

S.   
e - ley - son.

A.   
e - - - ley - son.

T.   
e - - - ley - son.

T.   
e - - - - - ley - - - - son.

# 4. Venecie, mundi splendor / Michael, qui Stena domus / Italie, mundicie

Edited by Dennis Shrock

Johannes Ciconia

Soprano [O] Ve - ne - ci - e, mun - di

Alto [O] Mi - cha - el, qui

Tenor

7  
S. splen - - dor, I - ta - li - e cum sis de -

A. Ste - na do - mus, tu du - ca - tus por - tas a -

T. I - ta - li -

12  
S. cor, in te vi - get om - nis li - vor re - gu - lis mun -

A. nus, ho - nor ti - bi qui - a bo - nus vi - tam du - ces

T. e,

17  
S. di - ci - e. Gau - de, ma - ter ma - ris; sa - lus,

A. ce - li - bem. Phe - bo com - par, prin - ceps al - me,

T.

23  
S. qua pur - ga - tur quis - que ma - lus; ter - re pon -

A. ti - bi mun - dus pro - mit "sal - ve"; spar - gis tu -

T. mun - di - ci - e

28

S. ti, tu es pa - lus,

A. is fru - ctum pal - me, vi - ctor sem - per [no - bi -

T.

33

S. mi - se - ro - rum ba - iu - la. Gau - de la - te, vir - go di -

A. lis]. Cle - mens, jus - tus ap - pro - ba - ris,

T. quis - que ma - lus.

38

S. gna, prin - ci - pa - tus por - tas si - gna (ti - bi sol - li sunt con - di -

A. de - cus mo - rum ap - pel - la - ris, tu de - fen - sor es - ti -

T.

43

S. gna) du - ca - lis do mi - ni - i.

A. ma - ris fi - de - i ca - tho - li - ce.

T. Gau - de ma - ter la - te di -

49

S. Gau - de, vic - trix ex - te - ro - rum, nam po - te -

A. Bo - nis pan - dis mu - nus di - gnum, ma - lis

T. gna.



55

S. stas Ve-ne-to - rum nul-li ce - dit per-ver-so - rum, do - mans ter - ram, ma - ri -

A. fun - dis pe - ne si - gnum le - ges su - as ad con-di - gnum gla-di-o ju - sti - ti -

T.

60

S. a; [Nam] tu vin - cis ma - nus for - tis, pa - cem red -

A. e. Sa - gax, pru - dens, mi - tis pa - - ter (lex di - vi - na

T.

66

S. dis tu - is por - tis, et dis - rum - pis fau - ces mor - tis, tu - o - rum

A. cum sis ma - ter), men - tis vir - tus ti - bi

T.

71

S. fi - de - li - um. Pro - te - ca - nit vo - ce pi -

A. fra - ter, ze - la - tor re - i - pu - bli -

T. Pro - te - ca - nit vo - ce pi - a.

77

S. a (tu - i sta - tum in hac vi - a hec con - ser -

A. ce. Se - dem pre - cor ti - bi da - ri, De - o ce -

T.

82

S. vet et Ma - ri - a) Jo - han - nes

A. li fa - mu - la - ri, e - jus thro - no co - pu - la -

T.

87

S. Ci - co - ni - a. [A - - - -]

A. ri per e - ter - na se - cu - la. A - - - -

T. Con - - - -

92

S. - - - - ser - vat

A. - - - -

T. - - - -

97

S. - - - -

A. - - - -

T. 8 hec Ma - ri - a Jo - [han - nes] Ci -

102

S. - - - - men.]

A. - - - - men.

T. 8 co - ni - a.

# 5. Quam pulcra es

Edited by Dennis Shrock

John Dunstable

Alto

Tenor

Bass

Quam pul - cra es et quam de - co - ra, ca -

Quam pul - cra es et quam de - co - ra, ca -

Quam pul - cra es et quam de - co - ra, ca -

6

A.

T.

B.

ris - si - ma in de - li - - - ci - is. Sta -

ris - si - ma in de - li - - - ci - is. Sta -

ris - si - ma in de - li - - - ci - is. Sta -

10

A.

T.

B.

tu - ra tu - a as - si - mi - la - ta est pal - -

tu - ra tu - a as - si - mi - la - ta est pal - -

tu - ra tu - a a - si - mi - la - ta est pal - -

15

A.

T.

B.

me, et u - be - ra tu - a bo - tris. Ca - put tu -

me, et u - be - ra tu - a bo - tris. Ca - put tu -

me, et u - be - ra tu - a bo - tris. Ca - put tu -

20

A. um ut Car - me - lus, col - lum tu - um

T. um ut Car - me - lus, col - lum tu - um

B. um ut Car - me - lus, col - lum tu - um

24

A. si - cut tur - ris e - bur -

T. si - cut tur - ris e - bur -

B. si - cut tur - ris e - bur -

28

A. - ne - a. Ve -

T. - ne - a. Ve -

B. - ne - a. Ve -

32

A. ni, di - le - cte mi, e - gre - di - a -

T. ni, di - le - cte mi, e - gre - di - a -

B. ni, di - le - cte mi, e - gre - di - a -

36

A.

T.

B.

40

A.

T.

B.

43

A.

T.

B.

46

A.

T.

B.

# THE RENAISSANCE ERA

# 6. Missa L'homme armé

## Kyrie

Edited by Dennis Shrock

Guillaume Dufay

Soprano

Tenor

Tenor

Bass

Ky - ri - e e - lei - son,

5

S. son, Ky - ri - e e -

T. son, Ky - ri - e e -

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

B. Ky - ri - e e -

9

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

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

T. -

B. - lei -

13

S. son, Ky -

T. e - lei - son, Ky -

T. Ky - ri - e,

B. son, Ky -

17

S. *ri - e e - lei - - -*

T. *- - - ri - e e -*

T. *Ky - ri - e e -*

B. *ri - e e - -*

21

S. *- - - son.*

T. *lei - son, e - lei - son.*

T. *- - - lei - son.*

B. *lei - son.*

25

S. *Chri - - - ste*

T. *Chri - - - ste e -*

T. *- - -*

B. *- - -*

29

S. *e - lei - son, Chri - -*

T. *lei - son, Chri - -*

T. *- - -*

B. *- - -*



33

S. *ste e - - lei son,*

T. *- - - ste e - - lei son, Chri -*

T. *- - - - -*

B. *- - - - -*

37

S. *Chri - - - - - ste e -*

T. *- - - - - ste*

T. *- - - - - Chri -*

B. *- - - - -*

41

S. *lei - - son, Chri - - - - - ste*

T. *- - - - -*

T. *ste, Chri - ste e - lei - -*

B. *Chri - ste e - - - - - lei - -*

45

S. *- - - - -*

T. *e - - - lei - - -*

T. *- son, Chri - ste*

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

49

S. e - - - - lei - - - -

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

T. e - - - - lei - - - - son.

B. lei - - - - son, e - - - -

53

S. son. Ky - ri - - e

T. son. Ky - ri - e

T. son. Ky - ri - e

B. lei - son. Ky - ri - e

58

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

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

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

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

63

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

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

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

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

68

S. lei - son, Ky - ri - e

T. lei - son, Ky - ri -

B. lei - son, Ky - ri -

73

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

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

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

78

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

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

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

82

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

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

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

## 7. Missa de beata virgine

### Agnus Dei

Edited by Dennis Shrock

Josquin Desprez

Soprano

Alto

Tenor

Tenor

Bass

A - - gnus De - - i, qui tol - -

5

S.

A.

T.

T.

B.

A - - gnus De - - i,

A - - gnus De - -

i,

qui

lis pec - ca - ta mun - di,

10

S.

A.

T.

T.

B.

A - gnus De - -

qui

i, qui tol - -

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

pec - ca - ta mun - di,

14

S. i, qui

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

T. lis pec - ca - ta mun -

T. pec - ca - ta

B. - di, pec - ca - ta, pec -

18

S. tol - lis pec - ca - ta, pec - ca - ta mun -

A. pec - ca - ta

T. di, pec - ca - ta mun -

T. mun - di: mi - se - re - re no -

B. ca - ta, pec - ca - ta mun - di: mi -

22

S. di: mi - se - re - re no - bis.

A. mun - di: mi - se - re - re no - bis.

T. di: mi - se - re - re no - bis.

T. bis, no - bis.

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

27  
T.   
A - - - - - gnus De -  
T.   
A - - gnus De - - - i, qui

33  
T.   
- - - i, qui tol - - -  
T.   
tol - - - - - i, qui

38  
T.   
- - - lis pec - ca -  
T.   
- - - lis pec -

43  
T.   
ta, pec - ca - - - di,  
T.   
ca - ta mun - - - di,

49  
T.   
- - ta mun - - - mi -  
T.   
pec - ca - - ta mun - - -

54  
T.   
- - - di: mi - se -  
T.   
- - - di: mi - se -

60  
T.   
re - - - di -  
T.   
- re - - - di -

65

T.

T.

70

T.

T.

74

T.

T.

re,

re, mi se -

79

T.

T.

mi se - re re no bis.

re re no bis.

84

S.

A.

T.

T.

B.

A - gnus De i,

A - gnus

A - gnus

A - gnus De i,

A - gnus De i,

90

S. qui tol-lis pec - ca - - - ta mun -

A. De - - i,

T. De - - i, qui tol - - - -

T. qui tol - - - -

B. qui tol - - - -

96

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

A. qui tol - - - - lis

T. - - - -

T. lis

B. lis, pec - ca -

qui tol -

102

S. pec - ca - ta mun -

A. pec - ca - ta mun -

T. - - lis pec-ca - ta mun - - -

T. ta mun - - - di:

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



108

S. - - di: do -

A. - - di: do - na

T. 8 - - di: do - na no - bis, no -

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

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

114

S. na no - bis, do - na no -

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

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

T. 8 do - na no -

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

120

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

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

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

T. 8 - bis pa - cem, pa - - - cem.

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

## 8. Au joli jeu

Edited by Dennis Shrock

Clément Janequin

Soprano  
Alto  
Tenor  
Bass

Au jo - li, jo - li, jo - li jeu du pous - se a -

Au jo - li, jo - li jeu du pous-se a-vant,

Au jo - li, jo - li, jo - li jeu du pous-se a - vant,

Au jo - li, jo - li jeu du pous-se a -

4

S. vant, du pous - se a - vant, au jo - li, jo - li, jo - li

A. du pous - se a - vant, pous - se a - vant, au jo - li, jo - li

T. du pous - se a - vant, au jo - li, jo - li, jo - li jeu

B. vant, du pous-se a - vant, au jo - li, jo - li jeu

7

S. jeu du pous - se a - vant, du pous - se a - vant il fait bon jou -

A. jeu du pous-se a - vant, du pous - se a - vant il fait bon jou -

T. du pous-se a - vant, du pous - se a - vant fait bon jou -

B. du pous-se a - vant fait bon jou -

10

S. er. L'au - trier m'a - loie é - ba - loi -

A. Pour un re - fus me faut lais -

T. er. L'au - trier m'a - loie é - ba - loi -

B. Pour un re - fus me faut lais -

er.

er.

13

S. er, ser, l'au - pour

A. er, ser, l'au - pour

T. L'au - trier m'a - loie é - ba - loi - er,  
Pour un re - fus me faut lais - ser,

B. L'au - trier m'a - loie é - ba - loi - er,  
Pour un re - fus me faut lais - ser,

16

S. trier m'a - loie é - ba - loi - er, je ren - con - trai  
un re - fus me faut lais - ser, pro - pos lui tins

A. trier m'a - loie é - ba - loi - er, je ren - con - trai  
un re - fus me faut lais - ser, pro - pos lui tins

T. je ren - con - trai  
pro - pos lui tins

B. je ren - con - trai  
pro - pos lui tins

19

S. la bel - le au corps gent, sou - ri - ant dou - ce - ment, la vais bai -  
a - mou - reu - se - ment,

A. la bel - le au corps gent, sou - ri - ant dou - ce - ment, la vais bai -  
a - mou - reu - se - ment,

T. la bel - le au corps gent, sou - ri - ant dou - ce - ment, la vais bai -  
a - mou - reu - se - ment,

B. la bel - le au corps gent, sou - ri - ant dou - ce - ment, la vais bai -  
a - mou - reu - se - ment,

22


S. ser. El - le en fait dou - te, mais je la bou - te,

A. ser. El - le en fait dou - te, mais je la bou - te,


T. ser. El - le en fait dou - te, mais je la bou - te, et


B. ser. El - le en fait dou - te, mais je la bou - te, et

25

S.    
lais-sez, lais-sez, lais-sez trut a - vant, lais-sez, lais-sez trut a - vant. Au jo -


A.    
lais-sez, lais-sez, lais-sez trut a - vant, lais-sez, lais-sez trut a - vant.

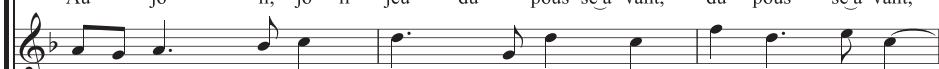
T.    
lais-sez, lais-sez, lais-sez trut a - vant, et lais-sez, lais-sez trut a - vant. Au jo - li,

B.    
lais-sez, lais-sez, lais-sez trut a - vant, et lais-sez, lais-sez trut a - vant. Au jo - li, jo - li

28


S.    
- li, jo - li, jo - li jeu du pous - se a - vant, du pous - se a -

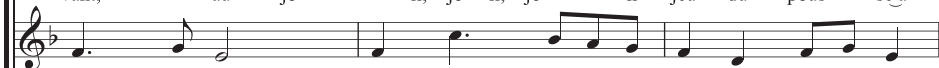
A.    
Au jo - li, jo - li jeu du pous-se a - vant, du pous - se a - vant,

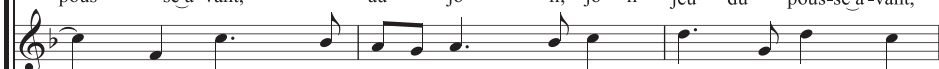
T.    
jo - li, jo - li jeu du pous-se a - vant, du pous - se a - vant,

B.    
jeu du pous-se a - vant, du pous-se a -

31


S.    
vant, au jo - li, jo - li, jo - li jeu du pous - se a -


A.    
pous - se a - vant, au jo - li, jo - li jeu du pous-se a - vant,


T.    
au jo - li, jo - li, jo - li jeu du pous-se a - vant,

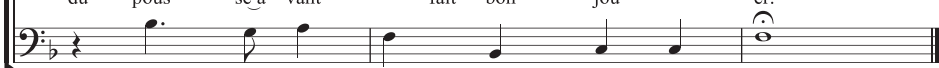
B.    
vant, au jo - li, jo - li jeu

34

S.    
vant, du pous - se a - vant il fait bon jou - er.

A.    
du pous - se a - vant il fait bon jou - er.

T.    
du pous - se a - vant fait bon jou - er.

B.    
du pous - se a - vant fait bon jou - er.

# 9. Ainsi qu'on oit le cerf bruire

Edited by Dennis Shrock

Claude Goudimel

Soprano

Ain - si qu'on oit le cerf brui - re, pour - chas-sant le frais des eaux;

Alto

Ain - si qu'on oit le cerf brui - re, pour - chas-sant le frais des eaux;

Tenor

Ain - si qu'on oit le cerf brui - re, pour - chas-sant le frais des eaux;

Bass

Ain - si qu'on oit le cerf brui - re, pour - chas-sant le frais des eaux;

8

S.

ain - si mon coeur qui sou - pi - re, Sei - gneur, a - près tes rui - seaux.

A.

ain - si mon coeur qui sou - pi - re, Sei - gneur, a - près tes rui - seaux.

T.

ain - si mon coeur qui sou - pi - re, Sei - gneur, a - près tes rui - seaux.

B.

ain - si mon coeur qui sou - pi - re, Sei - gneur, a - près tes rui - seaux.

15

S.

Va tous - jours cri - ant, sui - vant, le grand, le grand Dieu vi - vant, hé - las don -

A.

Va tou - jours cri - ant, sui - vant, le grand, le grand Dieu vi - vant, hé - las don -

T.

Va tou - jours cri - ant, sui - vant, le grand, le grand Dieu vi - vant, hé - las don -

B.

Va tou - jours cri - ant, sui - vant, le grand, le grand Dieu vi - vant, hé - las don -

22

S. 

A. 

T. 

B. 

29

S. Jours et nuits pour ma vi - an - de, de pleurs me vay

A. Jours et nuits pour ma vi - an - de, de pleurs me vay

T. Jours et nuits pour ma vi - an - de, de pleurs me vay

B. Jours et nuits pour ma vi - an - de, de pleurs me vay sous - te

34

S. sous - te - nant; quand je voy qu'on me de - man - de,

A. sous-te - nant; quand je voy qu'on me de-man - de,

T. sous-te - nant; quand je voy qu'on me de-man - de, ou

B. nant; quand je voy qu'on me de-man - de, ou

39

S. ou est ton Dieu main - te - nant? Ja fons en

A. ou est ton Dieu main-te - nant? Ja fons en me sou-ve - nant,

T. est ton Dieu main - - te - nant? Ja fons en

B. est ton Dieu main - te - nant? Ja fons en me sou-ve-

44

S. me sou-ve - nant, qu'en trou-pe j'al-loy' me-nant, pri - ant, chan -

A. qu'en trou-pe j'al-loy' me-nant, qu'en trou-pe j'al-loy' me-nant, pri - ant, chan -

T. me sou-ve - nant, qu'en trou-pe j'al-loy' me-nant, pri-ant, chan - tant,

B. nant, qu'en trou - pe j'al-loy' me - nant, pri - ant, chan - tant,

50

S. - tant, gros-se ban - de, faire au tem - ple son of - fran - de.

A. - tant, gros - se ban - de, faire au tem-ple son of - fran - de.

T. gros-se ban - de, faire au tem - ple son of - fran - de.

B. gros-se ban - de, faire au tem - ple son of - fran - de.

# 10. Amour cruel que pense tu

Edited by Dennis Shrock

Claude Le Jeune

Soprano

A-mour cru-el que pen - se tu, ti - rant de tant grand ri - gueur?

Alto

A-mour cru-el que pen - se tu, ti - rant de tant grand ri - gueur?

Tenor

A-mour cru-el que pen - se tu, ti - rant de tant grand ri - gueur?

2

S.

Je n'ay ni a - me ny coeur pour em - ploy - er ta ver - tu.

A.

Je n'ay ni a - me ny coeur pour em - ploy - er ta ver - tu.

T.

Je n'ay ni a - me ny coeur pour em - ploy - er ta ver - tu.

3

S.

Tu sais tres bien que les as pris, et les as mis  
He - las qu'aveu - gle tu es bien qui ne sais rien.  
Re - tour - ne l'arc et de - zor - mais dres - se tes traits  
Va t'en fer - ir ce - te beau - té, ce - te fier - té  
Là, fais pa - roir ce que tes cous peu - vent sur tous,

A.

Tu sais tres bien que les as pris, et les as mis  
He - las qu'aveu - gle tu es bien qui ne sais rien.  
Re - tour - ne l'arc et de - zor - mais dres - se tes traits  
Va t'en fer - ir ce - te beau - té, ce - te fier - té  
Là, fais pa - roir ce que tes cous peu - vent sur tous,

T.

Tu sais tres bien que les as pris, et les as mis  
He - las qu'aveu - gle tu es bien qui ne sais rien.  
Re - tour - ne l'arc et de - zor - mais dres - se tes traits  
Va t'en fer - ir ce - te beau - té, ce - te fier - té  
Là, fais pa - roir ce que tes cous peu - vent sur tous,



4

S. 

es li - ens forts des cru - au - tez qu' uze la roy - ne de beau - te.  
 Vi - zer ail - leurs fors que sur moy, moy qui ne plo - ye que sous toy.  
 au - tre part, vers des des-seins baults pour t'bo-no-rer de plu'grand los.  
 ron cet or - gueil, ron ce dur coeur, coeur qui mé-pri - ze ta grand - eur.  
 en la ren - dant douce à mes cris pour la pi - tié de mes en - nuys.

A. 

es li - ens forts des cru - au - tes qu' uze la roy - ne de beau - tez.  
 Vi - zer ail - leurs fors que sur moy, moy qui ne plo - ye que sous toy.  
 au - tre part, vers des des-seins baults pour t'bo-no-rer de plu'grand los.  
 ron cet or - gueil, ron ce dur coeur, cour qui mé pri - ze ta grand - eur.  
 en la ren - dant douce à mes cris pour la pi - tié de mes en - nuys.

T. 

es li - ens fortes des cru - au - tez qu' uze la roy - ne de beau - tez.  
 Vi - zer ail - leurs fors que sur moy, moy qui ne plo - ye que sous toy.  
 au - tre part, vers des des-seins baults pour t'bo-no-rer de plu'grand los.  
 ron cet or - gueil, ron ce dur coeur, coeur qui mé pri - ze ta grand - eur.  
 en la ren - dant douce à mes cris pour la pi - tié de mes en - nuys.

5

S. 

A-mour cru-el que pen - se tu, ti - rant de tant grand ri - gueur?

A. 

A-mour cru-el que pen - se tu, ti - rant de tant grand ri - gueur?

T. 

que pen - se tu, ti - rant de tant grand ri - gueur?

B. 

A-mour cru-el que pen - se tu, ti - rant de tant grand ri - gueur?

B. 

A-mour cru-el que pen - se tu, ti - rant de tant grand ri - gueur?

6

S. 

Je n'ay ny a - me ny coeur pour em - ploy - er ta ver - tu.

A. 

Je n'ay ny a - me ny coeur pour em - ploy - er ta ver - tu.

T. 

Je n'ay ny a - me ny coeur pour em - ploy - er ta ver - tu.

B. 

Je n'ay ny a - me ny coeur pour em - ploy - er ta ver - tu.

B. 

Je n'ay ny a - me ny coeur pour em - ploy - er ta ver - tu.

# 11. Or sus, serviteurs du Seigneur

Edited by Dennis Shrock

Jan Pieterszoon Sweelinck

Soprano

Or sus, ser - vi - teurs du Sei -

Alto

Or sus, ser - vi - teurs du Sei - gneur, vous qui de

Tenor

Or sus, ser - vi - teurs, ser - vi - teurs du Sei - gneur, vous

Bass

Or sus, ser - vi - teurs du Sei - gneur,

4

S.

gneur, vous qui de nuict en son hon - neur,

A.

nuict en son hon - neur, vous qui de nuict en son

T.

qui de nuict en son hon - neur, vous qui de nuict en son hon - neur, de -

B.

vous qui de nuict en son hon -

7

S.

de - dans sa mai - son le ser - vez, de - dans sa mai - son le ser -

A.

hon - neur, de - dans sa mai - son le ser - vez, de - dans sa mai - son le ser -

T.

dans sa mai - son le ser - ves, le ser - ves, de - dans sa mai - son le ser -

B.

neur, de - dans sa mai - son le

10

S. vez, lou - ez - le, lou - ez - le, lou - ez - le, lou - ez - le, lou - ez - le et

A. ves, lou - ez - le, lou - ez - le, lou - ez - le, lou - ez - le et

T. vez, le ser - vez, lou - ez - le, lou - ez - le, lou - ez - le

B. ser - vez, lou - ez - le et

13

S. son nom es - le - vez, et son nom es - le - vez. Le - vez les

A. son nom es - le - vez, es - le - vez. Le - vez les

T. et son nom es - le - vez, et son nom es - le - vez. Le - vez les mains, le -

B. son nom es - le - vez.

16

S. mains au plus haut lieu de

A. mains au plus haut lieu, au plus haut lieu de

T. vez les mains, le - vez les mains au plus haut lieu, au plus haut lieu de

B. Le - vez les mains au plus haut lieu, le - vez le mains au plus haut lieu de

19

S. ce tres - saint tem - ple de Dieu,

A. ce tres - saint tem - ple de Dieu, et le los, et le los

T. ce tres - saint tem - ple de Dieu, et le los, et le

B. ce tres - saint tem - ple de Dieu, et le los, et le

22

S. et le los qu'il a me - ri - té,

A. qu'il a me - ri - té, qu'il a me - ri - té, et le los, et le los qu'il a

T. los qu'il a me - ri - té, et le los, et le los, le le los qu'il

B. los qu'il a me - ri - té, et le los, et le los, et le los

25

S. soit par vos bou - ches re -

A. me - ri - té, soit par vos bou - ches re - ci - té, soit par vos bou -

T. a me - ri - té, soit par vos bou - ches re - ci - té, soit par vos bou -

B. qu'il a me - ri - té, soit par vos bou - ches re - ci - té, soit par

28

S. ci - té. Dieu, qui a faict et en - tre - tient, Dieu,

A. - ches re - ci - té. Dieu, qui a faict et en - tre - tient, Dieu, qui a faict et

T. ches re - ci - té. Dieu, qui a faict et

B. vos bou - ches re - ci - té. Dieu, qui a

31

S. qui a faict et en - tre - tient et ter - re et ciel, et ter - re et ciel, et ter - re et ciel par

A. en - tre - tient, et en - tre - tient et ter - re et ciel, et ter - re et ciel

T. en - tre - tient et ter - re et

B. faict et en - tre - tient et ter - re et ciel, et ter - re et ciel par

34

S. son pou-voir, par son pou-voir, du mont Si -

A. par son pou-voir, par son pou-voir, du mont Si -

T. ciel par son pou-voir, du

B. son pou-voir, par son pou-voir, du mont Si -

37

S. on, du mont Si - on où il se tient, ses biens te fa-ce ap -

A. on où il se tient, du mont Si - on où il se tient, ses biens te fa - ce ap -

T. mont Si - on où il se tient,

B. -on où il se tient, du mont Si - on, où il se tient, ses biens te fa-ce ap -

40

S. per - ce - voir, ses biens te fa - ce ap - per - ce - voir, te

A. - per - ce - voir, ses biens te fa - ce ap - per - ce -

T. ses biens te fa - ce ap -

B. per - ce - voir, ses biens te fa - ce ap - per - ce -

42

S. fa - ce ap - per - ce - voir, te fa - ce ap - per - ce - voir.

A. voir, ap - per - ce - voir, te fa - ce ap - per - ce - voir.

T. per - ce - voir.

B. voir, te fa - ce ap - per - ce - voir, te fa - ce ap - per - ce - voir.

## 12. Italia mia

Edited by Dennis Shrock

Philippe Verdelot

Soprano I - ta - lia mi - - a, ben che'l par-lar sia in -

Alto I - ta - lia mi - - a, ben - che'l par-lar sia in -

Tenor I - ta - lia mi - - a, ben - che'l par-lar sia in -

Bass I - ta - lia mi - - a,

Bass I - ta - lia mi - - a,

6

S. - dar - no a le pia-ghe mor -

A. dar - no a le pia-ghe mor - -

T. dar - no, ben-che'l par-lar sia in - dar - no a le

B. ben - che'l par-lar sia in - dar - no a le pia - ghe mor-ta -

B. ben-che'l par-lar sia in - dar - no a le pia -

11

S. ta - li, mor - ta - li che nel bel cor-po tu si spes - se veg -

A. ta - - - li che nel bel cor - po tu si spes - se

T. pia-ghe mor - ta - li che nel bel cor-po tu si spes - se

B. - - li che nel bel cor-po tu si spes - se

B. ghe mor-ta - - - li che nel bel cor-po tu si spes - se

16

S. *- gio,*

A. *veg - gio, pia - ce - mi al - men ch'i miei so - spir sien*

T. *veg - gio,*

B. *veg - gio, pia - ce - mi al - men ch'i miei so - spir sien qua -*

B. *veg - gio, pia - ce - mi al - men ch'i miei so - spir sien*

21

S. *pia - ce - mi al - men ch'i miei so - spir sien qua - li spe - ra'l Te -*

A. *qua - li, pia - ce - mi al - men ch'i miei so - spir sien qua - li spe - ra'l*

T. *pia - ce - mi al - men ch'i miei so - spir sien qua - li spe -*

B. *li, ch'i miei so - spir sien qua - li spe - ra'l Te -*

B. *qual - li, ch'i miei so - spir sien qua - li spe - ra'l*

26

S. *ver e l'Ar - no, e'l Po, do - ve do - glio - so e gra -*

A. *Te - ver e l'Ar - no, e'l Po, do - ve do - glio - so e*

T. *ra'l Te - ver e l'Ar - no, e'l Po, do - ve do - glio - so e*

B. *- ver e l'Ar - no, e'l Po, do - ve do - glio - so e grav'*

B. *Te - ver e l'Ar - no, e'l Po, do - ve do - glio - so e*

31

S. ve or seg - - gio. Ret-tor del

A. gra - - ve or seg - gio. Ret - tor del ciel, io

T. gra - ve or seg - gio. Ret - tor del ciel, io

B. or seg - - gio.

B. gra - - ve or seg - gio.

36

S. ciel, io chieg - gio, chieg - - gio che

A. chieg - - - gio, io chieg - gio che

T. cheig - gio, io chieg - gio che

B. Ret - tor del ciel, io chieg - - - gio che

B. Ret - tor del ciel, io chieg - gio che

41

S. la pie - tà che ti con-duss' in ter - ra ti

A. la pie - tà che ti con-duss' in ter - ra

T. la pie - tà che ti con - duss' in ter - ra, che ti con - duss' in ter -

B. la pie - tà che ti con-duss' in ter -

B. la pie - tà che ti con-duss' in ter -



46

S. volgh' al tuo di - lett' al - mo pa - e - se:

A. ti volgh' al tuo di - lett' al - mo pa - e - se:

T. 8 ra ti volgh' al tuo di - lett' al - mo pa - e - se, al - mo pa -

B. ra ti volgh' al

B. ra ti volgh' al tuo di -

51

S. Ve - di, si - gnor cor - te -

A. Ve - di, si - gnor cor - te -

T. 8 e - - - - se: Ve - di, si - gnor cor - te - se,

B. tuo di - lett' al - mo pa - e - se: Ve -

B. lett' al - mo pa - e - se:

56

S. se, Di che lie - vi ca - gion che cru - del

A. se, cor - te - se, Di che lie - vi ca - gion

T. 8 cor - te - se, Di che lie - vi ca -

B. di, si - gnor cor - te - se, Di che lie -

B. Ve - di, si - gnor cor - te - se,

61

S. *guer - ra; E i cor ch'in*

A. *che cru - del guer - ra; E i cor ch'in*

T. *gion che cru-del guer-ra, che cru-del guer - ra; E i cor ch'in-*

B. *vi ca-gion che cru-del guer - ra; E i cor ch'in dur' e ser -*

B. *Di che lie-vi ca - gion che cru - del guer - ra; E i cor ch'in-*

66

S. *dur' e ser - ra Mar - te su-perb' e fe - ro A - pri tu,*

A. *dur' e ser - ra Mar - te su - perb' e fer - ro A - pri tu,*

T. *dur' e ser - ra Mar - te su - perb' e fe - ro A - pri tu,*

B. *ra Mar - te su-perb' e fe - ro A - pri*

B. *dur' e ser - ra Mar - te su - perb' e fe - ro A - pri tu,*

71

S. *padr' e'n - - te - ne - ri - sci e sno -*

A. *pa - dre e'n - te - ne - ri - sci e sno -*

T. *padr' e'n - te - ne - ri - sci e sno - da;*

B. *tu, pa - - dre e'n - te - ne - ri - sci e sno - -*

B. *padr' e'n - - te - ne - ri - sci e sno -*

76

S. da; i - vi fa che'l tuo ve - ro, qual'

A. da; i - vi fa che'l tuo ve - ro, qual'

T. i - vi fa che'l tuo ve - ro, qual' io mi sia, per

B. da; i - vi fa che'l tuo ve - ro, qual'

B. da; i - vi fa che'l tuo ve - ro, qual'

81

S. io mi sia, per la mia lin-gua s'o - da, qual' io mi sia, per

A. io mi sia, per la mia lin-gua s'o - da, qual' io mi sia, per

T. la mia ling-gua s'o - da, qual' io mi sia, per la mia lin -

B. qual' io mi sia, per la mia lin-gua s'o - da, qual'

B. io mi sia, per la mia lin - gua s'o - da, qual' io mi sia, per

86

S. la mia ling-gua s'o - da.

A. la mia lin-gua s'o - da, per la mia lin-gua s'o - da.

T. - gua s'o - da.

B. io mi sia, per la mia lin - gua, per la mia lin-gua s'o - da.

B. la mia lin - gua s'o - da, per la mia lin-gua s'o - da.

## 13. Io dico che fra voi

Edited by Dennis Shrock

Jacques Arcadelt

Soprano

Alto

Tenor

Bass

Io di-co che fra voi, po-ten-ti de - i, con - vien ch'o-

Io di-co che fra voi, po-ten-ti de - i, con - vien ch'o-

Io di-co che fra voi, po-ten-ti de - i, con - vien ch'o-

Io di-co che fra voi, po-ten-ti de - i, con - vien ch'o-

6

S.

A.

T.

B.

gni ri-ver - so si sop - por - ti, poi che sa -

gni ri-ver - so si sop - por - ti, poi che sa -

gni ri-ver - so si sop - por - ti,

gni ri-ver - so si sop - por - ti, poi

11

S.

A.

T.

B.

re - te mor-ti, di mill' in - giu-rie e tor - ti, a - man - do te com'

re - te mor-ti, di mill' in - giu-rie e tor - ti, a - man - do te com'

poi che sa - re - te mor-ti, di mill' in - giu-rie e tor - ti, a-man-do te com'

che sa - re - te mor-ti, di mill' in - giu-rie e tor - ti, a - man - do te com'

16

S. hor di lei tu ar - di, far ne po - trai giu - sta-men-te ven-

A. hor di lei tu ar - di, far ne po - trai giu - sta-men-te ven-

T. hor di lei tu ar - di, far ne po-trai giu - sta-men-te ven-

B. hor di lei tu ar - di, far ne po-trai giu - sta-men-te ven-

21

S. det - ta, ahy - me, ahy - me, las - so chi pur tropp' a -

A. - det - ta, ahy - me, ahy - me, las - so, ahy - me, chi pur tropp' a -

T. - det - ta, ahy - me, ahy - me, las - so, ahy - me, chi pur tropp' a -

B. det - ta, ahy - me, ahy - me, las - so, ahy - me, chi pur tropp' a -

26

S. spet - ta, chi giung' a suoi con - for - ti tan - to tar - di, an -

A. spet - ta, chi giung' a suoi con - for - ti tan - to tar - di, an-chor se

T. spet - ta, chi giung' a suoi con - for - ti tan - to tar - di, an-chor se

B. spet - ta, chi giung' a suoi con - for - ti tan - to tar - di,

31

S. chor se ben ri - guar - - di, un ge - ne - ros' al - ter' e

A. ben, an-chor se ben ri-guar - - di, un ge - ne - ros' al - ter' e

T. ben ri-guar-di, an-chor se ben ri-guar - di, un ge - ne - ros' al - ter' e

B. an-chor se ben ri - guar - - di, un ge - ne - ros' al - ter' e

36

S. no - bil co - re, per-don' e port' a chi l'of-fend' a -

A. no - bil co - re, per-don' e port' a chi, per - don' e port' a chi l'of-

T. no - bil co - - re, per-don' e port' a chi l'of - fend' a -

B. no - bil co - re, per-don' e port' a chi, per - don' e port' a chi l'of -

41

S. mo - re, per - don' e port' a chi, l'of - fend' a - mo - re.

A. fend' a - mo - re, per - don' e port' a chi, per - don' e port' a chi l'of - fend' a - mo - re.

T. - mo - - re, per - don' e port' a chi l'of - fend' a - mo - re.

B. fend' a - mor, per - don' e port' a chi, per - don' e port' a chi l'of - fend' a - mo - re.

## 14. Ancor che col partire

Edited by Dennis Shrock

Cipriano de Rore

Soprano An - cor che col par - ti - re io

Alto An - cor che col par - ti - re io mio

Tenor An - cor che col par - ti - re io

Bass An - cor che col par - ti - re

5

S. mio sen - ta mo - ri - re, par - tir vor - rei o - gni or, o -

A. sen - ta mo - ri - re, par - tir vor - rei o - gni or, o -

T. mio sen - ta mo - ri - re, par - tir vor -

B. io mio sen - ta mo - ri - re, par - tir vor -

9

S. - gni mo-men - to, tan - to è il pia - cer ch'io sen - to,

A. gni or, o - gni mo-men - to, tan - to è il pia - cer ch'io sen - to,

T. rei o - gni or, o - gni mo - men - to, tan - to è il pia - cer ch'io sen -

B. rei o - gni or, o - gni mo - men - to, tan - to è il pia - cer ch'io

12

S. tan - to è il pia - cer ch'io sen - to de la vi -

A. tan - to è il pia - cer ch'io sen - to de la vi -

T. to, tan - to è il pia - cer ch'io sen - to de la

B. sen - to, tan - to è il pia - cer ch'io sen - to de la

15

S. *- - ta ch'a - cqui - sto nel ri - tor - -*

A. *- - ta ch'a - cqui - sto nel ri - tor - -*

T. *vi - ta ch'a - cqui - sto nel ri - tor - -*

B. *vi - ta ch'a - cqui - sto nel ri - tor - -*

18

S. *no. E co - sì mil - le e mil - le vol - te il gior -*

A. *no. E co - sì mil - le e mil - le vol - te il gior - no,*

T. *- no. E co - sì mil - le e mil - le vol - te il gior - no, mil - le e*

B. *no. E co - sì, e co - sì*

21

S. *no, mil - le e mil - le vol - te il gior - no par - tir da voi vor -*

A. *e co - sì mil - le e mil - le vol - te il gior - no par - tir da*

T. *mil - le vol - te il gior - no, mil - le e mil - le vol - te il gior - no par - tir da voi*

B. *mil - le e mil - le vol - te, mil - le e mil - le vol - te il gior - no par - tir da*

24

S. *re - i, tan - to son dol - ci gli ri - tor -*

A. *voi vor - re - i, tan - to son dol - ci, tan - to son dol - ci*

T. *vor - re - i, tan - to son dol - ci*

B. *voi vor - re - i, tan - to son dol - ci, tan - to son dol - ci gli*



28

S. *- ni mie - i, e co - sì mil - le e mil - le vol - te il gior -*

A. *gli ri - tor - ni mie - i, e co - sì mil - le e mil - le vol - te il gior - no,*

T. *gli - ri - tor - no mie - i, e co - sì mil - le e mil - le vol - te il gior - no, mil - le e*

B. *ri - tor - ni mie - i, e co - sì*

32

S. *no, mil - le e mil - le vol - te il gior - no par -*

A. *e co - sì mil - le e mil - le vol - te il gior -*

T. *mil - le vol - te il gior - no, mil - le e mil - le vol - te il gior - no*

B. *mil - le e mil - le vol - te, mil - le e mil - le vol - te il gior -*

34

S. *tir da voi vor - re - i, tan - to son dol - ci*

A. *no par - tir da voi vor - re - i, tan - to son dol - ci,*

T. *par - tir da voi vor - re - i, tan - to son dol - ci*

B. *no par - tir da voi vor - re - i, tan - to son dol - ci, tan -*

38

S. *gli ri - tor - ni mie - i.*

A. *tan - to son dol - ci gli ri - tor - ni mie - i.*

T. *tan - to son dol - ci gli ri - tor - ni mie - i.*

B. *to son dol - ci gli ri - tor - ni mie - i.*

# 15. Tu es Petrus – Quodcumque ligaveris

Edited by Dennis Shrock

Giovanni Pierluigi da Palestrina

Soprano Tu es Pe - trus, et su-per hanc pe - - tram,

Soprano Tu es Pe - trus, et su-per hanc pe - - tram,

Alto Tu es Pe - trus, et su-per hanc pe - tram,

Tenor

Bass

Bass

7

S. et

S. et

A. et

T. Tu es Pe - trus, et su-per hanc pe - - tram

B. Tu es Pe - trus, et su-per hanc pe - - tram, et

B. Tu es Pe - trus, et su-per hanc pe - - tram

13

S. su-per hanc pe - - tram ae - di-fi-ca - bo Ec-cle - si-am

S. su-per hanc pe - - tram

A. su-per hanc pe - - tram ae - di-fi-ca - bo Ec-cle - si-am

T. ae - di-fi-ca - bo Ec-cle - si-am

B. su-per hanc pe - - tram

B. ae - di-fi-ca - bo Ec-cle - si-am

19

S. me - am, ae -

S. ae-di-fi-ca-bo Ec-cle-si-am me - am,

A. me - am, ae-di-fi-ca-bo Ec-cle-si-am me-am, ae-

T. me - am, ae-di-fi-ca-bo Ec-cle-si-am me - am, ae-

B. ae-di-fi-ca-bo Ec-cle-si-am me - am,

B. me - am, ae -

25

S. di-fi-ca-bo Ec-cle-si-am me - am, Ec-cle-si-am me -

S. ae-di-fi-ca-bo Ec-cle-si-am me -

A. di-fi-ca-bo Ec-cle-si-am me -

T. di-fi-ca-bo Ec-cle-si-am, Ec-cle-si-am

B. ae-di-fi-ca-bo Ec-cle-si-am me - am,

B. di-fi-ca-bo Ec-cle-si-am me -

31

S. - am, et por-tae in-fe-ri, et

S. - am, et por-tae in-fe-ri,

A. - am, et por-tae in-fe-ri,

T. me - am, et por-tae in-fe-ri, et por -

B. et por-tae in-fe-ri, et por -

B. - am, et por-tae in-fe-ri,

37

S. por-tae in-fe - ri, et por - tae in-fe - ri non prae-va-le -

S. et por - tae in-fe - ri non prae-va - le - bunt,

A. et por - tae in-fe - ri non prae-va - le - bunt,

T. - tae in-fe - ri, et por - tae in-fe - ri non prae-va-le -

B. - tae in-fe - ri non prae-va - le - bunt,

B. et por - tae in-fe - ri non prae-va-le -

43

S. bunt, non prae-va - le - bunt ad-

S. non prae-va - le - bunt ad-ver-sus e - am:

A. non prae-va - le - bunt ad-ver-sus e - am, non prae-va - le - bunt ad-

T. bunt ad-ver-sus e - am, non prae-va - le - bunt ad-

B. non prae-va - le - bunt ad-ver - sus e - am:

B. bunt, non prae-va - le - bunt ad-

49

S. ver-sus e - am: et ti - bi

S. et ti - bi da - bo

A. ver-sus e - am: et ti - bi da-bo cla - ves, et ti - bi

T. ver-sus e - am: et ti - bi da - bo, et ti - bi

B. et ti - bi da - bo, et ti - bi

B. ver-sus e - am: et ti - bi

55

S. da - bo cla - ves re - gni cae-lo - - - rum,

S. cla - ves re-gni cae-lo - - - rum,

A. da-bo cla - ves re - gni cae-lo - - - rum, re-gni cae-

T. da - bo cla - ves re - gni cae-

B. da - bo cla - ves re - gni cae-

B. da - bo cla - ves re - gni cae-

61

S. et ti - bi da - bo, et ti - bi da -

S. et ti - bi da - bo,

A. lo - - - rum, et ti - bi da - bo, et ti - bi da -

T. lo - - - rum, et ti - bi da-

B. lo - - - rum, et ti - bi da -

B. lo - - - rum, et ti - bi da -

67

S. bo, et ti - bi da - bo cla - ves re - gni,

S. et ti - bi da - bo, et ti - bi da - bo cla - ves re - gni

A. bo, et ti - bi da - bo cla - ves re - gni cae-

T. - bo, et ti - bi da - bo cla - ves re - gni cae-

B. bo, et ti - bi da - bo, et ti - bi da - bo cla - ves re - gni cae-

B. et ti - bi da - bo cla - ves re - gni cae-

73

S. *cla - ves re - gni cae-lo - rum, cla - ves*

S. *cae - lo - rum, cla - ves re - gni cae-lo - rum, cla - ves*

A. *lo - rum, cla - ves re - gni cae-lo - rum, cla - ves*

T. *lo - rum, cla - ves*

B. *lo - rum, cla - ves re - gni cae-lo - rum, cla - ves*

B. *lo - rum, cla - ves*

79

S. *re - gni cae - lo - rum, cae - lo - rum.*

S. *re - gni cae - lo - rum, cae - lo - rum.*

A. *re - gni cae - lo - rum.*

T. *re-gni cae - lo - rum, cae - lo - rum.*

B. *re-gni cae - lo - rum, cae - lo - rum.*

B. *re - gni cae - lo - rum, cae - lo - rum.*

85

S. *Quod - cum - que li - ga - ve-ris su -*

S. *Quod - cum - que li - ga - ve-ris su -*

A. *Quod - cum - que li - ga - ve-ris su -*

T. *Quod - cum - que,*

B. *Quod - cum - que,*

B. *Quod - cum - que,*

91

S. per ter - ram,

S. per ter - ram,

A. per ter - ram, quod - cum - que li - ga - ve-ris su -

T. quod - cum - que li - ga - ve-ris su -

B. quod - cum - que li - ga - ve-ris su -

B. quod - cum - que li - ga - ve-ris su -

97

S. e - rit li - ga - tum et in cae - lis,

S. e - rit li - ga - tum et in cae - lis, e -

A. per ter - ram, e -

T. per ter - ram, e - rit li - ga - tum et in cae - lis,

B. per ter - ram, e - rit li - ga - tum et in cae - lis;

B. per ter - ram, e -

103

S. et in cae - lis; et quod - cum - que, et quod-cum -

S. rit li - ga - tum et in cae - lis; et quod-cum -

A. rit li - ga - tum et in cae - lis; et quod - cum - que,

T. li - ga - tum et in cae - lis; et quod-cum -

B. et quod - cum - que,

B. rit li - ga - tum et in cae - lis; et quod-cum -

109

S. que, et quod - cum - que sol - ve-ris su - per ter - ram, et quod - cum - que

S. que, et quod - cum - que

A. et quod - cum - que sol - ve-ris su - per ter - ram, et quod - cum - que sol -

T. que sol - ve-ris su - per ter - ram, et quod - cum - que

B. et quod - cum - que sol - ve-ris su - per ter - ram,

B. que, et quod - cum - que

115

S. sol - ve-ris, e - rit so - lu - tum, e - rit so -

S. sol - ve-ris su - per ter - ram, e - rit so - lu - tum,

A. - ve - ris su - per ter - ram, e - rit so - lu - tum, e - rit so - lu - tum, e -

T. sol - ve-ris su - per ter - ram, e - rit so - lu - tum, e - rit so - lu - tum, e - rit so -

B. e - rit so - lu - tum, e - rit so -

B. sol - ve-ris su - per ter - ram, e - rit so - lu - tum,

121

S. lu - tum et in cae - lis, e - rit so - lu - tum et in cae -

S. e - rit so - lu - tum et in cae -

A. rit so - lu - tum et in cae - lis, e - rit so - lu - tum et

T. lu - tum et in cae - lis, e - rit so - lu - tum et in

B. lu - tum et in cae - lis, et in

B. e - rit so - lu - tum



127

S. *- lis, et in cae - - lis. Et*

S. *- lis, et in cae - lis. Et ti - bi da - bo*

A. *in cae - lis, et in cae - lis. Et ti - bi da - bo cla - ves,*

T. *cae - lis, et in cae - lis. Et ti - bi da - bo, et*

B. *cae - lis. Et ti - bi da - bo,*

B. *et in cae - - lis. Et*

133

S. *ti - bi da - bo cla - ves re - gni cae-lo - - rum,*

S. *cla - ves re - gni cae-lo - - rum,*

A. *et ti - bi da - bo cla - ves re - gni cae-lo - - rum,*

T. *ti - bi da - bo cla - ves*

B. *et ti - bi da - bo cla - ves*

B. *ti - bi da - bo cla - ves*

139

S. *et ti - bi da - bo, et*

S. *et ti - bi da - bo,*

A. *re - gni cae - lo - - rum, et ti - bi da - bo, et ti -*

T. *re - gni cae - lo - - rum, et ti -*

B. *re - gni cae - lo - - rum, et ti -*

B. *re - gni cae - lo - - rum,*

145

S. ti - bi da - bo, et ti - bi da - bo cla - ves

S. et ti - bi da - bo, et ti - bi da - bo cla - ves

A. - bi da - bo, et ti - bi da - bo cla - ves

T. - bi da - bo, et ti - bi da - bo cla - ves

B. - bi da - bo, et ti - bi da - bo, et ti - bi da - bo cla - ves

B. et ti - bi da - bo cla - ves

151

S. re - gni, cla - ves re - gni cae - lo - rum,

S. re - gni cae - lo - rum, cla - ves re - gni cae - lo - rum,

A. re - gni cae - lo - rum, cla - ves re - gni cae - lo - rum,

T. re - gni cae - lo - rum,

B. re - gni cae - lo - rum, cla - ves re - gni cae - lo - rum,

B. re - gni cae - lo - rum,

157

S. cla - ves re - gni cae - lo - rum, cae - lo - rum.

S. rum, cla - ves re - gni cae - lo - rum, cae - lo - rum.

A. rum, cla - ves re - gni cae - lo - rum.

T. cla - ves re - gni cae - lo - rum, cae - lo - rum.

B. rum, cla - ves re - gni cae - lo - rum, cae - lo - rum.

B. cla - ves re - gni cae - lo - rum, cae - lo - rum.

[illegible]

16

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

S. lei - son, e - lei - son,

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

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

B. - ri - e e - lei - son, e - lei -

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

21

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

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

A. son, Ky -

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

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

B. - ri - e e - lei - son, e - lei -

26

S. lei - son.

S. - ri - e e - lei - son.

A. ri - e e - lei - son.

T. lei - son.

B. son.

B. son.

31

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

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

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

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

36

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

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

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

T. - son, Chri-ste e -

41

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

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

A. - son, e - lei - son, e -

T. lei - son, e - lei - son, Chri-

46

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

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

A. - lei - son, e - lei - son,

T. ste e - lei - son, e - lei -

51

S. son, e - lei - son, e -

S. lei - son, e - lei - son, e -

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

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

56

S. lei - son.

S. lei - son.

A. e - lei - son.

T. lei - son, e - lei - son.

61

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

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

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

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

B. Ky - ri - e,

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

66

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

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

A. lei - son, e - lei - son, e -

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

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

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

70

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

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

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

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

B. Ky - ri - e,

B. ri - e e - lei - son,

74

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

S. - son, Ky - ri - e e -

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

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

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

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

78

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

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

A. - - son, e - lei - - son, e -

T. lei - - son, e - lei - son, e - lei - son,

B. - - son, e - lei - -

B. lei - - son,

82

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

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

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

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

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

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

87

S. Ky - ri - e e - lei - - son.

S. e - lei - - son.

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

T. lei - - son.

B. Ky - ri - e e - lei - - son.

B. - ri - e e - lei - - son.



## 17. Fa una canzona

Edited by Dennis Shrock

Orazio Vecchi

Soprano

1. Fa una can - zo - na sen - za no - te ne - re, se mai bra - ma - sti la  
 2. Per en - tro non vi spar - ge - re du - rez - ze, che le mie o - rec - chie non  
 3. Ne vi far ci - fra o se - gno con - tra se - gno, so - pra o - gni co - sa quest'

Alto

Fa una can - zo - na sen - za no - te ne - re, se mai bra - ma - sti la  
 Per en - tro non vi spar - ge - re du - rez - ze, che le mie o - rec - chie non  
 Ne vi far ci - fra o se - gno con - tra se - gno, so - pra o - gni co - sa quest'

Tenor

Fa una can - zo - na sen - za no - te ne - re, se mai bra - ma - sti la  
 Per en - tro non vi spar - ge - re du - rez - ze, che le mie o - rec - chie non  
 Ne vi far ci - fra o se - gno con - tra se - gno, so - pra o - gni co - sa quest'

Bass

Fa una can - zo - na sen - za no - te ne - re, se mai bra - ma - sti la  
 Per en - tro non vi spar - ge - re du - rez - ze, che le mie o - rec - chie non  
 Ne vi far ci - fra o se - gno con - tra se - gno, so - pra o - gni co - sa quest'

7

S.

mia gra-zia ha ve - re;  
 vi so - no a - vez - ze;  
 è'l mio di - se - gno;

A.

mia gra-zia ha ve - re;  
 vi so - no a - vez - ze; fal - la d'un tuo - nó ch'in - vi - ta dor - mi - re,  
 è'l mio di - se - gno;

T.

8

mia gra-zia ha ve - re;  
 vi so - no a - vez - ze; fal - la d'un tuo - nó ch'in - vi - ta dor - mi - re,  
 è'l mio di - se - gno;

B.

mia gra-zia ha ve - re;  
 vi so - no a - vez - ze; fal - la d'un tuo - nó ch'in - vi - ta dor - mi - re,  
 è'l mio di - se - gno;

13

S.

dol - ce - men - te, dol - ce - men - te fa - cen - do - la fi - ni - re.

A.

dol - ce - men - te, dol - ce - men - te fa - cen - do - la fi - ni - re.

T.

8

dol - ce - men - te, dol - ce - men - te fa - cen - do - la fi - ni - re.

B.

dol - ce - men - te fa - cen - do - la fi - ni - re.

## 18. Leggiadre ninfe

Edited by Dennis Shrock

Luca Marenzio

Soprano Leg-gia-dre nin - fe e pas - to-rel-li a - man - ti,

Soprano Leg-gia-dre nin - fe e pas - to-rel-li a - man - ti,

Alto Leg - gia-dre nin - fe e pas - to-rel-li a - man - ti, leg-gia-dre

Tenor Leg - gia-dre

Tenor Leg-gia-dre

Bass Leg - gia-dre

6

S. che con lie - ti sem-bian - ti,

S. che con lie - ti sem-bian - ti,

A. nin - fe e pas - to-rel-li a - man - ti, che con lie - ti sem-bian - ti,

T. nin - fe e pas - to-rel-li a - man - ti, che con lie - ti sem-bian - ti,

T. nin - fe e pas - to-rel-li a - man - ti, che con lie - ti sem-bian - ti,

B. nin - fe e pas - to-rel-li a - man - ti, che con lie - ti sem-bian - ti,

12

S. in que-st'om - bro - sa val - le

S. in que-st'om - bro - sa val - le al - l'on - de chia -

A. in que-st'om - bro - sa val - le al - l'on - de chia -

T. in que-s'tom - bro - sa val - le al - l'on-de chia -

T. in que-s'tom - bro - sa val - le

B. in que-s'tom - bro - sa val - le al - l'on - de chia -

18

S. hog - gi vi tras-se A - mo - re

S. re di vi - vo fon - te, a scie-glier fior

A. re di vi - vo fon - te hog - gi vi tras - se A - mo - re

T. re di vi - vo fon - te a scie-glier fior

T. hog - gi vi tras-se A - mo - re

B. re di vi - vo fon - te hog - gi vi tras - se A - mo - re a scie-glier fior

23

S. per tes-ser ghir - lan - det - te,

S. da fio - re per tes-ser

A. per tes - er ghir - lan - det -

T. da fio - re per tes-ser

T. per tes-ser ghir-lan - det - te,

B. da fior - re

28

S. per tes-ser ghir - lan - det - te

S. ghir - lan - det - te, ghir - lan - det -

A. te, per tes-ser ghir-lan - det - te

T. ghir-lan - det - te, per tes-ser ghir - lan - det -

T. per tes-ser ghir - lan - det - te

B.

33

S. *te*

S. *te*

A. *e co - ro - na - re,*

T. *la mia nin - fa gen -*

T. *e co - ro - na - re la mia nin - fa gen -*

B. *e co - ro - na - re la mia nin - fa gen -*

39

S. *e co - ro - na - re la mia nin - fa gen -*

S. *e co - ro - na - re la mia nin - fa gen -*

A. *e co - ro - na - re la mia nin - fa gen -*

T. *ti - le.*

T. *ti - le.*

B. *ti - le.*

45

S. *ti - le. Men - tre vez - zo - si sa - ti - ri e sil - va -*

S. *ti - le. Men - tre vez - zo - si sa - ti - ri e sil - va -*

A. *ti - le. Men - tre vez - zo - si sa - ti - ri e sil - va -*

T. *Men - tre vez - zo - si sa - ti - ri e sil - va -*

T. *Men - tre vez - zo - si sa - ti - ri e sil - va -*

B. *Men - tre vez - zo - si sa - ti - ri e sil - va -*

51

S. ni nei lo - r'ha - bi - ti stra - ni dan - zan con mo - d'hu - mi - le,  
 S. ni nei lo - r'ha - bi - ti stra - ni dan - zan con mo - d'hu - mi - le,  
 A. ni nei lo - r'ha - bi - ti stra - ni dan - zan con mo - d'hu - mi - le,  
 T. ni nei lo - r'ha - bi - ti stra - ni  
 T. ni nei lo - r'ha - bi - ti stra - ni  
 B. ni nei lo - r'ha - bi - ti stra - ni dan - zan con mo - d'hu - mi - le,

57

S. dan-zan con mo - d'hu - mi - le, voi, voi can-  
 S. dan-zan con mo - d'hu - mi - le, voi, voi can-  
 A. dan-zan con mo - d'hu - mi - le, voi, voi, voi,  
 T. dan-zan con mo - d'hu - mi - le, voi can - ta - te,  
 T. dan-zan con mo - d'hu - mi - le, voi can - ta - te,  
 B. dan-zan con mo - d'hu - mi - le, voi, voi, voi

64

S. ta - te, can - ta - te spar-gen-d'e ro - se e fio - ri,  
 S. ta - te, can - ta - te spar-gen-d'e ro - se e fio - ri,  
 A. voi can - ta - te spar - gen-d'e ro - se e fio - ri,  
 T. can - ta - te, can-  
 T. can - ta - te, can-  
 B. can - ta - te, can-

70

S. can - ta - te, can - ta - te:

S. can - ta - te, can - ta - te spar - gen - d'e ro - se e

A. can - ta - te spar - gen - d'e ro - se e

T. ta - te, can - ta - te spar - gen - d'e ro - se e

T. ta - te, can - ta - te:

B. ta - te, can - ta - te spar - gen - d'e ro - se e

75

S. Vi - va, vi - va, vi - va, vi - va la bel - la Do -

S. fio - ri: Vi - va, vi - va, vi - va la bel - la Do -

A. fio - ri: Vi - va, vi - va, vi - va la bel - la Do -

T. fio - ri: Vi - va, vi - va, vi - va la bel - la Do -

T. Vi - va, vi - va, vi - va la bel - la Do -

B. fio - ri: Vi - va, vi - va, vi - va, vi - va la bel - la Do -

80

S. ri, vi - va, vi - va, vi - va la bel - la Do - ri,

S. ri, vi - va, vi - va, vi - va la bel - la Do - ri,

A. ri, vi - va, vi - va, vi - va la bel - la Do - ri,

T. ri, vi - va, vi - va, vi - va la bel - la Do - ri,

T. ri, vi - va, vi - va, vi - va la bel - la Do - ri,

B. ri, vi - va, vi - va, vi - va la bel - la Do - ri,

## 19. Amor vittorioso

Edited by Dennis Shrock

Giovanni Giacomo Gastoldi

Soprano

1. Tut - ti ve - ni - te ar - ma - ti o for - ti miei sol - da - ti.  
2. Sem - bra - no for - ti he - ro - i quei che son con - tra vo - i.

Soprano

1. Tut - ti ve - ni - te ar - ma - ti o for - ti miei sol - da - ti.  
2. Sem - bra - no for - ti he - ro - i quei che son con - ta vo - i.

Alto

1. Tut - ti ve - ni - te ar - ma - ti o for - ti miei so - da - ti.  
2. Sem - bra - no for - ti he - ro - i quei che son con - tra vo - i.

Tenor

1. Tut - ti ve - ni - te ar - ma - ti o for - ti miei sol - da - ti.  
2. Sem - bra - no for - ti he - ro - i quei che son con - tra vo - i.

Bass

1. Tut - ti ve - ni - te ar - ma - ti o for - ti miei sol - da - ti.  
2. Sem - bra - no for - ti he - ro - i quei che son con - tra vo - i.

5

S. Fa la la la la la la, fa la la la la la.

S. Fa la la la la la la, fa la la, fa la la la la.

A. Fa la la la la la la, fa la la la la la.

T. Fa la la la la la la, fa la la, fa la la la la la la.

B. Fa la la la la la la, fa la la, fa la la la.

9

S. Io son l'in-vit - t'A - mo - re giu - sto sa - et - ta - to - re. Non te - me - te  
Ma da chi sà fe - ri - re, non si sa - pran scher-mi - re. Non te - me - te

S. Io son l'in-vit - t'A - mo - re giu - sto sa - et - ta - to - re. Non te - me - te  
Ma da chi sà fe - ri - re, non si sa - pran scher-mi - re. Non te - me - te

A. Io son l'in-vit - t'A - mo - re. Non te - me - te  
Ma da chi sà fe - ri - re. Non te - me - te

T. Giu - sto sa - et - ta - to - re. Non te - me - te  
Non si sa - pran scher-mi - re. Non te - me - te

B. Io son l'in-vit - t'A - mo - re giu - sto sa - et - ta - to - re. Non te - me - te  
Ma da chi sà fe - ri - re non si sa - pran scher-mi - re. Non te - me - te

13

S.   
 pun - to, ma in bel - la schie - ra u - ni - ti, me se - gui - ta - te ar -  
 pun - to, ma co - rag - gio - si e for - ti, siat' a la pu - gna ac -

S.   
 pun - to, ma in bel - la schie - ra u - ni - ti, me se - gui - ta - te ar -  
 pun - to, ma co - rag - gio - si e for - ti, siat' a la pu - gna ac -

A.   
 pun - to, ma in bel - la schie - ra u - ni - ti, me se - gui - ta - te ar -  
 pun - to, ma co - rag - gio - si e for - ti, siat' a la pu - gna ac -

T.   
 pun - to, ma in bel - la schie - ra u - ni - ti, me se - gui - ta - te ar -  
 pun - to, ma co - rag - gio - si e for - ti, siat' a la pu - gna ac -

B.   
 pun - to, ma in bel - la schie - ra u - no - ti, me se - gui - ta - te ar -  
 pun - to, ma co - rag - gio - si e for - ti, siat' a la pu - gna ac -

17

S.   
 di - ti. Fa la la la la la, fa la la la la la  
 cor - ti.

S.   
 di - ti. Fa la la la la la la, fa la la la la la  
 cor - ti.

A.   
 di - ti. Fa la la la la la la, fa la la la la la  
 cor - ti.

T.   
 di - ti. Fa la la la la la la,  
 cor - ti.

B.   
 di - ti. Fa la la la la la la, fa la la la la la  
 cor - ti.

21

S.   
 la, fa la la, fa la la, fa la la.

S.   
 la, fa la la, fa la la, fa la la, fa la la.

A.   
 la fa la la, fa la la, fa la la, fa la la.

T.   
 fa la la, fa la la, fa la la, fa la la.

B.   
 la, fa la la, fa la la, fa la la.



## 20. Hodie Christus natus est

Edited by Dennis Shrock

Giovanni Gabrieli

Soprano Ho - di-e Chri-stus na - tus est, ho - di-e Chri-stus na - tus

Alto Ho - di-e Chri-stus na - tus est, ho - di-e Chri-stus na - tus

Tenor Ho - di-e Chri-stus na - tus est, ho - di-e Chri - stus na - tus

Bass Ho - di-e Chri-stus na - tus est, ho - di-e Chri-stus na - tus

Soprano Ho - di-e Chri-stus na - tus

Alto Ho - di-e Chri-stus na - tus est,

Tenor Ho - di-e Chri-stus na - tus est,

Bass Ho - di-e Chri - stus na - tus

6

S. est, ho - di-e sal - va - tor ap - pa - ru - it,

A. est, ho - di - e, ho - di-e sal - va - tor ap - pa - ru - it,

T. est, ho - di - e, ho - di-e sal - va - tor ap - pa - ru - it,

B. est, ho - di - e, ho - di-e sal - va - tor ap - pa - ru - it,

S. est, ho - di - e, ho - di-e sal - va - tor ap - pa - ru - it,

A. ho - di - e, ho - di-e sal - va - tor ap - pa - ru - it,

T. ho - di - e, ho - di-e sal - va - tor ap - pa - ru - it, ho -

B. est, ho - di - e, ho - di-e sal - va - tor ap - pa - ru - it, ho -

11

S. ho - di - e Chri - stus na - tus

A. ho - di - e Chri - stus na - tus est,

T. ho - di - e Chri - stus na - tus est,

B. ho - di - e Chri - stus na - tus

S. ho - di - e Chri - stus na - tus est, ho - di - e Chri - stus na - tus

A. ho - di - e Chri - stus na - tus est, ho - di - e Chri - stus na - tus

T. ho - di - e Chri - stus na - tus est, ho - di - e Chri - stus na - tus

B. ho - di - e Chri - stus na - tus est, ho - di - e Chri - stus na - tus

16

S. est, ho - di - e, ho - di - e sal - va - tor ap - pa - ru - it. Ho - di -

A. ho - di - e, ho - di - e sal - va - tor ap - pa - ru - it. Ho - di -

T. ho - di - e, ho - di - e sal - va - tor ap - pa - ru - it. Ho - di -

B. est, ho - di - e, ho - di - e sal - va - tor ap - pa - ru - it. Ho - di -

S. est, ho - di - e sal - va - tor ap - pa - ru - it.

A. est, ho - di - e, ho - di - e sal - va - tor ap - pa - ru - it.

T. est, ho - di - e, ho - di - e sal - va - tor ap - pa - ru - it.

B. est, ho - di - e, ho - di - e sal - va - tor ap - pa - ru - it.

22

S. e in ter - ra, ho - di - e in ter - ra,  
 A. e in ter - ra, ho - di - e in ter - ra,  
 T. e in ter - ra, ho - di - e in ter - ra,  
 B. e in ter - ra, ho - di - e in ter - ra,  
 S. Ho - di - e in ter - ra, in ter - ra  
 A. Ho - di - e in ter - ra, in ter - ra ca - nunt  
 T. Ho - di - e in ter - ra, in ter - ra  
 B. Ho - di - e in ter - ra, in ter - ra ca - nunt

29

S. in ter - ra ca-nunt an-ge - li,  
 A. in ter - ra ca - nunt an - ge - li, lae-  
 T. in ter - ra ca-nunt an - ge - li,  
 B. in ter - ra ca - nunt an - ge - li,  
 S. ca-nunt an - ge - li, lae-tan -  
 A. an - ge - li, lae-tan -  
 T. ca-nunt an - ge - li, lae - tan - tur,  
 B. an - ge - li, lae-tan -

34

S. lae - tan - tur, lae - tan - tur,

A. tan - tur, lae - tan - tur,

T. lae - tan - tur, lae - tan - tur,

B. lae - tan - tur, lae - tan - tur,

S. tur, lae - tan - tur, lae - tan - tur ar - chan - ge - li, lae -

A. tur, lae - tan - tur, lae - tan - tur, lae - tan - tur ar - chan - ge - li, lae -

T. lae - tan - tur, lae - tan - tur, lae - tan - tur ar - chan - ge - li, lae -

B. tur, lae - tan - tur, lae - tan - tur ar - chan - ge - li, lae -

39

S. lae-tan-tur ar-chan-ge-li, lae - tan - tur, lae - tan - tur, lae -

A. lae - tan - tur ar - chan - ge - li, lae - tan -

T. lae - tan - tur ar - chan - ge - li, lae -

B. lae-tan - tur ar-chan - ge - li, lae - tan - -

S. tan-tur ar - chan - ge - li, ar-chan-ge - li, ar - chan - ge - li;

A. tan - tur ar - chan - ge - li, lae-tan - tur ar - chan - ge - li;

T. tan - tur ar - chan - ge - li, ar-chan-ge - li, ar - chan - ge - li;

B. tan - tur ar - chan - ge - li, lae-tan - tur ar - chan - ge - li;

44

S. tan - tur ar - chan - ge - li; ho - di - e, ho - di - e

A. tur, lae-tan - tur ar - chan - ge - li; ho - di - e, ho - di - e

T. tan - tur ar - chan - ge - li; ho - di - e, ho - di - e

B. tur ar - chan - ge - li; ho - di - e, ho - di - e

S. ho - di - e, ho - di - e ex -

A. ho - di - e, ho - di - e

T. ho - di - e, ho - di - e ex - ul - -

B. ho - di - e, ho - di - e ex -

49

S. e ex - ul - tant ju - sti di -

A. ex - ul - tant ju - sti di -

T. ex - ul - tant ju - sti di -

B. e ex - ul - tant ju - sti di -

S. ul - tant ju - sti di - cen - tes:

A. ex - ul - tant ju - sti di - cen - tes:

T. tant ju - sti, ju - sti di - cen - tes:

B. ul - tant ju - sti di - cen - tes:

54

S. cen - tes: Glo - ri - a in ex - cel - sis De -

A. cen - tes: Glo - ri - a in ex - cel - sis, in ex -

T. cen - tes: Glo - ri - a in ex - cel - sis De -

B. cen - tes: Glo - ri - a in ex - cel - sis De -

S. Glo - ri - a in ex - cel - sis De -

A. Glo - ri - a in ex - cel - sis

T. Glo - ri - a, glo - ri - a in ex -

B. Glo - ri - a in ex - cel - sis De -

61

S. - - - o, glo - ri - a in ex - cel - sis De -

A. cel - sis De - o, glo - ri - a in ex - cel - sis,

T. - - - o, glo - ri - a in ex - cel - sis

B. - - - o, glo - ri - a in ex - cel - sis

S. - - - o, glo - ri - a in ex - cel - sis

A. De - - - o, glo - ri - a in ex - cel - sis

T. cel - sis De - o, glo - ri - a, glo - ri - a

B. - - - o, glo - ri - a in ex - cel - sis

68

S. *o, et in ter-ra pax ho-mi - ni-*

A. *in ex - cel - sis De - o, et in ter-ra pax ho - mi -*

T. *De - o, et in ter-ra pax ho-mi - ni-*

B. *De - o, et in ter-ra pax ho-mi - ni-*

S. *De - o, et in ter-ra pax*

A. *De - o, et in ter-ra pax*

T. *in ex - cel - sis De - o, et in ter-ra pax*

B. *De - o, et in ter-ra pax*

74

S. *bus, ho - mi - ni-bus, ho - mi - ni-bus*

A. *- ni-bus, ho - mi - ni-bus, ho - mi - ni-bus bo-nae*

T. *bus, ho - mi - ni-bus, ho - mi - ni-bus bo-nae*

B. *bus, ho - mi - ni-bus, ho - mi - ni-bus bo-nae*

S. *ho-mi - ni-bus, ho - mi - ni-bus bo-nae vo-lun-ta - tis,*

A. *ho - mi - ni-bus, ho - mi - ni-bus bo-nae vo - lun - ta - tis,*

T. *ho-mi - ni-bus, ho - mi - ni-bus bo-nae vo - lun - ta - tis,*

B. *ho-mi - ni-bus, ho - mi - ni-bus bo-nae vo - lun-ta - tis,*

79

S. bo-nae vo-lun-ta - tis, ho - mi - ni-bus bo - nae vo-lun-ta-

A. vo - lun - ta - tis, ho - mi - ni-bus bo-nae vo - lun - ta - tis, bo-nae vo -

T. vo - lun - ta - tis, bo-nae vo - lun - ta - tis, bo - nae vo-lun-

B. vo - lun - ta - tis, ho - mi - ni-bus bo-nae vo - lun - ta - tis, bo-nae vo - lun -

S. ho - mi - ni-bus bo-nae vo-lun - ta - tis,

A. ho - mi - ni-bus bo-nae vo - lun - ta - tis,

T. ho - mi - ni-bus bo-nae vo - lun - ta - tis,

B. ho - mi - ni-bus bo-nae vo - lun - ta - tis,

84

S. - - tis, bo - nae vo-lun - ta - - tis.

A. lun - ta - - tis, bo-nae vo - lun - ta - - tis.

T. ta - - tis, bo - nae vo-lun - ta - - tis.

B. ta - - tis, bo-nae vo - lun - ta - - tis.

S. bo - nae vo - lun - ta - - - tis.

A. bo - nae vo-lun - ta - - - tis.

T. bo - nae vo - lun - ta - - - tis.

B. bo-nae vo - lun - ta - - - tis.



## 21. Resta di darmi noia

Edited by Dennis Shrock

Carlo Gesualdo

Soprano Re - sta di dar - mi no - ia, re -

Soprano Re - sta di dar - mi no - ia, re -

Alto Re - sta di dar - mi no - ia, re -

Tenor Re - sta di dar - mi no - ia, re -

Bass Re - sta di dar - mi no - ia, re -

8

S. - sta di dar - mi no - ia, pen - sier

S. - sta di dar - mi no - ia, pen - sier cru -

A. - sta di dar - mi no - ia, pen - sier

T. - sta di dar - mi no - ia, pen - sier

B. - sta di dar - mi no - ia, pen - sier

15

S. cru - do e fal - la - - - ce,

S. do e fal - la - - - ce, quel

A. cru - do e fal - la - - - ce,

T. cru - do e fal - la - - - ce, ch'es-ser non può già mai

B. cru - do e fal - la - - - ce, ch'es - ser non può già

20

S. quel che a te pia - - ce, ch'es - ser non può già mai

S. che a te pia - ce, ch'es - ser non può già mai quel che a te pia -

A. quel che a te pia - - - ce, ch'es - ser non può già mai quel

T. 8 quel che a te pia - ce, quel che a te pia - ce,

B. mai quel che a te pia - ce, quel che a te

23

S. quel che a te pia - - ce! Mor - ta è

S. ce, quel che a te pia - ce! Mor - ta è

A. che a te pia - - - ce! Mor - ta è per me,

T. 8 quel che a te pia - ce! Mor - ta è per me,

B. pia - - - - ce! Mor - ta è per

28

S. per me la gio - - ia, mor -

S. per me la gio - - - ia, mor - ta è

A. per me la gio - - - ia, mor -

T. 8 per me la gio - ia, mor - ta è, mor - ta è

B. me la gio - - - - ia, mor - ta è

34

S. ta è per me la gio - - - ia,  
 S. per me, per me la gio - - - ia,  
 A. ta è per me la gio - - - ia,  
 T. per me, per me la gio - - - ia, on -  
 B. per me la gio - - - ia,

39

S. spe - rar non li - ce,  
 S. on - de spe-rar, spe - rar non li - ce, non li - ce,  
 A. on - de spe-rar, spe - rar non li - ce, non li - ce,  
 T. - de spe-rar, spe - rar non li - ce,  
 B. on - de spe-rar, spe-rar non li - - - ce,

44

S. d'es - ser mai più, mai più fe - li - - - ce.  
 S. d'es - ser mai più, mai più fe - li - - - ce.  
 A. d'es - ser mai più, mai più fe - li - - - ce.  
 T. d'es - ser mai più, mai più fe - li - - - ce.  
 B. d'es - ser mai più, mai più fe - li - - - ce.

## 22. Magnificat primi toni

### Anima mea

Edited by Dennis Shrock

Cristóbal de Morales

Soprano A - ni-ma me - a do - mi - num, a - ni-ma me - a

Alto A - ni-ma me - a do - mi - num, a - ni - ma me -

Tenor A - ni - ma me - a do - mi - num, do -

Bass A - ni-ma me - a do - mi -

7

S. do - mi - num. Qui - a

A. - a do - mi - num. Qui - a re -

T. - mi - num. Qui - a re - spe -

B. num, do - mi - num. Qui - a re - spe -

13

S. re - spe - xit hu-mi - li - ta - tem an-cil-lae su -

A. spe - xit hu-mi - li - ta - tem an -

T. xit hu-mi - li - ta - tem an-cil-lae su -

B. xit hu-mi - li - ta - tem an - cil - lae su - ae, an - cil - lae

19

S. ae: ec - ce, e - nim

A. cil - lae su - ae: ec - ce, e

T. ae: ec - ce, e

B. su - ae: ec - ce, e

24

S. ex hoc be - a - - - tam me di - cent,

A. nim ex hoc be - a - - - tam me

T. nim ex hoc be - a - tam me

B. nim ex

29

S. me di - - - cent

A. di - - - cent om - nes ge - ne - ra - ti - o -

T. di - - - cent om - nes ge - ne - ra - ti - o -

B. hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o -

34

S. om - nes ge - ne - ra - ti - o - - - nes,

A. - - nes, ge - ne - ra - ti - o - - nes,

T. nes, ge - ne - ra - ti - o - - nes.

B. - - nes, om - nes ge - ne - ra - ti - o - nes.

40

S. Et mi-se-ri - cor - - di - a e - jus

A. Et mi - se - ri - cor - di - a e - - -

T. Et mi - se - ri - cor - - di -

46

S. a pro - ge - ni - e in pro - ge - ni - es, a pro - ge - ni - e in

A. - jus a pro - ge - ni - e in pro - ge - -

T. a e - jus a pro - ge - ni - e in pro - ge - ni - es,

52

S. pro - ge - - ni - es, a pro - ge - ni -

A. ni - es, a pro - ge - ni - e in pro - ge - - -

T. a pro - ge - ni - e in pro - ge - ni - es,

57

S. e in pro - ge - ni - es ti - men - ti -

A. - - - ni - es ti - men - ti - bus e - -

T. in pro - ge - ni - es ti - men - ti - bus e - -

62

S. bus e - - um, ti - men - ti - bus e - - um.

A. - - - um, ti - men - ti - bus e - - - um.

T. um, ti - men - ti - bus e - - - um.

68

A. De - - po - - su - it po -

T. De - po - - su - it po - ten - tes de

B. De - - po - - su - it

73

A. ten - tes de se - - de, et ex - al - ta -

T. se - - - de, et

B. po - ten - tes de se - de et ex - al -

78

A. vit hu - - - - - mi - les, et ex - al - ta -

T. ex - al - ta - vit hu - mi - les,

B. ta - - - vit hu - - - mi - les, et ex - al - ta -

83

A. vit hu - - - mi - les, et ex - al - ta - vit hu - - -

T. et ex - al - ta - vit hu - mi - - -

B. - vit hu - mi - les, et ex - al - ta - vit hu -

88

A. - mi - les, et ex - al - ta - vit hu - - - mi - les.

T. les, et ex - al - ta - vit hu - - - mi - les.

B. mi - les, et ex - al - ta - vit hu - mi - - - les.

94

S. Sus - ce - pit Is - ra - el pu - e - rum su - um,

A. Sus - ce - pit Is - ra - el pu - e - rum su - um, sus - ce - pit Is - ra -

T. Sus - ce - pit Is - ra -

B. Sus - ce - pit Is - ra - el pu - e - rum su -

100

S. sus - ce - pit Is - ra - el pu - e - rum su - um, re - cor -

A. el pu - e - rum su - - um, re - cor - da -

T. el pu - e - rum, pu - e - rum su - - um

B. um, sus - ce - pit Is - ra - el pu - e - rum su - um,

106

S. da - - - tus, re - cor-da - -

A. tus, re - cor-da - - tus mi-se -

T. re - cor-da - tus, re - cor-da - -

B. re - cor-da - tus, re - cor-da -

112

S. tus mi - se - ri - cor - di - ae su - ae,

A. ri - cor - di-ae su - - ae, mi - se - ri -

T. - tus mi - se - ri - cor - di - ae su - ae, mi-

B. - tus mi-se - ri - cor - di - ae su -

118

S. mi - se - ri - cor - di - ae su - ae, su -

A. cor - - di - e su - ae.

T. se - ri - cor - di-ae su - -

B. - - - ae, mi-se - ri - cor - di - ae su -

124

S. ae. Glo - ri - a pa - tri et fi - li - o,

A. Glo - ri - a pa - tri et fi - li - o, et fi -

T. ae. Glo - ri - a pa - tri et fi - li - o, et

B. ae. Glo - ri - a pa - tri et



131

S. glo-ri - a pa-tri et fi - li - o et spi-ri -

A. - li - o, et fi - li - o et spi-ri - tu - i san -

T. fi - li - o, et fi - li - o et

B. fi - li - o, et fi - li - o, et fi - li - o et spi - ri - tu -

139

S. tu - i san - - - - - cto,

A. cto, et spi-ri - tu - i san - cto, et spi - ri - tu - i san -

T. spi-ri - tu - i san - cto, san - cto, et spi-ri - tu - i

B. i san - cto, et spi-ri - tu - - - i san -

147

S. et spi-ri - tu - - - i san - cto, et spi-ri - tu - i

A. - cto, et spi-ri - tu - i san - - - cto, et spi-

T. san - cto, et spi-ri - - - tu - i san - cto,

B. - cto, et spi-ri - tu - i san - cto,

154

S. san - - - - cto, san - - - - cto.

A. ri - tu - i san - cto, et spi - ri - tu - i san - cto.

T. et spi-ri - tu - i san - - - - - cto.

B. et spi-ri - tu - i san - - - cto.

## 23. A un niño llorando

Edited by Dennis Shrock

Francisco Guerrero

Soprano

1. A un ni - ño llo - ran - do al hie - lo  
 3. Por e - llo llo - ran - do al hie - lo  
 5. Y aun - que po - bre y pe - que - ñue - lo

7

S.

van tres re - yes a a - do - rar,  
 van tres re - yes a a - do - rar,  
 le - - van re - yes a a - do - rar,

13

S.

por-que el ni - ño pue - de dar, por-que el

S.

por-que el ni - ño pue - de dar

A.

por-que el ni - ño pue - de dar, por-que el

T.

B.

19

S.

ni - ño pue - de dar rei - nos, vi - da,

S.

rei - nos, vi - da, glo -

A.

ni - ño pue - de dar rei - nos, vi - da,

T.

B.

26

S. glo-ria y cie - lo, por-que el ni - ño pue - de dar

S. ria y cie - lo, por-que el ni - ño

A. glo - ria y cie - lo, por-que el ni - ño pue - de

T. por-que el ni - ño pue - de dar, por-que el ni - ño pue - de

B. por-que el ni - ño pue - de dar, por-que el ni - ño

33

S. rei - nos, vi - da, glo - ria y

S. pue-de dar rei - nos, vi - da, glo - ria y

A. dar rei - nos, vi - da, glo - ria y cie - lo.

T. dar rei - nos, vi - da, glo - ria y

B. pue - de dar rei - nos, vi - da, glo - ria y cie -

42

S. cie - lo. A un ni - ño llo - ran - do al hie - lo van tres  
Por e - llo llo - ran - do al hie - lo van tres  
Y aun - que po - bre y pe - que - ñue - lo le - van

S. cie - lo. A un ni - ño llo - ran - do al hie - lo  
Por e - llo llo - ran - do al hie - lo  
Y aun - que po - bre y pe - que - ñue - lo

A. A un ni - ño llo - ran - do al hie - lo van tres  
Por - e - llo llo - ran - do al hie - lo van tres  
Y aun - que po - bre y pe - que - ñue - lo le - van

T. cie - lo. A un ni - ño llo - ran - do al hie - lo van tres  
Por e - llo llo - ran - do al hie - lo van tres  
Y aun-que po - bre y pe - que - ñue - lo le - van

B. lo. A un ni - ño llo - ran - do al hie - lo van tres  
Por e - llo llo - ran - do al hie - lo van tres  
Y aun-que po - bre y pe - que - ñue - lo le - van

50

S. re - yes a a - do - rar, van tres

S. van tres re - yes a a - do -

A. re - yes a a - do - rar, van tres re - yes a a - do -

T. re - yes a a - do - rar, van tres re - yes a a - do -

B. re - yes a a - do - rar, van tres

57

S. re - yes a a - do - rar, por-que el

S. rar, a a - do - rar, por-que el ni - ño pue - de

A. rar, van tres re - yes a a - do - rar, por-que el ni - ño

T. rar, por-que el ni ño pue - de dar,

B. re - yes a a - do - rar, por-que el ni ño pue - de

64

S. ni - ño pue - de dar rei -

S. dar, por-que el ni - ño pue - de dar

A. pue - de dar, por-que el ni - ño pue - de dar rei - nos,

T. por-que el ni ño pue - de dar, pue - de dar

B. dar, por-que el ni - ño pue - de dar rei -

71 Fin

S. nos, vi - da, glo - ria y cie - lo.

S. rei - nos, vi - da, glo - ria y cie - lo.

A. vi - da, glo - ria y cie - lo.

T. rei - nos, vi - da, glo - ria y cie - lo.

B. nos, vi - da, glo - ria y cie - lo.

79 Copla

S. 2. Na - ce con tan - ta ba - je - za, aun - que es  
4. Al - ma, ve - nid tam - bién vos, a a - do -

86

S. po - de - ro - so rey, por - que nos da ya por  
rar tan al - to nom - bre ve - réis que es - te ni - ño es

93 D.C.

S. ley a - ba - ti - mien - to y po - bre - za.  
hom - bre y ma - yo - raz - go de Dios.

## 24. Vere languores nostros

Edited by Dennis Shrock

Tomás Luis de Victoria

Soprano  
Alto  
Tenor  
Bass

Ve - re lan - guo - res no - - stros i -

Ve - re lan - guo - res no - - stros

Ve - re lan - guo - res no - - stros i -

Ve - re lan - guo - res no - - stros i -

6

S. pse tu - - lit et do - lo - res no - -

A. i - pse tu - - lit et do - lo - res no - stros,

T. - pse tu - - lit et do - lo - res no - -

B. - pse tu - - lit et do - lo - res no - -

11

S. - stros, et do - lo - res no - stros i - pse por -

A. et do - lo - res no - - stros i -

T. - stros, et do - lo - res no - - stros i - pse por - ta -

B. - stros i - pse por - ta - vit,

16

S. ta - vit, i - pse por - ta - - vit: cu - jus li -

A. pse por - ta - vit, por - ta - - vit: cu - jus li -

T. vit, i - pse por - - ta - - vit: cu - jus li -

B. i - pse por - - ta - - vit: cu - jus li -

21

S. vo - re sa - na - ti su - mus, cu - jus li - vo - re sa -

A. vo - re sa - na - ti su - mus, cu - jus li - vo - re sa -

T. vo - re sa - na - ti su - mus, cu - jus li - vo - re sa -

B. vo - re sa - na - ti su - mus, sa -

27

S. na - ti - su - mus. Dul - ce li - gnum,

A. na - ti - su - mus. Dul - ce li - gnum,

T. na - ti - su - mus. Dul - ce li - gnum,

B. na - ti - su - mus. Dul - ce li - gnum,

33

S. dul - ces cla - vos, dul - ci - a fe - rens pon -

A. dul - ces cla - vos, dul - ci - a fe - rens pon -

T. dul - ces cla - vos, dul - ci - a fe - rens pon -

B. dul - ces cla - vos, dul - ci - a fe - rens pon -

39

S. - de - ra quae so - la fu - i - sti di -

A. - de - ra quae so - la fu -

T. - de - ra quae so - la fu - i - sti di - gna,

B. - de - ra quae so - la fu - i - sti di - gna,

45

S. *gna, quae so - la, quae so - la fu - i - sti di -*

A. *i - sti di - gna, quae so - la, quae so - la fu - i - sti di -*

T. *quae so - la fu - i - sti di - gna, quae so - la fu - i - sti*

B. *quae so - la fu - i - sti di - gna*

51

S. *- - gna su - sti - ne - re re - - - gem*

A. *- - gna su - sti - ne - re re - - - gem coe -*

T. *di - gna su - sti - ne - re re - - - gem coe -*

B. *su - sti - ne - re re - - - gem coe -*

57

S. *coe-lo - - - rum et Do - -*

A. *lo - - - rum et Do - - - mi-num,*

T. *- lo - - - rum et Do - - - mi-num, et Do -*

B. *lo - - - rum et Do - - - mi-num, et Do -*

63

S. *- - - mi-num, et Do - - - mi-num.*

A. *et Do - - - mi-num, et Do - - - mi-num.*

T. *- - - mi-num.*

B. *- - - mi-num, et Do - - - mi-num.*



## 25. Innsbruck, ich muss dich lassen

Edited by Dennis Shrock

Heinrich Isaac

Soprano  
Alto  
Tenor  
Bass

Inns - bruck, ich muss dich las - sen, ich fahr da - hin

Inns - bruck, ich muss dich las - sen, ich fahr da - hin

Inns - bruck, ich muss dich las - sen, ich fahr da - hin

Inns - bruck, ich muss dich las - sen, ich fahr da - hin

6

S.  
A.  
T.  
B.

mein Stra - ssen, in frem - de Land da - hin; mein Freud ist mir ge - nom -

mein Stra - ssen, in frem - de Land da - hin; mein Freud ist mir ge - nom -

mein Stra - ssen, in frem - de Land da - hin; mein Freud ist mir ge - nom -

mein Stra - ssen, in frem - de Land da - hin; mein Freud ist mir ge - nom -

12

S.  
A.  
T.  
B.

men, die ich nit weiss be - kom - men, wo ich im E - -

men, die ich nit weiss be - kom - men, wo ich im E - -

men, die ich nit weiss be - kom - men, wo ich im E - -

men, die ich nit weiss be - kom - men, wo ich im E - -

18

S.  
A.  
T.  
B.

- lend bin, wo ich im E - - - lend bin.

- lend bin, wo ich im E - - - lend bin.

- lend bin, wo ich bin E - - - lend bin.

E - lend bin, wo ich bin E - lend, im E - lend bin.

## 26. Musica Dei donum optimi

Edited by Dennis Shrock

Orlando di Lasso

Soprano Mu - - - si - ca, mu - si - ca, mu -

Soprano Mu - - - si - ca,

Alto Mu - - si - ca, mu - - si - ca,

Tenor Mu - - si - ca,

Tenor Mu - - si - ca, mu -

Bass Mu - - -

5

S. - si - ca, De - i do - num op - - ti mi,

S. De - i do - - - num op - ti - mi,

A. De - i do - - - num op - ti - mi, tra -

T. De - i do - num op - ti -

T. - si - ca, De - i do - - - num op - ti - mi,

B. - si - ca, De - i do - - - num op - ti - mi,

9

S. tra - hit ho-mi-nes, tra - hit ho-mi-nes, ho-

S. tra - hit ho-mi-nes, tra - hit ho-mi-nes, tra - hit ho -

A. - hit ho - - mi-nes, tra - hit ho-mi-nes, tra - hit ho-mi-

T. mi, tra - hit, tra - hit ho-mi-nes, tra - hit, tra - hit

T. tra - hit ho - mi-nes, tra - hit ho - mi-nes, tra - hit ho - mi-

B. tra - hit ho-mi-nes, tra - hit ho-mi-

13

S. *- mi-nes, tra - hit De - os, tra - hit De - os, tra -*

S. *- mi-nes, tra - hit De - os, tra -*

A. *nes, tra - hit De - os, tra - hit De - os,*

T. *hom-mi-nes, tra - hit De - os, tra - hit De - os, tra -*

T. *nes, tra - hit, tra-hit De - os, tra - hit De - os,*

B. *nes, tra - hit De - os, tra - hit*

17

S. *- hit De - os. Mu - si - ca, mu -*

S. *hit De - os. Mu - si - ca*

A. *tra - hit De - os. Mu - si - ca,*

T. *- hit De - os. Mu - si - ca, mu - si-ca, mu -*

T. *tra-hit De - os. Mu - si-*

B. *De - os. Mu - si - ca, mu -*

22

S. *- si - ca tru - ces mo - lit a - ni - mos, tri - stes -*

S. *tru - ces mo - lit a - ni - mos,*

A. *mu - si - ca tru - ces mo - lit a - ni - mos, tri - stes-que men -*

T. *- si - ca tru - ces mo - lit a - ni - mos,*

T. *ca tru - ces mo - lit a - ni - mos, tri - stes-que*

B. *- si - ca tru - ces mo - lit a - ni - mos, tri - stes-que*

27

S. que men - tes, tri - stes-que, tri - stes - que men-tes e -

S. tri - stes - que men-tes e - ri - git, tri - stes-que men-tes

A. tes, tri - stes-que men-tes, tri - stes-que men-tes

T. tri - stes - que men - tes, tri-stes-que men - - tes

T. men - tes e - ri - git, tri - stes-que men - - tes

B. men - tes e - ri - git, tri - stes - que men - tes e - ri -

32

S. - ri - git. Mu - - si - ca, mu -

S. e - ri - git. Mu - - si - ca, mu -

A. e - ri-git. Mu - - si - ca

T. e - ri-git. Mu - - si - ca, mu -

T. e - ri-git. Mu - - si-ca, mu - si - ca

B. git. Mu - - si - ca, mu - - si - ca

37

S. - - si - ca vel ip - sas ar - bo - res,

S. - - si - ca vel ip - sas ar - bo - res, vel ip - sas, vel

A. vel ip-sas ar - bo - res, vel ip-sas ar - bo-res, vel

T. - si-ca vel ip-sas ar - bo - res, vel ip-sas ar - bo -

T. vel ip - sas ar - bo-res, vel ip -

B. vel ip - sas ar - bo - res, vel ip -

42

S. *vel ip - sas ar - bo - res et hor - ri - das mo -*

S. *ip - sas ar - - bo - res et hor - ri - das, et*

A. *ip - sas ar - bo - res et hor - ri - das, et hor - ri -*

T. *res, vel ip - sas ar - bo - res et hor - ri -*

T. *- sas ar - - bo - res et hor - ri - das mo -*

B. *sas ar - - bo - res et hor - ri - das*

46

S. *- vet fe - - ras, mo - vet fe - ras,*

S. *hor - ri - das mo - vet fe - ras, et hor - ri - das*

A. *das, et hor - ri - das mo - vet fe - ras, et hor - ri - das*

T. *das mo - vet fe - ras, mo - vet fe - ras, et hor - ri -*

T. *vet fe - ras, mo - vet fe - ras, mo - vet fe - ras,*

B. *mo - vet fe - ras, et hor - ri - das*

51

S. *mo - vet fe - - ras, mo - vet fe - - ras.*

S. *mo - vet fe - ras, mo - vet fe - ras.*

A. *mo - vet et hor - ri - das mo - vet fe - ras.*

T. *das mo - vet fe - ras, mo - vet fe - - ras.*

T. *mo - vet fe - ras, mo - vet fe - ras.*

B. *mo - vet fe - ras, mo - vet fe - ras.*

## 27. Tutto lo dì

Edited by Dennis Shrock

Orlando di Lasso

Soprano  
Tut - to lo dì, tut - to lo dì, tut - to lo dì mi di - ci: can - ta, can - ta,

Alto  
Tut - to lo dì, tut - to lo dì, tut - to lo dì mi di - ci: can - ta, can - ta,

Tenor  
Tut - to lo dì, tut - to lo dì, tut - to lo dì mi di - ci: can - ta, can - ta,

Bass  
Tut - to lo dì, tut - to lo dì, tut - to lo dì mi di - ci: can - ta, can - ta,

6  
S. non ve-di ca non pos - so, non ve-di ca non pos-so re - fia - ta re? A

A. non ve-di ca non pos - so, non ve-di ca non pos-so re - fia - ta - re? A che

T. non ve-di ca non pos - so, non ve-di ca non pos-so re - fia - ta - re? A che tan -

B. non ve-di ca non pos - so, non ve-di ca non pos-so re - fia - ta - re? A che tan -

12  
S. che tan - to can - ta - re? Vo - ria che mi di - ces - si: so - na, so -

A. tan - to can - ta re? Vo - ria che mi di - ces - si: so - na, so -

T. to can - ta - re? Vo - ria che mi di - ces - si: so - na, so -

B. to can - ta - re? Vo - ria che mi di - ces - si: so - na, so -

19  
S. na, so - na, so - na, non le cam-pan' a no - na, non le cam - pan' a no - na, non

A. na, so - na, so - na, non le cam-pan' a no - na, non le cam - pan' a no - na, non

T. na, so - na, so - na, non le cam-pan' a no - na, non le cam - pan' a no - na, non

B. na, so - na, so - na, non le cam-pan' a no - na, non le cam - pan' a no - na, non

26

S. le cam-pan' a no - na, non le cam - pan' a no - na, ma so cim - ba-lo

A. le cam-pan' a no - na, non le cam - pan' a no - na, ma so cim - ba-lo

T. le cam-pan' a non - na, non le cam-pan' a no - na, ma so cim - ba-lo

B. le cam-pan' a no - na, non le cam - pan' a no - na, ma so cim - ba-lo

33

S. tuo. O, se cam-po - ri ro ro ri ro - gne, O, se cam-po - ri ro ro ri ro -

A. tuo. O, se cam-po - ri ro ro ri ro - gne, O, se cam-po - ri ro ro ri ro -

T. tuo. O, se cam-po - ri ro ro ri ro - gne, O, se cam-po - ri ro ro ri ro -

B. tuo. O, se cam-po - ri ro ro ri ro - gne, O, se cam-po - ri ro ro ri ro -

41

S. gne, s'io t'hag - gio, s'io t'hag - gio, s'io t'hag-gio sot-t'a st'o - gne,

A. gne, s'io t'hag - gio, s'io t'hag - gio, s'io t'hag - gio sot-t'a st'o - gne, s'io

T. gne, s'io t'hag - gio, s'io t'hag - gio, s'io t'hag - gio sot-t'a st'o - gne, s'io

B. gne, s'io t'hag - gio, s'io t'hag - gio, s'io t'hag - gio sot-t'a st'o - gne,

47

S. s'io t'hag - gio, s'io t'hag - gio, s'io t'hag-gio sot-t'a st'o - gne.

A. t'hag - gio, s'io t'hag - gio, s'io t'hag - gio sot-t'a st'o - gne.

T. t'hag - gio, s'io t'hag - gio, s'io t'hag - gio sot-t'a st'o - gne.

B. s'io t'hag - gio, s'io t'hag - gio, s'io t'hag - gio sot-t'a st'o - gne.

## 28. Pater noster

Edited by Dennis Shrock

Jacob Handl

Soprano

Soprano

Alto

Alto

Tenor

Tenor

Bass

Bass

Pa - ter

Pa - ter no - ster, qui es in cae - lis, qui es in cae -

Pa - ter no - ster, qui es in cae -

Pa - - - ter no - ster, qui es in cae -

Pa - - - ter no - ster, qui es in cae -

6

S.

S.

A.

A.

T.

T.

B.

B.

no - ster, qui es in cae - lis, qui es in cae - lis,

Pa - ter no - ster, qui es in cae - lis,

Pa - - - ter no - ster, qui es in cae - lis,

Pa - - - ter no - ster, qui es in cae - lis,

lis, qui es in

lis, qui es in

lis, qui es in cae -

lis, qui es in



11

S. qui es in cae - lis, qui es in cae - lis,

S. qui es in cae - lis, qui es in cae - lis,

A. qui es in cae - lis, qui es in cae - lis,

A. qui es in cae - lis, qui es in cae - lis,

T. cae - lis, san - cti - fi - ce - tur no - men

T. cae - lis, qui es in cae - lis, san - cti - fi - ce - tur no - men

B. - lis, in cae - lis, san - cti - fi - ce - tur no - men

B. cae - lis, qui es in cae - lis, san - cti - fi - ce - tur no - men

17

S. san-cti-fi-ce-tur no-men tu-um;

S. san-cti-fi-ce-tur no-men tu-um;

A. san-cti-fi-ce-tur no-men tu-um;

A. san-cti-fi-ce-tur no-men tu-um;

T. tu-um; ad-ve-ni-

T. tu-um; ad-ve-ni-

B. tu-um; ad-ve-ni-

B. tu-um; ad-ve-ni-

23

S. ad - ve - ni - at re - gnum tu - um,

S. ad - ve - ni - at re-gnum tu - um,

A. ad - ve - ni - at re-gnum tu - um,

A. ad - ve - ni - at re-gnum tu - um,

T. at re - gnum tu - um, fi - at vo-lun-tas

T. at re-gnum tu - um, fi - at vo-lun-tas

B. at re-gnum tu - um, fi - at vo-lun - tas

B. at re-gnum tu - um, fi - at vo-lun-tas

29

S. fi - at vo-lun-tas tu - a, si-cut in cae - lo,

S. fi - at vo-lun-tas tu - a, si-cut in cae - lo,

A. fi - at vo-lun-tas tu - a, si-cut in cae - lo,

A. fi - at vo-lun-tas tu - a, si-cut in cae - lo,

T. tu - a, si - cut in cae - lo, si -

T. tu - a, si - cut in cae - lo, si -

B. tu - a, si - cut in cae - lo, si -

B. tu - a, si - cut in cae - lo, si -

35

S. si-cut in cae - lo et in ter-ra, et in ter-ra, et

S. si-cut in cae - lo et in ter-ra, et in ter-ra, et

A. si-cut in cae - lo et in ter-ra, et in ter-ra, et

A. si-cut in cae - lo et in ter-ra, et in ter-ra, et

T. cut in cae - lo et in ter-ra, et in ter-ra, et

T. cut in cae - lo et in ter-ra, et in ter-ra, et

B. cut in cae - lo et in ter-ra, et in ter-ra, et

B. cut in cae - lo et in ter-ra, et in ter-ra, et

41

S. in ter-ra, et in ter-ra. Pa - nem

S. in ter-ra, et in ter-ra. Pa - nem

A. et in ter - ra. Pa - nem

A. in ter-ra, et in ter - ra. Pa - nem

T. in ter-ra, et in ter-ra. Pa - nem no-strum quo - ti - di - a - num

T. in ter-ra, et in ter-ra. Pa - nem no - strum quo - ti - di - a - num

B. in ter-ra, et in ter-ra. Pa - nem no-strum quo - ti - di - a - num

B. in ter-ra, et in ter-ra. Pa - nem no - strum quo - ti - di - a - num

47

S. no-strum quo-ti-di-a-num et di-mit-te no-

S. no-strum quo-ti-di-a-num et di-mit-te no-

A. no-strum quo-ti-di-a-num et di-mit-te no-

A. no-strum quo-ti-di-a-num et di-mit-te no-

T. da no-bis ho-di-e,

T. da no-bis ho-di-e,

B. da no-bis ho-di-e,

B. da no-bis ho-di-e,

53

S. bis de-bi-ta no-stra si-cut et nos, si-cut et nos

S. bis de-bi-ta no-stra si-cut et nos, si-cut et

A. bis de-bi-ta no-stra si-cut et nos, si-cut et

A. bis de-bi-ta no-stra si-cut et nos, si-cut et nos,

T. si-cut et nos, si-cut et nos, si-

T. si-cut et nos, si-cut et nos,

B. si-cut et nos, si-cut et nos, si-

B. si-cut et nos, si-cut et nos,

59

S. di - mit - ti-mus de - bi - to - ri - bus

S. nos di - mit - ti-mus de - bi - to - ri -

A. nos di - mit - ti - mus de - bi - to -

A. si - cut et nos di-mit - ti - mus de - bi - to - ri -

T. cut et nos, si - cut et nos di - mit - ti - mus de - bi - to - ri -

T. si - cut et nos di - mit - ti - mus de - bi - to - ri -

B. cut et nos di - mit - ti - mus de - bi - to - ri -

B. si - cut et nos, si - cut et nos di - mit - ti - mus de - bi - to - ri -

64

S. no - stris, no - stris; et ne nos in - du - cas, et ne nos in - du - cas in ten - ta -

S. bus no - stris; et ne nos in - du - cas, et ne nos in - du - cas in ten - ta -

A. ri - bus no - stris; et ne nos in - du - cas, et ne nos in - du - cas in ten -

A. bus no - stris; et ne nos in - du - cas, et ne nos in - du - cas in ten - ta -

T. bus no - stris; et ne nos in - du - cas, et ne nos in - du - cas in

T. bus no - stris; et ne nos in - du - cas, et ne nos in - du - cas in

B. bus no - stris; et ne nos in - du - cas, et ne nos in - du - cas in

B. bus no - stris; et ne nos in - du - cas, et ne nos in - du - cas in

70

S. - ti - o - nem, sed li - be - ra nos a ma - lo.

S. - ti - o - nem, sed li - be - ra nos a ma - lo.

A. ta - ti - o - nem, sed li - be - ra nos a ma - lo.

A. - ti - o - nem, sed li - be - ra nos a ma - lo.

T. ten - ta - ti - o - nem, sed li - be -

T. ten - ta - ti - o - nem, sed li - be -

B. ten - ta - ti - o - nem, sed li - be -

B. ten - ta - ti - o - nem, sed li - be -

75

S. A - men, a - men, a -

S. A - men, a - men, a -

A. A - men, a -

A. A - men, a -

T. ra nos a ma - lo. A - men, a -

T. ra nos a ma - lo. A - men, a -

B. ra nos a ma - lo. A - men,

B. ra nos a ma - lo. A - men,



## 29. Dixit Maria

Edited by Dennis Shrock

Hans Leo Hassler

Soprano

Alto

Tenor

Bass

Di - xit Ma - ri - a ad

Di - xit, Ma - ri - a ad an - - ge-lum, di-

Di - xit Ma - ri - a ad an - - ge-lum, ad an - - ge-lum, di-

an - - ge-lum, ad an - ge - lum, di - xit Ma-ri -

xit Ma - ri - a ad an - ge - lum, di - xit Ma-ri -

xit Ma - ri - a ad an - ge-lum, di - xit Ma-ri -

Di - xit Ma - ri - a ad an - - ge - lum,

a ad an - - ge - lum, di - xit Ma-ri - a ad an -

- a ad an - ge - lum, di - xit Ma-ri - a ad an -

a ad an - - ge - lum, ad an - ge - lum, di -

di - xit Ma - ri - a ad an - - ge - lum,

- ge - lum, ad an - - ge - lum, ad an - ge -

- ge-lum, di - xit Ma - ri - a ad an - ge - lum, ad an - ge-

xit Ma-ri - a ad an - - ge - lum, ad an - ge -

di - xit Ma - ri - a ad an - ge -



22

S. lum: Ec - ce an - cil - la Do - mi - ni, ec - ce an - cil - la

A. lum: Ec - ce an - cil - la Do - mi - ni, ec - ce an - cil - la

T. lum: Ec - ce an - cil - la Do - mi - ni, ec - ce an - cil - la Do -

B. lum: Ec - ce an - cil - la Do - mi - ni, ec - ce an - cil - la

29

S. Do - mi - ni; fi - at mi - hi se -

A. Do - mi - ni; fi - at mi - hi, fi - at mi - hi se -

T. - mi - ni; fi - at mi - hi se -

B. Do - mi - ni; fi - at mi - hi

34

S. cun-dum ver - bum tu - um,

A. cun - dum ver-bum tu - um, se - cun-dum ver - bum tu - um, se - cun-dum ver-bum

T. cun-dum ver - bum tu - um, se - cun - dum ver-bum tu - um, ver - bum tu -

B. se - cun-dum ver - bum tu - um, se - cun-dum ver-bum

39

S. se - cun-dum ver-bum tu - um, se - cun-dum ver-bum tu - um. Ec -

A. tu - um, se - cun - dum ver - bum tu - um. Ec -

T. um, se - cun-dum ver-bum tu - um, se - cun-dum ver-bum tu - um. Ec - ce

B. tu - um, se - cun - dum ver - bum tu - um. Ec -

45

S. ce an - cil - la Do - mi - ni, ec - ce an - cil - la Do -

A. ce an - cil - la Do - mi - ni, ec - ce an - cil - la Do -

T. an - cil - la Do - mi - ni, ec - ce an - cil - la Do -

B. ce an - cil - la Do - mi - ni, ec - ce an - cil - la Do -

51

S. - mi - ni, fi - at mi - hi se - cun - dum ver - bum tu -

A. - mi - ni, fi - at mi - hi, fi - at mi - hi se - cun - dum ver - bum tu -

T. - mi - ni, fi - at mi - hi se - cun - dum ver - bum tu -

B. - mi - ni, fi - at mi - hi

57

S. um, se - cun - dum ver - bum tu - um, se -

A. um, se - cun - dum ver - bum tu - um, se - cun - dum ver - bum tu - um, se - cun - dum

T. um, se - cun - dum ver - bum tu - um, ver - bum tu - um, se - cun - dum ver - bum tu - um, se -

B. se - cun - dum ver - bum tu - um, se - cun - dum ver - bum tu - um, se - cun -

63

S. cun - dum ver - bum tu - um, se - cun - dum ver - bum tu - um.

A. ver - bum tu - um, se - cun - dum ver - bum tu - um.

T. cun - dum ver - bum tu - um, se - cun - dum ver - bum tu - um.

B. dum ver - bum tu - um, se - cun - dum ver - bum tu - um.

## 30. Es ist ein Ros entsprungen

Edited by Dennis Shrock

Michael Praetorius

Soprano

1. Es ist ein' Ros' ent-sprun-gen aus ei-ner Wur-zel zart, wie  
2. Das Rös-lein, das ich mei-ne, da-von Jes-ai-a sagt, hat

Alto

1. Es ist ein' Ros' ent-sprun-gen aus ei-ner Wur-zel zart, wie  
2. Das Rös-lein, das ich mei-ne, da-von Jes-ai-a sagt, hat

Tenor

1. Es ist ein' Ros' ent-sprun-gen aus ei-ner Wur-zel zart, wie  
2. Das Rös-lein, das ich mei-ne, da-von Jes-ai-a sagt, hat

Bass

1. Es ist ein' Ros' ent-sprun-gen aus ei-ner Wur-zel zart, wie  
2. Das Rös-lein, das ich mei-ne, da-von Jes-ai-a sagt, hat

6

S.

uns die Al-ten sun-gen, von Jes-se kam die Art; und hat ein Blüm-lein  
uns ge-bracht al-lei-ne Ma-rie, die rei-ne Magd; aus Got-tes ev'-gem

A.

uns die Al-ten sun-gen, von Jes-se kam die Art; und hat ein Blüm-lein  
uns ge-bracht al-lei-ne Ma-rie, die rei-ne Magd; aus Got-tes ev'-gem

T.

uns die Al-ten sun-gen, von Jes-se kam die Art; und hat ein Blüm-lein  
uns ge-bracht al-lei-ne Ma-rie, die rei-ne Magd; aus Got-tes ev'-gem

B.

uns die Al-ten sun-gen, von Jes-se kam die Art; und hat ein Blüm-lein  
uns ge-bracht al-lei-ne Ma-rie, die rei-ne Magd; aus Got-tes ev'-gem

12

S.

'bracht mit-ten im kal-ten Win-ter, wohl zu der hal-ben Nacht.  
Rat, hat sie ein Kind ge-bo-ren blei-bend ein rei-ne Magd.

A.

'bracht mit-ten im kal-ten Win-ter, wohl zu der hal-ben Nacht.  
Rat, hat sie ein Kind ge-bo-ren blei-bend ein rei-ne Magd.

T.

8 'bracht mit-ten im kal-ten Win-ter, wohl zu der hal-ben Nacht.  
Rat, hat sie ein Kind ge-bo-ren blei-bend ein rei-ne Magd.

B.

'bracht mit-ten im kal-ten Win-ter, wohl zu der hal-ben Nacht.  
Rat, hat sie ein Kind ge-bo-ren blei-bend ein rei-ne Magd.

# 31. Meine Schwester, liebe Braut

Edited by Dennis Shrock

Melchior Franck

Soprano  
Mei - ne Schwe-ster, lie - be Braut, mei - ne

Soprano  
Mei - ne Schwe-ster, lie - be Braut, mei - ne

Alto  
Mei - ne Schwe-ster, lie - be Braut, mei - ne Schwe-ster, lie - be Braut, mei - ne

Tenor  
Mei - ne Schwe-ster, lie - be Braut, mei - ne

Tenor  
Mei - ne Schwe-ster, lie - be Braut, mei - ne

Bass  
Mei - ne Schwe-ster, lie - be Braut, mei - ne

6  
S.  
Schwe-ster, lie - be Braut, mei - ne Schwe-ster, lie - be Braut, du bist ein ver-schlos-sen

S.  
Schwe-ster, lie - be Braut, mei - ne Schwe-ster, lie - be Braut, du bist ein ver-schlos-sen

A.  
Schwe-ster, lie - be Braut, mei - ne Schwe-ster, lie - be Braut, du bist ein ver-schlos-sen

T.  
Schwe-ster, lie - be Braut, mei - ne Schwe-ster, lie - be Braut, du bist ein ver-schlos-sen

T.  
Schwe-ster, lie - be Braut, mei - ne Schwe-ster, lie - be Braut,

B.  
Schwe-ster, lie - be Braut, mei - ne Schwe-ster, lie - be Braut,

11  
S.  
Gar - ten,

S.  
Gar - ten,

A.  
Gar - ten, ein ver-schlos - se - ne Quel - - - -

T.  
Gar - ten, ein ver-schlos - se - ne Quel - - - - le, ein ver - schlos - se - ne

T.  
ein ver - schlos - se - ne Quel - - - - le, Quel - - - -

B.  
ein ver - schlos - se - ne Quel - - - - - - - -

16

S. ein ver - sie - gel-ter Brunn, dein Ge-wächs ist

S. ein ver - sie - gel-ter Brunn, dein Ge-wächs ist

A. - le, ein ver - sie - gel-ter Brunn, dein Ge-wächs ist

T. Quel - le, ein ver - sie - gel-ter Brunn, dein Ge-wächs ist

T. - le, ein ver - sie - gel-ter Brunn,

B. - le, ein ver - sie - gel-ter Brunn,

22

S. wie ein Lust - gar - ten von Gra - nat - ap - feln mit ed - len Früch -

S. wie ein Lust - gar - ten von Gra - nat - ap - feln mit ed - len Früch -

A. wie ein Lust - gar - ten von Gra - nat - ap - feln mit ed - len Früch -

T. wie ein Lust - gar - ten von Gra - nat - ap - feln mit ed - len Früch -

T. - - - - -

B. - - - - -

27

S. ten, Cy - pern mit Nar - den,

S. ten, Cy - pern mit Nar - den,

A. ten, Cy - pern mit Nar - den, Nar - den mit Saf - ran, Kal - mus und Cy - na -

T. ten, Cy - pern mit Nar - den, Nar - den mit Saf - ran, Kal - mus und Cy - na -

T. Nar - den mit Saf - ran, Kal - mus und Cy - na -

B. Nar - den mit Saf - ran, Kal - mus und Cy - na -

32

S. Myr - rhen und

S. Myr - rhen und

A. men, mit al - ler-lei Bäu - men des Weih - rauchs, Myr - rhen und

T. men, mit al - ler - lei Bäu - men des Weih - rauchs,

T. men, mit al - ler-lei Bäu - men des Weih - rauchs,

B. men, mit al - ler-lei Bäu - men des Weih - rauchs,

37

S. A - lo - es, mit den al - ler - be - sten Wür - zen, wie

S. A - lo - es, mit den al - ler - be - sten Wür - zen, wie

A. A - lo - es, mit den al - ler - be - sten Wür - zen,

T. mit den al - ler - be - sten Wür - zen, wie ein

T. wie ein

B. wie

43

S. ein Gar - - - ten - brunn, wie

S. ein Gar - - - ten - brunn, wie

A. wie ein Gar - - - ten - brunn, wie

T. Gar - - - ten brunn, wie ein Gar - ten - brunn, wie

T. Gar - - - ten - brunn, wie ein

B. ein Gar - - - ten - brunn, wie



63

S. komm, Süd - wind, und we - he, und

S. komm, Süd - wind, und we - he, und we -

A. komm, Süd - wind, und we - he, und we -

T. komm, Süd - wind, und we - he,

T. und komm, Süd - wind, und we -

B. komm, Süd - wind, und we -

68

S. we - he, und we - he durch

S. he, und we - he durch

A. he, und we - he durch

T. und we - he, und we - he durch

T. he, und we - he durch

B. he, und we - he durch

73

S. mei-nen Gar - ten, dass sei - ne Wür - ze trie - fen,

S. mei-nen Gar - ten, dass sei - ne Wür - ze trie -

A. mei-nen Gar - ten, dass sei - ne Wür - ze trie -

T. mei-nen Gar - ten, dass sei - ne Wür - ze trie -

T. mei-nen Gar - ten, dass sei - ne Wür - ze trie - fen,

B. mei-nen Gar - ten, dass sei - ne Wür - ze trie -



78

S. dass sei - ne Wü - ze trie - fen, dass sei - ne Wü - ze trie -

S. fen, dass sei - ne Wü - ze trie - fen, dass sei - ne Wü - ze

A. fen, dass sei - ne Wü -

T. fen, dass sei - ne Wü - ze trie - fen, dass sei - ne Wü - ze trie -

T. trie fen, dass sei - ne Wü - ze

B. fen, dass sei - ne Wü - ze

83

S. fen, dass sei - ne Wü - ze trie -

S. trie fen, dass sei - ne Wü - ze trie -

A. ze trie

T. fen, trie

T. trie fen, dass sei - ne Wü - ze trie -

B. trie

88

S. fen, dass sei - ne Wü - ze trie - - fen.

S. fen, dass sei - ne Wü - ze trie - - fen.

A. fen, dass sei - ne Wü - ze trie - - fen.

T. fen, dass sei - ne Wü - ze trie - - fen.

T. fen, dass sei - ne Wü - ze trie - - fen.

B. fen, dass sei - ne Wü - ze trie - - fen.

## 32. If ye love me

Edited by Dennis Shrock

Thomas Tallis

Alto  
If ye love me, keep my com - mand - ments, and I will

Tenor  
If ye love me, keep my com - mand - ments,

Tenor  
If ye love me, keep my com - mand - ments, and

Bass  
If ye love me, keep my com - mand - ments,

6  
A. pray the fa - ther, and he shall give you

T. and I will pray the fa - ther, and he shall give

T. I will pray the fa - ther, and he shall give

B. and I will pray the fa - ther, and he shall

11  
A. a - no - ther com - for - ter,

T. you a - no - ther com - for - ter, that he may

T. you a - no - ther com - for - ter, that he may bide with you for -

B. give you a - no - ther com - for - ter, that he may bide with

16  
A. that he may bide with you for - ev - er,

T. bide with you for - ev - er, with you for - ev - er, ev'n the spirit of

T. ev - er, that he may bide with you for - ev - er, ev'n the spirit of truth, the

B. you for - ev - er, may bide with you for - ev - er, ev'n the spirit of

21

A. ev'n the spirit of truth, ev'n the spirit of truth, ev'n the

T. truth, ev'n the spirit of truth, ev'n the spirit of truth, ev'n

T. spirit of truth, ev'n the spirit of truth, the spirit of

B. truth, the spirit of truth, ev'n the spirit of

25

A. spirit of truth, that he

T. the spirit of truth, that he may bide with you for -

T. truth, the spirit of truth, that he may bide with you for - ev - er, that

B. truth, the spirit of truth, that he may bide with you for - ev -

30

A. may bide with you for - ev - er, ev'n the

T. ev - er, with you for - ev - er, ev'n the spirit of truth, ev'n

T. he may bide with you for - ev - er, ev'n the spirit of truth, the spirit

B. er, may bide with you for - ev - er, ev'n the spirit of truth, the spirit

35

A. spirit of truth, ev'n the spirit of truth, ev'n the spirit of truth.

T. the spirit of truth, ev'n the spirit of truth, ev'n the spirit of truth.

T. of truth, ev'n the spirit of truth, the spirit of truth, the spirit of truth.

B. of truth, ev'n the spirit of truth, the spirit of truth.

## 33. Ave verum corpus

Edited by Dennis Shrock

William Byrd

Soprano  
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

S.  
A.  
T.  
B.

- a vir - gi - ne, ve - re pas - sum, im - mo - la - tum in

- a vir - gi - ne, ve - re pas - sum, im - mo - la - tum

- a vir - gi - ne, ve - re pas - sum, im - mo - la - tum in cru -

vir - gi - ne, ve - re pas - sum, im - mo - la - tum in

13

S.  
A.  
T.  
B.

cru - ce pro ho - mi ne; cu - jus la - tus per - fo - ra - tum,

in cru - ce pro ho - mi - ne; cu - jus la - tus per - fo - ra - tum, un -

- ce pro ho - mi - ne; cu - jus la - tus per - fo - ra - tum,

cru - ce pro ho - mi - ne; cu - jus la - tus per - fo - ra - tum,

19

S.  
A.  
T.  
B.

un - da flu - xit san - gui - ne, san - gui - ne; es - to no - bis prae - gu -

- da flu - xit san - gui - ne, san - gui - ne; es - to no - bis prae - gu -

un - da flu - xit san - gui - ne; es - to no - bis prae - gu -

un - da flu - xit san - gui - ne; es - to no - bis prae - gu -

25

S. sta - tum in mor - tis ex - a - mi - ne. O dul - cis, O pi -

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

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

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

31

S. 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,

37

S. mi - se - re - re me - i, 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. 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 -

42

1. 2.

S. - - i. O i. A - men.

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

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

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

# 34. My bonny lass she smileth

Edited by Dennis Shrock

Thomas Morley

Soprano

1. My bon-ny lass she smil - eth, when she my heart be - guil - eth.  
2. When she her sweet eye turn - eth, oh how my heart it burn - eth.

Alto

1. My bon-ny lass she smil - eth, when she my heart be - guil - eth.  
2. When she her sweet eye turn - eth, oh how my heart it burn - eth.

Tenor

1. My bon-ny lass she smil - eth, when she my heart be - guil - eth.  
2. When she her sweet eye turn - eth, oh how my heart it burn - eth.

Tenor

1. My bon-ny lass she smil - eth, when she my heart be - guil - eth.  
2. When she her sweet eye turn - eth, oh how my heart it burn - eth.

Bass

1. My bon-ny lass she smil - eth, when she my heart be - guil - eth.  
2. When she her sweet eye turn - eth, oh how my heart it burn - eth.

5

S. Fa la la la la la la, fa la la la la

A. Fa la la la la la la la

T. Fa la la la la la la, fa la la la, fa la la la

T. Fa la la la la la la, fa la la la la la la

B. Fa la la la la la la, fa la la la, fa la la la

9

S. la, fa la la la la la la.

A. la, fa la la la la la la.

T. la, fa la la la la la la.

T. la la, fa la la la la la la.

B. la, fa la la la la la la.

14

S. la. Smile less, dear love, there - fore, and you shall love me more.  
Dear love, call in their light, or else you burn me quite.

A. la. Smile less, dear love, there - fore, and you shall love me more.  
Dear love, call in their light, or else you burn me quite.

T. la. Smile less, dear love, there - fore, and you shall love me more.  
Dear love, call in their light, or else you burn me quite.

T. la. Smile less, dear love, there - fore, and you shall love me more.  
Dear love, call in their light, or else you burn me quite.

B. la. and you shall love me more.  
or else you burn me quite.

19

S. Fa la la la la la, fa la la la, fa

A. Fa la la la la la la la, fa

T. Fa la la, fa la la la, fa la la, fa la la

T. Fa la la la la la la la la la la, fa

B. Fa la la la la la la la la la la, fa

24

S. la la la la la la la, Smile Dear la.  
la la la la la la la la, Smile Dear la.

A. la la la la la la la la, Smile Dear la.  
la la la la la la la la, Smile Dear la.

T. la la la la la la la la, Smile Dear la.  
la la la la la la la la, Smile Dear la.

T. fa la la la la la la la, Smile Dear la.  
la la la la la la la la, la.

B. la la la la la la la la la, la.

## 35. Now, oh now, I needs must part

Edited by Dennis Shrock

John Dowland

Soprano

Now, oh now, I needs must part, part - ing  
While I live I needs must love, love lives

Alto

Now, oh now, I needs must part, part - ing  
While I love I needs must love, love lives

Tenor

Now, oh now, I needs must part, part - ing  
While I live I needs must love, love lives

Bass

Now, oh now, I needs must part, part - ing  
While I live I needs must love, love lives

Lute

6

S.

though I ab - sent mourn; ab - sence can no joy im -  
not when hope is gone; now at last de - spair doth

A.

though I ab - sent mourn; ab - sence can no joy im -  
not when hope is gone; now at last des - pair doth

T.

though I ab - sent mourn; ab - sence can no joy im -  
not when hope is gone; now at last des - pair doth

B.

though I ab - sent mourn; ab - sence can no joy im -  
not when hope is gone; now at last des - pair doth

Lute



12

S.   
 part, joy once fled can-not re - turn.  
 prove, love di - vid - ed lov - eth none.

A.   
 part, joy once fled can-not re - turn.  
 prove, love di - vid - ed lov - eth none.

T.   
 part, joy once fled can - not re - turn.  
 prove, love di - vid-ed lov - eth none.

B.   
 part, joy once fled can - not re - turn.  
 prove, love di - vid - ed lov - eth none.

Lute 

17

S.   
 Sad de - spair doth drive me hence, this de-spair

A.   
 Sad de - spair doth drive me hence, this de - spair

T.   
 Sad de - spair doth drive me hence, this de - spair, de - spair

B.   
 Sad de - spair doth drive me hence, me hence, this de-spair

Lute 

22

S. un - kind - ness sends. If that part - ing

A. un - kind - ness sends. If that part - ing

T. un - kind - ness sends. If that part - ing

B. un - kind - ness sends. If that part - ing

Lute

27

S. be of - fence, it is she which then of - fends.

A. be of - fence, it is she which then of - fends.

T. be of - fence, it is she which then of - fends.


B. be of - fence, it is she which then of - fends.


Lute


# 36. O pray for the peace of Jerusalem

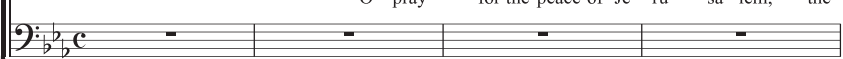
Edited by Dennis Shrock


Thomas Tomkins

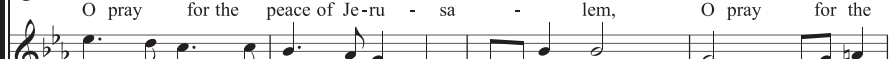
Soprano  O pray for the peace of Je - ru - sa - lem, of Je - ru - sa - lem,

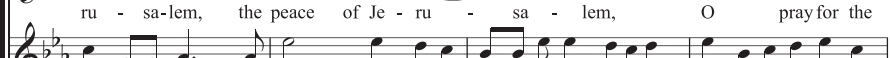
Soprano  O pray for the peace of Je -

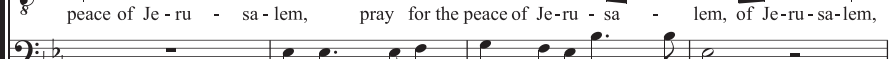
Tenor  O pray for the peace of Je - ru - sa - lem, the

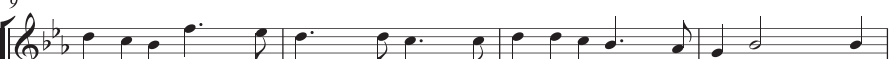
Bass 

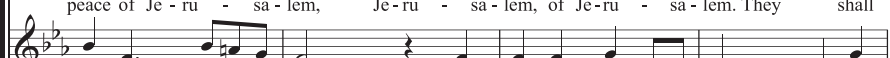
5  
S.  O pray for the peace of Je - ru - sa - lem, O pray for the


S.  ru - sa - lem, the peace of Je - ru - sa - lem, O pray for the

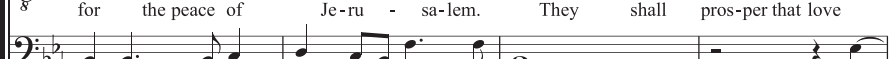
T.  peace of Je - ru - sa - lem, pray for the peace of Je - ru - sa - lem, of Je - ru - sa - lem,


B.  O pray for the peace of Je - ru - sa - lem,

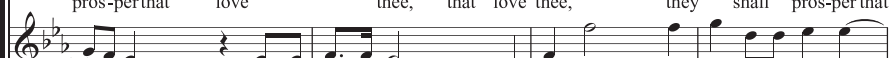
9  
S.  peace of Je - ru - sa - lem, Je - ru - sa - lem, of Je - ru - sa - lem. They shall


S.  peace of Je - ru - sa - lem. They shall pros-per that love, that love

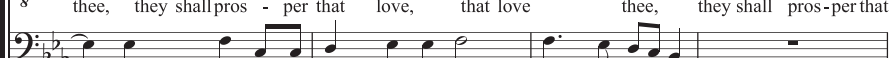
T.  for the peace of Je - ru - sa - lem. They shall pros-per that love

B.  O pray for the peace of Je - ru - sa - lem. They

13  
S.  pros-per that love thee, that love thee, they shall pros-per that

S.  thee, they shall pros-per that love thee, they shall pros-per that love thee,

T.  thee, they shall pros - per that love, that love thee, they shall pros-per that

B.  shall pros-per that love thee, that love thee, that love thee,

17

S. love thee, they shall prosper that love, that love thee, they

S. that love thee, they shall prosper that love thee, that love

T. love thee, that love thee, they shall prosper that love, that love

B. they shall prosper that love, that love thee,

21

S. shall pros-per that love, that love thee, they shall pros-per that

S. thee, they shall pros-per that love thee, they shall

T. 8 thee, they shall pros - per that love, that love thee,

B. they shall pros-per that love, that love thee, that love thee, they that

25

S. love, that love thee, that love thee,

S. pros - per that love, that love thee, that love

T. they shall pros - per that love,

B. love thee, they shall pros - per that

28

S. that love thee, they shall prosper that love thee.

S. thee, that love thee, they shall prosper that love thee.

T. that love thee, they shall prosper that love thee.

B. love, that love thee, they shall prosper that love thee.

# 37. Flora gave me fairest flowers

Edited by Dennis Shrock

John Wilbye

Soprano

Flo - ra gave me fair-est flow - ers, Flo - ra gave me fair-est

Soprano

Flo - ra gave me fair-est flow - ers, Flo - ra gave me fair-est

Alto

Flo - ra gave me fair-est flow - ers, Flo - ra gave me fair-est

Tenor

Flo - ra gave me fair-est flow - ers, Flo - ra gave me fair-est

Bass

Flo - ra gave me fair-est

6

S.

flow - ers, none so fair, none so fair, none so fair in Flo-ra's trea -

S.

flow - ers, none so fair, none so fair, none so fair in Flo-ra's

A.

flow - ers, none so fair, none so fair in Flo-ra's trea -

T.

flow - ers, none so fair, none so fair, none so fair in Flo-ra's trea -

B.

flow - ers, none so fair, none so fair, none so fair in Flo-ra's trea -

11

S.

sure, none so fair, none so fair, none so fair in Flo-ra's

S.

trea - sure, none so fair, none so fair, none so fair in Flo-ra's trea -

A.

sure, none so fair, none so fair in Flo-ra's trea -

T.

sure, none so fair, none so fair in Flo-ra's trea -

B.

sure, none so fair, none so fair, none so fair in Flo-ra's trea -

16

S. trea-sure. These I placed on Phyl - lis' bow - ers;

S. sure. These I placed on Phyl - lis' bow - ers;

A. sure. These I placed on

T. 8 sure. These I placed on Phyl - lis' bow - ers, these I placed on

B. sure. These I placed on

21

S. she was pleased, she was pleased, she was pleased, and she my plea -

S. she was pleased, she was pleased, she was pleased, and she my plea -

A. Phyl - lis' bow - ers; she was pleased, and she my plea -

T. 8 Phyl - lis' bow - ers;

B. Phyl - lis' bow - ers;

25

S. sure, she was pleased, she was pleased, she was pleased, and

S. sure, she was pleased, she was pleased, she was pleased, and

A. sure, she was pleased, she was pleased, and

T. 8 she was pleased, she was pleased, she was pleased, and

B. she was pleased, she was pleased, and

29

S. she my plea - sure. Smil - ing mea - dows seem to say: Come

S. she my plea - sure. Smil - ing mea - dows seem to say:

A. she my plea - sure. Smil - ing mea - dows

T. she my plea - sure. Smil - ing

B. she my plea - sure.

33

S. ye wan - tons, here to play, smil - ing mea-dows seem to

S. Come ye wan - tons, here to play, smil - ing mea-dows

A. seem to say: Come ye wan - tons, here to play,

T. mea-dows seem to say: Come ye wan - tons, here to play,

B. Smil - ing mea-dows seem to say:

37

S. say: Come ye wan - tons, here to play, come here to play, come ye

S. seem to say: Come ye wan - tons, here to play,

A. smil - ing mea-dows seem to say: Come ye wan - tons here to play,

T. come ye wan - tons, here to play, come here to play,

B. Come ye wan - tons, here to play, come ye wan - tons, here to play,

41

S. wan-tons, here to play, to play, come ye wan-tons, here to play, come ye wan-tons,

S. come ye wan-tons, here to play, to play, come ye wan-tons, here to

A. come ye wan-tons, here to play, to play, come ye wan-tons, here to play, come

T. come ye wan-tons, here to play, to play, come ye wan-tons,

B. come ye wan-tons, here to play, come ye wan-tons, here to play, come

45

S. here to play, come ye wan-tons, here to play, to play, come ye wan-tons, here to  
S. play, to play, come ye wan-tons, here to play, to play, come ye  
A. here to play, come ye wan-tons, here to play, to play, come ye wan-tons,  
T. here to play, come ye wan-tons, here to play, to  
B. here to play, come ye wan-tons, here to play, come ye wan-tons,

49

S. play, to play, come, come ye wan - tons, here to play.

S. wan - tons, here, come, come ye wan - tons, here to play.

A. here to play, come, come ye wan - tons, here to play.

T. play, come ye wan - tons, come ye wan - tons, here to play.

B. here to play, come, come ye wan - tons, here to play.



38. When David heard that Absalom was slain

Edited by Dennis Shrock

Thomas Weelkes

The musical score is written for four vocal parts: Soprano, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems, each containing staves for all four voice parts.

**System 1:**

- Soprano:** When Da - vid heard that Ab - sa - lom
- Soprano:** When Da - vid heard that Ab - sa - lom was
- Alto:** When Da - vid heard, when Da - vid heard that
- Alto:** When Da - vid heard that Ab - sa - lom was
- Tenor:** When Da - vid heard, when Da - vid heard,
- Bass:** When Da - vid heard

**System 2:**

- S.:** was slain, was slain, that Ab - sa - lom was slain,
- S.:** slain, was slain, that Ab - sa - lom was slain, that Ab - sa - lom
- A.:** Ab - sa - lom was slain, that Ab - sa - lom was slain, was slain, that Ab -
- A.:** slain, that Ab - sa - lom was slain, that Ab - sa - lom was
- T.:** was slain, that Ab - sa - lom was slain, that Ab - sa - lom was slain, that Ab -
- B.:** that Ab - sa - lom was slain, that

**System 3:**

- S.:** that Ab - sa - lom was slain, he went up to his cham -
- S.:** was slain, Ab - sa - lom was slain, he went up, he went
- A.:** - sa - lom was slain, was slain, he went up
- A.:** slain, that Ab - sa - lom was slain, he
- T.:** - sa - lom was slain, was slain, he went up
- B.:** Ab - sa - lom was slain, he

16

S. ber ov - er the gate, and wept,

S. up to his cham-ber ov - er, ov - er the gate, and wept, and

A. to his cham - ber ov - er the gate, the gate, and wept, and

A. went up to his cham - ber ov - ver the gate, and wept,

T. to his cham - ber ov - er the gate, the gate, and wept,

B. went up to his cham - ber ov - er the gate, and wept,

21

S. and wept; and thus he said, and thus he

S. wept; and thus he said, and thus he said, and

A. wept; and thus he said, and thus he said, and thus he said, he

A. and wept; and thus he said, and thus he said, and

T. and wept; and thus he said, and thus he said, and thus he said,

B. and wept; and thus he said, and thus he said, and

26

S. said, he said: O, O my son Ab - sa-lom,

S. thus he said: O, O my son Ab - sa-lom,

A. said, thus he said: O, O my son Ab - sa-lom,

A. thus he said: O, O my son Ab - sa-lom,

T. he said: O, O my son Ab - sa-lom,

B. thus he said: O, O my son Ab - sa-lom,

32

S. my son, my son Ab - sa - lom, my son

S. my son, my son Ab - sa - lom, my son

A. my son, my son Ab - sa - lom, my son

A. my son, my son Ab - sa - lom, my son

T. my son Ab - - - sa - lom,

B. my son, my son

37

S. Ab - sa - lom, would God

S. Ab - sa - lom, would God I had died for thee,

A. Ab - sa - lom, would God I had died for

A. my son Ab - sa - lom, would God I had died for thee, would God I had

T. my son Ab - sa - lom, would God I had died for thee, would God I

B. Ab - sa - lom, would God I had

42

S. I had died for thee, would God I had died for thee, had died for

S. would God I had died for thee, had died for thee,

A. thee, for thee, would God I had died for thee,

A. died for thee, would God I had died for thee, for thee, would God

T. had died for thee, would God I had died for thee, for thee, would God I had

B. died for thee, would God I had

46

S. thee, would God I had died for

S. would God I had died for thee,

A. would God I had died for thee, would God I had died for

A. I had died for thee, had died for thee, would God I had died for

T. died for thee, would God I had died, had died for

B. died for thee, would God I had died for

50

S. thee, O

S. O Ab - sa - lom, O Ab - sa -

A. thee, O Ab - sa - lom, O Ab - sa - lom, Ab - sa -

A. thee, O Ab - sa - lom, O Ab - sa -

T. thee, O Ab - sa - lom, Ab - sa -

B. thee, O Ab - sa - lom,

56

S. Ab - sa - lom, my son, my son, my son.

S. lom, Ab - sa - lom, my son, O my son.

A. lom, O Ab - sa - lom, my son, my son, my son.

A. lom, O Ab - sa - lom, my son, my son.

T. lom, Ab - sa - lom, my son, my son, O my son.

B. Ab - sa - lom, my son, my son.

# 39. Almighty and everlasting God

Edited by Dennis Shrock

Orlando Gibbons

Soprano

Alto

Tenor

Bass

Al - migh - ty and ev - er - last - ing

Al - migh - ty and

Al - migh - ty and ev - er - last - ing God, and ev - er -

4

S. Al - migh - ty and ev - er - last - ing God, mer -

A. God, and ev - er - last - ing God, mer - ci - ful - ly

T. ev - er - last - ing, and ev - er - last - ing God,

B. last - ing God, mer - ci -

7

S. - ci - ful - ly look up - on our in - fir - mi - ties, mer - ci -

A. look up - on our in - fir - mi - ties,

T. mer - ci - ful - ly look up - on our in - fir - mi - ties, mer - ci - ful - ly

B. ful - ly look up - on our in - fir - mi - ties, mer -

10

S. ful - ly look up - on our in - fir - mi - ties,

A. mer - ci - ful - ly look up - on our in - fir - mi -

T. look up - on our in - fir - mi - ties, in - fir - mi -

B. - ci - ful - ly look up - on our in - fir - mi -

13

S. and in all our dan - gers and ne - ces - si - ties,

A. ties, and in all our dan - gers and ne - ces -

T. ties, and in all our dan - gers

B. ties, and in all our

16

S. and in all our dan - gers and ne - ces - si - ties,

A. - si - ties, and in all our dan - gers and ne - ces - si -

T. and ne - ces - si - ties, our dan - gers and ne - ces - si -

B. dan - gers and ne - ces - si - ties, and ne - ces - si -

19

S. stretch forth thy right hand, stretch forth thy

A. ties, stretch forth thy right hand, thy right hand, stretch

T. ties, stretch forth thy right hand, stretch

B. ties, stretch forth thy right hand, thy right hand, stretch

22

S. right hand to help and de - fend us, stretch forth thy

A. forth thy right hand to help and de - fend us, stretch

T. forth thy right hand to help and de - fend us, stretch

B. forth thy right hand to help and de - fend us, stretch

25

S. right hand to help and de - fend us, to help

A. forth thy right hand to help and de - fend us, stretch

T. forth thy right hand to help and de - fend us, stretch forth thy right

B. forth thy right hand to help and de - fend

28

S. and de - fend us, to help and de - fend us, de - fend

A. forth thy right hand to help and de - fend us, to help

T. hand to help and de - fend, to help and de - fend us,

B. us, to help and de - fend us, to help

31

S. us, through Christ our Lord. A -

A. and de - fend us, through Christ our Lord,

T. and de - fend us, through

B. and de - fend us, through Christ our Lord,

34

S. men, through Christ our Lord. A - - - men.

A. through Christ our Lord. A - men, a - - - men.

T. Christ our Lord. A - - - men, a - men.

B. through Christ our Lord. A - - - men, a - men.

# THE BAROQUE ERA



## 40. Confitebor secondo

Edited by Dennis Shrock

Claudio Monteverdi

Violin I

Violin II

Soprano

Tenor

Bass

Basso Continuo

8

Vln. I

Vln. II

S.

T.

B.

B.C.

16

Vln. I

Vln. II

S.

T.

B.

B.C.

Con - fi - te - bor ti - bi Do - mi - ne

in - to - to cor - de me - o, in con -

si - li - o ju - sto - rum et con - gre - ga - ti - o -

24

Vln. I

Vln. II

S.

ne. Ma - gna o - pe-ra Do - - mi-

T.

B.

B.C.

31

Vln. I

Vln. II

S.

ni, ex-qui - si - ta in om - nes, in om-nes vo-lun-ta -

T.

B.

B.C.

39

Vln. I

Vln. II

S.

tes e - jus.

T.

Con - fes - si - o et mag-ni-fi-cen - ti - a

B.

B.C.

47

Vln. I

Vln. II

S.

T.

B.

B.C.

o - pus e - jus et jus - ti - a e -

55

Vln. I

Vln. II

S.

T.

B.

B.C.

jus ma-net, ma-net in sae - cu - lum,

63

Vln. I

Vln. II

S.

T.

B.

B.C.

in sae - cu - lum sae - cu - li.

70

Vln. I

Vln. II

S.

T.

B.

B.C.

Me-mo-ri-am fe - cit mi-ra - bi - li-um su - o - rum, mi-se-ri - cors et mi-

76

Vln. I

Vln. II

S.

T.

B.

B.C.

se - ra - tor, mi-se - ra - tor Do - mi - nus,

84

Vln. I

Vln. II

S.

T.

B.

B.C.

es-cam de-dit ti - men - ti-bus se. Me-mor, me - mor e - rit

92

Vln. I

Vln. II

S.

T.

B.

B.C.

in sae - cu - lum tes - ta - men - ti su - i.

100

Vln. I

Vln. II

S.

T.

B.

B.C.

Vir-tu-tem o - pe-rum su - o - rum an-nun - ti -

108

Vln. I

Vln. II

S.

T.

B.

B.C.

a - bit po - pu-lo su - o, ut det il -

116

Vln. I

Vln. II

S.

T.

B.

B.C.

lis, ut det il - lis he-re-di - ta - tem

122

Vln. I

Vln. II

S.

T.

B.

B.C.

gen - ti-um, o - pe-ra ma-nu-um e - jus

129

Vln. I

Vln. II

S.

T.

B.

B.C.

fi - de - li - a, fi - de - li - a, ve - ri-tas et ju - di - ci - um, om - ni - a man-

137

Vln. I

Vln. II

S.

con-fir - ma - ta in sae - cu - lum, fac -

T.

8 in sae - cu-lum sae - cu - li,

B.

da - ta e - jus, in sae-cu - lum sae - cu - li,

B.C.

145

Vln. I

Vln. II

S.

- ta in ve - ri - ta - te, re-demp-ti - o - nem mi -

T.

8 in ve - ri - ta - te et ae - qui - ta - te,

B.

in ve - ri - ta - te et ae - qui - ta - te,

B.C.

153

Vln. I

Vln. II

S.

sit, in ae - ter-num tes-ta -

T.

8 mi-sit Do - mi-nus po - lu - lo su - o, in ae - ter-num tes-ta -

B.

man-da-vit in ae - ter - num, in ae - ter-num tes-ta -

B.C.

161

Vln. I

Vln. II

S.

T.

B.

B.C.

men - tum su - um. Sanc - - - -

men - tum su - um. Sanc - - - -

men - tum su - um. Sanc - - - -

men - tum su - um. Sanc - - - -

168

Vln. I

Vln. II

S.

T.

B.

B.C.

tum et ter - ri - bi-le, ter - ri - bi - le, et ter -

tum et ter - ri - bi-le, ter - ri - bi - le, et ter -

tum et ter - ri - bi-le, ter - ri - bi - le

tum et ter - ri - bi-le, ter - ri - bi - le

175

Vln. I

Vln. II

S.

T.

B.

B.C.

ri - bi - le no - men e - jus, in - i - ti - um

ri - bi - le no - men e - jus in - t - ti - um

in - i - ti - um sa - pi - en - ti -



183

Vln. I

Vln. II

S.

T.

B.

B.C.

sa - pi - en - ti - ae, in - tel - lec - tus bo - nus,

sa - pi - en - ti - ae, bo - nus,

ae ti - mor Do - mi - ni, in - tel - lec - tus bo - nus,

191

Vln. I

Vln. II

S.

T.

B.

B.C.

fa - ci - en - ti - bus e - um, lau - da - ti - o e -

bo - nus om - ni - bus fa - ci - en - ti - bus e - um, lau - da - ti - o e -

fa - ci - en - ti - bus e - um, lau - da - ti - o e -

199

Vln. I

Vln. II

S.

T.

B.

B.C.

jus ma - net, ma - net in sae - cu - lum

jus ma - net, ma - net in sae - cu - lum

jus ma - net, ma - net in sae - cu - lum

207

Vln. I

Vln. II

S.

T.

B.

B.C.

in sae-cu-lum sae - cu - li, in

in sae-cu-lum sae - cu - li, in

in sae-cu-lum sae - cu - li, in

215

Vln. I

Vln. II

S.

T.

B.

B.C.

sae-cu-lum sae - cu - li. Glo - ri - a

sae-cu-lum sae - cu - li. Glo - ri - a

sae-cu-lum sae - cu - li. Glo - ri - a

222

Vln. I

Vln. II

S.

T.

B.

B.C.

Pa-tri et fi - li-o et spi-ri - tu - i San - cto, si-cut

Pa-tri et fi - li-o et spi-ri - tu - i San - cto, si-cut

Pa-tri et fi - li-o et spi-ri - tu - i San - cto, si-cut

228

Vln. I

Vln. II

S.

T.

B.

B.C.

e - rat in prin - ci - pi-o et nunc et sem - - - per,

e - rat in prin - ci - pi-o et nunc et sem - - - per, et in

e - rat in prin - ci - pi-o et nunc et sem - - - per,

et in

234

Vln. I

Vln. II

S.

T.

B.

B.C.

et in sae - cu - la sae - cu - lo - rum,

sae - cu - la sae - cu - lo - rum, et in sae - cu - la

et in sae - cu - la

239

Vln. I

Vln. II

S.

T.

B.

B.C.

et in sae - cu - la sae - cu - lo - rum. A - men.

sae - cu - lo - rum. A - - - men.

sae - cu - lo - rum. A - men.

## 41. Sfogava con le stelle

Edited by Dennis Shrock

Claudio Monteverdi

Soprano

Sfogava con le stel - le un in - fer - mo d'a - mo - re

Soprano

Sfogava con le stel - le un in - fer - mo d'a - mo - re

Alto

Sfogava con le stel - le un in - fer - mo d'a - mo - re

Tenor

Sfogava con le stel - le un in - fer - mo d'a - mo - re

Bass

Sfogava con le stel - le un in - fer - mo d'a - mo - re

6

S.

sotto notturno ciel il suo do - lo - re, e dicea

S.

sotto notturno ciel il suo do - lo - re, e dicea

A.

sotto notturno ciel il suo do - lo - re, e dicea

T.

sotto notturno - no ciel il suo do - lo - re, e dicea

B.

sotto notturno ciel il suo do - lo - re, e dicea

12

S.

fis - so in lo - ro: O, O

S.

fis - so in lo - ro: O,

A.

fis - so in lo - ro: O,

T.

fis - so in lo - ro: O,

B.

fis - so in lo - ro: O, O,

17

S. i - ma - gi - ni bel - - le, O imagini

S. O i - ma - gi - ni bel - - le, O imagini

A. O i - ma - gi - ni bel - - le, O imagini

T. O i - ma - gi - ni bel - - le, O imagini

B. O i - ma - gi - ni bel - - le, O imagini

22

S. bel - le de l'i-dol mio ch'a - do - - ro. Si

S. bel - le de l'i-dol mio ch'a - do - - ro. Si

A. bel - le de l'i-dol mio ch'a - do - - ro. Si

T. bel - le de l'i-dol mio ch'a - do - - ro.

B. bel - le de l'i-dol mio ch'a - do - - ro. Si

26

S. com' a me mo - stra - te, men - tre co - si splen - de - te,

S. com' a me mo - stra - te, men - tre co - si splen - de - te,

A. com' a me mo - stra - te,

T. Si com' a me mo - stra - te,

B. com' a me mo - stra - te,

30

S. la sua ra - ra bel - ta - te,

S. la sua ra - ra bel - ta - te,

A. men - tre co - sì splen - de - te,

T. 8 men - tre co - sì splen - de - te, men - tre co - sì splen - de - te, la sua

B. 8 men - tre co - sì splen - de - te,

34

S. co - sì mo - strast' a

S. co - sì mo - strast' a

A. la sua ra - ra bel - ta - te, co - s' sì mo - strast' a

T. 8 ra - ra bel - ta - te,

B. la sua ra - ra bel - ta - te, co - sì mo - strast' a

38

S. le - i i vi - vi ar - do - ri mie - i.

S. le - i i vi - vi ar - do - ri mie - i.

A. le - i i vi

T. co - sì mo - strast' a le - i

B. le - i

42

S.   
 S.   
 A.   
 T.   
 B.

vi ar - do - ri mie - i.   
 i vi - vi ar - do - ri mie - i.   
 i vi - vi ar - do - ri mie - i.

45

S.   
 S.   
 A.   
 T.   
 B.

La fareste col vostr' aureo sembiante pie-to - sa, la fa-re - ste col vostr' aureo sembiante pie -   
 La fareste col vostr' aureo sembiante pie-to - sa, la fa-re - ste col vostr' aureo sembiante pie -   
 La fareste col vostr' aureo sembiante pie-to - sa, la fa-re - ste col vostr' aureo sembiante pie -   
 La fareste col vostr' aureo sembiante pie-to - sa, la fa-re - ste col vostr' aureo sembiante pie -   
 La fareste col vostr' aureo sembiante pie-to - sa, la fa-re - ste col vostr' aureo sembiante pie -

49

S.   
 S.   
 A.   
 T.   
 B.

to - sa, pie - to - sa, sì, pie - to - sa, sì,   
 to - sa, pie - to - sa, sì, pie - to - sa, sì,   
 to - sa, pie - to - sa, sì, pie - to - sa, sì,   
 to - sa, pie - to - sa, pie - to - sa, sì,   
 to - sa, pie - to - sa, sì,

55

S. La fareste col vostr'aureo sembiante pie - to - sa, sì, co - me me fat' a - man -

S. La fareste col vostr'aureo sembiante pie - to - sa, sì, pie - to - sa, sì, co -

A. La fareste col vostr'aureo sembiante pie - to - sa, sì, pie - to - sa, sì, co -

T. La fareste col vostr'aureo sembiante pie - to - sa, sì,

B. La fareste col vostr'aureo sembiante pie - to - sa, sì, pie -

60

S. te, pie - to - sa, sì,

S. me me fat' a - man - te, pie - to - sa, sì, pie -

A. me me fat' a - man - te, pie - to - sa, sì, co -

T. pie - to - sa, sì, co - me me fat' a - man -

B. to - sa, sì, co - me me fat' a - man - te,

66

S. co - me me fat' a - man - - - te.

S. to - sa, sì, co - me me fat' a - man - te.

A. me me fat' a - man - te, co - me me fat' a - man - te.

T. te, co - me me fat' a - man - te.

B. co - me me fat' a - man - - - - - te.



# 42. Jonas

## Peccavimus Domine

Edited by Dennis Shrock

Giacomo Carissimi

First system of the musical score. It includes staves for Soprano, Alto, Tenor, and Bass voices, and staves for Violin 1, Violin 2, Cello, and Continuo. The lyrics are: Pec - ca - vi - mus Do - mi - ne, pec - ca - vi - mus, pec - ca - vi - mus. The Continuo part has figured bass notation: 5, 9, 8, 4, 3.

Second system of the musical score. It continues the vocal and instrumental parts. The lyrics are: Pec - ca - vi - mus, pec - ca - vi - mus, pec - ca - vi - mus. The Continuo part has figured bass notation: 6, 6, 4, 3, 6.

11

S. Do - mi - ne, pec - ca - vi -

A. Do - mi - ne, pec - ca - vi -

T. Do - mi - ne, pec - ca - vi - mus, pec - ca - vi -

B. Do - mi - ne, pec - ca - vi - mus, pec - ca - vi -

S. Do - mi - ne, pec - ca - vi - mus, pec - ca - vi -

A. Do - mi - ne, pec - ca - vi - mus, pec - ca - vi -

T. Do - mi - ne, pec - ca - vi - mus, pec - ca - vi -

B. Do - mi - ne, pec - ca - vi - mus, pec - ca - vi -

Vln. I

Vln. II

Vc.

Cont.

9 8 4 3 7 6 #4 6 4 3  
2

16

S. mus,

A. mus, et in vi - is tu - is non am - bu - la - vi - mus, non am - bu -

T. mus, et in vi - is tu - is non, non am - bu - la -

B. mus, et in vi - is tu - is non, non, non am - bu -

S. mus,

A. mus,

T. mus,

B. mus,

Vln. I

Vln. II

Vc.

Cont.

6 6 7 6 9 8 7 6

21

S. non, non am - bu - la - vi - mus,

A. la - vi - mus, non, non am - bu - la - vi - mus

T. - vi - mus, non, non am - bu - la - vi - mus sed con -

B. la - vi - mus, non, non am - bu - la - vi - mus sed con -

S. non, non, non am - bu - la - vi - mus,

A. non, non, non am - bu - la - vi - mus,

T. non, non, non am - bu - la - vi - mus,

B. non, non, non am - bu - la - vi - mus,

Vln. I

Vln. II

Vc.

Cont. (4) 3) (4) 3)

25

S. et

A. sed con - ver - te - re Do - mi - ne et con - ver - te - mur, et

T. ver - te - re Do - mi - ne et con - ver - te - mur, et

B. ver - te - re Do - mi - ne et con - ver - te - mur, et

S. et

A. et

T. et

B. et

Vln. I

Vln. II

Vc.

Cont. 6 6 6 4 5 3 9 8 9 8 7 5 4 3 2

29

S. con - ver - te - mur, et con - ver - te - mur;

A. con - ver - te - mur, et con - ver - te - mur;

T. con - ver - te - mur, et con - ver - te - mur; il - lu - mi - na - vul - tum

B. con - ver - te - mur, et con - ver - te - mur; il -

S. con - ver - te - mur, et con - ver - te - mur;

A. con - ver - te - mur, et con - ver - te - mur;

T. con - ver - te - mur, et con - ver - te - mur;

B. con - ver - te - mur, et con - ver - te - mur;

Vln. I

Vln. II

Vc.

Cont.

4 3 # # 4 3 # #

33

S.

A. il - lu - mi - na - vul - tum tu - um su - per nos et sal - vi, et

T. tu - um su - per nos et sal - vi, et sal - vi, et

B. lu - mi - na - vul - tum tu - um su - per nos et sal - vi, et sal -

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cont.

5 b

36

S. et sal - vi, et sal - vi, et sal -

A. sal - - vi e - ri-mus, et sal - vi, et

T. sal - vi e - ri-mus, et sal - vi, et sal - vi,

B. - vi e - - ri mus, et sal - vi, et sal - vi, et

S. et sal - vi, et sal - vi,

A. et sal - vi, et sal - vi,

T. et sal - vi, et sal - vi, et sal -

B. et sal - vi, et sal - vi, et sal -

Vln. I

Vln. II

Vc.

Cont.

5 6 4 3 b # 5 b

40

S. vi, et sal - vi e - ri-mus, et sal - vi, et sal - vi,

A. sal - - vi e - ri - mus, et sal - vi, et sal - vi,

T. et sal - vi e - ri-mus, et sal - vi, et sal -

B. sal - - vi, et sal - vi, et sal - vi, et sal -

S. et sal - vi, et sal - vi, et sal - vi, et sal -

A. et sal - vi e - ri-mus, et sal - vi, et

T. vi, et sal - vi e - ri-mus, et sal - vi, et sal - vi,

B. vi e - ri-mus, et sal - vi, et sal - vi, et

Vln. I

Vln. II

Vc.

Cont.

4 #3 # 5 b

44

S. et sal - vi e - ri-mus, et sal - vi e - ri -

A. et sal - vi e - ri-mus, et sal - vi e - ri -

T. vi, et sal - vi e - ri-mus, et sal - vi e - ri -

B. vi e - ri-mus, et sal - vi e - ri -

S. vi, et sal - vi e - ri-mus, et sal - vi e - ri -

A. sal - vi e - ri - mus, et sal - vi e - ri -

T. et sal - vi e - ri-mus, et sal - vi, et sal - vi e - ri -

B. sal - vi, et sal - vi, et sal - vi e - ri -

Vln. I

Vln. II

Vc.

Cont.

5 4 #3 4 3

48

S. mus, et sal - vi e - ri - mus.

A. mus, et sal - vi e - ri - mus.

T. mus, et sal - vi e - ri - mus.

B. mus, et sal - vi e - ri - mus.

S. mus, et sal - vi e - ri - mus.

A. mus, et sal - vi e - ri - mus.

T. mus, et sal - vi, et sal - vi e - ri - mus.

B. mus, et sal - vi e - ri - mus.

Vln. I

Vln. II

Vc.

Cont.

# 4 (4) 3 3)



7

S. *ctus* Do - mi-nus De - us, Do - mi-nus De - us Sa - ba-oth.

S. *ctus* Do - mi-nus De - us Sa - ba - oth.

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

T. *ctus* Do - mi-nus De - us, Do - mi-nus De - us Sa - ba-oth.

B. *ctus* Do - mi-nus De - us, Do - mi-nus De - us Sa - ba-oth.

Vln. 1

Vln. 2

Vla.

Cont.

5 6 # 7 6 # 6

9

S. Ple - ni sunt cae - li et ter - ra

S. Ple - ni sunt cae - li et ter - ra

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Cont.

7 # 7 # 6 7 #



11

S. *Ple-ni sunt cae-li et ter - ra*

S. *glo*

A. *Ple-ni sunt cae-li et ter - ra*

T. *Ple-ni sunt cae-li et ter - ra*

B.

Vln. 1

Vln. 2

Vla.

Cont.

6 6 6

13

S. *ri - a tu - a. Ho - san - na in ex - cel -*

S. *ri - a tu - a. Ho - san - na in ex - cel -*

A. *glo - ri - a tu - a. Ho - san - na in ex - cel -*

T. *glo - ri - a tu - a. Ho - san - na in ex - cel -*

B. *glo - ri - a tu - a. Ho - san - na in ex - cel -*

Vln. 1

Vln. 2

Vla.

Cont.

4 3

15

S. *sis, ple-ni sunt cae-li et ter-ra*

S. *sis, ple-ni sunt cae-li et ter-ra*

A. *sis, glo-*

T. *sis, glo-*

B. *sis,*

Vln. 1

Vln. 2

Vla.

Cont.

6 6

17

S. *glo-ri-a, glo-ri-a tu-a, ho-san-na in ex-cel-*

S. *glo-ri-a tu-a, ho-san-na in ex-cel-*

A. *-ri-a, glo-ri-a tu-a, ho-san-na in ex-cel-*

T. *-ri-a, glo-ri-a tu-a, ho-san-na in ex-cel-*

B. *glo-ri-a tu-a, ho-san-na in ex-cel-*

Vln. 1

Vln. 2

Vla.

Cont.

6 6 6 5 # 4 3

19

S. *sis, ho - san - na in ex - cel - -*

S. *sis, ho - san - - na, ho - san - na in ex - cel - sis,*

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

T. *sis, ho - san - na, ho - san - na, ho - san - na in ex -*

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

Vln. 1

Vln. 2

Vla.

Cont.

6 6

21

S. *sis, in ex - cel - sis.*

S. *in ex - cel - sis.*

A. *sis. (tr)*

T. *cel - sis.*

B. *sis.*

Vln. 1

Vln. 2

Vla.

Cont.

# 6 4 3 4 3

23

S. Be - ne - di - ctus, be - ne -

S. Be - ne - di - ctus, be - ne -

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

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

B.

Vln. 1

Vln. 2

Vla.

Cont. 6 5

25

S. di - ctus qui ve - nit.

S. di - ctus qui ve - nit in no - mi - ne Do -

A. in no - mi - ne

T.

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

Vln. 1

Vln. 2

Vla.

Cont. 6 7 5

[illegible]

31

S. cel-sis, ho-san-na in ex-cel - sis, ho-san-na in ex - cel - sis.

S. in ex-cel-sis, ho-san-na in ex-cel - sis, ho-san-na in ex - cel - sis.

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

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

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

Vln. 1

Vln. 2

Vla.

Cont.

# 4 3 6 4 3





18

S. sub Pon-ti-o Pi-la-to,

S. pas -

A. sub Pon-ti-o Pi-la-to,

A. sub Pon-ti-o Pi-la-to,

T. sub Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-la-to,

T. sub Pon-ti-o Pi-la-to, sub

B. sub Pon-ti-o Pi-la-to, sub

B. sub Pon-ti-o Pi-la-to,

21

S. pas -

S. sus,

A. pas - sus,

A. la - to, pas -

T. sub Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-la-to,

T. Pon-ti-o Pi-la-to, sub

B. Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-la-to

B. sub Pon-ti-o Pi-la-to, sub



24

S. - - - - - sus,

S. sub Pon-ti-o Pi-la-to, pas - sus, pas -

A. sub Pon-ti-o Pi-la-to, pas - -

A. - sus, sub Pon-ti-o Pi-la-to,

T. sub Pon-ti-o Pi-la-to, pas - - -

T. Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-la-to, sub

B. pas - - - - - sus, sub Pon-ti-o Pi-

B. Pon-ti-o Pi-la-to, pas -

28

S. pas - - - - - sus et se - pul - tus

S. - - - - - sus et se - pul - tus

A. - - - - - sus et se - pul - tus

A. pas - - - - - sus et se - pul - tus

T. - - - - - sus et se - pul - tus

T. Pon-ti-o Pi-la-to, pas - sus et se - pul - tus

B. la-to, sub Pon-ti-o Pi-la-to, pas - sus et se - pul - tus

B. - - - - - sus, pas - sus et se - pul - tus

32

S. est, pas - sus et se - pul - - - - -

S. est, pas - sus et se - pul - - - - -

A. est, pas - sus et se - pul - - - - -

A. est, pas - sus et se - pul - - - - -

T. est, pas - sus et se - pul - tus, et se - pul - - - - -

T. est, pas - sus et se - pul - - - - -

B. est, pas - sus et se - pul - - - - -

B. est, pas - sus et se - pul - - - - -

37

S. tus, et se - pul - - - - tus est.

S. tus, et se - pul - - - - tus est.

A. tus, et se - pul - - - - tus est.

A. tus, et se - pul - - - - tus est.

T. tus, et se - pul - - - - tus est.

T. tus, et se - pul - - - - tus est.

B. tus, et se - pul - - - - tus est.

B. tus, et se - pul - - - - tus est.

## 45. Gloria

RV589

Et in terra pax

Edited by Dennis Shrock

Antonio Vivaldi

Andante

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Continuo

6

S.

A.

T.

B.

Et in

Vln. 1

Vln. 2

Vla.

Cont.

#

6 7 3  
5 5

15

S. ter - ra pax ho - mi - ni - bus, et in

A. - ra pax ho - mi - ni - bus bo - nae, bo - -

T. bo - nae, bo - - nae vo - -

B. et in ter - ra pax ho - mi - ni - bus,

Vln. 1

Vln. 2

Vla.

Cont.

9 8 7 6 5 4 3 2 1

20

S. ter - ra pax ho - mi - ni - bus bo - nae, bo - nae

A. nae vo - lun - ta - tis,

T. lun - ta - tis,

B. et in ter - ra pax ho - mi - ni - bus bo - nae,

Vln. 1

Vln. 2

Vla.

Cont.

7 #3 6 #4 6 #4 2

25

S. vo - lun - ta - tis, pax ho -

A. et in ter - ra pax ho -

T. et in ter - ra pax ho - mi - ni - bus

B. bo - nae vo - lun -

Vln. 1

Vln. 2

Vla.

Cont.

7 #3 # 7

29

S. *mi - ni-bus bo - nae vo - lun - ta -* *(tr)*

A. *mi - ni-bus bo - nae, bo - nae vo - lun - ta -* *(tr)*

T. *bo - nae vo - lun - ta - tis, et in*

B. *ta - tis, bo - nae vo - lun - ta -*

Vln. 1

Vln. 2

Vla.

Cont.

7 6 5  
# 4 # 3

33

S. *tis, bo - nae*

A. *tis, et in ter - ra pax ho - mi - ni-bus*

T. *ter - - ra pax ho - mi - ni-bus*

B. *tis, pax ho - mi - ni-bus bo - nae*

Vln. 1

Vln. 2

Vla.

Cont.

6 6 9 8 7  
3 6 5 # 6 5

38

S. vo - - lun - ta - tis, et in

A. bo - nae vo - lun - ta - tis, et in ter -

T. bo - nae vo - lun - ta - tis,

B. vo - - lun - ta - tis,

Vln. 1

Vln. 2

Vla.

Cont.

42

S. ter - ra pax ho - mi - ni - bus, et in

A. - ra pax ho - mi - ni - bus,

T. bo - nae, bo - -

B. et in ter - ra pax ho - mi - ni - bus

Vln. 1

Vln. 2

Vla.

Cont.

46

S. ter - ra pax, et in ter - ra pax ho -

A. et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

T. nae vo - lun - ta - tis,

B. bo - nae, bo - nae vo - lun -

Vln. 1

Vln. 2

Vla.

Cont.

7 #3 7 #3 # 7

51

S. mi - ni - bus, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis, et in

A. ta - tis, et in ter - ra pax, et in ter -

T. bo - nae vo - lun - ta - tis,

B. ta - tis, bo - nae vo - lun - ta - tis,

Vln. 1

Vln. 2

Vla.

Cont.

6 7 # 7 6 4 5 3 #



56

S. ter - - - ra pax ho - mi - ni - bus

A. - ra pax ho - mi - ni - bus

T. 8

B. et in ter - ra pax

Vln. 1

Vln. 2

Vla.

Cont.

7 3 6 6 9 8 7 #

60

S. bo - nae vo - lun - ta - - - -

A. bo - nae vo - lun - ta - - - -

T. 8 bo - nae vo - lun - ta - - - -

B. bo - nae vo - lun - ta - - - -

Vln. 1

Vln. 2

Vla.

Cont.

7 3 6 3 6 5

63

S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vla.  
Cont.

6  
#4  
b3

6  
#4  
2

66

S. (tr) tis,  
A. (tr) tis,  
T. 8 tis, et in  
B. tis,

Vln. 1  
Vln. 2  
Vla.  
Cont.

7  
#3

6  
4

6  
4

5  
#3

70

S. et in

A. et in ter - - -

T. ter - - - ra pax ho - mi - ni - bus,

B. et in ter - ra pax ho - mi - ni - bus,

Vln. 1

Vln. 2

Vla.

Cont. ♭ ♭6 6 5 9 #3 8 7

74

S. ter - - ra pax ho - mi - ni - bus

A. - - ra pax ho - mi - ni - bus bo -

T. et in ter - ra pax ho - mi -

B. et in ter - ra pax ho -

Vln. 1

Vln. 2

Vla.

Cont. ♭6 ♭6 5 9 8 7

78

S. bo - - nae vo - - - lun -

A. nae vo - - - lun - ta - -

T. 8 - ni - bus bo - - - nae vo - -

B. mi - - - ni - bus bo - - - nae

Vln. 1

Vln. 2

Vla.

Cont. 7 8 7 8 6 6

82

S. - ta - - - -

A. - - - -

T. 8 lun - ta - - -

B. vo - - - lun - ta - - -

Vln. 1

Vln. 2

Vla.

Cont. 7 8 6 6 5 9 8 #3

85

S. *tis.*

A. *tis.*

T. *tis.*

B. *tis.*

Vln. 1

Vln. 2

Vla.

Cont.

7 8 9 8 7 6 3# 6  
5 6 7 6 5 4  
#3 4 3 4 #3 4

88

S. *tis.*

A. *tis.*

T. *tis.*

B. *tis.*

Vln. 1

Vln. 2

Vla.

Cont.

5 #3  
4

# 46. In nativitatem Domini canticum

## H314

Edited by Dennis Shrock

Marc-Antoine Charpentier

Flute Violin

Flute Violin

Bass

Continuo

4  
(2)

Fl.

Fl.

B.

Cont.

Quem vi-di - stis, pa - sto-res, di - ci - te, an-nun-ci-

Fl.

Fl.

B.

Cont.

Violin alone

Violin alone

a - te, di - ci - te, an-nun-ci - a - te, an-nun-ci-a - te no - bis,

6  
4

5  
4

#

10

Fl.

Fl.

B.

Cont.

4+ 6  
4

13

Fl.

Fl.

B.

Cont.

6 5 3  
4 4 4

16

Fl.

Fl.

B.

Cont.

6 5  
4 #

19

Fl. 

S. 

A. 

T. 

Cont. 

Na-tum vi - di-mus, na-tum vi - di-mus, na - tum ex vir - gi-ne, na - tum ex

Na-tum vi - di-mus, na - tum ex vir - gi-ne, na - tum ex

6 9 6 9

22

S. 

A. 

T. 

Cont. 


pa - ra tu-am na-tus est no-bis, na-tum vi-di-mus, na-tum


vir - gi-ne, fi - li-um qui da-tus est no-bis, na - tum

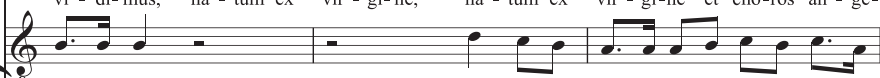
vir - gi-ne, fi - li-um qui da-tus est no-bis, na-tum vi-di-mus, na-tum


5 6 5

25

S. 

A. 

T. 

Cont. 

vi - di-mus, na - tum ex vir - gi-ne,

vi - di-mus, na - tum ex vir - gi-ne, na - tum ex vir - gi-ne et cho-ros an - ge-

vi - di-mus, na - tum ex vir - gi-ne et cho-ros an - ge-

6 9 6 4



28

S. et cho-ros an-ge - lo-rum col-lau-dan - tes e - um, col - lau-

A. lo-rum col-lau-dan - - tes e - um, col-lau-dan -

T. lo-rum, et cho-ros an-ge - lo-rum col-lau-dan-tes e - um, col - lau-

Cont.

31

S. dan - tes e - um, col-lau - dan - - tes, col-lau-

A. - - tes e - um, col-lau - dan - - tes, col-lau-

T. dan - tes, col-lau - dan - tes, col - lau-dan-tes e -

Cont.

6 6

34

S. dan-tes e - um, col - lau - dan - tes e - um.

A. dan - - tes, col - lau - dan - tes e - um.

T. um, col - lau-dan - tes e - - - um.

Cont.

9 7 6 6 5 3  
4 4

37

B. No-tum fe - cit Do - mi - nus sa - lu - ta - re su - um, re - ve-

Cont.

7 6

42

B. 

Cont.   
6 5

47

B. 

Cont.   
4  
(2)

53

Fl. 

Fl. 

S. 

A. 

T.   
8

B. 

Cont.   
5 6 (6) 6 5 6 (6)

58

Violin and Flute

Fl. Violin and Flute

S. in ci - tha-ra et vo - ce psal - mi,

A. in ci - tha - ra, in ci - tha - ra et vo-ce psal - mi,

T. in ci - tha-ra et vo - ce psal - mi,

B. in ci - tha - ra et vo-ce psal - mi, in

Cont. 7 6

63

Fl.

Fl.

S. in ci - tha-ra et vo - ce psal - mi in tu - bis duc-

A. in ci - tha - ra et vo - ce psal - mi in tu - bis duc-

T. in ci - tha-ra et vo-ce psal - mi in tu - bis duc-

B. ci - tha-ra, in ci - tha-ra et vo-ce psal - mi in tu - bis duc-

Cont. 7 6

68

Flute alone

Fl. Fl. S. A. T. B. Cont.

ti - li-bus, in tu - bis duc - ti - li-bus

ti - li-bus, in tu - bis duc - ti - li-bus

ti - li-bus, in tu - bis duc - ti - li-bus

ti - li-bus, in tu - bis duc - ti - li-bus

ti - li-bus, in tu - bis duc - ti - li-bus

73

Flute and Violin

Fl. Fl. S. A. T. B. Cont.

et vo-ce tu-bae cor - ne - ae,

et vo-ce tu-bae cor - ne - ae,

et vo-ce tu-bae cor - ne - ae,

et vo-ce tu-bae cor - ne - ae,

et vo-ce tu-bae cor - ne - ae,

6 5

78

Fl. et vo-ce tu - bae cor - ne - ae plau -

S. et vo-ce tu - bae cor - ne - ae plau -

A. et vo-ce tu - bae cor - ne - ae plau -

T. et vo-ce tu - bae cor - ne - ae flu - mi - na plau - dant ma - nu,

B. et vo-ce tu - bae cor - ne - ae

Cont. et vo-ce tu - bae cor - ne - ae

5 3  
4

83

Fl. - dant, plau - dant ma - nu

S. - dant, plau - dant ma - nu

A. - dant, flu - mi - na plau - dant ma - nu

T. plau - dant, plau - dant ma - nu

B. plau - dant, flu - mi - na plau - dant ma - nu

Cont. plau - dant, flu - mi - na plau - dant ma - nu

5 3  
4

88

Fl. Fl.

S. mon - tes, ex - ul - tent, ex -

A. mon - - tes ex - ul - tent, ex - ul - tent, ex -

T. mon - tes ex - ul - tent, ex - ul - tent, ex -

B. mon - - tes ex - ul - tent, ex -

Cont.

7 9

5

93

Fl. Fl.

S. ul-tent a con-spec - tu e - jus,

A. ul-tent a con-spec - tu e - jus,

T. ul-tent a con-spec-tu e - jus,

B. ul-tent a con-spec - tu e - jus,

Cont.

7 (4) 7 6 7

# # # # #

99 Plus Lent

Fl. Fl. S. A. T. B. Cont.

quo - ni-am ve - nit sal - va - re ter - ram, quo - ni-am

5 4 # # 5 6 (7)

105

Fl. Fl. S. A. T. B. Cont.

quo - ni-am ve - nit sal - va - re ter - ram. ve - nit sal - va - re, sal - va - re ter - ram. sal - va - re, sal - va - re ter - ram. quo - ni-am ve - nit sal - va - re ter - ram.

6 9 8 7 6 5 3 7 6 5 4 3

# 47. Super flumina Babylonis Hymnum cantate nobis

Edited by Dennis Shrock

Michel-Richard de Lalande

Bass Solo

Hym-num can - ta - te no - bis, can - ta - te, can - ta - te, can -

Violin 1

Violin 2

Violin 3

Viola

Cello

7

B. Solo

ta - - te, can - ta - te no-bis de can - ti-cis Si - on.

S.

A.

Hym-num can - ta - te

T.

Hym-num can -

B.

B.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.



14

S. Hym-num can - ta - te no - bis, can - ta - te no-bis de

A. no - bis de can - ti-cis Si - on, can - ta - te no-bis de

T. ta - te no - bis, can - ta - te, can - ta - te, can - ta - te no-bis de

B. Hym-num can - ta - te no-bis de

B. Hym-num can - ta - te no - bis, can - ta - te no-bis de

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

20

S. can - ti-cis Si - on, hym-num can -

A. can - ti-cis Si - on,

T. can - ti-cis Si - on, hym-num can - ta - te no - bis, can -

B. can - ti-cis Si - on, hym-num can - ta - te no - bis,

B. can - ti-cis Si - on, hym-num can - ta -

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

[illegible]

31

S. ta - - te no - bis de can - ti - cis Si - on.

A. no - bis, can - ta - te no - bis de can - ti - cis Si - on.

T. ta - te, can - ta - te no - bis de can - ti - cis Si - on.

B. - te, can - ta - te no - bis de can - ti - cis Si - on.

B. - te, can - ta - te no - bis de can - ti - cis Si - on.

Vln. 1

Vln. 2

Vln. 3

Vla.

Vc.

# 48. Musicalische Exequien

## Herr, wenn ich nur dich habe

Edited by Dennis Shrock

Heinrich Schütz

Soprano

Herr, wenn ich nur dich, wenn ich nur dich

Alto

Herr, wenn ich nur dich, wenn ich nur dich, wenn ich nur dich

Tenor

Herr, wenn ich nur dich, wenn ich nur dich

Bass

Herr, wenn ich nur dich, wenn ich nur dich

Soprano

Alto

Tenor

Bass

Basso Continuo

6

S. ha - - - be,

A. ha - - be,

T. ha - - - be,

B. ha - - - be,

S. Herr, wenn ich nur

A. Herr, wenn ich nur dich, wenn ich nur

T. Herr, wenn ich nur dich,

B. Herr, wenn ich nur dich,

B. C. 6 5 4 # #



21

S. be, dich ha - - be, so fra - ge ich nichts nach Him -

A. dich ha - - be, so fra - ge ich nichts nach Him -

T. ich nur dich ha - - be, so fra - ge ich nichts nach Him -

B. dich ha - - be, so fra - ge ich nichts nach Him -

S. dich ha - - be,

A. ha - - be,

T. be, ha - - be,

B. dich ha - - be,

B. C. 4 3

26

S. mel und Er - den,

A. mel und Er - den,

T. mel und Er - den,

B. mel und Er - den,

S. so fra - ge ich nichts nach Him - mel und

A. so fra - ge ich nichts nach Him - mel und

T. so fra - ge ich nichts nach Him - mel und Er -

B. so fra - ge ich nichts nach Him - mel und

B. C. # 4 # # #

31

S. so fra-ge ich nichts, so fra-ge ich nichts nach Him -

A. so fra-ge ich nichts, so fra-ge ich nichts nach Him -

T. so fra-ge ich nichts, so fra-ge ich nichts nach Him -

B. so fra-ge ich nichts, so fra-ge ich nichts nach Him -

B. C. # 4 # 6 6 6

36

S. mel und Er - den, nach Him - mel und Er -

A. mel und Er - den, nach Him - mel und Er -

T. mel und Er - den, und Er -

B. mel und Er - den, und Er -

B. C. # 4 # # 4 #

41

S. den.

A. den.

T. den.

B. den.

S. den. Wenn mir gleich Leib und See - le ver-schmacht', so

A. den. Wenn mir gleich Leib und See - le ver -

T. den. Wenn mir gleich Leib und See - le ver -

B. den. Wenn mir gleich Leib und See - - le ver -

B. C. # b 6 6 4/2

46

S. Wenn mir gleich Leib und

A. Wenn mir gleich Leib und See -

T. Wenn mir gleich Leib und See - le

B. Wenn mir gleich Leib und

S. bist du doch, Gott,

A. schmacht', so bist du doch, Gott,

T. schmacht', so bist du doch, Gott,

B. schmacht', so bist du doch, Gott,

B. C. 6 6 5 6 6

51

S. See - le ver - schmach', so bist du doch, Gott,

A. le ver - schmach', so bist du doch, Gott,

T. ver - schmach', so bist du doch, so bist du doch, Gott,

B. See - le ver - schmach', so bist du doch, Gott,

S. so bist du

A. so bist

T. so bist

B. so bist

B. C. 7 6 6 6

56

S. so bist du doch, Gott, all - le-zeit mei-nes Her - zen

A. so bist du doch, Gott, all - le-zeit mei-nes Her - zen

T. so bist du doch, Gott, all - le-zeit mei-nes Her - zen

B. so bist du doch, Gott, all - le-zeit mei-nes Her - zen

S. doch, Gott, al - le-zeit mei-nes Her-zen Trost, so

A. du doch, Gott, al - le-zeit mei - nes Her-zen Trost,

T. du doch, Gott, al - le-zeit mei - nes Her-zen Trost,

B. du doch, Gott, al - le-zeit mei - nes Her-zen Trost,

B. C. 6



61

S. Trost, so bist du doch, Gott,  
A. Trost, so bist du doch, Gott,  
T. Trost, so bist du doch, Gott,  
B. Trost, so bist du doch, Gott,  
S. bist du doch, Gott, so bist du  
A. so bist du doch, Gott, so bist  
T. so bist du doch, Gott, so bist  
B. so bist du doch, Gott, so bist  
B. C. # 6 # 6 #

66

S. all - le-zeit mei-nes Her - zen Trost und mein  
A. all - le-zeit mei-nes Her - zen Trost und mein  
T. all - le-zeit mei-nes Her - zen Trost und mein  
B. all - le-zeit mei-nes Her - zen Trost und mein  
S. doch, Gott, al - le-zeit mei-nes Her - zen Trost,  
A. du doch, Gott, al - le-zeit mei-nes Her - zen Trost,  
T. du doch, Gott, al - le-zeit mei-nes Her - zen Trost,  
B. du doch, Gott, al - le-zeit mei-nes Her - zen Trost,  
B. C. # 4 #

71

S. Teil, al - le-zeit mei-nes Her - zen Trost, so bist du

A. Teil, al - le-zeit mei-nes Her - zen Trost, so bist

T. Teil, al - le-zeit mei-nes Her - zen Trost, so bist

B. Teil, al - le-zeit mei-nes Her - zen Trost, so bist

S. al - le-zeit mei-nes Her - zen Trost und mein Teil,

A. al - le-zeit mei-nes Her - zen Trost und mein Teil,

T. al - le-zeit mei-nes Her - zen Trost und mein Teil,

B. al - le-zeit mei-nes Her - zen Trost und mein Teil,

B. C. # 4 # #

76

S. doch, Gott, so bist du doch,

A. du doch, Gott, so bist du doch,

T. du doch, Gott, so bist du doch,

B. du doch, Gott, so bist du doch,

S. so bist du doch, Gott,

A. so bist du doch, Gott,

T. so bist du doch, Gott,

B. so bist du doch, Gott,

B. C. # # 6 #

81

S. Gott, al - le-zeit mei-nes Her - zen Trost, al - le-zeit

A. Gott, al - le-zeit mei-nes Her - zen Trost, al - le-zeit

T. 8 Gott, al - le-zeit mei-nes Her - zen Trost, al - le-zeit

B. Gott, al - le-zeit mei-nes Her - zen Trost, al - le-zeit

S. al - le-zeit mei-nes Her - zen Trost und mein Teil, al - le-zeit

A. al - le-zeit mei-nes Her - zen Trost und mein Teil, al - le-zeit

T. 8 al - le-zeit mei-nes Her - zen Trost und mein Teil, al - le-zeit

B. al - le-zeit mei-nes Her - zen Trost und mein Teil, al - le-zeit

B. C. 4 #

86

S. mei-nes Her - zen Trost und mein Teil, und mein

A. mei-nes Her - zen Trost und mein Teil, und mein

T. 8 mei-nes Her - zen Trost und mein Teil, und mein

B. mei-nes Her - zen Trost und mein Teil, und mein

S. mei-nes Her - zen Trost und mein

A. mei-nes Her - zen Trost und mein

T. 8 mei-nes Her - zen Trost und mein

B. mei-nes Her - zen Trost und mein

B. C. # 4 # 4 #

91

S. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes

A. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes

T. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes

B. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes

S. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes Her-zen Trost und

A. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes Her-zen Trost und

T. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes Her-zen Trost und

B. Teil, mei-nes Her-zen Trost und mein Teil, mei-nes Her-zen Trost und

B. C. # # # # #

95

S. Her-zen Trost und mein Teil.

A. Her-zen Trost und mein Teil.

T. Her-zen Trost und mein Teil, mein Teil.

B. Her-zen Trost und mein Teil.

S. mein Teil, und mein Teil.

A. mein Teil, und mein Teil.

T. mein Teil, mein Teil.

B. mein Teil, mein Teil.

B. C. #

# 49. Angelus ad pastores ait

## SSWV13

Edited by Dennis Shrock

Samuel Scheidt

Soprano An - ge - lus ad pa - sto-res a - it,

Alto An - ge - lus ad pa - sto-res a - it, a -

Tenor An - ge - lus ad pa -

Bass An - ge -

Soprano

Alto

Tenor

Bass

5

S. ad pa - sto-res a - it, ad pa - sto-res a - it,

A. it, ad pa - sto-res a - it, ad pa - sto-res a - it, ad pa -

T. sto-res a - it, ad pa - sto-res a - it, ad pa -

B. lus ad pa - sto-res a - it, ad pa - sto-res a - it,

S.

A.

T.

B.

[illegible]

11

S. sto-res a - it, an - ge-lus ad pa-sto-res a - it,

A. sto-res a - it, an - ge-lus ad pa-sto-res a - it,

T. sto-res a - it, an - ge-lus ad pa-sto-res a - it,

B. sto-res a - it, an - ge-lus ad pa-sto-res a - it,

S. An - ge - lus, an - ge - lus ad pa-sto-res a -

A. An - ge - lus, an - ge - lus ad pa-sto-res a -

T. An - ge - lus, an - ge - lus ad pa-sto-res a -

B. An - ge - lus, an - ge - lus ad pa-sto-res a -

15

S. ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

A. ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

T. ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

B. ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

S. it, ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

A. it, ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

T. it, ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

B. it, ad pa-sto-res a - it, an - ge - lus ad pa-sto-res

20

S. a - it: An-nun-ci - o vo - bis, an-nun-ci-

A. a - it:

T. a - it:

B. a - it:

S. a - it: An-nun-ci - o vo - bis,

A. a - it:

T. a - it, a - it:

B. a - it:

24

S. *o vo - bis, an-nun-ci-o vo - bis, an-nun-ci-*

A.

T.

B.

S. *an-nun-ci - o vo - bis, an-nun-ci - o vo - bis,*

A.

T.

B.

27

S. *o vo-bis, an-nun-ci - o vo-bis, vo - bis, vo - bis,*

A.

T.

B.

S. *an-nun-ci-o vo-bis, an-nun-ci-o vo-bis, vo - bis,*

A.

T.

B.



30

S. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

A. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

T. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

B. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

S. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

A. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

T. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

B. gau - di - um mag - num, gau - di - um mag - num, gau - di - um

35

S. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

A. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

T. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

B. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

S. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

A. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

T. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

B. mag - num, gau - di - um mag - num, gau - di - um mag - num, gau - di - um

41

S. mag - num, qui - a na-tus est, qui - a

A. mag - num, qui - a na-tus est, qui - a na-tus

T. mag - num, qui - a na-tus est, qui - a

B. mag - num, qui - a na-tus est, qui - a

S. mag - num, qui - a na - tus est,

A. mag - num, qui - a na - tus est,

T. mag - num, qui - a na - tus est,

B. mag - num, qui - a na-tus est,

44

S. na-tus est, qui - a na-tus est, qui - a na-tus est

A. est, qui - a na-tus est, qui - a na-tus est

T. na-tus est,

B. na-tus est,

S. qui - a na-tus est, qui - a

A. qui - a na-tus est, qui - a na-tus

T.

B.

47

S. vo - bis ho-di-e, vo - bis ho-di-e

A. vo - bis ho-di-e, vo - bis ho-di-e

T. 8

B.

S. na - tus est vo - bis ho-di-e, vo - bis ho-di-

A. est vo - bis ho-di-e, vo - bis ho-di-

T. 8

B.

50

S. sal - va-tor mun-di, sal - va-tor mun - di, qui - a na-tus est vo-bis ho-di-

A. sal - va-tor mun-di, sal - va-tor mun - di, qui - a na-tus est vo-bis ho-di-

T. 8 qui - a na-tus est vo-bis ho-di -

B. qui - a na-tus est vo-bis ho-di-

S. e sal - va-tor mun - di, sal - va-tor mun-di,

A. e sal - va-tor mun - di, sal - va-tor mun-di,

T. 8

B.

54

S. e sal-va-tor mun-di, sal -

A. e sal-va-tor mun-di, sal -

T. e sal-va-tor mun-di, sal -

B. e sal-va-tor mun-di, sal -

S. qui - a na-tus est vo - bis ho - di - e sal - va-tor mun-di,

A. qui - a na-tus est vo - bis ho - di - e sal - va-tor mun-di,

T. qui - a na-tus est vo - bis ho - di - e sal - va-tor mun-di,

B. qui - a na-tus est vo - bis ho - di - e sal - va-tor mun-di,

58

S. va-tor mun-di, sal - va-tor mun-di, sal -

A. va-tor mun-di, sal - va-tor mun-di, sal -

T. va-tor mun-di, sal - va-tor mun-di, sal -

B. va-tor mun-di, sal - va-tor mun-di, sal -

S. sal - va-tor mun-di, sal - va-tor mun-di, sal -

A. sal - va-tor mun-di, sal - va-tor mun-di, sal -

T. sal - va-tor mun-di, sal - va-tor mun-di, sal -

B. sal - va-tor mun-di, sal - va-tor mun-di, sal -

62

S. *va - tor mun - di, sal - va - tor mun - di.*

A. *va - tor mun - di, sal - va - tor mun - di.*

T. *va - tor mun - di, sal - va - tor mun - di.*

B. *va - tor mun - di, sal - va - tor mun - di.*

S. *va - tor mun - di, sal - va - tor mun - di.*

A. *va - tor mun - di, sal - va - tor mun - di.*

T. *va - tor mun - di, sal - va - tor mun - di.*

B. *va - tor mun - di, sal - va - tor mun - di.*

66

S. *Al - le - lu - ia, al - le - lu - ia,*

A. *Al - le - lu - ia, al - le - lu - ia,*

T. *Al - le - lu - ia, al - le - lu - ia,*

B. *Al - le - lu - ia, al - le - lu - ia,*

S. *Al - le - lu - ia, al - le - lu - ia, al - le -*

A. *Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

T. *Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

B. *Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,*

72

S. Al - le - lu -

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

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

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

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

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

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

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

78

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

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

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

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

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

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

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

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

84

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

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

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

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

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

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

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

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

91

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

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

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

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

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

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

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

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

# 50. Das neugebor'ne Kindelein

BuxWV13

Edited by Dennis Shrock

Dietrich Buxtehude

Vivace

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Violin 3

Cello

Continuo

6 5 # # 6 6

4

S.

A.

T.

B.

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 5 # 6 6 # 6 5 6 4 5 #



7

S.  Das neu-ge-bor'-ne Kin-de-lein, das her-ze-lie-be

A.  Das neu-ge-bor'-ne Kin-de-lein, das her-ze-lie-be

T.  Das neu-ge-bor'-ne Kin-de-lein, das her-ze-lie-be

B.  Das neu-ge-bor'-ne Kin-de-lein, das her-ze-lie-be

Vln. 1 

Vln. 2 

Vln. 3 

Vc. 

Cont. 

10

S.  Je-su-lein, bringt a-ber-mal ein neu-es Jahr, ein neu-es Jahr der aus-er-wähl-ten,

A.  Je-su-lein, bringt a-ber-mal ein neu-es Jahr, ein neu-es Jahr der aus-er-

T.  Je-su-lein, bringt a-ber-mal ein neu-es Jahr, ein neu-es Jahr der aus-er-wähl-ten,

B.  Je-su-lein, bringt a-ber-mal ein neu-es Jahr, ein neu-es Jahr der aus-er-

Vln. 1 

Vln. 2 

Vln. 3 

Vc. 

Cont. 

13

S. der aus-er - wähl - - - ten Chri - sten Schar, der aus-er -

A. wähl - - - - ten Chri - sten Schar, der aus-er - wähl -

T. der aus-er - wähl - - - ten Chri - sten Schar, der aus-er - wähl -

B. wähl - - - - ten Chri - sten Schar, der aus-er - wähl -

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 7 8 6 6 6 6 7 5 6 8 6 8 6

16

S. wähl - - - - ten Chri - sten Schar.

A. - - - - ten Chri - sten Schar.

T. - - - - ten Chri - sten Schar.

B. - - - - ten Chri - sten Schar.

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 8 6 6 6 6 6 6 4 6 5 4 6 5

19

S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vc.  
Cont.

# # 6 6 6 6 5

22

S.  
A.  
T.  
B.

Vln. 1  
Vln. 2  
Vln. 3  
Vc.  
Cont.

# 6 6 6 5 6 6 # 6 6 # 5 6 6 4 #

25

S. Des freu-en sich, des freu-en sich, des freu - en sich,

A. Des freu-en sich, des freu-en sich,

T. Des freu-en sich, des freu-en sich,

B. Des freu-en sich, des freu-en sich, des

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 6 7 7 # 6

28

S. des freu-en sich, des freu-en sich die En - ge - lein, des freu-en sich, des

A. des freu-en sich, des freu-en sich die En - ge - lein, des freu-en sich, des

T. des freu-en sich, des freu-en sich die En - ge - lein, des freu-en sich, des

B. freu - en sich, des freu-en sich die En - ge - lein, des freu-en sich, des

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 6 7 7 # 6

31

S. freu-en sich die En - ge - lein, die ger - ne um uns,

A. freu-en sich die En - ge - lein, die ger - ne um uns, die

T. freu-en sich die En - ge - lein, die ger - ne um uns, die

B. freu-en sich die En - ge - lein, die ger - ne um uns, die ger - ne

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 6 6 4 3 6 5

34

S. die ger - ne um uns, ger - ne um und bei uns

A. ger - ne um uns, die ger - ne um und bei uns

T. ger - ne um uns, die ger - ne um und bei uns

B. um uns, ger - ne um und bei uns sein, und bei uns

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 6 5 5 # 6 5 # 7 6

37 Allegro

S. sein, die ger - ne um und bei uns sein, (tr)

A. sein, die gern um und bei uns sein, und sin - -

T. sein, die gern - ne um und bei uns sein, und sin - -

B. sein, die ger - ne um und bei uns sein, und sin - -

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 5 6# 6 6 4 5# 6 5

41

S. - - -

A. - gen, und sin - gen in den Lüf - ten frei,

T. - gen, und sin - gen in den Lüf - ten frei,

B. - - - gen in den Lüf - ten frei,

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 5

44

S. und sin - -

A. und sin - -

T. und sin - -

B. und sin - - gen in den Lüf-ten frei, und sin - -

Vln. 1 (tr)

Vln. 2

Vln. 3 (tr)

Vc.

Cont. 6 5 # 6 6 5 6 4 # 6

47

S. - gen in den Lüf - ten frei,

A. - gen in den Lüf-ten frei,

T. - gen in den Lüf-ten frei,

B. gen in den Lüf - ten frei, und sin - - gen in den Lüf-ten

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 6 # 6

50

S. und sin - - - gen, und sin - - -

A. und sin - - - gen, und sin - - -

T. und sin - - - gen, und sin - - -

B. frei,

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. # 6 #

53

S. gen in den Lüf-ten frei, daß Gott mit uns, daß Gott mit

A. gen in den Lüf-ten frei, daß Gott mit uns, mit

T. gen in den Lüf-ten frei, daß Gott mit uns, daß Gott mit

B. und sin - - - gen, und sin - - - gen in den Lüf-ten

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 6 4 # # 6



57

S. uns, daß Gott mit uns, daß Gott mit uns ver - söh - net sei,

A. uns, daß Gott mit uns ver - söh - net sei, und sin -

T. uns, daß Gott mit uns, daß Gott mit uns ver - söh - net sei, und sin -

B. frei, daß Gott mit uns ver - söh - net sei, und sin -

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

7 6 6 4 3  
5 5

61

S. und sin - gen in den Lüf-ten frie, daß Gott, daß Gott mit

A. - gen, und sin-gen in den Lüf-ten frei, daß Gott mit

T. - gen, und sin-gen in den Lüf-ten frei, daß Gott mit

B. - gen, und sin - gen in den Lüf-ten frei, daß Gott mit

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6

65

S. uns, daß Gott mit uns, mit uns ver - söh - net sei.

A. uns, daß Gott mit uns ver - söh - net sei.

T. uns, daß Gott mit uns ver - söh - net sei.

B. uns, daß Gott mit uns ver - söh - net sei.

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

7 6 6 4 3 6

5 5

69

S.

A.

T.

B.

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 6 5

4 4 3

(tr)

tr.

73

S.

A.

T.

B.

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 5 # # 6 # # 6

76

S.

A.

T.

B.

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 5 # 6 6 6 6 5 6 6 5 # 6

(tr)

(tr)

79 Adagio

S. Ist Gott ver - söhnt und

A. Ist Gott ver - söhnt und

T. Ist Gott ver - söhnt und

B. Ist Gott ver - söhnt und

Vln. 1 (tr)

Vln. 2 (tr)

Vln. 3

Vc.

Cont.

6 6 6 5 6 6 4 # 6 # #

84 Vivace

S. un - ser Freund,

A. un - ser Freund,

T. un - ser Freund,

B. un - ser Freund,

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

5 6 # # 6 6 # 6 6 6

88

S. ist Gott ver-söhnt und un-ser

A. ist Gott ver-söhnt und un-ser

T. ist Gott ver-söhnt und un-ser

B. ist Gott ver-söhnt und un-ser

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

91

S. Freund, was kann uns tun der ar-ge Feind? Trotz, Trotz, Trotz, Trotz, Trotz,

A. Freund, was kann uns tun der ar-ge Feind? Trotz, Trotz, Trotz, Trotz,

T. Freund, was kann uns tun der ar-ge Feind? Trotz, Trotz, Trotz, Trotz,

B. Freund, was kann uns tun der ar-ge Feind? Trotz, Trotz, Trotz, Trotz,

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

94

S. *Trotz, Trotz Teu-fel, Trotz Welt, Trotz Teu-fel, Welt und Höl-len-pfort,*

A. *Trotz, Trotz, Trotz Teu - fel, Trotz, Welt, Trotz Teu-fel, Welt und Höl-len-pfort,*

T. *Trotz, Trotz, Trotz Trotz, Trotz Teu-fel, Trotz Teu-fel, Welt und Höl-len-pfort,*

B. *Trotz, Trotz, Trotz Teu - fel, Trotz Welt, Trotz Teu-fel, Welt und Höl-len-pfort,*

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. *6 6 5 6 6 6*

97

S. *Trotz, Trotz Teu-fel, Trotz Welt, Trotz Teu-fel, Welt und*

A. *Trotz, Trotz Teu-fel, Trotz Welt, Trotz Teu-fel, Welt und*

T. *Trotz, Trotz Teu-fel, Trotz Welt, Trotz Teu-fel, Welt und*

B. *Trotz, Trotz Teu-fel, Trotz Welt, Trotz Teu-fel, Welt und*

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. *6 6 7 6 6 5 6 # # 6 6*

100

S. Hö-l-len-pfort, das Je - su-lein ist un - ser Hort. Trotz Welt, Trotz Teu-fel, Trotz

A. Hö-l-len-pfort, das Je - su-lein ist un - ser Hort. Trotz Welt, Trotz Teu-fel, Trotz

T. Hö-l-len-pfort, das Je - su-lein ist un - ser Hort. Trotz Welt, Trotz Teu-fel, Trotz

B. Hö-l-len-pfort, das Je - su-lein ist un - ser Hort. Trotz Welt, Trotz Teu-fel, Trotz

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 #4 2 6 6 5 6 6 4 5 # 6 6

103

S. Welt, Trotz Hö-l-len-pfort, Trotz Teu-fel, Welt und Hö-l-len-pfort, das Je - su-lein ist un-ser Hort,

A. Welt, Trotz Hö-l-len-pfort, Trotz Teu-fel, Welt und Hö-l-len-pfort, das Je - su-lein ist un-ser Hort,

T. Welt, Trotz Hö-l-len-pfort, Trotz Teu-fel, Welt und Hö-l-len-pfort, das Je - su-lein ist un-ser Hort,

B. Welt, Trotz Hö-l-len-pfort, Trotz Teu-fel, Welt und Hö-l-len-pfort, das Je - su-lein ist un-ser Hort,

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 5 #4 2 6 6 6 4 2 6 6 5 7 6 4 6 5

106

S. *das Je - su-lein ist un - ser Hort, das Je - su-lein ist*

A. *das Je - su-lein ist un - ser Hort, das Je - su-lein ist*

T. *das Je - su-lein ist un - ser Hort, das Je - su-lein ist*

B. *das Je - su-lein ist un - ser Hort, das Je - su-lein ist*

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 7 6 5 3 6 6

109

S. *un - ser Hort.* (tr)

A. *un - ser Hort.* (tr)

T. *un - ser Hort.* (tr)

B. *un - ser Hort.*

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 6 6 6 6 6 6



112

S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vln. 3 

Vc. 

Cont. 

6 5      6      7      6 5      9 8      #      6      6 5      4 #

115

S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vln. 3 

Vc. 

Cont. 

#      6      #      6      6      4 3      

118

S. Es  
A. Es  
T. Es  
B. Es bringt das rech - te, es bringt das rech - te, das rech - te Ju - bel-

Vln. 1  
Vln. 2  
Vln. 3  
Vc.  
Cont.

121

S. bringt das rech - te Ju - bel - jahr, was trau - ern wir dann im - mer -  
A. bringt das rech - te Ju - bel - jahr, was trau - ern wir dann im - mer -  
T. bringt das rech - te Ju - bel - jahr, was trau - ern wir dann im - mer -  
B. jahr, das rech - te Ju - bel - jahr, was trau - ern wir dann im - mer -

Vln. 1  
Vln. 2  
Vln. 3  
Vc.  
Cont.

6 6 5 6 6 5

124

S. dar? Frisch auf, frisch auf, es ist jetzt Sin - gens

A. dar? Frisch auf, frisch auf, es ist jetzt Sin - gens

T. dar? Frisch auf, frisch auf, frisch auf, es ist jetzt Sin - gens

B. dar? Frisch auf, frisch auf, es ist jetzt Sin - gens

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. # 6 b 6 7 ö

127

S. Zeit, es ist jetzt Sin - gens <sup>tr</sup> Zeit, frisch auf, frisch auf, frisch auf,

A. Zeit, es ist jetzt Sin - gens <sup>(tr)</sup> Zeit, frisch auf, frisch auf,

T. Zeit, es ist jetzt Sin - gens Zeit, frisch auf, frisch auf,

B. Zeit, es ist jetzt Sin - gens Zeit, frisch auf, es ist jetzt Sin - gens

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont. 6 6 5 b 6

130

S. *es ist jetzt Sin - gens Zeit: das Je - su - lein, das*

A. *es ist jetzt Sin - gens Zeit, frisch auf: das Je - su - lein, das*

T. *es ist jetzt Sin - gens Zeit, frisch auf: das Je - su - lein, das*

B. *Zeit, es ist jetzt Sin - gens Zeit: das Je - su - lein, das*

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 6 6 6 6 6

133

S. *Je - su - lein, das Je - su - lein wend't al - les Leid.* (tr)

A. *Je - su - lein, das Je - su - lein wend't al - les Leid.*

T. *Je - su - lein, das Je - su - lein wend't al - les Leid.*

B. *Je - su - lein, das Je - su - lein wend't al - les Leid.*

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 6 6 6 6 # 6 5

136

S. Frisch auf, frisch

A. Frisch auf, frisch

T. frisch auf,

B. Frisch auf, frisch auf,

Vln. 1 (tr)

Vln. 2

Vln. 3

Vc.

Cont.

# 6 5 6 5 4 #

139

S. auf, frisch auf, frisch auf, es bringt das rech - te Ju - bel-

A. auf, frisch auf, frisch auf, es bringt das rech - te Ju - bel-

T. frisch auf, frisch auf, es bringt das rech - te Ju - bel-

B. frisch auf, frisch auf, es bringt das rech - te Ju - bel-

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 7 6 5 4 3

142

S. jahr, was trau - ern wir dann im - mer - dar?

A. jahr, was trau - ern wir dann im - mer - dar? Frisch

T. jahr, was trau - ern wir dann im - mer - dar? Frisch

B. jahr, was trau - ern wir dann im - mer - dar? Frisch

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 5 # 6 6 5 #

145

S. Frisch auf, frisch auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

A. auf, frisch auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

T. auf, frisch auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

B. auf, frisch auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 5 6

148

S. Zeit, jetzt Sin - - gens Zeit: das Je - su - lein, das

A. Zeit, Sin - - gens Zeit: das Je - su - lein, das

T. Zeit, jetzt Sin - - gens Zeit: das Je - su - lein, das

B. Zeit, jetzt Sin - - gens Zeit: das Je - su - lein, das

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 # 6 6 6

151

S. Je - su - lein, das Je - su - lein wend't al - les Leid, frisch

A. Je - su - lein, das Je - su - lein wend't al - les Leid, frisch auf, frisch

T. Je - su - lein, das Je - su - lein wend't al - les Leid, frisch auf, frisch

B. Je - su - lein, das Je - su - lein wend't al - les Leid, frisch auf, frisch

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 # 6 6 5 4 #

154

S. auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

A. auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

T. auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

B. auf, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens Zeit, es ist jetzt Sin - gens

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 5 6 5 6 5

157

S. Zeit: das Je - su - lein, das Je - su - lein, das

A. Zeit: das Je - su - lein, das Je - su - lein, das

T. Zeit: das Je - su - lein, das Je - su - lein, das

B. Zeit: das

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

# 6 δ δ δ δ



160

S. *(tr)*  
Je - su-lein wend't al - les Leid,

A.  
Je - su-lein wend't al - les Leid,

T.  
Je - su-lein wend't al - les Leid,

B.  
Je - su-lein wend't al - les Leid,

Vln. 1

Vln. 2

Vln. 3

Vc.

Cont.

6 6 6 6 # 6 6 6 6

164

S. *(tr)*  
das Je - su-lein wend't al - les Leid.

A. *(tr)*  
das Je - su-lein wend't al - les Leid.

T. *(tr)*  
das Je - su-lein wend't al - les Leid.

B. *(tr)*  
das Je - su-lein wend't al - les Leid.

Vln. 1 *(tr)*

Vln. 2 *(tr)*

Vln. 3 *(tr)*

Vc.

Cont.

6 7 6 5 # 6 6 7 # #  
#4 4 #

## 51. Das ist meine Freude

Edited by Dennis Shrock

Johann Ludwig Bach

Soprano  
Das, das, das ist mei-ne Freu - de, mei-ne

Alto  
Das, das, das ist mei-ne Freu - de,

Tenor  
Das, das, das ist mei-ne Freu - de,

Bass  
Das, das, das ist mei-ne Freu - de,

5  
S. Freu - de, mei-ne Freu-de, mei-ne Freu - de, mei-ne

A. mei-ne Freu - de, mei-ne Freu -

T. mei-ne Freu - de, mei-ne Freu - de, mei-ne

B. mei-ne Freu - de, mei-ne Freu -

S. de, das, das, das, das, das,

A. de, das, das, das, das, das,

T. de, das, das, das, das, das,

B. de, das, das, das, das, das,

8

S. Freu - de, mei - ne Freu - de, mei - ne Freu - - de, mei - ne

A. - de, mei - ne Freu - - de, mei - ne Freu -

T. Freu - de, mei - ne Freu - de, mei - ne Freu - - de, mei - ne

B. - de, mei - ne Freu - - de, mei - ne Freu -

S. das ist mei - ne Freu - de,

A. das ist mei - ne Freu - de,

T. das ist mei - ne Freu - de,

B. das ist mei - ne Freu - de,

11

S. Freu - de, das, das ist mei - ne Freu - de,

A. - de, mei - ne Freu - de, das, das ist mei - ne Freu - de,

T. Freu - de, mei - ne Freu - de, das, das ist mei - ne Freu - de,

B. - - de, das, das ist mei - ne Freu - de,

S. das, das, das ist mei - ne Freu - de, das, das ist

A. das, das, das ist mei - ne Freu - de, das, das ist

T. das, das, das ist mei - ne Freu - de, das, das ist

B. das, das, das ist mei - ne Freu - de, das, das ist

15

S. *tr*  
daß ich mich zu Gott hal - - - - -

A.  
daß ich mich zu Gott hal - te,

T.  
daß ich mich zu Gott hal - te,

B.  
daß ich mich zu Gott hal - te,

S.  
mei-ne Freu - de, das, das das ist mei-ne Freu-

A.  
mei-ne Freu - de, das, das das ist mei-ne Freu-

T.  
mei-ne Freu - de, das, das das ist mei-ne Freu-

B.  
mei-ne Freu - de, das, das das ist mei-ne Freu-

19

S.  
- - - te, daß ich mich zu Gott hal-te, mei-ne

A.  
daß ich mich zu Gott hal-te, daß ich mich zu Gott hal-te,

T.  
daß ich mich zu Gott hal-te, daß ich mich zu Gott hal-te,

B.  
daß ich mich zu Gott hal - - - te,

S.  
de, das, das, das ist mei-ne Freu -

A.  
de, das, das, das ist mei-ne Freu -

T.  
de, das, das, das ist mei-ne Freu -

B.  
de, das, das, das ist mei-ne Freu -

23

S. Freu - - - de, mei-ne Freu - de, mei-ne

A. mei-ne Freu - - - de, mei-ne Freu - de, mei-ne Freu -

T. mei-ne Freu - de, mei-ne Freu - de, mei-ne

B. mei-ne Freu - de, mei-ne Freu -

S. de,

A. de,

T. de,

B. de,

26

S. Freu - - - de, das, das,

A. - de, mei - ne Freu - de, das, das,

T. Freu - de, mei - ne Freu - de, das, das,

B. - - - de, das, das,

S. daß ich mich zu Gott hal - te,

A. daß ich mich zu Gott hal - te,

T. daß ich mich zu Gott hal - te,

B. daß ich mich zu Gott hal - te,

29

S.   
das ist mei - ne Freu - de, das, das,

A.   
das ist mei - ne Freu - de, das, das,

T.   
das ist mei - ne Freu - de, das, das,

B.   
das ist mei - ne Freu - de, das, das,

S.   
daß ich mich zu Gott hal - te,

A.   
daß ich mich zu Gott hal - te,

T.   
daß ich mich zu Gott hal - te,

B.   
daß ich mich zu Gott hal - te,

32

S.   
das ist mei-ne Freu - de, mei-ne Freu - - - - -

A.   
das ist mei-ne Freu - de, mei-ne Freu - de, mei-ne Freu -

T.   
das ist mei-ne Freu - de, mei-ne Freu - - - - - de,

B.   
das ist mei-ne Freu - de, mei-ne Freu - de, mei-ne Freu - de,

S.   
mei-ne Freu - - - - -

A.   
mei-ne Freu - de, mei-ne Freu -

T.   
mei-ne Freu - - - - - de,

B.   
mei-ne Freu - de, mei-ne Freu - de,

35

S. *(tr)*  
- de, das ist mei - ne Freu - de,

A. *(tr)*  
- de, das ist mei - ne Freu - de,

T.  
das, das ist mei - ne Freu - de,

B.  
das, das ist mei - ne Freu - de,

S. *(tr)*  
- de, das ist mei - ne Freu - de, das, das ist mei - ne Freu -

A. *(tr)*  
- de, das ist mei - ne Freu - de, das, das ist mei - ne Freu -

T.  
das, das ist mei - ne Freu - de, das, das ist mei - ne Freu -

B.  
das, das ist mei - ne Freu - de, das, das ist mei - ne Freu -

38

S.  
daß ich mei-ne Zu-ver-sicht set - ze auf den Herrn,

A.  
daß ich mei-ne Zu-ver-sicht set - ze auf den Herrn,

T.  
daß ich mei-ne Zu-ver-sicht set - ze auf den Herrn,

B.  
daß ich mei-ne Zu-ver-sicht set - ze auf den Herrn,

S.  
de, das, das, das ist

A.  
de, das, das, das ist

T.  
de, das, das, das ist

B.  
de, das, das, das ist

41

S. daß ich mei-ne Zu-ver-sicht set-ze auf den Herrn,  
 A. daß ich mei-ne Zu-ver-sicht set-ze auf den Herrn,  
 T. daß ich mei-ne Zu-ver-sicht set-ze auf den Herrn,  
 B. daß ich mei-ne Zu-ver-sicht set-ze auf den Herrn,

S. mei-ne Freu-de, das, das,  
 A. mei-ne Freu-de, das, das,  
 T. mei-ne Freu-de, das, das,  
 B. mei-ne Freu-de, das, das,

44

S. mei-ne Freu - - - -  
 A. mei-ne Freu-de, mei-ne Freu -  
 T. mei-ne Freu - - - - de,  
 B. mei-ne Freu-de, mei-ne Freu-de,

S. das ist mei-ne Freu-de, mei-ne Freu - - - -  
 A. das ist mei-ne Freu-de, mei-ne Freu-de, mei-ne Freu -  
 T. das ist mei-ne Freu-de, mei-ne Freu - - - - de,  
 B. das ist mei-ne Freu-de, mei-ne Freu-de, mei-ne Freu-de,



47

S. *(tr)* - de, das ist mei - ne Freu - de, daß ich mich zu Gott hal - - - *tr*

A. - de, das ist mei - ne Freu - de, daß ich mich zu Gott hal - te,

T. das, das ist mei - ne Freu - de, daß ich mich zu Gott hal - te,

B. das, das ist mei - ne Freu - de, daß ich mich zu Gott hal - te,

S. *(tr)* - de, das ist mei - ne Freu - de, daß ich mich zu

A. *(tr)* - de, das ist mei - ne Freu - de, daß ich mich zu

T. das, das ist mei - ne Freu - de, daß ich mich zu

B. das, das ist mei - ne Freu - de, daß ich mich zu

50

S. - - - - - te, hal - - - *(tr)*

A. daß ich mich zu Gott daß ich mich zu Gott hal - te, daß ich mich zu *(tr)*

T. daß ich mich zu Gott daß ich mich zu Gott hal - te, daß ich mich zu

B. daß ich mich zu Gott daß ich mich zu Gott hal - te, daß ich mich zu

S. Gott, daß ich mich zu Gott, daß ich mich zu Gott,

A. Gott, daß ich mich zu Gott, daß ich mich zu Gott,

T. Gott, daß ich mich zu Gott, daß ich mich zu Gott,

B. Gott, daß ich mich zu Gott, daß ich mich zu Gott,

53

S. *Gott, daß ich mich zu Gott, zu Gott hal - - te,*

A. *Gott, daß ich mich zu Gott, zu Gott hal - - te,*

T. *Gott, daß ich mich zu Gott, zu Gott hal - - te,*

B. *Gott, daß ich mich zu Gott, zu Gott hal - - te,*

S. *daß ich mich zu Gott, daß ich mich zu Gott hal - - te,*

A. *daß ich mich zu Gott, daß ich mich zu Gott hal - - te,*

T. *daß ich mich zu Gott, daß ich mich zu Gott hal - - te,*

B. *daß ich mich zu Gott, daß ich mich zu Gott hal - - te,*

56

S. *und mei - ne Zu - ver-sicht set - ze auf den Har - ren, und mei - ne*

A. *und mei - ne Zu - ver-sicht set - ze auf den Har - ren, und mei - ne*

T. *und mei - ne Zu - ver-sicht set - ze auf den Har - ren, und mei - ne*

B. *und mei - ne Zu - ver-sicht set - ze auf den Har - ren, und mei - ne*

S. *und mei - ne Zu - ver-sicht,*

A. *und mei - ne Zu - ver-sicht,*

T. *und mei - ne Zu - ver-sicht,*

B. *und mei - ne Zu - ver-sicht,*

59

S.  Zu - ver-sicht, und mei - ne Zu - ver-sicht,

A.  Zu - ver-sicht, und mei - ne Zu - ver-sicht,

T.  Zu - ver-sicht, und mei - ne Zu - ver-sicht,

B.  Zu - ver-sicht, und mei - ne Zu - ver-sicht,

S.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf den Her -

A.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf den Her -

T.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf den Her -

B.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf den Her -

62

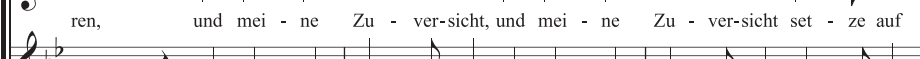
S.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

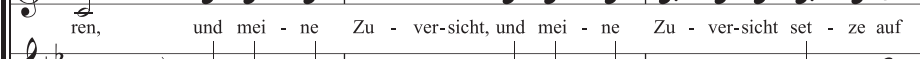
A.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

T.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

B.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

S.  ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf

A.  ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf

T.  ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf

B.  ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht set - ze auf

65

S. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, und mei - ne

A. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, und mei - ne

T. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, und mei - ne

B. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, und mei - ne

S. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

A. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

T. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

B. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

68

S. Zu - ver-sicht set - ze auf den Her - ren, das,

A. Zu - ver-sicht set - ze auf den Her - ren, das,

T. Zu - ver-sicht set - ze auf den Her - ren, das,

B. Zu - ver-sicht set - ze auf den Her - ren, das,

S. das, das, das ist mei - ne Freu - de,

A. das, das, das ist mei - ne Freu - de,

T. das, das, das ist mei - ne Freu - de,

B. das, das, das ist mei - ne Freu - de,

72

S.  das, das ist mei - ne Freu - de, daß ich mich zu Gott hal - te,

A.  das, das ist mei - ne Freu - de, daß ich mich zu Gott hal - te,

T.  das, das ist mei - ne Freu - de, daß ich mich zu Gott hal - te,

B.  das, das ist mei - ne Freu - de, daß ich mich zu Gott hal - te,

S.  daß ich mich zu Gott hal - te, daß ist mich

A.  daß ich mich zu Gott hal - te, daß ist mich

T.  daß ich mich zu Gott hal - te, daß ist mich

B.  daß ich mich zu Gott hal - te, daß ist mich

76

S.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, set - ze auf

A.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, set - ze auf

T.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, set - ze auf

B.  und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht, set - ze auf

S.  zu Gott hal - te, und mei - ne Zu - ver-sicht,

A.  zu Gott hal - te, und mei - ne Zu - ver-sicht,

T.  zu Gott hal - te, und mei - ne Zu - ver-sicht,

B.  zu Gott hal - te, und mei - ne Zu - ver-sicht,

79

S. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht

A. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht

T. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht

B. den Her - ren, und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht

S. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

A. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

T. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

B. und mei - ne Zu - ver-sicht, und mei - ne Zu - ver-sicht,

82

S. set - ze auf den Her - ren, (tr)

A. set - ze auf den Her - ren,

T. set - ze auf den Her - ren,

B. set - ze auf den Her - ren,

S. das, das, das ist mei - ne Freu -

A. das, das, das ist mei - ne Freu -

T. das, das, das ist mei - ne Freu -

B. das, das, das ist mei - ne Freu -

85

S. und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht,

A. und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht,

T. und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht,

B. und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht,

S. de, und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht set - ze auf

A. de, und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht set - ze auf

T. de, und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht set - ze auf

B. de, und mei - ne Zu - ver - sacht, und mei - ne Zu - ver - sacht set - ze auf

88

S. das, das, das ist mei - ne Freu - de, (tr)

A. das, das, das ist mei - ne Freu - de,

T. das, das, das ist mei - ne Freu - de, (tr)

B. das, das, das ist mei - ne Freu - de,

S. den Her - ren, das,

A. den Her - ren, das,

T. den Her - ren, das,

B. den Her - ren, das,





97

S. *de, mei - ne Freu - de, das ist mei-ne Freu - de, mei-ne*

A. *- - de, mei - ne Freu - de, das ist mei-ne Freu - de,*

T. *das, das ist mei - ne Freu - de, das ist mei-ne Freu - de,*

B. *das, das ist mei - ne Freu - de, das ist mei-ne Freu - de,*

S. *de, mei - ne Freu - de, das ist mei-ne Freu - de, mei-ne*

A. *- - de, mei - ne Freu - de, das ist mei-ne Freu - de,*

T. *das, das ist mei - ne Freu - de, das ist mei-ne Freu - de,*

B. *das, das ist mei - ne Freu - de, das ist mei-ne Freu - de,*

101

S. *Freu - - - de, mei-ne Freu - de, mei-ne*

A. *mei-ne Freu - de, mei-ne Freu-de, mei-ne Freu-de, mei-ne Freu -*

T. *mei-ne Freu - de, mei-ne Freu - de, mei-ne*

B. *mei-ne Freu - de, mei-ne Freu -*

S. *Freu - - - de, mei-ne Freu - de, mei-ne*

A. *mei-ne Freu - de, mei-ne Freu-de, mei-ne Freu-de, mei-ne Freu -*

T. *mei-ne Freu - de, mei-ne Freu - de, mei-ne*

B. *mei-ne Freu - de, mei-ne Freu -*

104

S. Freu - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne

A. - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne Freu -

T. Freu - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne

B. - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne Freu -

S. Freu - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne

A. - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne Freu -

T. Freu - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne

B. - de, mei-ne Freu - de, mei-ne Freu - de, mei-ne Freu -

107

S. Freu - de, das, das ist mei - ne Freu - de.

A. - de, das, das ist mei - ne Freu - de.

T. Freu - de, das, das ist mei - ne Freu - de.

B. - de, das, das ist mei - ne Freu - de.

S. Freu - de, das, das ist mei - ne Freu - de.

A. - de, das, das ist mei - ne Freu - de.

T. Freu - de, das, das ist mei - ne Freu - de.

B. - de, das, das ist mei - ne Freu - de.

## 52. Uns ist ein Kind geboren

TWV1:1451

Movement 1

Edited by Dennis Shrock

Georg Philipp Telemann

Trumpet 1

Trumpet 2

Trumpet 3

Timpani

Violin 1  
Oboe 1

Violin 2  
Oboe 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

5

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

9

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

Uns ist ein Kind ge - bo - ren, uns ist ein Kind ge - bo - ren,

S.

Uns ist ein Kind ge - bo - ren, uns ist ein Kind ge - bo - ren,

A.

Uns ist ein Kind ge - bo - ren, uns ist ein Kind ge - bo - ren,

T.

8

Uns ist ein Kind ge - bo - ren, uns ist ein Kind ge - bo - ren,

B.

Uns ist ein Kind ge - bo - ren, uns ist ein Kind ge - bo - ren,

Cont.

13

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

uns ist ein Kind, ein Kind ge- bo - - - - ren,

S.

uns ist ein Kind, ein Kind ge- bo - - - - ren,

A.

uns ist ein Kind, ein Kind ge-bo - ren, uns ist ein Kind ge - bo - ren,

T.

8

uns ist ein Kind, ein Kind ge-bo - ren, uns ist ein Kind ge - bo - ren,

B.

uns ist ein Kind, ein Kind ge- bor - ren, uns ist ein Kind ge - bo - ren,

Cont.

6 #

17

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

ein Sohn ist uns, ist uns ge-

ein Sohn ist uns, ist uns ge-

ein Sohn ist uns, ist uns ge-

6 # 6 8 6

21

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

ge - - - - - ben,

S.

ge - - - - - ben,

A.

ge - ben, ein Sohn ist uns ge - ge - ben, ge - ge - ben,

T.

B.

Cont.



25

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

uns ist ein Kind ge - bo - ren, uns ist ein Kind ge-

uns ist ein Kind ge - bo - ren, uns ist ein Kind ge-

uns ist ein Kind ge - bo - ren, uns ist ein Kind ge-

uns ist ein Kind ge - bo - ren, uns ist ein Kind ge-

uns ist ein Kind ge - bo - ren, uns ist ein Kind ge-

29

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

bo - ren, uns ist ein Kind ge - bo - ren, uns ist ein Kind, ein

S.

bo - ren, uns ist ein Kind ge - bo - ren, uns ist ein Kind, ein

A.

bo - ren, uns ist ein Kind ge - bor - en, uns ist ein Kind, ein

T.

bo - ren, uns ist ein Kind ge - bor - en, uns ist ein Kind, ein

B.

bo - ren, uns ist ein Kind ge - bo - ren, uns ist ein Kind, ein

Cont.

33

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

Kind ge-bo-ren, ein Sohn ist uns, ist uns ge-ge - - - -

S.

Kind ge-bo-ren, ein Sohn ist uns, ist uns ge-ge - - - -

A.

Kind ge-bo-ren, ein Sohn ist uns, ist uns ge-ge-ben, ein Sohn ist uns ge -

T.

Kind ge-bo-ren, ein Sohn ist uns, ist uns ge-ge-ben, ein Sohn ist uns ge -

B.

Kind ge bo-ren, ein Sohn ist uns, ist uns ge-bo-ren, ein Sohn ist uns ge -

Cont.

37

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

ben.

ben.

ge - ben, ge - ge - ben.

ge - ben, ge - ge - ben.

ge - ben, ge - ge - ben.

40

C Tpt.

C Tpt.

C Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

Measure 40: C Tpt. 1 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. C Tpt. 2 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. C Tpt. 3 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Timp. plays a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Vln. 1 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vln. 2 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vla. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. S. is silent. S. is silent. A. is silent. T. is silent. B. is silent. Cont. plays a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Measure 41: C Tpt. 1 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. C Tpt. 2 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. C Tpt. 3 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Timp. plays a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Vln. 1 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vln. 2 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vla. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. S. is silent. S. is silent. A. is silent. T. is silent. B. is silent. Cont. plays a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Measure 42: C Tpt. 1 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. C Tpt. 2 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. C Tpt. 3 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Timp. plays a quarter note G2, quarter note A2, quarter note B2, quarter note C3. Vln. 1 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vln. 2 plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Vla. plays a quarter note G4, quarter note A4, quarter note B4, quarter note C5. S. is silent. S. is silent. A. is silent. T. is silent. B. is silent. Cont. plays a quarter note G2, quarter note A2, quarter note B2, quarter note C3.

# 53a. B Minor Mass

## Et incarnatus est

Edited by Bruce Mayhall Rastrelli

Johann Sebastian Bach

Violin 1 & 2

Soprano

Soprano

Alto

Tenor

Bass

Continuo

*p*

6 4 7 4 8 5 6  
2

6

Vln. 1 & 2

S.

S.

A.

T.

B.

Cont.

Et in - car - na - tus est, in - car - na - tus est de

na - tus est, in - car - na - tus est de

est, in - car - na - tus est, in - car - na - tus est de

Et in - car - na - tus est, in - car - na - tus est

Et in - car - na - tus est de

6 4 2 7 8 7  
4 4 2 3 5

11

Vln. 1 & 2

S. spi - ri - tu san - cto ex Ma - ri - a vir - gi -

S. spi - ri - tu san - cto ex Ma - ri - a vir - gi -

A. spi - ri - tu san - cto ex Ma - ri - a

T. de spi - ri - tu san - cto ex Ma - ri - a

B. spi - ri - tu san - cto ex Ma - ri - a

Cont.

16

Vln. 1 & 2

S. ne, ex Ma - ri - a vir - gi - ne,

S. ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,

A. vir - gi - ne, ex Ma - ri - a vir - gi - ne,

T. vir - gi - ne, ex Ma - ri - a vir - gi - ne,

B. vir - gi - ne, ex Ma - ri - a vir - gi - ne,

Cont.

21

Vln. 1 & 2

S.

S.

A.

T.

B.

Cont.

et in - car -

et in - car - na -

et in - car - na - tus est, in - car -

26

Vln. 1 & 2

S.

S.

A.

T.

B.

Cont.

et in - car - na - - - tus est de spi - ri - tu

na - tus est, in - car - na - tus est de spi - ri -

- tus est, in - car - na - tus est de spi - ri - tu

na - tus est, in - car - na - tus est de spi - ri -

et in - car - na - tus est de spi - ri -



31

Vln. 1 & 2

S. (tr)  
san - cto ex Ma - ri - a vir -

S.  
tu san - cto ex Ma - ri - a vir - gi - ne, ex Ma -

A.  
san - cto ex Ma - ri - a vir - gi - ne, ex Ma -

T.  
tu san - cto ex Ma - ri - a vir - gi -

B.  
tu san - cto ex Ma - ri - a vir - gi -

Cont.

36

Vln. 1 & 2

S. (tr)  
- gi - ne, ex Ma - ri - a, vir - gi - ne,

S. (tr)  
ri - a, ex Ma - ri - a vir - gi - ne,

A.  
ri - a, Ma - ri - a vir - gi - ne,

T.  
ne, ex Ma - ri - a, vir - gi - ne,

B.  
ne, ex Ma - ri - a vir - gi - ne,

Cont.

41

Vln. 1

Vln. 2

S.

S.

A.

T.

B.

Cont.

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

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

et ho - mo fa - ctus est, et

et ho - mo, ho -

et ho - mo fa - ctus est, ho -

46

Vln. 1

Vln. 2

S.

S.

A.

T.

B.

Cont.

fa - - - - - ctus est.

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

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

- - - - - mo fa - ctus est.

- - - - - mo fa - ctus est.



11

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.  
fi - xus, cru - ci - fi - xus e - ti - am pro

A.  
cru - ci - fi - xus, cru - ci - fi - xus

T.  
cru - ci - fi - xus,

B.  
cru - ci - fi - xus, cru - ci -

Cont.

16

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.  
no - bis, cru - ci - fi - xus

A.  
e - ti - am pro no - bis, e -

T.  
cru - ci - fi - xus e - ti - am pro no - bis,

B.  
fi - xus, cru - ci - fi - xus e - ti - am pro

Cont.

6 4

21

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

e - ti - am pro no -

ti - am pro no - bis sub Pon - ti - o Pi -

e - ti - am pro

no - - - - bis

25

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

bis sub Pon - ti - o Pi - la -

la - to, sub Pon - ti - o Pi - la -

no - bis sub Pon - ti - o Pi - la -

sub Pon - ti - o Pi - la -

29

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

to, pas - sus et se - pul - tus

to, pas - sus et se - pul - tus

to, pas - sus, pas - sus et se - pul - tus

to, pas - sus et su - pul - tus

33

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

est, pas - sus et se - pul - tus est,

est, pas - sus et se - pul - tus est,

est, pas - sus et se - pul - tus est,

est, pas - sus et se - pul - tus est,

37

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

cru - - - ci - fi - xus e - ti - am pro

cru - - - ci - fi - -

cru - - - ci -

cru -

41

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

no - bis sub Pon - ti - o Pi - la - - - to,

- xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - -

fi - xus e - ti - am pro

- ci - fi - xus e - ti - am pro no - -

45

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

pas - sus et se - pul - tus

to, pas - sus et se - pul - tus, se - pul - tus

no - bis, pas - sus et se - pul - tus

bis, pas - sus et se - pul - tus

49

Fl. 1

Fl. 2

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

*piano*

est, se - pul - tus est, se - pul - tus est.

est, pas - sus et se - pul - tus est.

est, se - pul - tus, se - pul - tus est.

est, se - pul - tus est, et se - pul - tus est.



# 53c. B Minor Mass

## Et resurrexit

Edited by Bruce Mayhall Rastrelli

Johann Sebastian Bach

Flute 1

Flute 2

Oboe 1

Oboe 2

Trumpet 1

Trumpet 2

Trumpet 3

Timpani

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Continuo

Et re-sur-re <sup>3</sup> - xit, re-sur-re - xit,

Et re-sur-re <sup>3</sup> - xit, re-sur-re - xit,

Et re-sur-re - xit, re-sur-re - xit,

Et re-sur-re - xit, re-sur-re - xit,

Et re-sur-re - xit, re-sur-re - xit,

5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

tr

3

9

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

*p*

*p*

*p*

et re - sur - re - - -

et re - sur -

et re - sur - re - - - - -

12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

et re-sur-

et re-sur-re-xit, re-sur-

xit, re-sur-

re-sur-

xit, re-sur-re-xit, re-sur-re-xit, et re-sur-

15

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

re - xit, re - sur - re - xit ter -

re - xit, re - sur - re - xit ter -

re - xit, re - sur - re - xit ter - ti - a

re - xit, re - sur - re - xit ter - ti - a

re - xit, re - sur - re - xit ter - ti - a

18

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

ti - a di - e, re - sur - re - xit ter - ti - a di - e, et re - sur -

ti - a di - e, re - sur - re - xit ter - ti - a di - e, et re - sur -

di - e, et re - sur - re - xit ter - ti - a di - e, et re - sur -

di - e, re - sur - re - xit ter - ti - a di - e, et re - sur -

di - e, et re - sur - re - xit ter - ti - a di - e, et re - sur -

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

re - xit, re - sur - re - xit, et re - sur - re - xit, re - sur -

re - xit, re - sur - re - xit, et re - sur - re - xit, re - sur -

re - xit, re - sur - re - xit, et re - sur - re - xit, re - sur -

re - xit, re - sur - re - xit, et re - sur - re - xit, re - sur -

re - xit, re - sur - re - xit, et re - sur - re - xit, re - sur -

24

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

re - xit, re - sur - re - xit ter - ti - a di - e, ter - ti - a

S.

re - xit, re - sur - re - xit ter - ti - a di - e, ter - ti - a

A.

re - xit, re - sur - re - xit ter - ti - a di - e, ter - ti - a

T.

re - xit, re - sur - re - xit ter - ti - a di - e, ter - ti - a

B.

re - xit, et re - sur - re - xit ter - ti - a di - e, ter - ti - a

Cont.



27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

di - e, re - sur - re - xit, re - sur - re - xit,

- e, re - sur - re - xit, re - sur - re - xit ter - ti - a

di - e, re - sur - re - xit, re - sur - re - xit

30

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

tr

3

re - sur - re - xit ter - ti - a di - e se - cun -

di - e, re - sur - re - xit ter - ti - a di - e se - cun -

ter - ti - a di - e, re - sur - re - xit se - cun -

33

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

dum scri - ptu - ras;

dum scri - ptu - ras;

dum scri - ptu - ras;

dum scri - ptu - ras;

dum scri - ptu - ras;

dum scri - ptu - ras;

36

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Vln. 1  
Vln. 2  
Vla.  
Cont.

This musical system covers measures 36, 37, and 38. The key signature is two sharps (F# and C#). The woodwinds (Flutes 1 and 2, Oboes 1 and 2) and strings (Violins 1 and 2, Viola, and Cello/Double Bass) are all active. Measures 36 and 37 feature complex rhythmic patterns with many sixteenth and thirty-second notes. Measure 38 shows a change in texture with more sustained notes and rests.

39

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Vln. 1  
Vln. 2  
Vla.  
Cont.

This musical system covers measures 39, 40, and 41. The key signature remains two sharps. Measures 39 and 40 feature prominent triplets in the woodwinds and violins. Measure 41 shows a continuation of these patterns with some rests in the lower strings. The Cello/Double Bass part (Cont.) has a significant rest in measure 41.

42

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Cont.

This musical system covers measures 42, 43, and 44. The key signature is one sharp (F#). Measures 42 and 43 are marked with a '4' time signature, indicating a common time signature. The woodwinds (Flutes 1 and 2, Oboes 1 and 2) play a melodic line with eighth and sixteenth notes. The strings (Violins 1 and 2, Viola, and Contrabass) provide a harmonic accompaniment with a steady eighth-note pattern. The Contrabass part has a rest in measure 42 and enters in measure 43.

45

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Cont.

This musical system covers measures 45, 46, and 47. The key signature remains one sharp (F#). Measures 45 and 46 are marked with a '4' time signature. The woodwinds continue their melodic line. The strings maintain their accompaniment. The Contrabass part has a rest in measure 45 and enters in measure 46.

48

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

et a -

et a -

et a - scen -

et a - scen -

et a -

51

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

scen - dit in coe - lum, se - det ad dex - te - ram De - i

scen - dit in coe - lum, se - det ad dex - te - ram Dei - i

- dit in coe - lum, se - det ad dex - te - ram De - i

- dit in coe - lum, se - det ad dex - tram De - i

scen - dit in coe - lum, se - det ad dex - tram De - i

scen - dit in coe - lum, se - det ad dex - tram De - i

54

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

Pa - tris, ad dex-tram De - i Pa - tris,

S.

Pa - tris, ad dex-tram De - i Pa - tris,

A.

Pa - tris, ad dex-tram De - i Pa - tris,

T.

Pa - tris, ad dex-tram De - i Pa - tris,

B.

Pa - tris, ad dex - tram De - i Pa - tris,

Cont.



57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

a - scen - dit, a - scen - dit in

a - scen - dit, a - scen - dit in

a - scen - dit in

a - scen - dit in coe - lum, a - scen - dit in

a - scen - - - dit in

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

coe-lum, a - scen - dit in coe - lum, se -

S.

coe - lum, a - scen - dit in coe - lum,

A.

coe - lum, a - scen - dit in coe - lum,

T.

coe - lum, a - scen - dit in coe - lum,

B.

coe - lum, a - scen - dit in coe - lum,

Cont.

63

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

- det ad dex - te - ram De - i Pa - - - -

se - det ad dex - - - - tram De - i Pa -

se - det se - det ad dex - tram De - i Pa -

se - - det ad dex - tram De - i Pa -

se - det ad dex - tram De - i Pa - tris, De - i Pa -

tr

66

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.  
tris,

S.  
tris,

A.  
tris,

T.  
tris,

B.  
tris,

Cont.

Detailed description: This page contains measures 66, 67, and 68 of a musical score. The key signature has two sharps (F# and C#). Measures 66 and 67 are marked with a '3' and a slur, indicating a triplet. The woodwind section (Flutes 1 & 2, Oboes 1 & 2) plays a triplet of eighth notes in measures 66 and 67, followed by a quarter note in measure 68. The strings (Violins 1 & 2, Viola) play a similar triplet pattern. The vocal parts (Soprano, Alto, Tenor, Bass) have a single note in measure 66, followed by rests in measures 67 and 68, with the word 'tris,' written below the notes. The Continuo part plays a continuous eighth-note pattern throughout the three measures.

69

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Cont.

This system contains measures 69, 70, and 71. The key signature is two sharps (F# and C#). Measures 69 and 70 feature woodwinds and strings playing eighth-note patterns, with triplets marked '3'. The flute parts have a '3' above the first measure. Measures 71 and 72 feature woodwinds and strings playing eighth-note patterns, with triplets marked '3'. The flute parts have a '3' above the first measure. The bassoon part has a '3' above the first measure. The contrabass part has a '3' above the first measure. The woodwinds and strings play eighth-note patterns, with triplets marked '3'. The flute parts have a '3' above the first measure. The bassoon part has a '3' above the first measure. The contrabass part has a '3' above the first measure.

72

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

B.

Cont.

This system contains measures 72, 73, and 74. The key signature is two sharps (F# and C#). Measures 72 and 73 feature woodwinds and strings playing eighth-note patterns, with triplets marked '3'. The flute parts have a '3' above the first measure. Measures 74 and 75 feature woodwinds and strings playing eighth-note patterns, with triplets marked '3'. The flute parts have a '3' above the first measure. The bassoon part has a '3' above the first measure. The contrabass part has a '3' above the first measure. The woodwinds and strings play eighth-note patterns, with triplets marked '3'. The flute parts have a '3' above the first measure. The bassoon part has a '3' above the first measure. The contrabass part has a '3' above the first measure.

et i - te -

75

Vln. 1

Vln. 2

Vla.

B.

Cont.

rum ven - tu - rus est cum glo ri - a, ven - tu - rus est cum glo -

78

Vln. 1

Vln. 2

Vla.

B.

Cont.

- ri - a, cum glo ri - a ju - di - ca - - - re

81

Vln. 1

Vln. 2

Vla.

B.

Cont.

vi - vos et mor - - tu - os, ju - di - ca - re

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

cu - jus

cu - jus

cu - jus

cu - jus

vi - vos et mor - tu - os, vi - vos et mor - tu - os; cu - jus

*f*

87

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

re - gni non e - rit fi - nis,

S.

re - gni non e - rit fi - nis,

A.

re - gni non e - rit fi - nis,

T.

re - gni non e - rit fi - nis,

B.

re - gni non e - rit fi - nis,

Cont.



90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

cu - jus

*p*

93

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Timp. *p*

Vln. 1

Vln. 2

Vla.

S.

S. cu - jus

A. cu - jus re - - - - -

T. cu - jus re - - - - -

B. re - - - - - gni non e - rit

Cont.

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

cu - jus re - gni non e - rit

re - - - - gni, cu - jus re - gni non e - rit

- - - - gni non e - rit fi - nis, non e - rit

- - - - gni non e - rit fi - nis, non e - rit

fi - nis, non e - rit fi - nis, cu - jus re - gni non e - rit

99

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus

S.

fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus

A.

fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus

T.

fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus

B.

fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus

Cont.

102

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

re - - - - -

S.

re - - - - - gni non e - rit

A.

re - - - - -

T.

re - - - - - gni, cu - jus re - gni non e - rit

B.

re - - - - -

Cont.

re - - - - -

105

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus

re - gni non e - rit fi - nis, cu - jus re - gni non e - rit

108

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

S.

A.

T.

B.

Cont.

gni non e - rit fi - nis, cu - jus re - gni non e - rit fi -

re - gni non e - rit fi - nis, non e - rit fi - nis, fi -

- - - gni non e - rit fi - - - nis, fi -

- gni non e - rit fi - nis, non e - rit fi - - - nis, fi -

fi - nis, non e - rit fi - nis, cu - jus re - gni non e - rit fi -

111

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Tpt. 2

Tpt. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.  
nis.

S.  
nis.

A.  
nis.

T.  
nis.

B.  
nis.

Cont.



114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Cont.

This musical system covers measures 114, 115, and 116. The woodwinds (Flutes 1 & 2, Oboes 1 & 2) play a complex, fast-moving melody. The strings (Violins 1 & 2, Viola, and Contrabass) provide a steady harmonic accompaniment. The Contrabass part has a prominent melodic line in measures 115 and 116.

117

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Tpt. 1

Vln. 1

Vln. 2

Vla.

Cont.

This musical system covers measures 117, 118, and 119. The woodwinds continue their melodic lines. The Trombone 1 part enters in measure 118. The strings maintain their accompaniment, with the Contrabass continuing its melodic role.

120

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Tpt. 1  
Tpt. 2  
Vln. 1  
Vln. 2  
Vla.  
Cont.

This musical system covers measures 120, 121, and 122. The key signature is two sharps (F# and C#). Measures 120 and 121 consist of sixteenth-note passages for the flutes, oboes, and trumpets. In measure 122, the flutes and oboes play a triplet of eighth notes, while the trumpets play a triplet of sixteenth notes. The strings (violins, viola, and cello) provide a steady eighth-note accompaniment.

123

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Tpt. 1  
Tpt. 2  
Vln. 1  
Vln. 2  
Vla.  
Cont.

This musical system covers measures 123, 124, and 125. Measures 123 and 124 continue the sixteenth-note passages for the woodwinds and trumpets. In measure 125, the flutes and oboes play a triplet of eighth notes, while the trumpets play a triplet of sixteenth notes. The strings (violins, viola, and cello) provide a steady eighth-note accompaniment. The system concludes with a trill (tr) in the flutes and oboes.

126

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Tpt. 1  
Tpt. 2  
Vln. 1  
Vln. 2  
Vla.  
Cont.

This musical system covers measures 126, 127, and 128. The key signature is two sharps (F# and C#). Measures 126 and 127 are marked with a 'tr' (trill) above the first two notes. The woodwinds (Flutes, Oboes, and Trumpets) play a rhythmic pattern of eighth and sixteenth notes. The strings (Violins, Viola, and Cello/Double Bass) play a steady eighth-note accompaniment.

129

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Timp.  
Vln. 1  
Vln. 2  
Vla.  
Cont.

This musical system covers measures 129, 130, and 131. The key signature remains two sharps. Measure 131 is the final measure of the system, indicated by a double bar line. The woodwinds and strings continue their respective patterns from the previous system.

# 54a. Passio secundum Johannem

## Ruht wohl

Edited by Bruce Mayhall Rastrelli

Johann Sebastian Bach

Flute 1, 2  
Oboe 1,2  
Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Continuo

6 6 6 6 7 6 7

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

7 6 6 5 9 8 7

11

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

Ruht wohl, ruht wohl, ihr hei-li-gen Ge -

5 4 4 6 5 6 6 7 5 6

16

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

bei - ne, die ich nun wei - ter nicht be - wei - ne, ruht

bei - ne, die ich nun wei - ter nicht, nicht be - wei - ne, ruht

bei - ne, die ich nun wei - ter nicht, nicht be - wei - ne, ruht

bei - ne, die ich nun wei - ter nicht be - wei - - - ne, ruht

4 6 4 3 5 6 6 4

20

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

wohl, ruht wohl, und bringt auch mich, bringt auch mich,  
 wohl, ruht wohl, und bringt auch mich, bringt auch mich  
 wohl, ruht wohl, ruht wohl und bringt auch mich, bringt auch mich,  
 wohl, ruht wohl, ruht wohl und bringt auch mich, bringt auch mich,  
 6 b7 5 5 6 7 b 6 6 b7

25

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

zur Ruh, ruht wohl und bringt auch  
 zur Ruh, ruht wohl, ruht wohl, ruht wohl und  
 auch mich zur Ruh, ruht wohl, ruht wohl, ruht wohl und  
 mich zur Ruh, ruht wohl, ruht wohl, ruht wohl und  
 5 6 4 3 6 5 6 5

30

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

mich, auch mich zur Ruh, ruht wohl, ruht wohl, ihr  
bringt auch mich zur Ruh, ruht wohl, ruht wohl, ihr  
bringt auch mich zur Ruh, ruht wohl, ruht wohl, ihr  
bringt auch mich zur Ruh, ruht wohl, ruht wohl, ihr

6 5 # 5 7 5 # 4 6 6 6 4 2

35

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

hei - li - gen Ge - bei - ne, die ich nun wei - ter nicht be -  
hei - li - gen Ge - bei - ne, die ich nun wei - ter nicht be -  
hei - li - gen Ge - bei - ne, die ich nun wei - ter nicht be -  
hei - li - gen Ge - bei - ne, die ich nun wei - ter nicht be -

6 8 7 4 6 6 6 4 2

39

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

wei - ne, ruht wohl, ruht wohl und bringt auch

wei - ne, ruht wohl, ruht wohl und

wei - ne, ruht wohl, ruht wohl

wei - ne, ruht wohl, ruht wohl und bringt auch

7 7 6 4

44

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

mich, und bringt auch mich zur Ruh, und bringt auch mich zur

bringt auch mich zur Ruh, zur Ruh, und bringt auch mich zur

und bringt auch mich zur Ruh, und bringt auch mich zur

mich zur Ruh, und bringt auch mich zur

5 b6 5 b9 8 7 6 4



48

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

Ruh!

Ruh!

Ruh!

Ruh!

6 6 6 6 6 7 5 4

53

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

7 7 6 4 6 5

58 *Senza Ob. & Fl.*

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

Das Grab, so euch be-stim -

Das Grab, das Grab so euch be-

Das Grab, so euch be-stim - -

Das Grab, so euch be -

$\flat 9$  8 7 5 4  $\natural$   $\flat 6$   $\flat 4$   $\flat 6$   $\flat 3$

63

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

- met ist und fer - ner kei - ne Not um -

stim - met ist und fer - ner kei - ne Not um -

- met ist und fer - ner kei-ne Not um -

stim - met ist und fer - ner kei - ne Not um -

7 6 5  $\flat 6$   $\flat 4$   $\flat 6$   $\flat 4$   $\flat 7$  6 5

68

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

schliesst, macht mir den Him-mel auf, den Him-mel auf, und schliesst die Höl-le

schliesst, macht mir den Him-mel auf, und schliesst die Höl-le

schliesst, macht mir den Him-mel auf, und schliesst die Höl-le

schliesst, macht mir den Him-mel auf, macht mir den Him-mel auf, und schliesst die Höl-le

6  $\flat 5$  7  $\flat 7$   $\flat 5$   $\flat 7$   $\frac{8}{3}$   $\flat 7$

72

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

zu. Ruht

zu. Ruht

zu. Ruht

zu. Ruht

5 5 6  $\frac{6}{5}$   $\frac{\flat 6}{3}$  6  $\flat$   $\frac{7}{5}$  6  $\sharp$

77

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-

wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-ter

wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-ter

wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-ter nicht be-

6 6 5  $\frac{6}{4}$  6  $\flat$   $\frac{7}{5}$   $\sharp$  6 4 3 5

82 [con Ob & Fl.]

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

-ter nicht be-wei-ne, ruht wohl, ruht wohl und

nicht, nicht be-wei-ne, ruht wohl, ruht wohl und bringt auch

nicht, nicht be-wei-ne, ruht wohl, ruht wohl, ruht wohl und

wei- - - ne, ruht wohl, ruht wohl, ruht wohl und

5  $\flat$  6 5  $\frac{6}{2}$  6  $\flat$  7 5 5  $\flat$  6 7

87

Vln. 1

Vln. 2

Vla.

S.  
bringt auch mich, bringt auch mich, zur Ruh, ruht wohl

A.  
mich, bringt auch mich zur Ruh, ruht wohl, ruht

T.  
bringt auch mich, bringt auch mich, auch mich zur Ruh, ruht wohl, ruht

B.  
bringt auch mich, bringt auch mich, mich zur Ruh, ruht wohl, ruht

Cont.  
b 6<sub>2</sub> 6<sub>5</sub> b7 5 6<sub>b</sub> 4 3 6<sub>5</sub>

92

Vln. 1

Vln. 2

Vla.

S.  
und bringt auch mich, auch mich zur Ruh, ruht

A.  
wohl, ruht wohl und bringt auch mich zur Ruh, ruht

T.  
wohl, ruht wohl und bringt auch mich zur Ruh, ruht

B.  
wohl, ruht wohl und bringt auch mich zur Ruh, ruht

Cont.  
5 6 5 6<sub>5</sub> 8<sub>#</sub> 5 7<sub>5</sub> # 4

97

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

wohl, ruht wohl, ihr hei-li-gen Ge-bei-ne, die ich nun wei-

6 5 6 6 8 6 5 6

$\frac{6}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$   $\frac{4}{2}$

102

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

- ter nicht be-wei-ne, ruht wohl, ruht wohl

- ter nicht be-wei-ne, ruht wohl, ruht wohl

- ter nicht be-wei-ne, ruht wohl, ruht wohl

- ter nicht be-wei-ne, ruht wohl, ruht

6 6 4 7 7 6 4

$\frac{6}{2}$   $\frac{6}{2}$   $\frac{4}{2}$   $\frac{7}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{4}{4}$

107

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

und bringt auch mich, und bringt auch mich zur Ruh, und bringt auch

und bringt auch mich zur Ruh, zur Ruh, und bringt auch

und bringt auch mich zur Ruh, und bringt auch

wohl und bringt auch mich zur Ruh, und bringt auch

5 5  $\flat 6$  5  $\flat 9$  8 7

111

Senza Ob. & Fl.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

(tr)

mich zur Ruh! Das Grab, so euch be - stim -

mich zur Ruh! Das Grab, so euch be - stim -

mich zur Ruh! Das Grab, so euch be -

mich zur Ruh!

6 4

115

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

- met ist und fer - ner kei - ne Not um -

- met ist und fer - ner kei - ne Not um -

stim - met ist und fer - ner kei - ne Not um -

6  $\frac{6}{2}$

*Dal. Sub Signo wog ad  
Signum  
Tandem Choral.*

120

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

schliesst, macht mir den Him-mel auf, und schliesst die Höl - le zu. Ruht

schliesst, macht mir den Him-mel auf, und schliesst die Höl - le zu. Ruht

schliesst, macht mir den Him - mel auf und schliesst die Höl-le zu. Ruht

6  $\frac{6}{2}$



## 54b. Passio secundum Johannem

Ach Herr, lass dein lieb Engelein

Edited by Bruce Mayhall Rastrelli

Johann Sebastian Bach

Soprano  
[Flute 1  
Oboe 1  
Violin 1]

Ach Herr, lass dein lieb En - ge - lein am letz - ten End die  
den Leib in seim Schlaf - käm - mer - lein gar sanft ohn ein - ge

Alto  
[Flute 2  
Oboe 2  
Violin 2]

Ach Herr, lass dein lieb En - ge - lein am letz - ten End die  
den Leib in seim Schlaf - käm - mer - lein gar sanft ohn ein - ge

Tenor  
[Viola]

Ach Herr, lass dein lieb En - ge - lein am letz - ten End die  
den Leib in seim Schlaf - käm - mer - lein gar sanft ohn ein - ge

Bass

Ach Herr, lass dein lieb En - ge - lein am letz - ten End die  
den Leib in seim Schlaf - käm - mer - lein gar sanft ohn ein - ge

Continuo

6 4 b 6 6

5

S.

See - le mein in A - bra - hams Schoss tra - - gen,  
Qual und Pein ruhn bis am jü - ng - sten Ta - - ge!

A.

See - le mein in A - bra - hams Schoss tra - - gen,  
Qual und Pein ruhn bis am jü - ng - sten Ta - - ge!

T.

See - le mein in A - bra - hams Schoss tra - - gen,  
Qual und Pein ruhn bis am jü - ng - sten Ta - - ge!

B.

See - le mein in A - bra - hams Schoss tra - - gen,  
Qual und Pein ruhn bis am jü - ng - sten Ta - - ge!

B.C.

5 6 6 6 5 6 5 4 3

9

S. Als - denn vom Tod er - wek - ke mich, dass mei - ne Au - gen

A. Als - denn vom Tod er - wek - ke mich, dass mei - ne Au - gen

T. Als - denn vom Tod er - wek - ke mich, dass mei - ne Au - gen

B. Als - denn vom Tod er - wek - ke mich, dass mei - ne Au - gen

B.C. Als - denn vom Tod er - wek - ke mich, dass mei - ne Au - gen

6 7 6 5 4 2

13

S. se - hen dich in al - ler Freud, o Got - tes Sohn, mein Hei - land und Ge -

A. se - hen dich in al - ler Freud, o Got - tes Sohn, mein Hei - land und Ge -

T. se - hen dich in al - ler Freud, o Got - tes Sohn, mein Hei - land und Ge -

B. se - hen dich in al - ler Freud, o Got - tes Sohn, mein Hei - land und Ge -

B.C. se - hen dich in al - ler Freud, o Got - tes Sohn, mein Hei - land und Ge -

6 6 6 6 6 5 6 6 6 5

4 3

17

S. na - den - thron! Herr Je - su Christ, er - hö - re mich, er -

A. na - den - thron! Herr Je - su Christ, er - hö - re mich, er -

T. na - den - thron! Herr Je - su Christ, er - hö - re mich, er -

B. na - den - thron! Herr Je - su Christ, er - hö - re mich, er -

B.C. na - den - thron! Herr Je - su Christ, er - hö - re mich, er -

7 6 6 6

20 *Fine*

S. hö - re mich, ich will dich prei - sen e - wig - lich!

A. hö - re mich, ich will dich prei - sen e - wig - lich!

T. hö - re mich, ich will dich prei - sen e - wig - lich!

B. hö - re mich, ich will dich prei - sen e - wig - lich!

B.C. hö - re mich, ich will dich prei - sen e - wig - lich!

b7 b7 6 6 6 4 3

## 55. Salvator mundi

Edited by Dennis Shrock

John Blow

Soprano Sal - va - tor mun-di, sal - - va nos,

Soprano Sal - va - tor mun-di, sal - - va nos

Alto Sal - va - tor mun-di, sal -

Tenor Sal - va - tor mun-di,

Bass Sal -

Continuo

4

S. qui per cru - cem, sal - va - tor mun-di,

S. sal - va - tor mun-di, sal - - va nos,

A. - va nos, sal - va - tor mun-di, sal - va nos, qui

T. sal - - va nos,

B. va - tor mun-di, sal - - va nos, sal - va - tor

Cont.

7

S. sal - - va nos, qui per cru - cem, per

S. qui per cru - cem, sal - va nos,

A. per cru cem,

T. sal - va - tor mun-di, sal - va nos, sal - va nos, sal - va nos,

B. mun-di, sal - va nos, sal - va nos, sal - va nos, qui per

Cont.

10

S. cru - cem, per cru-cem, per cru - cem et san-gui-nem red-e-mi - sti

S. sal - va nos, qui per cru - cem, sal - va-tor mun-di, sal -

A. sal - va-tor mun-di, sal - va nos,

T. qui per cru-cem, per cru-cem,

B. cru - cem,

Cont.

13

S. nos, qui

S. - va nos, qui per cru-cem, per cru-cem, per

A. qui per cru-cem, per cru-cem, per cru - cem,

T. per cru - cem et san-gui-nem red-e-mi - sti

B. sal - va-tor mun-di, sal - va nos, et san-gui-nem red-e-

Cont.

16

S. per cru-cem, per cru-cem, per cru-cem,

S. cru - cem et san-gui-nem red-e-mi - sti nos, red - e-mi - sti

A. qui per cru-cem, per cru-cem, per cru - cem et

T. nos, per cru-cem, per cru-cem, per cru-cem et

B. mi - sti nos, qui per cru-cem, per cru-cem, per cru-cem, et

Cont.

19

S. red - e mi - sti nos, sal - va - tor mun-di, sal - va nos,  
S. nos, sal - va - tor mun-di, sal - - va  
A. san-gui - nem red-e-mi - sti nos, sal -  
T. san - gui-nem red-e-mi - sti nos, sal - va - tor mun-di,  
B. san-gui - nem red-e-mi - sti nos,  
Cont.

22

S.   
 S.   
 A.   
 T.   
 B.   
 Cont.

sal - va - tor mun-di, sal -  
nos, sal - va - tor mun-di, sal - - va nos, sal -  
va - tor mun-di, sal - va nos, sal - va - tor mun-di, sal - - va  
sal - - va nos, sal - va - tor mun-di, sal - -  
sal - va - tor mun-di, sal -

25

S. - va nos, qui per cru - cem et san-gui - nem red - e -

S. - va nos, qui per cru - cem et san-gui - nem red - e -

A. nos, qui, qui per cru - cem et san-gui - nem red - e -

T. - va nos, qui per cru - cem et san-gui - nem red - e -

B. va nos, qui per cru - cem et san-gui - nem red - e -

Cont.

29

S. mi - sti nos; au - xi - li - a - - re no -

S. mi - sti nos; au - xi - li - a - re, au - xi - li - a - re no -

A. mi - sti nos; au - xi - li - a - re, au - xi - li - a - re no -

T. mi - sti nos;

B. mi - sti nos;

Cont. mi - sti nos;

33

S. bis, au - xi - li - a - re, au - xi - li - a - re no - bis,

S. bis, au - xi - li - a - - - re no - bis,

A. bis, te de-pre-

T. au - xi - li - a - re, au - xi - li - a - re no - bis, te de-pre-ca - mur,

B. au - xi - li - a - re, au - xi - li - a - re no - bis, te de-pre-ca - mur,

Cont. au - xi - li - a - re, au - xi - li - a - re no - bis, te de-pre-ca - mur,

37

S. te de-pre - ca - mur, De - us no - ster, au - xi - li - a -

S. te de-pre-ca - mur, De - us no - ster,

A. ca - mur, De - us no - ster, au - xi - li - a - re, au -

T. De - us no - ster, au - xi - li - a - re, au -

B. De - us no - ster,

Cont. De - us no - ster,

41

S. - re no - bis, te de-pre-ca - mur, De - us no-ster, au -

S. te de-pre-ca - mur, De - us no - ster, au - xi - li -

A. xi - li - a - re no - bis, te de-pre - ca - mur, De - us no - ster,

T. xi - li - a - re no - bis,

B. te de-pre - ca - mur, De - us no - ster, au -

Cont.

45

S. xi - li - a - re, au - xi - li - a - re no - bis, te de-pre-ca - mur,

S. a - re no - bis,

A. te de-pre - ca - mur, te

T. te de-pre-ca - mur, te de-pre-ca -

B. xi - li - a - re, au - xi - li - a - re no - bis, te de-pre-

Cont.

49

S. te de-pre-ca - mur, te de-pre-ca - mur, De-us no - ster. ||

S. te de-pre-ca - mur, te de-pre-ca - mur, De-us no - ster. ||

A. de-pre-ca - mur, te de-pre-ca-mur, De - us no - ster. ||

T. mur, De - us, te de-pre-ca - mur no - bis. ||

B. ca - mur, te de-pre - ca - mur, De - us no - ster. ||

Cont.



## 56. Remember not, Lord, our offences

Henry Purcell

Soprano Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re -

Soprano Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re -

Alto Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re -

Tenor Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re -

Bass Re - mem - ber, re - mem - ber not, Lord, our of - fen - ces, re - mem - ber, re -

6

S. mem - ber not, Lord, our of - fen - ces, nor th'of - fen - ces of our

S. mem - ber not, Lord, our of - fen - ces, nor th'of - fen - ces of our

A. mem - ber not, Lord, our of - fen - ces, nor th'of - fen - ces of our fore -

T. mem - ber not, Lord, our of - fen - ces, nor th'of - fen - ces of our

B. mem - ber not, Lord, our of - fen - ces, nor th'of - fen - ces of our

11

S. fore - fa - thers; nei - ther take thou ven - gence of our

S. fore - fa - thers, but spare us, good Lord; nei - ther

A. fa - thers; nei - ther take thou ven - gence of our sins,

T. fore - fa - thers; nei - ther take thou

B. fore - fa - thers; nei - ther take thou ven - gence of our sins,

16

S. sins, nei - ther take thou ven-gence of our sins, but spare

S. take thou ven-gence of our sins, good Lord, nei - ther

A. but spare us, good Lord, nei-ther take thou ven-gence of our sins,

T. ven-gence of our sins, good Lord, good Lord, nei -

B. but spare us, good Lord,

21

S. us, good Lord, nei - ther take thou ven-gence of our sins, but spare

S. take thou ven-gence of our sins, nei - ther take thou ven-gence of our

A. nei - ther take thou ven-gence of our sins, good Lord,

T. - ther take thou ven-gence of our sins, but spare us, good

B. nei - ther take thou ven-gence of our sins,

26

S. us, good Lord, spare us, good Lord, spare thy peo-ple, whom thou

S. sins, but spare us, good Lord, spare thy peo-ple, whom thou

A. but spare us, spare us, good Lord, spare thy peo-ple, whom thou

T. Lord, but spare us, good Lord, spare thy peo-ple, whom thou

B. but spare us, good Lord, spare thy peo-ple, whom thou

31

S. hast re - deem'd with thy most pre - cious blood, and be not an - gry with

S. hast re - deem'd with thy most pre - cious blood, and be not an - gry with

A. hast re-deem'd with thy most pre - cious blood, and be not an - gry with

T. hast re - deem'd with thy most pre - cious blood, and be not an - gry with

B. hast re - deem'd with thy most pre - cious blood, and be not an - gry with

36

S. us for - ev - er, be not an - gry with us for -

S. us for - ev - er, be not an - gry with us for -

A. us for - ev - er, be not an - gry with us for -

T. us for - ev - er, be not an - gry with us for -

B. us for - ev - er, be not an - gry with us for -

41

S. ev - er, spare us, good Lord.

S. ev - er, spare us, good Lord.

A. ev - er, spare us, good Lord.

T. ev - er, spare us, good Lord.

B. ev - er, spare us, good Lord.

# 57. Saul

How excellent thy name, O Lord

Edited by Dennis Shrock

George Frideric Handel

Oboe 1 *f*

Oboe 2 *f*

Bassoon *f*

Trumpet 1 *f*

Trumpet 2 *f*

Trombone 1 *f*

Trombone 2 *f*

Trombone 3 *f*

Timpani *f*

Violin 1 *f*

Violin 2 *f*

Viola *f*

Soprano  
How ex - cel - lent, how ex - cel-

Alto  
How ex - cel - lent, how ex - cel-

Tenor  
How ex - cel - lent, how ex - cel-

Bass  
How ex - cel - lent, how ex - cel-

Continuo *f*

5

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
lent thy name, O Lord,

A.  
lent thy name, O Lord,

T.  
lent thy name, O Lord,

B.  
lent thy name, O Lord,

Cont.

8

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

in all the world is known!

in all the world is known! A-bove all

in all the world is known!

in all the world is known!

in all the world is known!

11

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

A-bove all heav'ns, O king a-dor'd, how hast thou set thy glo-rious

heav'ns, O king a-dor'd, how hast thou set thy glo-rious throne, thy glo - rious

14

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
throne, thy glo - - - rious throne,

A.  
throne, a - bove all heav'ns, O king a - dor'd, O king a - dor'd,

T.  
A - bove all heav'ns, O king a - dor'd, O king, how hast thou set thy glo - rious

B.  
A - bove all heav'n's, O king a - dor'd,

Cont.



17

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
a -bove all heav'ns, O king a - dor'd, how hast thou set thy glo - rious

A.  
a -bove all heav'ns, O king a -dor'd,

T.  
throne, thy glo - rious throne, a -bove all

B.  
how hast thou set thy glo-rious throne, a -bove all heav'ns, O king a -

Cont.

20

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
throne, how hast thou set thy glo - - - rious throne!

A.  
how hast thou set thy glo - rious throne!

T.  
heav'ns, O king a-dor'd, how hast thou set thy glo - rious throne!

B.  
dor'd, how hast thou set thy glo - rious throne!

Cont.

24 A tempo giusto

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla. simile

S.

A.

T.  
8 Hal - le - lu - jah,

B.  
Hal - le - lu - jah, hal - le - lu -

Cont.

27

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

Hal-le - lu - jah, hal-le - lu -

Hal-le - lu - jah, hal-le - lu - jah,

hal-le - lu - jah, hal-le - lu - jah,

jah, hal-le - lu - jah, hal-le - lu -

31

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
jah, hal-le-lu-jah,

A.  
hal-le-lu-jah,

T.  
hal - le - lu - jah, hal - le - lu -

B.  
jah,

Cont.

4 # 7 6 7 6

34

Ob. 1

Ob. 2

Bsn.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah

hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah

jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah

hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah, hal-le-lu-jah

7 7 7 7 7

38

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu -

A.  
jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu -

T.  
jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu -

B.  
jah, hal-le - lu - jah, hal-le - lu - jah, hal-le - lu -

Cont.

46 6 7 #

41

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
jah, hal-le - lu - jah, hal-le - lu - jah,

A.  
jah, hal - le - lu - jah,

T.  
jah, hal-le - lu - jah, hal-le - lu - jah,

B.  
jah, hal-le - lu - jah,

Cont.



44

Ob. (tr)

Ob. (tr)

Bsn.

C Tpt. (tr)

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S. (tr)  
hal - le - lu - jah, hal-le - lu-jah, hal-le - lu-jah,

A. (tr)  
hal - le - lu - jah, hal-le - lu-jah, hal-le - lu-jah,

T. 8  
hal-le - lu - jah, hal-le - lu-jah, hal-le - lu-jah,

B.

Cont.

47

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

hal - le - lu - jah, hal - le - lu - jah, hal-le-lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal-le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, hal-le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah,

7 7 7 7 7 7

51

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
hal - le - lu - jah, hal-le-lu-jah, hal - le - lu -

A.  
hal - le - lu - jah, hal - le - lu - jah,

T.  
hal-le-lu-jah, hal - le - lu -

B.  
hal - le - lu - jah, hal - le - lu -

Cont.  
4 3 7 6 4/2 6 7 6<sub>b</sub>

54

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
jah, hal - le - lu - jah, hal - le - lu - jah, hal - le - lu -

A.  
hal - le - lu - jah, hal - le - lu -

T.  
8 jah, hal - le - lu - jah, hal - le - lu -

B.  
jah, hal - le - lu - jah, hal - le - lu -

Cont.

7<sup>b</sup>  
3

6  
4

57

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.  
jah, hal - le - lu - jah, hal-le - lu - jah, hal-le - lu -

A.  
jah, hal - le - lu - jah, hal-le - lu - jah, hal-le - lu -

T.  
jah, hal - le - lu - jah, hal-le - lu - jah, hal-le - lu -

B.  
jah, hal - le - lu - jah,

Cont.

60 Adagio

Ob. (tr)

Ob. (tr)

Bsn.

C Tpt. (tr)

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1 (tr)

Vln. 2

Vla.

S. (tr)  
jah, hal - le - lu - jah, hal - le - lu - jah, hal -

A. (tr)  
jah, hal - le - lu - jah, hal - le - lu - jah, hal -

T. (tr)  
jah, hal - le - lu - jah, hal - le - lu - jah, hal -

B. (tr)  
hal - le - lu - jah, hal - le - lu - jah, hal -

Cont.

64

Ob.

Ob.

Bsn.

C Tpt.

C Tpt.

Tbn.

Tbn.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Cont.

le - - lu - jah!

le - - lu - jah!

le - - lu - jah!

le - - lu - jah!

## 58. Lord, let me know mine end

Edited by Dennis Shrock

Maurice Greene

Soprano

Alto

Tenor

Bass

Continuo

Lord, let me know mine

Lord, let me know mine

6 6 5 4 # 6 6 4+ 6 6 6 6 5 #

6

S.

A.

T.

B.

Cont.

end, and the num-ber of my days, that

Lord, let me know mine

end, and the num - ber of my days, the num - ber

Lord, let me know mine

6 6 5 6 6 5 # 6 6 4 6 5 #

11

S.

A.

T.

B.

Cont.

I may be cer - ti - fied how long I have to live,

end, and the num-ber of my days, that

of my days, that I may be cer - ti - fied how

end, and the num - ber of my days, that I may be

6 6 5 6 6 5 # # 6 # 6



16

S. how long I have to live.

A. I may be cer - ti - fied how long I have to live.

T. long, how long I have to live.

B. cer - ti - fied how long I have to live.

Cont. 7 # 6 6 6 6 5 # # 6 6 6 6

21

S. Be - hold, be - hold,

A. Be - hold, be -

T. Be - hold, be -

B. Be - hold, be -

Cont. 6 6 4+ 6 6 6 6 6 6 6 6

26

S. thou hast made my days, as it were a span

A. hold, thou hast made my days, as it were

T. hold, thou hast made my days, as it were

B. hold, thou hast made my days, as it were

Cont. 6 # 6 6 # 6 6 6 6 6 6 5 #

31

S. long, and mine age is ev'n as no-thing in res -

A. a span long, and mine age is ev'n as

T. Be - hold, be - hold,

B. Be - hold, be -

Cont. 6 ̂ # 6 # 6 # 6 ̂ 6 ̂ 6 ̂ # 6 ̂

36

S. pect of thee, ev'n as no-thing, in

A. no-thing in res - pect of thee, ev'n as no-thing,

T. thou hast made my days, as it were a span

B. hold, thou hast made my days, as it were

Cont. 6 6 6 ̂ 6 ̂ 6 ̂ 6 ̂ 6 ̂ 6 ̂ #

41

S. res-pect of thee, and

A. in res-pect of thee,

T. long, and mine age is ev'n as no-thing in res -

B. a span long, and mine age is ev'n as

Cont. 7 ̂ # 9 # 6 7 # 6 6 ̂ 6 ̂ # 6 ̂

46

S. ve-ri-ly ev-'ry man liv - ing is al - to - ge - ther van - i -

A. and ve-ri-ly ev-'ry man liv - ing is al - to -

T. 8 pect of thee, and ve-ri-ly ev-'ry man

B. no - thing in res - pect of thee, and

Cont. 4 6 4+ 6 # 5 6 # 6 6

50

S. ty, is al - to - ge - ther van - i - ty, is al - to -

A. ge - ther van - i - ty, is al - to - ge - ther van - i - ty, al - to -

T. 8 liv-ing is al - to - ge - ther van - i - ty, al - to -

B. ve-ri-ly ev-'ry man liv-ing is al - to - ge - ther van - i - ty, al - to -

Cont. 6 7 6 # 6 7 # 6 5

54

S. ge - ther van - i - ty. For man walk-eth in a vain

A. ge - ther van - i - ty. For man

T. 8 ge - ther van - i - ty.

B. ge - ther van - i - ty.

Cont. 7 # 5 4 5 # # 5 3 6 6 4 3 6 6 4 4 6 6 6

Treble 1

Treble 2

59

S. sha- dow, in a vain sha- dow, a vain sha- dow, and dis-

A. walk-eth, for man walk-eth in a vain sha- dow,

T.

B.

Cont. 6 4 5 3 6 6 6 5 6 4 2 6 7 4 2 5 6 8

64

S. qui - et - eth him - self, him - self in vain, dis -

A. and dis - qui - et - eth him - self in vain, dis - qui - et - eth, dis -

T.

B.

Cont. 6 6 # 6 7 # 6 7 # 6 4+ 6 # 6 # 6 #

69

S. qui - et - eth him - self in vain, in vain;

A. qui - et - eth him - self in vain, in vain; he heap-eth, he heap-eth up

T.

B.

Cont. 6+ 6 4+ # 7 6 7 # 6 8 # # 6 7 4 # 4+ 6

74

S. he heap-eth, he heap-eth up rich-es, and can-not, can-not tell who shall

A. rich-es, he heap-eth, he heap-eth up rich-es, and can-not, can-not tell who shall

T.

B.

Cont.

6 5 6 6 5 6 6 # 6 b 6 b 6 6 5 5  
4 # 4 3 4 4 4 4 5 4 3

79

S. ga - ther them, and can-not tell who shall, who shall ga-ther them, who

A. ga - ther them, and can-not tell, can-not tell who shall ga-ther them, who shall

T.

B.

Cont.

6 5 6 7 # 9 8 6 7 9 8 7 6 4 5 6 # 6 6  
4 # 5 5 5 5 5 5 5 5 5 5 5 5 5 5

84

S. shall ga - ther them. And now, Lord, what is my hope?

A. ga - ther them. And now, Lord, what is my hope?

T. And now, Lord, what is my hope?

B. And now, Lord, what is my hope?

Cont.

7 6 # 6 6 6 6 7 7  
# 4 # b

89

S. Tru - ly my hope is ev'n in thee, my hope is ev'n in thee. Hear

A. Tru - ly my hope is ev'n in thee, my hope is ev'n in thee. Hear

T. Tru - ly my hope is ev'n in thee, my hope is ev'n in thee. Hear

B. Tru - ly my hope is ev'n in thee, my hope is ev'n in thee. Hear

Cont. 6 7 # 7 # 6 6 7 6 # 6 #

94

S. my prayer, O Lord, hear my prayer, O Lord, O

A. my prayer, O Lord, hear my prayer, O Lord, O

T. my prayer, O Lord, hear my prayer, O Lord, O

B. my prayer, O Lord, hear my prayer, O Lord, O

Cont. 6 # 6 # 6 # 6 # 6 # 6 #

99

S. Lord, and with thine ears, con - sid - er my

A. Lord, and with thine ears, con - sid - er my call - ing.

T. Lord, and with thine ears, con - sid - er, con - sid - er my call - ing.

B. Lord, and with thine ears, con - sid - er, con - sid - er my

Cont. # 6 6 6 6 6 # 6 6 # # 6 5

103

S. call - ing. Hold not thy peace at my tears,

A. Hold not thy peace at my tears, hold not thy

T. Hold not thy peace at my tears,

B. call - ing. Hold not thy peace at my tears, hold

Cont. 6 4+ 6 6 5 7 9 8 6 5 9

4 4 5

107

S. hold not thy peace at my tears, hold not thy peace at my

A. peace at my tears, hold not thy peace at my

T. hold not thy peace at my tears, hold not thy peace at my

B. not thy peace at my tears, hold not thy peace at my

Cont. 6b 5b 6 4 3 6b 5b 6 4 3 4 # 7 6

5 5 5 5 5 5 5

111

S. tears. O spare me, O spare me,

A. tears. O spare me, O spare me,

T. tears. O spare me, O spare me,

B. tears. O spare me, O spare me,

Cont. # 6 6 6 # 4 # 6 4 5 6

5 5 5 5 2 5 2 3

116

S. spare me a lit - tle, that I may re-cov - er my strength, re -

A. spare me a lit - tle, that I may re -

T. spare me a lit - tle, that I may re-cov - er my

B. spare me a lit - tle,

Cont. 6 6 5 6 # 6 # 6 6 5 6

4 3

120

S. cov - er my strength be - fore I go hence, be-fore I go hence and be no

A. cov - er my strength be - fore I go hence, be-fore I go hence and be no

T. strength be - fore I go hence, be-fore I go hence and be no

B. that I may re - cov - er my strength be-fore I go hence and be no

Cont. 6 6 6 # # # 6 # 6b 4

124

S. more seen, and be no more seen, no more seen. soft

A. more seen, and be no more, no more seen, no more seen.

T. more seen, and be no more, no more seen, no more seen.

B. more seen, and be no more, no more seen, no more seen.

Cont. 4 # # 6 6b 4 # # 6 #

5 4



## 59. Versa est in luctum

Edited by Ng Tian Hui

Juan Gutiérrez de Padilla

Soprano Ver - sa est in lu - ctum ci - tha-ra me-a, ver - sa est

Soprano ci - tha-ra me - a, ci -

Alto Ver - sa est in lu - ctum ci - tha-ra me - - - a, ci -

Tenor Ver - sa est in

Bass

6

ci - tha-ra me - a, ci -

- tha-ra me - - - a, ver - sa est in lu -

- tha-ra me - a, ver - sa est in lu - ctum ci - tha-ra me -

lu - ctum ci - tha-ra me - a,

ci - tha-ra me - a, ver - sa est in lu - ctum ci -

11

- tha-ra me - a, ci - tha-ra me - - -

ctum ci - tha-ra me - a, ci - tha-ra

a, ver - sa est in luc - tum ci - tha-ra me -

ver - sa est in lu - ctum, in lu - ctum ci -

- tha-ra me - a, ver - sa est in lu - ctum ci - tha-ra me -

16

- - - a, et or - ga - num me - -  
 me-a, ci - tha-ra me - a, et or - ga-num me -  
 - a, ci - tha-ra me - a, et or - ga - num me -  
 - tha-ra me - - a, et or - ga - num me -  
 - - - a,

21

um, et or - ga - num me - um in vo-cem flen - ti -  
 um in vo-cem flen - ti - um, in  
 um, et or - ga-num me - - um in vo - cem, in  
 um, et or - ga-num me - um in vo - cem  
 et or - ga-num me - um, me - um in

26

um, in vo - cem flen - ti - um. Par-  
 vo-cem flen - ti - um, in vo - cem flen - ti - um. Par-  
 vo-cem flen-ti - um, in vo - cem flen - ti - um, flen - ti - um. Par-  
 flen - ti-um, in vo - cem flen - ti - um, flen - ti - um. Par-  
 vo-cem flen - ti - um. Par-

31

- ce mi - hi, Do - mi - ne, par - ce mi - hi, Do - mi - ne, ni -  
 - ce mi - hi, Do - mi - ne, par - ce mi - hi, Do - mi - ne,  
 - ce mi - hi, Do - mi - ne, par - ce mi - hi, Do - mi - ne, Do -  
 - ce mi - hi, Do - mi - ne, ni - hil  
 - ce mi - hi, Do - mi - ne, par - ce mi - hi, Do - mi - ne,

36

- hil e - nim sunt di - es me - i, di - es me - i,  
 ni - hil e - nim sunt di - es me - i, ni -  
 mi - ne, ni - hil e - nim sunt di - es me -  
 e - nim sunt di - es me - i, ni - hil e - nim  
 Do - mi - ne, ni - hil e - nim sunt di - es me -

41

di - es me - i, ni - hil e - nim sunt di - es me - i.  
 - hil e - nim sunt di - es, di - es me - i.  
 - i, ni - hil e - nim sunt di - es, di - es me - i.  
 sunt di - es me - i, di - es me - i, di - es me - i.  
 i, ni - hil e - nim sunt di - es me -

## 60. Responsorio segundo de SS José

Edited by Ng Tian Hui

Ignacio Jerusalem

Allegro non presto

Violin 1

Violin 2

Oboe 1

Oboe 2

Trompa 1

Trompa 2

Soprano

Alto

Tenor

Bass

Organo

Continuo

Allegro non presto

4

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

*Todos*

S.

E-sur - i - en - te

A.

E-sur - i - en - te

T.

E-sur - i - en - te

B.

E-sur - i - en - te

Vc.

Vc.

#

7

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

A.

T.

B.

Vc.

Vc.

6 6#

6 4

5 3

7 3 #

ter - ra Ae-gyp-ti cla-ma-vit Po-pul-us ad Re - gem cla - ma - cit

ter - ra Ae-gyp-ti cla-ma-vit Po-pul-us ad Re - gem

ter - ra Ae-gyp-ti cla-ma-vit Po-pul-us ad Re - gem cla - ma - vit

ter - ra Ae-gyp-ti cla-ma-vit Po-pul-us ad Re - gem

10

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

Po-pul-us ad Re - gem ad Re-gem a - li - men - ta a - li -

A.

ad Re - gem ad Re-gem a - li - men - ta

T.

Po-pul-us ad Re - gem ad Re-gem a - li -

B.

ad Re - gem ad Re-gem

Vc.

Vc.

13

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

men - ta pe - tens a - li-men-ta pe - tens.

A.

a - li - men - ta a - li - men - ta pe - tens.

T.

men - ta a - li - men - ta a - li-men-ta pe - tens.

B.

a - li - men - ta a - li-men-ta pe - tens.

Vc.

Vc.

6 #



16

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

a - li - men - ta a - li - men - ta pe - tens.

A.

a - li - men - ta a - li - men - ta pe - tens. *Todos* Qui - bus il - le res

T.

a - li - men - ta pe - tens.

B.

a - li - men - ta pe - tens.

Vc.

Vc.

*Sola*

19

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

res - pon - dit, res - pon - dit:

A.

pon - dit, res - pon - dit, res - pon - dit:

T.

res - pon - dit, res - pon - dit:

B.

*Todos*

res - pon - dit, qui - bus il - le res - pon - dit, res - pon - dit:

Vc.

Vc.

6 3 $\flat$   $\sharp$

6 $\sharp$  5 $\sharp$   
3 3 $\sharp$

22

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

I - te ad Jo - seph, I - te ad Jo - seph, ad Jo seph, et quid -

A.

I - te ad Jo - seph, I - te, I - te ad Jo - seph, ad Jo seph, et quid -

T.

I - te ad Jo - seph, I - te ad Jo - seph, ad Jo seph, et quid -

B.

I - te, I - te ad Jo - seph, ad Jo seph, et quid -

Vc.

Vc.

6  
4 $\sharp$   
3 $\flat$

6  
3

6 $\sharp$

$\sharp$

25

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

A.

T.

B.

Vc.

Vc.

quid vo - bis di - xe-rit fa - ci-te fa - ci-te.

quid vo - bis di - xe-rit fa - ci-te fa - ci-te.

quid vo - bis di - xe-rit fa - ci-te fa - ci - te.

quid vo - bis di - xe-rit fa - ci-te fa - ci - te.

$\frac{6}{5}$   $\frac{\sharp 6}{4} \sharp$

28

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

A.

T.

B.

Vc.

Vc.

The musical score for measures 28-30 is as follows:

- Measure 28:** Violins 1 and 2 play a sixteenth-note figure. Oboe 1 has a half note, Oboe 2 has a quarter note. Horns 1 and 2 have half notes. Soprano, Alto, Tenor, and Bass have whole rests. Violoncello 1 has a half note, Violoncello 2 has a whole rest.
- Measure 29:** Violins 1 and 2 continue the sixteenth-note figure. Oboe 1 has a half note, Oboe 2 has a quarter note. Horns 1 and 2 have whole rests. Soprano, Alto, Tenor, and Bass have whole rests. Violoncello 1 has a half note, Violoncello 2 has a whole rest.
- Measure 30:** Violins 1 and 2 continue the sixteenth-note figure. Oboe 1 has a half note, Oboe 2 has a quarter note. Horns 1 and 2 have half notes. Soprano, Alto, Tenor, and Bass have whole rests. Violoncello 1 has a half note, Violoncello 2 has a whole rest.

31

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

A.

T.

B.

Vc.

Vc.

Cre - sce - bat quo - ti - di-e fam - es in

Cre - sce - bat quo - ti - di-e fam - es in

Cre - sce - bat quo - ti - di-e fam - es in

Cre - sce - bat quo - ti - di-e fam - es in

b

33

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

A.

T.

B.

Vc.

Vc.

om - ni in om - ni ter - ra: a -

om - ni in om - ni ter - ra: a -

om - ni in om - ni ter - ra: a -

om - ni in om - ni ter - ra: a -

#

35

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

A.

T.

B.

Vc.

Vc.

pe - ru - it - que Jo - seph u - ni - ver - sa hor - re-a

pe - ru - it - que Jo - seph u - ni - ver - sa hor - re-a

pe - ru - it - que Jo - seph u - ni - ver - sa hor - re-a

pe - ru - it - que Jo - seph u - ni - ver - sa hor - re-a

#

#



38

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

et ven - de - bat Ae - gyp - ti - is.

A.

et ven - de - bat Ae - gyp - ti - is.

T.

et ven - de - bat Ae - gyp - ti - is.

B.

et ven - de - bat Ae - gyp - ti - is.

Vc.

Vc.

5  
4

#

41

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

A.

T.

B.

Vc.

Vc.

I - te ad Jo-seph, I - te ad Jo-seph, ad Jo-

I - te ad Jo-seph, I - te, I - te ad Jo-seph, ad Jo-

I - te ad Jo-seph, I - te ad Jo-seph, ad Jo-

I - te ad Jo-seph, I - te, I - te ad Jo-seph, ad Jo-

7 7 5 6 5 6 6#  
3# 3b

44

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

seph, et quid - quid vo - bis di - xe-rit fa - ci-te

A.

seph, et quid - quid vo - bis di - xe-rit fa - ci-te

T.

seph, et quid - quid vo - bis di - xe-rit fa - ci-te

B.

seph, et quid - quid vo - bis di - xe-rit fa - ci-te

Vc.

Vc.

#

47

Vln. 1

Vln. 2

Ob.

Ob.

Hn.

Hn.

S.

fa - ci-te.

A.

fa - ci-te.

T.

fa - ci - te.

B.

fa - ci - te.

Vc.

Vc.

# 6 4 #



# THE CLASSICAL ERA

# 61. The Creation

Achieved is the glorious work

Edited by Bruce Mayhall Rastrelli

Joseph Haydn

*Vivace*

Flutes

Oboe I

Oboe II

Clarinets in B $\flat$

Bassoons

B $\flat$  Bass Horn

Piccolo Trumpet in B $\flat$

Timpani in B $\flat$  F

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Violoncello

Bassi: Bassoon with D.B.

A - chie - ved is the glo - rious work.

A - chie - ved is the glo - rious work. Our song let be the

A - chie - ved is the glo - rious work.

A - chie - ved is the glo - rious work. Our song let be the

4

Fl. *tr*

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I *tr*

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

Our song let be the praise of God, our song let  
 praise of God, the praise of God, our song let  
 Our song let be the praise of God, our song let  
 praise of God, our song let be the praise of God, our song let



7

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

be the praise of God!

be the praise of God!

be the praise of God! He sole on high

be the praise of God! Glo-ry to his name for - ev - er; he

11

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

Glo - ry to his name for-ev - er; he sole on

he sole on high ex-al-ted

ex-al ted reigns, al - le - lu - ia, al - le - lu - ja, al - le - lu - ja.

sole on high ex - al - ted reigns, al - le - lu - ja, al - le - lu - ja.

Vc.

15

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

high ex - al - ted reigns, al - le - lu - ja. He sole on high

reigns, al - le - lu - ja.

Glo - ry to his name for - ev - er, al - le - lu -

Glo - ry to his name for - ev - er; he

tutti

18

Vln. I *tr.*

Vln. II

Vla.

S. *ex - al - ted reigns.*

A. *Glo - ry to his name for - ev - er; he sole on*

T. *ja, al - le - lu - ja. Glo - ry to his name for - ev - er; he*

B. *sole on high ex - al - ted reigns, he sole on high*

C.Bn., Vc. & D.B.

21

Ob. I

Ob. II

Vln. I

Vln. II

Vla. *tr.*

S. *Glo - ry to his name for - ev - er; he sole on*

A. *high ex - al - ted reigns, he sole on high ex - al - ted*

T. *sole on high ex - al - ted reigns, he sole on*

B. *ex - al - ted reigns, al - le - lu - ja.*

C.Bn., Vc. & D.B. *Vc.*

24

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.  
high ex - al - ted reigns, he sole on high ex - al - ted reigns, al -

A.  
reigns, al - le - lu - ja, he sole on high ex - al - ted

T.  
high ex - al - ted reigns, al - le - lu - ja, al - le - lu -

B.

C.B., Vc.  
& D.B.

27 *a2.*

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I *tr*

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

*tutti* *tr*

le - lu - ja. Glo - ry to his name for - ev - - -

reigns, al - le - lu - ja, al - le - lu - ja,

ja. He sole on high ex - al - ted reigns, al - le - lu -

Glo - ry to his name for - ev - er, glo - ry to his name for - ev -

30

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

- er, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja. Glo - ry to his name for -

ja. Glo - ry to his name for - ev - er, al - le - lu -

er. Glo - ry to his name for - ev - er, al -

33

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

He sole on high, he sole on high ex - al-ted reigns,

ev - er, al - le - lu - ja. He sole on high, he sole on high ex - al - ted

ja, al - le - lu - ja.

le - lu - ja, al - le - lu - ja.

37

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

C.Bn., Vc. & D.B.

ex - al - ted reigns, al - le - lu - ja.

reigns, ex - al - ted reigns, al - le - lu - ja, a - le - lu - ja, al - le - lu -

Glo - ry to his name for - ev - - ver;

Glo - ry to his name for -

tutti



40

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

He sole on high ex - al - ted reigns, al - le - lu - ja, al - le - lu -

ja. He sole on high ex - al - ted reigns, al - le - lu -

he sole on high ex - alt - ted reigns, al - le - lu - ja, al - le - lu -

ev - er; he sole on high ex - al - ted reigns,

*fz*

*fz*

*f*

43

Fl.

Ob. I

Ob. II

Cl. *unis.*

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.  
ja, al-le-lu - ja. Glo - ry to his name for - ev - er; al - le-lu-ja,

A.  
ja, al-le-lu - ja. Glo - ry to his name for - ev - er; al - le-lu-ja,

T.  
ja, al-le-lu - ja. Glo - ry to his name for - ev - er; al - le-lu-ja,

B.  
al-le-lu - ja. Al-le-lu-

C.Bn., Vc. & D.B.

47

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

al-le-lu - ja, al-le-lu - ja, al - le - lu -

al-le-lu - ja. Glo - ry to his name for - ev - er,

al-le-lu - ja. Glo - ry to his name for - ev - er,

ja, al-le-lu - ja. Glo - ry to his name for - ev - er,

50

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc.  
& D.B.

ja. Glo-ry to his name for - ev - er; glo - ry to his name for-

al - le - lu - ja. Glo - ry to his name for - ev - er;

al - le - lu - ja. Glo - ry to his name for-

glo - ry to his name for - ev - er; glo - ry to his name for-



57

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc. & D.B.

*fz*

*a2.*

high ex-al - ted reigns, ex - al - ted reigns, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -

al - le - lu - ja, al - le - lu - ja, al - le - lu - ja,

Vc.



65

Fl. *fz*

Ob. I *fz*

Ob. II *fz*

Cl. *fz* a2.

Bsn. *fz* a2.

B♭ B. Hn. a2.

Picc. Tpt. a2.

Timp.

Vln. I *fz* *tr*

Vln. II *fz*

Vla. *fz*

S.  
ex-al-ted reigns, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja. Glo-ry to his name for-

A.  
ex-al-ted reigns, al-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

T.  
8 reigns, ex-al-ted reigns, al-le-lu-ja, al-le-lu-ja. Glo-ry to his name for-

B.  
reigns, ex-al-ted reigns, al-le-lu-ja, al-le-lu-ja.

C.Bn., Vc. & D.B.



[illegible]

73

Fl.

Ob. I

Ob. II

Cl.

Bsn.

B♭ B. Hn.

Picc. Tpt.

Timp.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

C.Bn., Vc.  
& D.B.

al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja.

al - le - lu - ja, al - le - lu - ja.

# 62. Salve regina

MH634

Edited by Dennis Shrock

Michael Haydn

*Andantino*

Horn in A

Violin 1 *f*

Violin 2 *f*

Soprano

Alto

Tenor

Bass

Continuo *tutti f*

Sal - ve, sal-ve, sal - ve, re - gi-na, ma - ter, ma - ter mi-

Sal - ve, sal-ve, sal - ve, re - gi-na, ma - ter, ma - ter mi-

Sal - ve, sal-ve, sal - ve, re - gi-na, ma - ter, ma - ter mi-

Sal - ve, sal-ve, sal - ve, re - gi-na, ma - ter, ma - ter mi-

6 7 6 2

4

A. Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

se-ri - cor - di - ae; sal - ve, vi-ta, sal - ve, dul - ce-do

se-ri - cor-di - ae; sal - ve, vi-ta, sal - ve, dul - ce-do

se-ri - cor-di - ae; sal - ve, vi-ta, sal - ve, dul - ce-do

se-ri - cor-di - ae; sal - ve, vi-ta, sal - ve, dul - ce-do

6 4 7 6 6 7 2 6 6 5

7

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

et spes no - stra, spes no - stra, sal-ve. Ad te, ad te cla-

et spes no - stra, spes no - stra, sal-ve. Ad te, ad te cla-

et spes no - stra, spes no - stra, sal-ve. Ad te cla -

et spes no - stra, spes no - stra, sal-ve. Ad te, ad te cla-

6 6 2 6 6 5 9 7 6 5 6 6 6 6

4 4 4 4 4 4 4 4

10

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

ma - mus, cla - ma - mus, ex - su-les fi - li - i E-vae; ad

ma - mus, cla - ma - mus, ex - su-les fi - li - i E-vae; ad

ma - mus, cla - ma - mus, ex - su-les fi - li - i E-vae; ad

ma - mus, cla - ma - mus, ex - su-les fi - li - i E-vae; ad

6 - # - 6 6 7 8 1 8 7 5 9 3

4 # 4 # 6 4

13

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

te su-spi-ra-mus, ge-men-tes et flen-tes in hac la-cri-ma-rum

7 6 6 ̇ 7 6 6 ̇ 1 1 6

16

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

val-le, cla-ma-mus ad te ge-men-tes et

6 4 # 6 ̇ - # 1 1 1

[illegible]

22

A. Hn.

Vln. 1

Vln. 2

S.

le. E - ia er-go,

A.

le. E - ia er-go,

T.

le. E - ia er-go,

B.

le. E - ia er-go,

Cont.

*solo* *tutti*

6 5 6 # 6 #  
4 4

25

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

ad - vo - ca - ta no - stra, il - los tu - os mi -

ad - vo - ca - ta no - stra, il - los tu - os mi -

ad - vo - ca - ta no - stra, il - los tu - os mi -

ad - vo - ca - ta nos - tra, il - los tu - os mi -

6 7 6 #

27

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

se - ri - cor - des o - cu - los ad nos con-ver - te;

se - ri - cor - des o - cu - los ad nos con-ver - te;

se - ri - cor - des o - cu - los ad nos con-ver - te;

se - ri - cor - des o - cu - los ad nos con-ver - te;

6 6 6 4 7 2 6 6

29

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

et, et Je-sum, be - ne-di - ctum fru-ctum, fru-ctum ven - tris, ven -

et, et Je-sum, be - ne-di-ctum fru-ctum, fru-ctum ven - tris, ven -

et, et Je-sum, be - ne-di-ctum fru-ctum, fru-ctum ven - tris, ven -

et, et Je-sum, be - ne-di-ctum fru-ctum, fru-ctum ven - tris, ven -

6 7 6 2

32

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

- tris tu - i, no - bis, no - bis post hoc ex - si - li-um o -

- tris tu - i, no - bis, no - bis post hoc ex - si - li-um o -

- tris tu - i, no - bis, no - bis post hoc ex - si - li-um o -

- tris tu - i, no - bis, no - bis post hoc ex - si - li-um o -

6 4 7 6 2 6 6 5



35

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

sten - de. O cle - mens, O pi - a, O

sten - de. O cle - mens, O pi - a, O

sten - de. O cle - mens, O pi - a,

sten - de. O cle - mens, O pi - a,

9 7 9 8 7 6 5 8 7 6 5  
4 7 6 5 4 3 6 5 4 3

38

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

dul - cis, dul - cis vir - go Ma - ri - a, O

dul - cis, dul - cis vir - go Ma - ri - a, O

O dul - cis, dul - cis vir - go Ma - ri - a, O

O dul - cis, dul - cis vir - go Ma - ri - a, O clem-ens,

9 7 5 - - 2 6 6 6 6 6 7 5  
7 4

41

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

cle - mens, O pi - a, O

cle - mens, O pi - a, O

cle - mens, O pi - a, O

O pi - a, O dul - cis,

8 7 8 7

6 6

44

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

dul - cis, dul - cis vir - go, O dul - cis vir go, O dul - cis

dul - cis, dul - cis vir - go, O dul-cis vir - go, O dul - cis

dul - cis, dul - cis vir - go, dul-cis vir - go, dul - cis

O dul - cis vir - go, dul - cis, O dul-cis vir - go,

8 7 7 4 5 6 5 - - - 6 4 3 - 5 - 5

6 2 3 4

47

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

vir - go Ma-ri - a, vir - go Ma-ri -

vir - go Ma-ri - a, vir - go Ma-ri -

vir - go Ma-ri - a, vir - go Ma-ri -

vir - go Ma-ri - a, vir - go Ma-ri -

6 6 6 6 5 6 5 7 6 6 5  
4 4 5 4

50

A Hn.

Vln. 1

Vln. 2

S.

A.

T.

B.

Cont.

a, O dul - cis Ma - ri - a.

a, O dul - cis Ma - ri - a.

a, O dul - cis Ma - ri - a.

a, O dul - cis Ma - ri - a.

7 8 7 8  
2

# 63. Requiem

## Lacrimosa

Edited by Bruce Mayhall Rastrelli

Wolfgang Amadeus Mozart  
completed by Süssmayr

[Larghetto]

Bassett Horn in F

Bassoon

Trumpet in D

Timpani D-A

Alto Trombone

Tenor Trombone

Bass Trombone

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Cello, Bass & Organ

La - cri-mo - sa

La - cri-mo - sa

La - cri-mo - sa

La - cri-mo - sa

La - cri-mo - sa

4

B. Hn.

Bsn.

Tpt.

Timp.

A. Tbn.

T. Tbn.

B. Tbn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc., Cb., & Org

di - es il - la, qua re - sur - get ex fa - vil - la

di - es il - la, qua re - sur - get ex fa - vil - la

di - es il - la, qua re - sur - get ex fa - vil - la

di - es il - la, qua re - sur - get ex fa - vil - la

The musical score is for measures 4, 5, and 6. The key signature has two flats (Bb and Eb). The time signature is 4/4. The score includes parts for B. Hn., Bsn., Tpt., Timp., A. Tbn., T. Tbn., B. Tbn., Vln. 1, Vln. 2, Vla., Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Vc., Cb., & Org. Measures 4 and 5 show the instrumental entries for the brass and woodwinds, with the vocalists entering in measure 6. The vocal parts (S., A., T., B.) sing the lyrics: "di - es il - la, qua re - sur - get ex fa - vil - la". The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The woodwinds (B. Hn., Bsn.) have melodic lines with some grace notes. The brass (Tbn.) parts are mostly sustained notes. The strings (Vln. 1, Vln. 2, Vla.) provide a rhythmic accompaniment. The organ/viola/cello/bass part is a simple eighth-note pattern.

7

B. Hn. *cresc.* *f*

Bsn. *cresc.* *f*

Tpt. *f*

Timp. *f*

A. Tbn. *cresc.* *f*

T. Tbn. *cresc.* *f*

B. Tbn. *cresc.* *f*

Vln. 1 *cresc.* *f* *p*

Vln. 2 *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

S. *cresc.* *f* sotto voce  
ju - di - can - dus ho - mo re - us, la - cri-mo - sa

A. *cresc.* *f* sotto voce  
ju - di - can - dus ho - mo re - us, la - cri-mo - sa

T. *cresc.* *f* sotto voce  
ju - di - can - dus ho - mo re - us, la - cri-mo - sa

B. *cresc.* *f* sotto voce  
ju - di - can - dus ho - mo re - us, la - cri - mo - sa

Vc., Cb., & Org. *cresc.* *f* *p*

6 #6 6 5 #



13

B. Hn.

Bsn.

Tpt.

Timp.

A. Tbn.

T. Tbn.

B. Tbn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc., Cb., & Org

ju - di-can - dus ho - mo re - us, hu - ic er - go

ju - di-can - dus ho - mo re - us, hu - ic er - go

ju - di-can - dus ho - mo re - us, hu - ic er - go

ju - di - can - dus ho - mo re - us, hu - ic er - go

b7 6 5 4 #3 [b]7 6 5 9 8 #6 b6 b7 -  
5 - 5 4 3 5 4 3 5 4 5 -



16

B. Hn.

Bsn.

Tpt.

Timp.

A. Tbn.

T. Tbn.

B. Tbn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc., Cb., & Org

par - ce De - us. Pi - e Je - su, Je - su Do - mi-

par - ce De - us. Pi - e Je - su, Je - su Do - mi-

par - ce De - us. Pi - e Je - su, Je - su Do - mi-

par - ce De - us. Pi - e Je - su, Je - su Do - mi-

$\flat 7$   
5

$\flat 6$   
4

$\sharp 6$   
 $\flat 5$

—

$\flat 6$   
4  
3

$\sharp$

6  
4  
3

6

$\sharp 6$   
 $\flat 5$

[ $\sharp$ ] 6  
4

5  
3

19

B. Hn.

Bsn.

Tpt.

Timp.

A. Tbn.

T. Tbn.

B. Tbn.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc., Cb., & Org.

*p*

*f*

*p*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

ne,

ne,

ne,

ne,

*f*

22

B. Hn. *f*

Bsn. *f*

Tpt.

Timp.

A. Tbn.

T. Tbn.

B. Tbn.

Vln. 1

Vln. 2

Vla.

S. *f*  
do - na e - is re - qui-em, do - na

A. *f*  
do - na e - is re - qui-em,

T. *f*  
do - na e - is re - qui-em, do - na

B. *f*  
do - na e - is re - qui-em, do - na e - is,

Vc., Cb., & Org

6 7 7 6 7 7 6 7

$\flat 5$   $\sharp$   $\flat 5$   $\sharp$  5  $\sharp$

25

B. Hn.

Bsn.

Tpt.

Timp.

A. Tbn.

T. Tbn.

B. Tbn.

Vln. 1

Vln. 2

Vla.

S.

e - is, do - na e - is re - - - qui -

A.

do - na e - is, do - na e - is re - - qui -

T.

e - is, do - na e - is re - - - qui -

B.

do - na e - is re - - - - - qui -

Vc., Cb., & Org

5 6 7 5 6 7 5 6 5 6 5 -  
5 5 5 5 5 5 5 5 5 5 5  
b3 5 5 [4]

28

B. Hn.

Bsn.

Tpt.

Timp.

A. Tbn.

T. Tbn.

B. Tbn.

Vln. 1

Vln. 2

Vla.

S.

em. A - - - - men.

A.

em. A - - - - men.

T.

em. A - - - - men.

B.

em. A - - - - men.

Vc., Cb., & Org

6 6 5  
4 4 #3

## 64. Die Nacht

Franz Schubert

Langsam

Tenor 1

Tenor 2

Bass 1

Bass 2

Wie schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Se - het, sie die

Wie schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Se - het, sie die

Wie schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Se - het, sie die

Wie schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Se - het, sie die

Wie schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Se - het, sie die

6

T. 1

T. 2

B. 1

B. 2

kla - ren Ster - ne wan - deln in des Him - mels Au - en und auf uns her -

kla - ren Ster - ne wan - deln in des Him - mels Au - en und auf uns her -

kla - ren Ster - ne wan - deln in des Him - mels Au - en und auf uns her -

kla - ren Ster - ne wan - deln in des Him - mels Au - en und auf uns her -

10

T. 1

T. 2

B. 1

B. 2

nie - der schau - en, schwei - gend, schwei - gend aus der blau - en

nie - der schau - en, schwei - gend, schwei - gend aus der blau - en

nie - der schau - en, schwei - gend, schwei - gend aus der blau - en

nie - der schau - en, schwei - gend, schwei - gend aus der blau - en

15

T. 1

T. 2

B. 1

B. 2

Fer - ne, schwei - gend, schwei - gend aus der blau - en Fer - ne. Wie

Fer - ne, schwei - gend, schwei - gend aus der blau - en Fer - ne. Wie

Fer - ne, schwei - gend, schwei - gend aus der blau - en Fer - ne. Wie

Fer - ne, schwei - gend, schwei - gend aus der blau - en Fer - ne. Wie

20

T. 1 schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Schwei-gend naht des

T. 2 schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Schwei-gend naht des

B. 1 schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Schwei-gend naht des

B. 2 schön bist du, freund-li-che Stil - le, himm-li-sche Ruh'! Schwei-gend naht des

25

T. 1 Len - zes Mil - de sich der Er - de wei - chem Schoss, kränzt den Sil - ber -

T. 2 Len - zes Mil - de sich der Er - de wei - chem Schoss, kränzt den Sil - ber -

B. 1 Len - zes Mil - de sich der Er - de wei - chem Schoss, kränzt den Sil - ber -

B. 2 Len - zes Mil - de sich der Er - de wei - chem Schoss, kränzt den Sil - ber -

29

T. 1 quell mit Moos und mit Blu-men die Ge-fil - de, und mit Blu-men die Ge-

T. 2 quell mit Moos und mit Blu-men die Ge-fil - de, und mit Blu-men die Ge-

B. 1 quell mit Moos und mit Blu-men die Ge-fil - de, und mit Blu-men die Ge-

B. 2 quell mit Moos und mit Blu-men die Ge-fil - de, die Ge-

34

T. 1 fil - de, und mit Blu - men die Ge-fil - de, und mit Blu-men die Ge - fil - de.

T. 2 fil - de, und mit Blu - men die Ge-fil - de, und mit Blu-men die Ge - fil - de.

B. 1 fil - de, und mit Blu - men die Ge-fil - de, und mit Blu-men die Ge - fil - de.

B. 2 fil - de, und mit Blu - men die Ge-fil - de, die Ge - fil - de.

# 65. Requiem in C Minor

## Graduale

Edited by Dennis Shrock

Luigi Cherubini

Andantino largo  $\text{♩} = 72$

*p*

Soprano Re - qui-em ae -

Alto

Tenor *p* Re - qui-em ae -

Bass

Viola *pp*

Viola *pp*

Cello *pp*

Contrabass *pp*

5

S. ter - nam do - na e - is Do - mi - ne,

A. *p* Re - qui-em ae - ter - nam do - na e - is

T. ter - nam do - na e - is Do - mi - ne,

B. *p* Re - qui-em ae - ter - nam do - na e - is

Vla.

Vla.

Vc.

Cb.



8

S. et lux per - pe - tu-a lu - ce - at e - is. In me-

A. Do - mi-ne, et lux per - pe - tu-a lu - ce - at,

T. et lux per - pe - tu-a lu - ce - at e - is.

B. Do - mi-ne, et lux per - pe - tu-a lu - ce - at,

Vla. Vla. Vc. Cb.

12

S. mo - ri - a ae - ter - na e - rit ju - stus, er - it

A. lu - ce - at e - is. In me - mo - ri - a ae -

T. In me - mo - ri - a ae - ter - na e - rit

B. lu - ce - at e - is. In me - mo - ri - a ae -

Vla. Vla. Vc. Cb.

15

S. *ju - tus, ab au - di - ti -*

A. *ter - na e - rit ju - stus, ab au - di - ti -*

T. *ju - stus, e - rit ju - stus, ab au - di - ti -*

B. *ter - na e - rit ju - stus, ab au - di - ti -*

Vla. *ter - na e - rit ju - stus, ab au - di - ti -*

Vla. *ter - na e - rit ju - stus, ab au - di - ti -*

Vc. *ter - na e - rit ju - stus, ab au - di - ti -*

Cb. *ter - na e - rit ju - stus, ab au - di - ti -*

19

S. *o - ne ma - la non ti -*

A. *o - - ne ma - - la non ti -*

T. *o - ne ma - la non ti -*

B. *o - ne ma - la non ti -*

Vla. *o - ne ma - la non ti -*

Vla. *o - ne ma - la non ti -*

Vc. *o - ne ma - la non ti -*

Cb. *o - ne ma - la non ti -*

22

S. me - - - bit, ma - - la

A. me - - - bit, ma - la

T. me - - - bit, ma - la

B. me - - - bit, ma - - la

Vla. *sf* *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

25

S. non ti - me - - - - bit.

A. non ti - me - - - bit.

T. non ti - me - - - - bit.

B. non ti - me - - - - bit.

Vla.

Vla.

Vc.

Cb.

# 66. Stabat mater

## Introduzione

Edited by Bruce Mayhall Rastrelli

Gioachino Rossini

Andantino moderato (♩ = 132)

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in E♭

Trumpet in B♭

3 Trombones

Timpani

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Cello

*pp*

*f*

*a 2*

*Solo e Coro*

5

Fl.

Ob.

B♭ Cl.

Bsn. *a 2 pp*

Vc. *Vc. pp*

*f*

*f*

*f*

*f*

Cb. with Vc.

9

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

Vc. *pizz.*

13

B♭ Cl. *a 2*

Bsn. *a 2 pp*

Hn. 1, 2 *a 2 p*

Tbn. *sotto voce*

Timp. *sotto voce*

Vln. 1 *arco p*

Vln. 2 *arco*

Vla. *arco*

Vc. *arco p*

Cb. *pizz.*

*arco*

Vc. & Cb.

17

Bsn.

Hn. 1, 2

Vln. 1

Vln. 2

Vla.

Vc. & Cb.

Contrabass  
& Vc.

I. solo

20

B♭ Cl.

Bsn.

Hn. 1, 2

Timp.

Vln. 1

Vln. 2

Vla.

Vc. & Cb.

I. solo

*f*

*cresc.*

*rinforz.*

*cresc.*

*rinforz.*

*cresc.*

*rinforz.*

*cresc.*

*rinforz.*

24

Fl. *ff* *a2*

Ob. *ff* Unis.

B♭ Cl. *ff* *a2* Unis.

Bsn. *ff* *a2*

Hn. 1, 2 *ff*

Hn. 3, 4 *a2*

Tpt. *ff* *a2*

Tbn. *ff* Unis.

Timp. *sf* *tr* *sf* *tr* *tr* *tr* *tr*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Violoncello *ff*

Vc. & Cb. *ff*

Cb. *ff*

28

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Unis.

*smorz.*

*sf*

*pp*



32

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

*pp* a 2

*pp* a 2

*pp*

*pp* a 2

*pp*

Coro *sotto voce*

Sta - bat

Coro *sotto voce*

Sta - bat ma - ter do - lo - ro -

Coro *sotto voce*

Sta - bat ma - ter do - lo - ro -

*pp*

37

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

*pp* *a 2*

*pp*

*Solo*

ma - ter do - lo - ro - - - - - sa,

*Coro sotto voce*

do - lo - ro - - - - - sa,

sa,

sa,



47

I. Solo.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc & Cb.

a 2

*p* Solo e Coro *sotto voce*

*p* Solo e Coro *sotto voce*

*p* Solo e Coro *sotto voce*

*p* Solo e Coro *sotto voce*

*pp*

cru - cem la - cri - mo - sa, sta - bat ma - ter

cru - cem la - cri - mo - sa, sta - bat ma - ter

cru - cem la - cri - mo - sa, sta - bat ma - ter

cru - cem la - cri - mo - sa, sta - bat ma - ter

52

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

do - lo - ro - sa jux - ta cru - cem la - cri -

do - lo - ro - sa jux - ta cru - cem la - cri -

do - lo - ro - sa cru - cem la - cri -

do - lo - ro - sa la - cri -

Solo

Solo

Solo

Solo

8

57

Fl. *ff* *a 2*

Ob. *ff* *a 2*

B♭ Cl. *ff* *a 2*

Bsn. *ff* *a 2*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff* *a 2*

Tpt. *ff* *a 2*

Tbn. *ff* *a 2*

Timp. *ff* *tr*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

S. *ff* Solo e Coro  
mo - sa, dum pen - de - bat fi - li -

A. *ff* Solo e Coro  
mo - sa, dum pen - de - bat fi - li -

T. *ff* Solo e Coro  
mo - sa, dum pen - de - bat fi - li -

B. *ff* Solo e Coro  
mo - sa, dum pen - de - bat fi - li -

Vc. *ff*

Cb. *ff*

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp. *tr*

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

us.

us.

us.

us.

a 2

64

Fl. *I. Solo* *p*

Ob.

B♭ Cl. *smorz.*

Bsn. *smorz.* *p*

Hn. 1, 2

Hn. 3, 4 *p*

Tpt.

Tbn.

Timp.

Vln. 1 *smorz.* *pp*

Vln. 2 *pp*

Vla. *pp*

T. *Solo* *p*  
Sta - bat

Vc & Cb *pp*



68

Fl. *p* *a 2*

Ob. *p*

B♭ Cl.

Bsn.

Hn. 3, 4

Vln. 1

Vln. 2

Vla.

T. *8* ma - ter do - - lo - ro - - sa

Vc & Cb

71

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 3, 4

Vln. 1

Vln. 2

Vla.

T. *8* jux - - ta cru - cem la - - cri -

Vc & Cb

74 *pp*

Fl.

Ob.

B♭ Cl.

Bsn. *I. Solo*

Hn. 3, 4 *p*

Vln. 1

Vln. 2

Vla.

S. *Solo*  
dum pen - de - bat, dum pen - de - bat,

A. *Solo*  
dum pen - de - bat, dum pen - de - bat,

T.  
8 mo - sa, dum pen - de - bat, dum pen - de - bat,

B.

Vc & Cb *Cb. tacet*

79

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

*f* *a 2*

*f*

*a 2*

*f*

*a 2*

*f*

*a 2*

*f* *a 2*

*unis.*  
*p* *f*

*f*

*f*

*f*

*f* Solo e Coro

dum pen-

*f* Solo e Coro

dum pen-

Solo e Coro

dum pen - de - bat fi - li - us,

*f* Solo e Coro

dum

*f* Solo e Coro

dum pen-

*f*

*a 2*

84

Fl. *tutta forza*

Ob. *tutta forza*

B♭ Cl. *tutta forza*

Bsn. *tutta forza*

Hn. 1, 2 *tutta forza*

Hn. 3, 4 *tutta forza*

Tpt. *tutta forza*

Tbn. *tutta forza*

Timp. *f* *tutta forza*

Vln. 1 *tutta forza*

Vln. 2 *tutta forza*

Vla. *tutta forza*

S.  
de - bat, dum pen - de - bat, dum pen - de - bat

A.  
de - bat, dum pen - de - bat, dum pen - de - bat

T.  
de - bat, dum pen - de - bat, dum pen - de - bat

B.  
de - bat, dum pen - de - bat, dum pen - de - bat

Vc & Cb *tutta forza*

89 *pp*

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S. *p* Solo

A. *p* Solo

T. *p* Solo

B. *p* Solo

Vc & Cb *pp*

Cb. tacet

fi - li - us. Sta - bat ma - ter do - - lo-

fi - li - us. Sta - bat ma - ter do - - lo-

fi - li - us. Sta - bat ma - ter do - - lo-

fi - li - us. Sta - bat ma - ter do - - lo-

94

Fl. I. Solo *f*

Ob. I. Solo *f*

B♭ Cl. I. Solo

Bsn. *a 2*

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S. ro - sa jux - ta cru - cem la - cri - mo - sa,

A. ro - sa

T. ro - sa jux - ta cru - cem la - cri - mo - sa,

B. ro - sa jux - ta cru - cem la - cri - mo - sa,

Vc.

99

Fl. *ff*

Ob. *ff*

B $\flat$  Cl. *ff* *unis.*

Bsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt.

Tbn. *ff*

Timp. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

S. *ff* Coro (only)  
dum pen - de - bat fi - li - us, jux - ta cru - cem

A. *ff* Coro (only)  
jux - ta cru - cem

T. *ff* Coro (only)  
dum pen - de - bat fi - li - us, jux - ta

B. *ff* Coro (only)  
dum pen - de - bat fi - li - us, jux - ta cru - cem la - cri -

Vc. *ff* Unis.

104

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc & Cb

*pp*

*pp*

*a 2*

*pp*

*a 2*

*pp*

*a 2*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*sotto voce*

*sotto voce*

*sotto voce*

*sotto voce*

*p*

*pp*

la - cri - mo - - sa, dum pen - de - bat

la - cri - mo - - sa, dum pen - de - bat

cru - cem la - cri - mo - - sa, dum pen - de - bat

mo - sa, la - cri - mo - - sa, dum pen - de - bat



109

Fl. *ff* *Unis.*

Ob. *ff* *Unis.*

B♭ Cl. *ff* *Unis.*

Bsn. *ff*

Hn. 1, 2 *ff* *a 2.*

Hn. 3, 4 *ff*

Tpt. *ff*

Tbn. *ff*

Timp. *ff* *tr*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

S. *uniti*  
fi - li - *Solo* us, jux - ta cru - cem la - cri - mo -  
jux - ta

A. *uniti*  
fi - li - *Solo* us, jux - ta cru - cem la - cri - mo -  
jux - ta

T. *uniti*  
fi - li - us, jux - ta cru - cem la - cri - mo -

B. *uniti*  
fil - i - *Solo* us, jux - ta cru - cem la - cri - mo - sa, la - cri - mo -  
jux - ta

Vc & Cb *ff*

114

Fl. *pp*

Ob. *pp*

B♭ Cl. *pp* *a 2*

Bsn. *pp* *a 2*

Hn. 1, 2 *pp*

Hn. 3, 4 *pp* *a 2*

Tpt. *pp* *a 2*

Tbn. *pp*

Timp. *pp* *(tr)*

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

S. *p*  
- sa, dum pen - de - bat fi - li - us,

A. *p*  
- sa, dum pen - de - bat, fi - li - us,

T. *p*  
- sa, dum pen - de - bat fi - li - us,

B. *p*  
- sa, dum pen - de - bat fi - li - us,

Vc & Cb *p* *pp*

119

*f*

Fl.

*f*

Ob.

*f*

B♭ Cl.

*f*

Bsn.

*pp*

*a 2*

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

Coro *sotto voce*

Solo

do - lo-ro - sa,

la - cri-mo -

A.

Coro *sotto voce*

Solo

do - lo-ro - sa,

la - cri-mo -

T.

T.

B.

Vc & Cb.

*f*

*pp*

Cb.

125

Fl.

Ob.

B♭ Cl.

Bsn. *pp* a 2

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1 *pizz.*

Vln. 2 *pizz.*

Vla. *pizz.*

S. *Solo e Coro*  
sa dum pen - de - bat

A. *Solo e Coro*  
sa dum pen - de - bat

T. *Solo e Coro*  
dum pen - de - bat

B. *Solo e Coro*  
dum pen - de - bat, dum pen-de - bat

Vc. *pizz.* *p arco*

Cb. *pizz.*

131

Fl. *p* *cresc.*

Ob. *p* *cresc.*

B♭ Cl. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. 1, 2 *p* *a 2* *cresc.*

Hn. 3, 4 *p* *cresc.*

Tpt. *p* *cresc.*

Tbn. *sotto voce* *p* *cresc.*

Timp. *sotto voce* *p* *cresc.*

Vln. 1 *p* *arco* *cresc.* *8<sup>va</sup>*

Vln. 2 *p* *arco* *cresc.*

Vla. *p* *arco* *cresc.*

S. *sotto voce* fi - li - us.

A. *sotto voce* fi - li - us.

Coro *sotto voce* fi - li - us.

T. *sotto voce* fi - li - us.

B. *sotto voce* fi - li - us.

Vc. *p* *cresc.*

Cb. *p* *cresc.*

136

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1, 2

Hn. 3, 4

Tpt.

Tbn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc.

Cb.

*dolce*

*I. Solo dolce*

*p*

*ff*

*pizz.*

*arco*

## 67. Chester

William Billings

Soprano

Let ty-rants shake their i - ron rod, and slav-'ry  
What grate-ful off - ring shall we bring? What shall we

Alto

Let ty-rants shake their i - ron rod, and slav-'ry  
What grate-ful off - ring shall we bring? What shall we

Tenor

Let ty-rants shake their i - ron rod, and slav-'ry  
What grate-ful off - ring shall we bring? What shall we

Bass

Let ty-rants shake their i - ron rod, and slav-'ry  
What grate-ful off - ring shall we bring? What shall we

6

S.

clank her gall - ing chains, we fear them not, we  
ren - der to the Lord? Loud Hal - le - lu - iahs

A.

clank her gall - ing chains, we fear them not, we  
ren - der to the Lord? Loud Hal - le - lu - iahs

T.

clank her gall - ing chains, we fear them not, we  
ren - der to the Lord? Loud Hal - le - lu - iahs

B.

clank her gall - ing chains, we fear them not, we  
ren - der to the Lord? Loud Hal - le - lu - iahs

11

S.

trust in God, New Eng-land's God for ev - er reigns.  
let us sing, and praise his name on ev' - ry chord.

A.

trust in God, New Eng-land's God for ev - er reigns.  
let us sing, and praise his name on ev' - ry chord.

T.

trust in God, New Eng-land's God for ev - er reigns.  
let us sing, and praise his name on ev' - ry chord.

B.

trust in God, New Eng-land's God for ev - er reigns.  
let us sing, and praise his name on ev' - ry chord.

# THE ROMANTIC ERA



# 68. La damnation de Faust

## Apothéose de Marguerite

Edited by Bruce Mayhall Rastrelli

Hector Berlioz

Un peu moins lent [Moderato ♩ = 76]

Flute 1 *pp*

Flute 2 & 3 *pp* *p*

English Horn *p*

Clarinet in B♭ *pp*

Bansuri

Harp 1 *pp*

Harp 2 *pp*

Soprano solo Un peu moins lent [Moderato ♩ = 76]

Soprano 1 *p*

Soprano 2 *p*

Tenor 1 *p*

Tenor 2

Coeur d'enfants

Violin 1 soli *p*

Violin 2 soli *p*

Violin 1 (tutti)

Violin 2 (tutti)

Viola

Cello 1

Cello 2

Contrabass

Re-mon - te au ciel, â -

Re-mon - te au ciel, â -

Re-mon - te au ciel, â -

4

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
- - me na - i - ve, que l'a -

S. 2  
- - me na - i - ve, que l'a -

T. 1  
- - me na - i - ve, que l'a -

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

7

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
mour é - - - ga - ra.

S. 2  
mour é - - - ga - ra.

T. 1  
mour é - - - ga - ra.

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1  
con sord. arco div. *p trem.*

Vln. 2  
con sord. arco div. *p trem.*

Vla.  
con sord. arco div. *p trem.*

Vc. 1  
con sord. double corde *p trem.*

Vc. 2  
con sord. *p trem.*

Cb.  
*pizz. mf*

10

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
Viens re - vêtir ta beau - té pri - mi -

S. 2  
Viens re - vêtir ta beau - té pri - mi -

T. 1  
Viens re - vêtir ta beau - té pri - mi -

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

13

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
ti - ve qu'une er - reur

S. 2  
ti - ve qu'une er - reur, une er -

T. 1  
ti - ve qu'une er - reur

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

16

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
al - - - té - ra. Viens, les

S. 2  
reur al - - - té - ra. Viens, les

T. 1  
al - - - té - ra. Viens, les

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1  
*p*

Vln. 2  
*p*

Vla.  
*p*

Vc. 1  
*p*

Vc. 2  
*p*

Cb.  
*mf*

19

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
vier - ges di - vi - nes, viens, les

S. 2  
vier - ges di - vi - nes, viens, les

T. 1  
vier - ges di - vi - nes, viens, les

T. 2  
- - - - -

En.  
Choeur d'Enfants *p* viens, les

En.  
Choeur d'Enfants *p* Viens, les

Viens, les

Vln. 1 soli

Vln. 2 soli

Vln. 1  
(*p sempre*)

Vln. 2  
(*p sempre*)

Vla.  
(*p sempre*)

Vc. 1  
(*p sempre*)

Vc. 2  
(*p sempre*)

Cb.  
(*mf sempre*)

22

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hr. p.

Hr. 2

S. 1  
vier - ges di - vi - nes, tes soeurs,

S. 2  
vier - ges di - vi - nes, tes soeurs,

T. 1  
vier - ges di - vi - nes, tes soeurs,

T. 2  
vier - ges di - vi - nes, tes soeurs,

En.  
vier - ges di - vi - nes, tes soeurs,  
vier - ges di - vi - nes, tes soeurs,

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2  
double corde

Cb.



25

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1

S. 2

T. 1

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

les Sé - ra - phi - nes,

les Sé - ra - phi - nes, sau - ront ta -

les Sé - ra - phi - nes, sau - ront ta -

les Sé - ra - phi - nes,

les Sé - ra - phi - nes, sau - ront ta -

les Sé - ra - phi - nes,

les Sé - ra - phi - nes, sau - ront ta -

div. double corde

28

Fl. 1 *cresc.*

Fl. 2 & 3

E. Hn.

B $\flat$  Cl. *cresc.*

Ban.

Hp. 1

Hp. 2

S. 1 *poco cresc.*  
sau - ront ta - rir les *poco cresc.* pleurs, que t'ar -

S. 2 *poco cresc.*  
rir les pleurs, que t'ar - ra - chent en -

T. 1 *poco cresc.*  
rir les pleurs, les pleurs, que t'ar -

T. 2 *poco cresc.*  
sau - ront ta - rir les *poco cresc.* pleurs, que t'ar -

En. *poco cresc.*  
sau - ront ta - rir les *poco cresc.* pleurs, que t'ar -

*poco cresc.*  
rir les pleurs, que t'ar - ra - chent en -

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

31

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1

S. 2

T. 1

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

ra - chent en - cor les ter - res - tres dou -

cor, en - cor les ter - res - tres dou -

ra - chent en - cor les ter - res - tres dou -

ra - chent en - cor les ter - res - tres dou -

ra - chent en - cor les ter - res - tres dou -

cor, en - cor les ter - res - tres dou -

*sf* *dim.* *sf* *dim.* *sf* *dim.* *sf* *dim.* *sf* *dim.*

34

Fl. 1

Fl. 2 & 3

E. Hn.

B $\flat$  Cl.

Ban.

Hp. 1

Hp. 2

S. 1

S. 2

T. 1

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

leurs. Con - ser - ve l'es - pé - ran - ce, con -

leurs. Con - ser - ve l'es - pé - ran - ce,

leurs. Con - ser - - - -

leurs. Con - ser - ve l'es - pé - ran - ce, con -

leurs. Con - ser - ve l'es - pé - ran - ce,

37

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
ser - ve l'es - pé - ran - ce, et sou -

S. 2  
con - ser - ve l'es - pé - ran - ce, et sou -

T. 1  
*pp*  
Con - ser - ve l'es - pé - ran - ce, et sou -

T. 2  
ve l'es - pé - ran - - - ce, et sou -

En.  
ser - ve l'es - pé - ran - ce, et sou -

con - ser - ve l'es - pé - ran - ce, et sou -

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

40

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. 1  
ris, et sou - ris au bon-heur.

S. 2  
ris, et sou - ris au bon-heur.

T. 1  
ris, et sou - ris au bon-heur.

T. 2  
ris, et sou - ris au bon-heur.

En.  
ris, et sou - ris au bon-heur.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

43

Fl. 1

Fl. 2 & 3

E. Hn.

Bb Cl.

Ban.

Hp. 1

Hp. 2

S. solo

S. 1

S. 2

T. 1

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

Soprano solo

Mar - ga -

Viens, Mar - ga - ri - - - - ta!

Viens, Mar - ga - ri - - - - ta!

Viens, Mar - ga - ri - - - - ta!

Viens, Mar - ga - ri - - - - ta!

Viens, Ma - ga - ri - - - - ta!

46

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. solo

ri - - - ta!

S. 1

Viens, Mar - ga - ri - - -

S. 2

Viens, Mar - ga - ri - - -

T. 1

Viens, Mar - ga - ri - - -

T. 2

Viens, Mar - ga - ri - - -

En.

Viens, Mar - ga - ri - - -

Viens, Mar - ga - ri - - -

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.



49

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. solo  
Mar - ga - ri - - - ta! Mar - ga -

S. 1  
ta! Viens!

S. 2  
ta! Viens!

T. 1  
ta! Viens!

T. 2  
ta! Viens!

En.  
ta! Viens!

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

52

Fl. 1

Fl. 2 & 3

E. Hn.

B♭ Cl.

Ban.

Hp. 1

Hp. 2

S. solo  
ri - ta!

S. 1  
*ppp* Viens! Viens!

S. 2  
*ppp* Viens! Viens!

T. 1  
*ppp* Viens! Viens!

T. 2  
*ppp* Viens! Viens!

En.  
*ppp* Viens! Viens!

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

[illegible]

58

Fl. 1

Fl. 2 & 3

E. Hn.

B $\flat$  Cl.

Ban.

Hp. 1

Hp. 2

S. solo

S. 1

S. 2

T. 1

T. 2

En.

Vln. 1 soli

Vln. 2 soli

Vln. 1

Vln. 2

Vla.

Vc. 1

Vc. 2

Cb.

*perdendo*

*perdendo*

*perdendo*

*perdendo*

*perdendo*

## 69. Calme des nuits

Camille Saint-Saëns

Molto Adagio *pp*

Soprano Cal - me des nuits, frai - cheur des soirs,

Alto Cal - me des nuits, frai - cheur des soirs,

Tenor Cal - me des nuits, frai - cheur des soirs,

Bass Cal - - - me des nuits, frai - cheur des soirs,

7

S. vas - te scin - til - le - ment des mon - des,

A. vas - - te scin - til - le - ment des mon - des,

T. vas - - te scin - til - le - ment des mon - des,

B. vas - - - te scin - til - le - ment des mon - des,

14

S. grand si - len - ce des an - tres noirs vous char - mez les

A. grand si - len - ce des an - tres noirs vous char - mez les

T. grand si - len - ce des an - tres noirs vous char - mez les

B. grand si - len - ce des an - tres noirs vous char - mez les

21

S. *â - mes pro - fon - - - - - des.*

A. *â - mes pro - fon - - - - - des.*

T. *â - mes pro - fon - - - - - des.*

B. *â - mes pro - fon - - - - - des.*

28

S. *L'é-clat du so - leil, la gai - té, le bruit plai - sent aux plus fu - ti - les;*

A. *L'é-clat du so - leil, la gai - té, le bruit plai - sent aux plus fu - ti - les;*

T. *L'é-clat du so - leil, la gai - té, le bruit plai - sent aux plus fu - ti - les;*

B. *L'é-clat du so - leil, la gai - té, le bruit plai - sent aux plus fu - ti - les;*

33

S. *le po - è - - - te seul est han -*

A. *le po - è - - - te seul est han -*

T. *le po - è - - - te seul est han -*

B. *le po - è - - - te seul est han -*

40

S. té par l'a - mour des cho - ses tran - quil - -

A. té par l'a - mour des cho - ses tran - quil - -

T. té par l'a - mour des cho - ses tran - quil - -

B. té par l'a - mour des cho - ses tran - quil - -

46

S. - - - les, par l'a - mour *ppp*

A. - - - les, par l'a - mour *ppp*

T. - - - les, par l'a - mour *ppp*

B. - - - les, par l'a -

52

S. des cho - ses tran - quil - - les.

A. des cho - ses tran - quil - - les.

T. des cho - ses tran - quil - - les.

B. *ppp* mour des cho - ses tran - quil - - les.  
par l'a - mour des cho - ses tran - quil - - les.

# 70. Requiem

## Agnus Dei

Edited by Bruce Mayhall Rastrelli

Gabriel Fauré

Andante [♩ = 69]

Horn in F

Horn in F

Harp

Soprano

Alto

Tenor

Bass

Organ

*p*

*mf*

*p espress.*

*mf*

Viola 1

*p espress.*

*mf*

Viola 2

*p*

*mf*

Cello 1

*p*

*mf*

Cello 2

*p*

*mf*

Contrabass

*pizz. p*

*mf*



5

T. *Tous les Ténors.* *dolce espress.*

Ag - nus De - i, qui

Org.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*p*

9

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

Org.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

13

Hn.

Hn.

Hp.

A.

T.

B.

Org.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*poco cresc.*

*dim.*

na e - is, do - na e - is re - qui -

17

Hn. *f* *p*

Hn. *f* *p*

Hp.

S. *f* *p*  
Ag - nus De - i, Ag -

A. *f* *p*  
Ag - nus De - i, Ag -

T. *f* *p*  
em. Ag - nus De - i, Ag -

B. *f* *p*  
Ag - nus De - i, Ag -

Org. *f* *p*

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Cb. *f* *p*  
arco

21

Hn. *f* *f* *p*

Hn. *f* *f* *p*

Hp.

S. *f* *p*  
nus De - i, qui tol - lis pec - ca - ta

A. *f* *p*  
nus De - i, qui tol - lis pec - ca - ta

T. *f* *p*  
nus De - i, qui tol - lis pec - ca - ta

B. *f* *p*  
nus De - i, qui tol - lis pec - ca - ta

Org. *f* *p*

Vla. 1 *f* *p*

Vla. 2 *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Cb. *f* *p*

25

Hn. *f* *p*

Hn. *f* *p*

Hp.

S. *f* *sempre f*  
mun - di, do - na, do - na e -

A. *f*  
mun - di, do - na, do - na e -

T. *f*  
mun - di, do - na, do - na e -

B. *f*  
mun - di, do - na, do - na e -

Org. *f*

Vla. 1 *f*

Vla. 2 *f*

Vc. 1 *f*

Vc. 2 *f*

Cb. *f*

29

Hn.

Hn.

Hp.

S. *dim.* *p*  
is re - qui - em.

A. *p*  
is re - qui - em.

T. *p* *espress.*  
is re - qui - em. Ag - nus

B. *p*  
is re - qui - em.

Org. *p* *Solo* *espressivo*

Vla. 1 *p*

Vla. 2 *p* *espress.* *p*

Vc. 1 *p*

Vc. 2 *p*

Cb. *p* *pizz.* *p*

33

Hn. *dolce*

Hn.

Hp.

S.

A.

T.  
8

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

B.

Org.

Vla. 1

Vla. 2

*espress.*

Vc. 1 *p*

Vc. 2

Cb.

[illegible]



41

Hn.

Hp.

S.   
*dolce sempre*  
***p***  
Lux

A.

T.   
*dolce*  
sem - pi - ter - nam re - qui - em.

B.

Org.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

46

Hn.

Hp.

S. *pp*  
ae - ter - na lu - ce - at e - is, lu - ce - at

A. *pp*  
ae - ter - na lu - ce - at e - is,  
Lux *pp* Div. 8

T. *pp*  
ae - ter - na lu - ce - at e - is,  
Lux *pp* Div. 8

B. *pp*  
ae - ter - na lu - ce - at e - is,  
Lux *pp* Div. 8

Org. *p*

Vla. 1

Vla. 2 *p*

Vc. 1

Vc. 2 *p*

Cb. *p*

51

Hn.

Hn.

Hp.

S.  
e - is, Do - mi - ne: cum sanc - tis tu - is  
*dolce sempre*

A.  
lu - ce - at e - is, Do - mi - ne: cum sanc - tis tu - is  
*dolce sempre*

T.  
lu - ce - at e - is, Do - mi - ne: cum sanc - tis tu - is

B.  
lu - ce - at e - is, Do - mi - ne: cum sanc - tis tu - is

Org.  
*p*

Vla. 1  
*p*

Vla. 2  
*p*

Vc. 1  
*p*

Vc. 2  
*p*

Cb.  
*p*

56

Hn.

Hn.

Hp.

S.

A.

T.

B.

Org.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

in ae - ter - num, qui - a pi - us, pi - us

in ae - ter - num, qui - a pi - us, pi - us

in ae - ter - num, qui - a pi - us, pi - us

in ae - ter - num, qui - a pi - us, pi - us

61

Hn.

Hp.

S. *cresc.* *molto*  
es, cum sanc - tis tu - is in ae - ter - num,

A. *cresc.* *molto*  
es, cum sanc - tis tu - is in ae - ter - num,

T. *cresc.* *molto*  
es, cum sanc - tis tu - is in ae - ter - num,

B. *cresc.* *molto*  
es, cum sanc - tis tu - is in ae - ter - num,

Org. *cresc.* *molto*

Vla. 1 *cresc.* *molto*

Vla. 2 *cresc.* *molto*

Vc. 1 *cresc.* *molto*

Vc. 2 *cresc.* *molto*

Cb. *cresc.* *molto*

66

Hn. *f* *ff*

Hn. *f* *ff*

Hp.

S. *f sempre*  
qui - a pi - us es.

A. *f sempre*  
qui - a pi - us es.

T. *f sempre*  
qui - a pi - us es.

B. *f sempre*  
qui - a pi - us es.

Org. *f sempre* *ff*

Vla. 1 *f sempre* *ff*

Vla. 2 *f sempre* *ff*

Vc. 1 *f sempre* *ff*

Vc. 2 *f sempre* *ff*

Cb. *f sempre* *ff*

71 [Largo ♩ = 40] *ff*

Hn. *ff*

Hn. *ff*

Hp.

S.

A.

T.

B.

Org. *f*

Vla. 1 *ff*

Vla. 2 *ff*

Vc. 1 *ff*

Vc. 2 *ff*

Cb. *ff*

76 *pp*

Hn. *pp*

Hn. *pp*

Hp.

S. *pp*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

A. *pp*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

T. *pp*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

B. *pp*  
Re - qui - em ae - ter - nam do - na e - is, Do - mi - ne,

Org. *pp* *ff* *p*

Vla. 1 *p* *ff* *p*

Vla. 2 *p* *ff* *p*

Vc. 1 *p* *ff* *p*

Vc. 2 *p* *ff* *p*

Cb. *p* *ff* *p*



81

Hn.

Hp.

S. *cresc.* *f* *dim.*  
et lux per - pe - tu - a lu - ce - at, lu - ce - at,

A. *cresc.* *f*  
et lux per - pe - tu - a lu - ce - at, lu - ce - at,

T. *cresc.* *f*  
et lux per - pe - tu - a lu - ce - at, lu - ce - at,

B. *cresc.* *f*  
et lux per - pe - tu - a lu - ce - at, lu - ce - at,

Org. *cresc.* *f* *p*

Vla. 1 *ff* *dim.* *dim. sempre* *p*

Vla. 2 *ff* *dim.* *dim. sempre* *p*

Vc. 1 *ff* *dim.* *dim. sempre* *p*

Vc. 2 *ff* *dim.* *dim. sempre* *p*

Cb. *ff* *dim.* *dim. sempre* *p*

86 *pp* 1st Tempo [♩ = 69]

Hn. *pp*

Hn. *pp*

Hp.

S. *pp*  
lu-ce-at e - - is.

A. *pp*  
lu-ce-at e - - is.

T. *pp*  
lu-ce-at e - - is.

B. *pp*  
lu-ce-at e - - is.

Org. *pp* *p* *mf* *dolce*

Vla. 1 *pp* *dolce*

Vla. 2 *pp* *dolce*

Vc. 1 *pp* *dolce*

Vc. 2 *pp* *p*

Cb. *pp* *pizz. p*

91

Hn.

Hn.

Hp.

S.

A.

T.

B.

Org.

Vla. 1

Vla. 2

Vc. 1

Vc. 2

Cb.

*p*

*p*

*p*

*p*

*p*

arco

# 71. Messa da Requiem

## Sanctus

Edited by Bruce Mayhall Rastrelli

Giuseppe Verdi

Allegro ♩ = 138

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F 1, 2

Horn in F 3, 4

Trumpet in C

Trombone

Tuba

Timpani

Soprano 1

Alto 1

Chorus 1

Tenor 1

Bass 1

Soprano 2

Alto 2

Chorus 2

Tenor 2

Bass 2

Violin 1

Violin 2

Viola

Cello

Contrabass

San - ctus,

San - ctus

5  
Fl. *ff*  
P. 2.  
Ob. *ff*  
B♭ Cl. *ff*  
Bsn. *ff*  
1.  
2.3.  
4.  
Hn. 1, 2 *ff*  
Hn. 3, 4 *ff*  
C Tpt. *ff*  
Tbn. *ff*  
1.2.3.  
Of.  
Timp. *ff*  
S1 & A1 *ff*  
Chor. 1 San - - - ctus,  
T1 *ff*  
San - - - ctus,  
B1 *ff*  
San - - - ctus,  
S2 & A2 *ff*  
Chor. 2 San - - - ctus,  
T2 *ff*  
San - - - ctus,  
B2 *ff*  
San - - - ctus,  
Vln. 1 *ff*  
Vln. 2 *ff*  
Vla. *ff*  
Vc. *ff*  
Cb. *ff*

9 Allegro  $\text{♩} = 112$

Picc. 

Fl. 

Ob. *mf* 1. Solo 

S 1 *mf* 

Chor. 1 San - ctus, san-ctus, san - ctus, Do - mi - nus De - us

S 2 *p* 

Chor. 2 San - ctus, san - ctus, san - ctus,

Vln. 1 *leggere e staccate* 

13

Picc. 

Fl. 

Ob. 

B♭ Cl. *mf* 1. 

S 1 

Chor. 1 Sa - ba - oth. Ple - ni sunt coe - li et ter -

A 1 *mf* 

San - ctus, san-ctus, san - ctus, Do - mi - nus De - us

S 2 

Chor. 2 Do - - - - mi - nus De - us Sa - ba -

A 2 *p* 

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

Vln. 1 

Vln. 2 *leggere e staccate* 

17

Fl.

Ob.

B♭ Cl.

Bsn. *mf* *I.* *p*

Bsn.

Hn. 1, 2 *mf*

Hn. 3, 4

C Tpt.

S 1  
ra glo - - - - - ri - a tu - -

A 1  
Sa - ba - oth. Ple - ni sunt coe - li et ter -

Chor. 1

T 1 *mf*  
San - ctus, san - ctus, san - ctus, Do - mi - nus De - us

B 1

S 2 *p*  
oth. De - us Sa - ba -

A 2

Chor. 2  
Do - - - - - mi - nus De - us Sa - ba -

T 2 *p*  
San - ctus, san - ctus, san - ctus,

B 2

Vln. 1

Vln. 2

Vla. *leggere e staccate* *pp*

21

Ob.

B♭ Cl.

Bsn.

Bsn. I.

Hn. 1, 2

Hn. 3, 4

S 1

a.

A 1

Chor. 1

T 1

B 1

S 2

oth.

A 2

Chor. 2

oth.

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc.

*mf*

*p*

*mf*

*p*

*pp* staccate

ra glo - - - - - ri - a tu - -

Sa - ba - oth. Ple - ni sunt coe - li et ter -

San - ctus, san - ctus, san - ctus, Do - mi - nus De - us

oth.

oth. De - us Sa - ba - oth.

Do - - - - - mi - nus De - us Sa - ba -

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



25 Piccolo *pp staccate*

Ob. *pp staccate*

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2 a 2

Hn. 3, 4

C Tpt. *mf* Solo

S 1 *p*  
Ple - - ni sunt coe - li et

A 1

Chor. 1 a.  
T 1 ra glo - - - - - ri - a tu - -  
B 1 Sa - ba - oth. Ple - ni sunt coe - li et ter -  
S 2 *mf*  
San - ctus, san - ctus, san - ctus, Do - mi - nus De - us

A 2

Chor. 2  
T 2 oth. De - us Sa - ba -  
B 2 Do - - - - - mi - nus De - us Sa - ba -

Vln. 1 *mf*

Vln. 2

Vla.

Vc. *p*

29

Picc. *mf*

Fl. *pp staccate*

Ob. *pp staccate*

B♭ Cl. *pp staccate*

Bsn. *f*

Bsn. *f*

Hn. 1, 2

Hn. 3, 4 *a2.*

C Tpt. *Solo*

C Tpt. *mf*

Tbn. *ff*

S 1  
ter - ra glo - ri - a

A 1  
*p* Ple - ni sunt coe - li et

Chor. 1  
T 1  
a.

B 1  
ra glo - ri - a tu -

S 2  
Sa - ba oth. *mf* Ple - ni sunt coe - li et ter -

A 2  
San - ctus, san-ctus, san - ctus, Do - mi-nus De - us *ff*

Chor. 2  
T 2  
oth. Ho-

B 2  
oth. De - us Sa - ba - oth. *ff*

Vln. 1 *p*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. *p pizz.*

[illegible]

37

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

C Tpt.

Tbn.

Of.

Timp.

S 1

A 1

Chor. 1

T 1

B 1

S 2

A 2

Chor. 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc.

Vc. & Cb.

*ff*

Ho-san - na in ex - cel - - -

*ff*

Ho-san - na in ex - cel - -

san - na in ex - cel - sis, in ex - cel - -

*ff*

Ho - san - na in ex - cel - -

sis,

sis,

ho - san - na, ho-san - -

sis,

sis,

sis, ho - san - na in ex - cel - -

*tr*

*tr*

41

Picc. 

Fl. 

Ob. 

Ob. 

B♭ Cl. 

Bsn. 

Bsn. 

Hn. 1, 2 

Hn. 3, 4 

C Tpt. 

C Tpt. 

Tbn. 

Of. 

Timp. 

S 1 

sis. Be - ne-di - ctus,

A 1 

sis. Be - ne-di - ctus qui ve - nit in

Chor. 1 

T 1 

sis.

B 1 

sis.

S 2 

Be - ne-di - ctus qui ve - nit in no - - -

A 2 

na.

Chor. 2 

T 2 

na.

B 2 

sis.

Vln. 1 

pp staccate

Vln. 2 

Vla. 

Vc. 

45

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

Tbn.

Of.

Timp.

S 1

be - ne - di - ctus,

A 1

no - mi - ne Do - mi - ni,

Chor. 1

T 1

*p* Be - ne - di - ctus qui ve - nit in

B 1

*p* Be - ne - di - ctus,

S 2

- - - - mi - ne Do - - - - mi -

A 2

*p* Be - ne - di - ctus qui ve - nit in no - - -

Chor. 2

T 2

B 2

Vln. 1

Vln. 2

*pp staccate*

Vla.

Vc.

*pizz.*

49

Ob. *p*

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2 *p* Solo

Hn. 3, 4

C Tpt.

Tbn.

Of.

Timp.

S 1  
be - ne-di - ctus qui ve - nit in no - mi - ne

A 1  
be - ne-di - ctus qui ve -

Chor. 1  
no - mi - ne Do - mi-ni,

B 1  
be - ne - di - - - ctus,

S 2  
ni, be - ne-di -

A 2  
mi - ne Do - mi-ni,

Chor. 2  
Be - ne-di - ctus qui

T 2 *p*

B 2

Vln. 1

Vln. 2 *pizz.* *arco*

Vla. *pp staccate* *pizz.*

Vc. *pizz.*

53

Fl.

Ob.

Ob.

B $\flat$  Cl.

B $\flat$  Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

C Tpt.

Tbn.

Of.

Timp.

S 1

A 1

Chor. 1

T 1

B 1

S 2

A 2

Chor. 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc.

*f*

*Solo p*

*f*

*1.*

*3. p*

Do - mi - ni, be - ne - di - ctus, be - ne -

- - - nit in no - mi - ne Do - - mi -

be - ne - di - ctus, be - ne - di - -

ctus, be - ne - di -

be - ne - di - ctus qui ve - nit

ve - nit in no - mi - ne Do - mi -

*pizz.*

*arco*

*arco*

*arco*

*arco*

Vc. & Cb.



57

Picc. *a2.* *f*

Fl. *a2.* *f*

Ob. *a2.* *f*

B♭ Cl. *a2.* *f*

Bsn. *ff*

Bsn. *ff*

Hn. 1, 2 *ff* *a2.*

Hn. 3, 4 *ff* *a2.*

C Tpt. *ff* *a2.*

C Tpt. *ff* *a2.*

Tbn. *ff* *[1, 2]* *[3]*

Of. *ff*

Timp. *ff*

S 1 *ff*  
di - ctus,

A 1

Chor. 1  
ni,

T 1

B 1  
ctus,

S 2 *ff*  
ctus, be - ne-di - ctus, be - ne-

A 2 *ff*  
be - ne-di - ctus qui *ff* ve - nit in no - mi - ne

Chor. 2  
be - ne-di - ctus qui *ff* ve - nit in no - mi - ne

T 2 *ff*  
ni, be - ne-di - ctus, be - ne-

B 2 *ff*  
Be - ne - di - ctus qui ve - nit in no - mi - ne

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff*

Vc & Cb. *ff* arco

61

Picc. *Fl. Piccolo a2.*

Fl. *a2.*

Ob. *a2.*

B♭ Cl. *a2.*

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. *2. & 3.*

C Tpt. *a2.*

Tbn. *3.*

Of.

Timp.

S 1 *ff* be - ne - di - ctus, be - ne -

A 1 *ff* be - ne - di - ctus qui *ff* ve - nit in no - mi - ne

Chor. 1 be - ne - di - ctus qui *ff* ve - nit in no - mi - ne

T 1 be - ne - di - ctus, be - ne -

B 1 *ff* be - ne - di - ctus qui ve - nit in no - mi - ne

S 2 di - ctus,

A 2 Do - mi - ni,

Chor. 2 Do - mi - ni,

T 2 di - ctus,

B 2 Do - mi - ni,

Vln. 1

Vln. 2

Vla.

Vc & Cb.

65 *ff*

Picc. *ff*

Fl. *ff*

Ob. *ff*

Ob. *ff*

B $\flat$  Cl. *ff*

B $\flat$  Cl. *ff*

Bsn. *ff*

Bsn. *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. *ff*

C Tpt. *ff*

Tbn. *ff*

Of. *ff*

Timp. *ff*

S 1 *ff*  
di - ctus, *ff* be - ne - di -

A 1 *ff*  
Do - mi - ni, *ff* be - ne - di -

Chor. 1 *ff*  
Do - mi - ni, *ff* be - ne - di -

T 1 *ff*  
di - ctus, *ff* be - ne - di -

B 1 *ff*  
Do - mi - ni, *ff* be - ne - di -

S 2 *ff*  
be - ne - di - ctus, *ff* be - ne - di -

A 2 *ff*  
be - ne - di - ctus, *ff* be - ne - di -

Chor. 2 *ff*  
be - ne - di - ctus, *ff* be - ne - di -

T 2 *ff*  
be - ne - di - ctus, *ff* be - ne - di -

B 2 *ff*  
be - ne - di - ctus qui ve - nit in no - mi - ne

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc & Cb. *ff*

69

Picc. *a2.*

Fl.

Ob.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

C Tpt.

Tbn. *1., 2.*

Of. *3.*

Timp.

S 1

ctus, be - ne -

A 1

Chor. 1

ctus qui ve - nit, qui ve - nit in no - mi - ne

T 1

ctus qui ve - nit in no - mi - ne Do - mi -

B 1

ctus qui ve - nit in no - mi - ne Do - mi -

S 2

ctus, be - ne -

A 2

Chor. 2

ctus qui ve - nit, qui ve - nit in no - mi - ne

T 2

ctus qui ve - nit in no - mi - ne Do - mi -

B 2

Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -

Vln. 1

Vln. 2

Vla.

Vc & Cb.

73

Picc. *Fl.* *Ob.* *B♭ Cl.* *Bsn.* *Hn. 1, 2* *Hn. 3, 4* *C Tpt.* *C Tpt.* *Tbn.* *Of.* *Timp.*

*S 1* *A 1* *Chor. 1* *T 1* *B 1* *S 2* *A 2* *Chor. 2* *T 2* *B 2* *Vln. 1* *Vln. 2* *Vla.* *Vc & Cb.*

*di - - ctus.*  
Do - mi - ni.  
ni.  
ni, in no - mi - ne.  
*di - - ctus,*  
Do - mi - ni, *pp* be - ne - di - ctus,  
ni, *pp* be - ne - di -  
ni, in no - mi - ne, *dim.* *p* in

*Solo p*  
*dim.* *p*  
*Solo p*  
*4. Solo p*  
*pp*  
*pp*  
*pp*  
*pp*

77

Picc.

Fl.

Ob. *p* Solo

B♭ Cl. *p* *espressivo*

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

S 1 *pp* *dolcissimo*

A 1 *pp* *dolcissimo*

Chor. 1

T 1 *pp* *dolcissimo*

B 1 *pp* *dolcissimo*

S 2 *pp*

A 2

Chor. 2

T 2 *pp* *dolc.*

B 2

Vln. 1

Vln. 2

Vla.

Vc & Cb.

82

Picc.

Fl.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

S 1

A 1

Chor. 1

T 1

B 1

S 2

A 2

Chor. 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb. tacet

87

Picc.

Fl.

Ob.

B♭ Cl.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

S 1

A 1

Chor. 1

T 1

B 1

S 2

A 2

Chor. 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc.



92

Picc.

Fl.

Ob.

Ob.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

S 1

A 1

Chor. 1

T 1

B 1

S 2

A 2

Chor. 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc.

97

Picc. Fl. Ob. Ob. B♭ Cl. Bsn. Bsn. Hn. 1, 2 Hn. 3, 4 C Tpt. Tbn. Of. Timp. S 1 A 1 Chor. 1 T 1 B 1 S 2 A 2 Chor. 2 T 2 B 2 Vln. 1 Vln. 2 Vla. Vc.

sunt coeli et terra

ho - san - na, ho -

ho - san - na, ho -

ho - san - na, ho -

ho - san - na, ho -

102 *p cantabile*

Picc. *Solo p dolce* *espressivo*

Fl. 2. *cantabile*

Ob. *p cantabile*

B♭ Cl. *p*

Bsn. *p*

Bsn. *p*

Hn. 1, 2 *p*

Hn. 3, 4 3. *p*

S 1 *espressivo*  
glo - - - - ri - - a

A 1 *espressivo*  
glo - - - - ri - - a

Chor. 1 *espressivo*  
glo - - - - ri - - a

T 1 *espressivo*  
glo - - - - ri - - a

B 1 *espressivo*  
glo - - - - ri - - a

S 2  
san - - na,

A 2  
san - - na,

Chor. 2  
san - - na,

T 2  
san - - na, ho - san - - -

B 2  
san - - na, ho - -

Vln. 1

Vln. 2

Vla. *pizz.*

Vc. *pizz.*

Cb. *pizz.*

107

Picc. *pp*

Fl. 1. *pp*

Ob. 1. *pp*

B♭ Cl. 1. *pp*

Bsn. *pp*

Bsn. *pp*

Hn. 1, 2

Hn. 3, 4 4.

S 1 tu - - - a.

A 1 tu - - - a.

Chor. 1

T 1 tu - - - a.

B 1 tu - - a.

S 2 *pp* ho-san - - na,

Chor. 2

A 2 ho-

T 2 na,

B 2 sa - - na,

Vln. 1 *leggere*

Vln. 2 *arco leggere*

Vla.

Vc.

112

Picc. *ff*

Fl. *ff*

Ob. *a2. ff*

B♭ Cl. *a2. ff*

Bsn. Solo *pp* *a2. ff*

Bsn. *a2. ff*

Hn. 1, 2 Solo *pp* *a2. ff*

Hn. 3, 4

S 1 *ff*  
Ho -

A 1

Chor. 1 T 1 *ff*  
Ho -

B 1

S 2

A 2 *pp*  
san - - - na,

Chor. 2 T 2

B 2 *pp*  
ho-san - - - na,

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *arco leggere* *ff*

Vc. *arco ff*  
Vc. & Cb.

116

Picc. 

Fl. 

Ob. 

B♭ Cl. 

Bsn. 

Bsn. 

Hn. 1, 2 

Hn. 3, 4 

S 1   
san - - - - - na,

A 1   
Ho - - - san - - - - - na,

Chor. 1   
san - - - - - na,

T 1   
Ho - - - san - - - - - na,

B 1   
Ho - - - san - - - - - na,

S 2   
ho -

A 2   
ho -

Chor. 2   
ho -

T 2   
ho -

B 2   
ho -

Vln. 1 

Vln. 2 

Vla. 

Vc. & Cb.   
Vc. & Cb.



124

Picc. *ff*

Fl. *a2. ff staccate*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Bsn. *ff*

Hn. 1, 2 *a2. ff staccate*

Hn. 3, 4 *a2. ff staccate*

C Tpt. *ff a2.*

C Tpt. *ff a2.*

Tbn. *1., 2. ff*

Of. *3. ff staccate*

Timp. *ff*

S 1 *ff*  
san - na in ex - cel - - - cis, *ff* ho -

A 1 *ff*

Chor. 1 *ff*  
san - na in ex - cel - - - sis, *ff* ho -

T 1 *ff*  
san na in ex - cel - - - sis, *ff* ho -

B 1 *ff*  
san - na in ex - cel - - - sis, *ff* ho -

S 2 *ff* ho -

A 2 *ff* ho -

Chor. 2 *ff* ho -

T 2 *ff* ho -

B 2 *ff* ho -

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *ff*

Vc. *ff* div.

Cb. *ff* div.





132

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

C Tpt.

Tbn.

Of.

Timp.

S 1

A 1

Chor. 1

T 1

B 1

S 2

A 2

Chor. 2

T 2

B 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ho - san - na in ex - cel - sis De - o in ex - cel - sis De - o in ex - cel - sis De - o.

136

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Bsn.

Hn. 1, 2

Hn. 3, 4

C Tpt.

C Tpt.

Tbn.

Of.

Timp.

S 1

sis.

A 1

sis.

Chor. 1

T 1

sis.

B 1

sis.

S 2

sis.

A 2

sis.

Chor. 2

T 2

sis.

B 2

sis.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

## 72. Missa in C Major

op.86

Kyrie

Edited by Bruce Mayhall Rastrelli

Ludwig van Beethoven

Andante con moto assai vivace quasi Allegretto ma non troppo

Oboes

Clarinet in C

Bassoons

Horn in C

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Violoncello

Contrabass

*pp*

*pp*

*pp*

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

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

Ky - - - ri - e e -

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

*pp*

*pp*

8

Ob. *f* *cresc.* *p* *cresc.* *sf* *p*

Cl. *cresc.* *f* *f* *p* *cresc.* *sf* Cl. 1 *p*

Bsn. *cresc.* *f* *f* *p* *cresc.* *sf* Bsn. 1 *p*

Hn. *f* *sf*

Vln. I *cresc.* *f* *p* *cresc.* *sf* *p*

Vln. II *cresc.* *f* *p* *cresc.* *sf* *p*

Vla. *cresc.* *f* *sf* *p*

S. *cresc.* *f*  
lei - son, e - lei - son.

A. *cresc.* *f*  
e-lei - son, e - lei - son.

T. *cresc.* *f*  
lei - son, e - lei - son.

B. *cresc.* *f*  
lei - son, e - lei - son.

Vc. *cresc.* *f* *sf* *p*

Cb. *cresc.* *f* *sf* *p*

15

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

*p* Ob. 1

*p* div.

*p*

Solo

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

The musical score is arranged in a system with staves for woodwinds, brass, strings, and vocal soloists. The woodwinds (Ob., Cl., Bsn.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes. The vocal soloists (S., A., T., B.) sing the text 'Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - -'. The score is marked with 'p' (piano) and 'Solo'.

22

Ob. *f* div.

Cl. *f*

Bsn. *f*

Hn. *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *f*

S. *Tutti f*  
son, Ky - ri - e e - lei - i -

A. *Solo* *Tutti f*  
Ky - ri - e e - lei - son, Ky - ri - e e - lei -

T. *Solo* *Tutti f*  
Ky - re - e, Ky - ri - e e - lei -

B. *Solo* *Tutti f*  
Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei -

Vc. *p* *f*

Cb. *p* *f*

29

Ob. 1

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

*p*

*cresc.*

*sf*

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

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

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

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

*p*

*cresc.*

*sf*

*p*

*cresc.*

*sf*



36

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

*p*

*f*

*div.*

*cresc.*

*Solo*

*Tutti*

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

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

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

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

Chri - ste e -

43

Ob. *p* *cresc. f*

Cl.

Bsn. *p* *cresc. f*

Hn. *f*

Vln. I *p* *f*

Vln. II *p* *cresc. f*

Vla. *p* *f*

S. *Tutti f*  
lei - son, e - lei - son

A. *Solo* *Tutti f*  
lei - son, e - lei - son, e - lei - son

T. *Solo* *Tutti f*  
lei - son, e - lei - son, e - lei - son

B. *Tutti f*  
lei - son, e - lei - son

Vc. *p* *f*

Cb. *p* *f*

50

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

*sf*

*pp*

*dim.*

*p*

*cresc. poco a poco*

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

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

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

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

*sf*

*dim.*

*pp*

*cresc.*

*cresc. poco*

57

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

*cresc.* *f*

*cresc.* *poco* *a poco* *f*

*f*

*cresc.* *poco a* *poco* *f* *f* *f* *f*

*cresc.* *poco a* *poco* *f* *f* *f* *f*

*f* *f* *f* *f*

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

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

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

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

*poco* *a poco* *f* *f*

*a poco* *f* *f*

64

Ob. *sf* *pp*

Cl.

Bsn. *sf* *pp* *dolce*

Hn. *sf*

Vln. I *sf* *sf* *dim.* *pp*

Vln. II *sf* *sf* *dim.* *pp*

Vla. *sf* *sf* *dim.* *pp* *dolce*

S. *p*  
- ste e lei - - son. Ky -

A. *p*  
- ste e lei - - son.

T. *p*  
- ste e lei - - son.

B. *p*  
- ste e lei - - son.

Vc. *dim.* *pp* *pizz.*

Cb. *p* *pizz.*

71

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

*p*

*cresc.*

*a2. cresc.*

*Solo*

ri - e

e - lei -

*Solo*

e - lei - son, e - lei -

*Solo*

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

Ky - ri - e e - lei - son,

78

Ob. *f* *ff* *p*

Cl. *f* *ff* *p*

Bsn. *f* *ff* *p* *pp*

Hn. *ff* *p* *pp*

Vln. I *f* *ff* *pp*

Vln. II *f* *ff* *pp*

Vla. *f* *ff* *p dim.* *pp*

S. *Tutti* *ff* *p*  
son, e - lei - son, e - lei - son, Ky - ri -

A. *Tutti* *ff* *p*  
son, e - lei - son, e - lei - son, Ky - ri -

T. *Tutti* *ff*  
e - lei - son, e - lei - son,

B. *Tutti* *ff* *p*  
e - lei - son, e - lei - son, Ky -

Vc. *f* *arco* *ff* *p dim.* *pp*

Cb. *f* *arco* *ff* *p dim.* *pp*

[illegible]



92

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

*p cresc.*

*sf*

*p*

*p dolce*

*cresc.*

*sf*

Cl. 1

*p*

*p Bsn. 1*

*p cresc.*

*sf*

*p*

*p cresc.*

*sf*

*p*

*sf*

*p*

Solo

lei - son,

Ky - ri - e,

lei - son,

lei - son,

lei - son,

lei - son,

*sf*

*p*

*sf*

*p*

pizz.

99

Ob. 1

Bsn. 1

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

arco

Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i -

Solo e-lei - son,

Solo Ky - ri - e e-lei -

Solo Ky-ri - e, Ky - ri - e,

106

Ob. *div. cresc.* *ff sf sf sf sf*

Cl. *cresc. a2.* *ff sf sf sf sf pp*

Bsn. *div. cresc.* *ff sf sf sf sf*

Hn. *cresc.* *ff sf sf sf sf pp*

Vln. I *cresc.* *ff sf sf sf sf pp*

Vln. II *cresc.* *ff sf sf sf sf pp*

Vla. *cresc.* *ff sf sf sf sf pp*

S. *Tutti cresc.* *ff*  
son, Ky - - ri-e, Ky - ri - e e - lei - - son,

A. *Tutti cresc.* *ff*  
Ky - - ri-e, Ky - ri-e e - lei - son,

T. *Tutti cresc.* *ff*  
son, Ky - - ri-e, Ky - ri - e e - lei - son, e - lei - son,

B. *Tutti cresc.* *ff*  
Ky - - ri-e, Ky - ri - e e - lei - - son,

Vc. *cresc.* *ff sf sf sf*

Cb. *cresc.* *ff pp*

113

Ob. *ff* *a2.* *p* *ff*

Cl. *ff* *a2.* *p* *ff*

Bsn. *ff* *a2.* *p* *ff*

Hn. *ff* *p* *ff*

Vln. I *ff* *p* *ff*

Vln. II *ff* *p* *ff*

Vla. *ff* *p* *ff*

S. *p* *f*  
Ky - ri - e e - lei - son, Ky - ri -

A. *p* *f*  
Ky - ri - e e - lei - son, Ky - ri -

T. *p* *f*  
Ky - ri - e e - lei - son, Ky - ri -

B. *p* *f*  
Ky - ri - e e - lei - son, Ky - ri -

Vc. *pp* *ff* *p* *ff*

Cb. *ff* *p*

120

127 *f* *p* *f* *p*

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

S.

A.

T.

B.

Vc.

Cb.

arco *f* *p* *f* *p*

arco *ff* *p* *f* *p*

lei - - - son.

lei - - - son.

lei - - - son.

lei - - - son.



4

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

*sempre legato*

*pp tr*

*p*

*p*

schläft noch schlum - mert nicht,  
slum - bers not, nor sleeps,

Sie - he, der Hü - ter  
He, watch-ing o - ver



7

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

er schläft noch schlum - mert nicht,  
he slum - bers not, nor sleeps,

Sie - he, er  
He, watch-ing,

Is - ra - els schläft noch schlum - mert nicht,  
Is - ra - el, slum - bers not, nor sleeps,

a2. *p*

*p*

*p*

*p*

[illegible]

13

Fl. *p* *cresc.*

Ob. *a2.* *cresc.* *dim.*

Cl. *cresc.*

Bsn. *cresc.* *dim.*

Hn. *cresc.* *dim.*

Timp.

Vln. 1 *cresc.* *dim.*

Vln. 2 *cresc.* *dim.*

Vla. *cresc.* *dim.*

S. *cresc.*  
 sie - he, der Hü - ter Is - ra - els  
 he, watch-ing o - ver Is - ra - el,

A. *cresc.*  
 nicht, sie - he, der Hü - ter Is - - ra -  
 sleeps, he, watch-ing o - ver Is - - ra -

T. *cresc.*  
 nor sleeps, der Hü - - ter Is - ra -  
 he slum - - bers not, nor

B. *cresc.*  
 nicht, der Hü - ter Is - - ra -  
 sleeps, he slum - - bers not, nor

Vc. & Cb. *cresc.* *dim.*

16

Fl. *p* *dim.* I.

Ob. *p*

Cl. *dim.*

Bsn. *p* *dim.*

Hn. *dim.*

Timp. *p*

Vln. 1 *p* *dim.*

Vln. 2 *p* *dim.*

Vla. *p* a2. *dim.*

S. *p*  
 schläft noch schlum - mert nicht, schläft noch schlum - mert  
 slum - bers not, nor sleeps, slum - - bers not, nor

A. *p*  
 els schläft noch schlum - mert nicht, schlum - mert  
 el, slum - - bers not, he slum - bers not, nor

T. *p*  
 8 els sleeps, schläft noch schlum - mert nicht, noch schlum - mert  
 bers slum - - bers not, he slum - bers not, nor

B. *p*  
 els sleeps, schläft noch schlum - mert  
 slum - - - bers not, - mert  
 nor

Vc. & Cb. *p* *dim.*

19

Fl.

Ob.

Cl. *sf* a2.

Bsn. *cresc.*

Hn.

Timp.

Vln. 1 *cresc.* *sempre legato*

Vln. 2 *cresc.* *cresc.*

Vla.

S. nicht. sleeps.

A. nicht. sleeps. Wenn du Shouldst thou,

T. *f* nicht. sleeps. Wenn du mit - ten in Angst wan - - delst, Shouldst thou, walk - ing in grief, lan - - guish,

B. nicht. sleeps.

Vc. & Cb. *cresc.*

22

Fl.

Ob. *a2.* *p cresc.*

Cl. *sf*

Bsn. *cresc.*

Hn.

Timp.

Vln. 1

Vln. 2 *cresc.*

Vla.

S. *sf*  
Wenn du mit - ten in Angst  
Shouldst thou, walk - ing in grief,

A. *sf*  
mit - ten in Angst wan - delst, so er - quickt er  
walk - ing in grief, lan - guish, he will quick - en

T. *sf*  
so er - quickt er dich; wenn du mit - ten in Angst,  
he will quick - en thee; shouldst thou, walk - ing in grief,

B.

Vc. & Cb.

25

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla. *sempre legato*

S.

wan - - delst, so er - quickt er dich, so  
lan - - guish, he will quick - en thee, he *cresc.*

A.

dich, er - quickt er dich, so er -  
thee, will quick - en thee, he will

T.

in Angst wan - delst, so er - quickt  
in grief, lan - guish, he will quick - *cresc.*

B.

Wenn du mit - ten in Angst wan - - delst,  
Shouldst thou, walk - ing in grief, lan - - guish, *cresc.*

Vc. & Cb.

a2.

28

Fl. *mf* *cresc.* a2.

Ob. *mf* *cresc.* a2.

Cl. *mf* *cresc.*

Bsn. *f*

Hn. *cresc.*

Timp.

Vln. 1 *sempre legato* *mf* *sempre cresc.*

Vln. 2 *sempre legato* *mf* *sempre cresc.*

Vla. *sempre legato* *mf* *sempre cresc.*

S. *f* *f*  
 er - quickt er dich; wenn du mit - ten in Angst  
 will quick - en thee; shouldst thou, walk - ing in grief,

A. *cresc.* *f*  
 quickt quick - - - er dich; wenn du mit - ten in  
 quick - - - en thee; shouldst thou, walk - ing in

T. *f* *f*  
 - er dich; wenn du mit - ten in Angst,  
 - en thee; shouldst thou, walk - ing in grief,

B. *f*  
 so er - quickt er dich;  
 he will quick - en thee;

Vc. & Cb. *cresc.* *sempre cresc.*



31

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

wan - - delst, so er - quickt, er - quickt er  
lan - - guish, he will, he will quick - en

A.

Angst, wan - - - - delst, wenn du  
grief, lan - - - - guish, shouldst thou,

T.

8

in in Angst in  
grief, lan - delst,  
guish,

B.

*f* *sf*

wenn du mit - ten in Angst wan - - delst,  
shouldst thou, walk - ing in grief, lan - - guish,

Vc. & Cb.

*f*

34

Fl. <sup>a2.</sup> *sf*

Ob. *sf*

Cl. *sf*

Bsn. *sf*

Hn.

Timp.

Vln. 1 *sf*

Vln. 2 *sf*

Vla. *sf*

S. *cresc.* *sf*  
 dich; wenn du mit - ten in Angst  
 thee; shouldst thou, walk - ing in grief,

A. *sf*  
 mit - ten in Angst wan - - delst, so er - quickt er  
 walk - ing in grief, lan - - guish, he will quick - en

T. *8*  
 so er - quickt er dich, so er - quickt er  
 he will quick - en thee, will quick - - en

B. *8*  
 so er - quickt er dich, so er - quickt er  
 he will quick - en thee, he will quick - en

Vc. & Cb. *sf*

37

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

wan - - delst, wenn du in Angst wan - - delst,  
lan - - guish, walk - ing in grief, lan - - guish,

dich; wenn du mit - ten in Angst wan - delst,  
thee; shouldst thou, walk - ing in grief, lan - guish,

dich; wenn du mit - ten in Angst wan - - delst,  
thee; shouldst thou, walk - ing in grief, lan - - guish,

dich; wenn du mit - ten in Angst wan - - delst,  
thee; shouldst thou, walk - ing in grief, lan - - guish,

40 *f* *dim.* *a2* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

so er - quickt er dich, so er - quickt er  
he will quick - en thee, he will quick - en

so er - quickt er dich, so er - quickt er  
he will quick - en thee, he will quick - en

so er - quickt er dich, so er - quickt er  
he will quick - en thee, he will quick - en

so er - quickt er dich, er - quickt er  
he will quick - en thee, will quick - en

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

*p*

*sempre legato*

*p*

*p*

dich. Sie - he, der Hü - ter Is - ra - els  
thee. He, watch-ing o - ver Is - ra - el,

dich. Sie - he der Hü - ter Is - ra -  
thee. He, watch-ing o - ver Is - ra -

dich. Wenn du mit - ten in Angst wan - - delst,  
thee. Shouldst thou, walk - ing in grief, lan - - guish,

dich. Sie - he, der  
thee. He, watch-ing

*p*

46

Fl. *p*

Ob. *a2. p*

Cl. *p*

Bsn. *p*

Hn.

Timp. *pp tr*

Vln. 1 & 2

Vla.

S.  
schläft noch schlum - mert nicht. Wenn du mit - ten in Angst  
slum - bers not, nor sleeps. Shouldst thou, walk - ing in grief,

A.  
els schlum - mert nicht. Wenn du mit - ten in  
el, slum - bers not. Shouldst thou, walk - ing in

T.  
so er - quickt er dich. Sie - he, der Hü - ter  
he will quick - en thee. He, watch-ing o - ver-

B.  
Hü - ter Is - - ra - els, er  
o - ver Is - - ra - el, slum -

Vc. & Cb.

[illegible]

52 *f* *dim.*

Fl.

Ob.

Cl. *f* *dim.*

Bsn. *f* *dim.*

Hn.

Timp. (tr)

Vln. 1 & 2 *f* *dim.*

Vla. *f* a2. *dim.*

S. *dim.*  
 Hü - ter Is - ra - els schläft noch schlum - mert  
 o - ver Is - ra - el, slum - - bers not, nor

A. *dim.*  
 schlum - - mert nicht, schläft noch schlum - mert  
 slum - - bers not, slum - - bers not, nor

T. *dim.*  
 schlum - mert nicht, er schlum - - mert  
 slum - bers not, he slum - - bers

B. *dim.*  
 er schläft noch schlum - mert  
 he slum - - bers not, nor

Vc. & Cb. *dim.*



55

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1 & 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

nicht, sleeps, sie he - he, slum - er schläft noch bers not, he

nicht, sleeps, sie he - - he, slum - - er schläft noch bers not, he

nicht, not, sie he - he, er schläft noch slum - bers not, he

nicht, sleeps, he sie slum - he, er schläft noch bers not, he

p

dim.

dim.

dim.

dim.

p

p

p

p

p

58

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1 & 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

*f*

*a2. f*

*f*

*f*

*cresc.*

*cresc.*

*p*

*cresc.*

*f*

*sempre legato*

*f*

*f*

*f*

*f*

*f*

schlum - mert nicht, sie - he, der Hü - ter Is - ra -  
slum - bers not, he, watch - ing o - ver Is - ra -

schlum - mert nicht, der Hü - ter Is - - - ra -  
slum - bers not, he, watch - ing Is - - - ra -

schlum - mert nicht, er schlum - - - mert  
slum - bers not, he slum - bers not, he

schlum - mert nicht, er schläft noch schlum - - mert  
slum - bers not, he slum - bers not, he

61

Fl. *dim.*

Ob. *dim.*

Cl. *dim.*

Bsn. *dim.*

Hn.

Timp. *tr*

Vln. 1 & 2 *dim.*

Vla. *a2.* *dim.*

S. *dim.*

els schläft noch schlum - mert nicht,  
el, slum - bers not, nor sleeps,

A. *dim.*

els schläft noch schlum - mert nicht, sie  
el, slum - bers not, nor sleeps, he

T. *dim.*

8 nicht, er schlum - mert nicht,  
not, he slum - bers not,

B. *dim.*

nicht, er schlum - mert nicht, he  
slum - bers not, nor sleeps,

Vc. & Cb. *dim.*

64 *p*

Fl.

Ob.

Cl. *p*

Bsn. *p*

Hn. *p*

Timp.

Vln. 1 & 2 *p*

Vla. *p*

S. *p*

A. *p*

T. *p*

B. *p*

Vc. & Cb. *p*

sie - - he, - - er schläft noch schlum - mert  
he - - slum - - bers not, he slum - bers

- - he, - - er schläft noch schlum - mert  
slum - - bers not, he slum - bers

sie - - he, er schläft noch schlum - mert  
he - - slum - bers not, he slum - bers

sie - - he, er schläft noch schlum - mert  
slum - - he, - - bers not, he slum - bers

67

Fl.

Ob. *a2. p*

Cl.

Bsn. *p*

Hn.

Timp. *pp tr*

Vln. 1

Vln. 2

Vla.

S. *pp*  
nicht, sie - - - he, der  
not, sleeps not, he,

A. *pp*  
nicht, sie - - - he,  
not, sleeps not,

T. *pp*  
nicht, sie - - - he,  
not, sleeps not,

B. *pp*  
nicht, sie - - - he,  
not, sleeps not,

Vc. & Cb.

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

*dim.* *pp*

*dim.* *pp*

*dim.* *pp*

Hü - - - ter Is - - - ra - els  
 watch - - - ing Is - - - ra - el,

*p*

der he, Hü - ter Is - ra - els  
 watch - ing Is - ra - el,

*p*

der he, Hü - - - ter  
 watch - - - ing,

*p*

der he, Hü - ter Is - - -  
 watch - ing Is - - - ra -

*dim.* *pp*

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Vln. 1

Vln. 2

Vla.

S.

A.

T.

B.

Vc. & Cb.

*cresc.* *dim.* *pp*

schläft slum - - - - - noch schlum - mert  
slum - - - - - bers not, nor

*cresc.* *dim.* *pp*

schläft slum - - - - - noch schlum - mert  
slum - - - - - bers not, nor

*cresc.* *dim.* *pp*

schläft slum - - - - - noch schlum - mert  
slum - - - - - bers not, nor

*cresc.* *dim.* *pp*

el, - - - ra - els schlum - mert  
slum - - - bers not, nor

77 *pp*

Fl.

Ob. *pp* a2.

Cl. *pp*

Bsn. *pp*

Hn. *pp*

Timp. *pp* tr

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

S. nicht. sleeps.

A. nicht. sleeps.

T. nicht. sleeps.

B. nicht. sleeps.

Vc. & Cb. *pp*



# 74. Minnespiel

op.101  
So wahr die Sonne scheint

Robert Schumann

Innig, nicht schnell  $\text{♩} = 63$

*p*

Soprano  
So wahr die Son - ne schei - net, so wahr die

Alto  
So wahr die Son - ne schei - net, so wahr die

Tenor  
So wahr die Son - ne schei - net, so wahr die

Bass  
So wahr die Son - ne schei - net, so wahr die

Piano  
*p*

4

S.  
Flam - me sprüht, so wahr die Wol - ke wei - net,

A.  
Flam - me sprüht, so wahr die Wol - ke wei - net,

T.  
Flam - me sprüht, so wahr die Wol - ke wei - net,

B.  
Flam - me sprüht, so wahr die Wol - ke wei - net,

Pno.  
*p*

7

S. *3* so wahr der Früh - ling blüht, *p* so wahr

A. so wahr der Früh - ling blüht,

T. *8* so wahr der Früh - ling blüht,

B. so wahr der Früh - ling blüht,

Pno.

10

S. hab' ich em-pfun - den,

A.

T. *8* wie ich dich halt' um-wun - den,

B.

Pno.

13

S. du liebst mich, wie ich dich,

A.

T. dich lieb' ich,

B.

Pno.

16

S. du liebst mich, wie ich dich, dich

A. du liebst mich, wie ich dich, dich

T. wie du mich, du liebst mich, wie ich dich, dich

B. du liebst mich, wie ich dich, dich

Pno.

19 *Schneller*

S. *3*  
 lieb' ich, wie du mich. Die Son - ne mag ver -

A.  
 lieb' ich, wie du mich.

T.  
 lieb' ich, wie du mich.

B.  
 lieb' ich, wie du mich.

Pno. *3 3 3 3*  
*fp*

22 *cresc.*

S. *cresc.*  
 schei - nen, die Wol - ke nicht mehr wei - nen, die

A. *cresc.*  
 die Wol - ke nicht mehr wei - nen, die

T.  
 die

B.

Pno. *cresc.*

25 *cresc.*

S. Flam - me mag ver - sprüh'n, der

A. Flam - me mag ver - sprüh'n, der

T. Flam - me mag ver - sprüh'n, der

B. der

Pno. *cresc.*

27 *f*

S. Früh - ling nicht mehr blüh'n! Wir

A. Früh - ling nicht mehr blüh'n! Wir

T. Früh - ling nicht mehr blüh'n! Wir

B. Früh - ling nicht mehr blüh'n! Wir

Pno. *f*

29

S. wol - len uns um - win - den, und im - mer so em -

A. wol - len uns um - win - den, und im - mer so em -

T. wol - len uns um - win - den, und im - mer so em -

B. wol - len uns um - win - den, und im - mer so em -

Pno. *f*

32

S. pfin - den: du *fp* liebst mich, wie ich dich,

A. pfin - den: du *fp* liebst mich, wie ich dich,

T. pfin - den: du *fp* liebst mich, wie ich dich,

B. pfin - den: du *fp* liebst mich, wie ich dich,

Pno. *fp*

35

S. *fp* dich lieb' ich, wie du mich, *pp* du,

A. *fp* dich lieb' ich, wie du mich, *pp* du liebst mich,

T. *fp* dich lieb' ich wie du mich, *pp* du liebst mich,

B. *fp* dich lieb' ich wie du mich, *pp* du,

Pno. *p* *pp*

38

S. du liebst mich, wie ich

A. wie ich dich, du liebst mich, wie ich

T. wie ich dich, du liebst mich, wie ich

B. du liebst mich, wie ich

Pno. *pp*

41

S. *fp* *fp*  
dich, dich lieb' ich, wie du mich, dich lieb' ich, wie du mich, dich,

A. *fp* *fp*  
dich, dich lieb' ich, wie du mich, dich lieb' ich, wie du mich, dich,

T. *fp* *fp*  
dich, dich lieb' ich, wie du mich, dich lieb' ich, wie du mich, dich,

B. *fp* *fp*  
dich, dich lieb' ich, wie du mich, dich lieb' ich, wie du mich, dich,

Pno. *fp* *fp*

45

S.  
dich lieb' ich, wie du mich,

A.  
dich lieb' ich, wie du mich,

T. *8*  
dich lieb' ich, wie du mich,

B.  
dich lieb' ich wie du mich,

Pno.



49

S. *p* wie du mich, du mich, wie du

A. *p* wie du mich, du mich, wie du

T. *p* wie du mich, du mich, wie du

B. *p* wie du mich, du mich, wie du

Pno.

53

S. mich!

A. mich!

T. mich!

B. mich!

Pno. *dim.* *p*

## 75. Ave verum

Franz Liszt

*Lento*

Soprano *p*  
A - ve ve - rum cor - pus Chri - sti, na - tum

Alto *p*  
A - ve ve - rum cor - pus Chri - sti, na - tum

Tenor *p*  
A - ve ve - rum cor - pus Chri - sti, na - tum

Bass *p*  
A - ve ve - rum cor - pus Chri - sti, na - tum

7

S. *p espress.*  
de Ma - ri - a vir - gi - ne, ve - re pas - sum,

A. *p espress.*  
de Ma - ri - a vir - gi - ne, ve - re pas - sum,

T. *p espress.*  
de Ma - ri - a vir - gi - ne, ve - re pas - sum,

B. *p espress.*  
de Ma - ri - a vir - gi - ne, ve - re pas - sum, im - mo -

14

S. *cresc.*  
im - mo - la - tum in cru - ce pro ho - mi - ne,

A. *cresc.*  
im - mo - la - tum in cru - ce pro ho - mi - ne,

T. *cresc.*  
im - mo - la - tum in cru - ce pro ho - mi - ne,

B. *cresc.*  
la - tum in cru - ce pro ho - mi - ne,

20

S. *p cresc.*  
cu - jus la - tus per - fo - ra - tum flu - xit

A. *p cresc.*  
cu - jus la - tus per - fo - ra - tum flu - xit

T. *p cresc.*  
cu - jus la - tus per - fo - ra - tum flu - xit

B. *p cresc.*  
cu - jus la - tus per - fo - ra - tum flu - xit a -

26

S. *p molto sf dim. p dolcissimo*  
a - qua et san - gui - ne, e - sto

A. *p molto sf dim. p dolcissimo*  
a - qua et san - gui - ne, e - sto

T. *p molto sf dim. p dolcissimo*  
a - qua et san - gui - ne, e - sto

B. *p molto sf dim. p dolcissimo*  
qua et san - gui - ne, e - sto

33

S. *pp*  
no - bis prae - gu - sta - tum mor -

A. *pp*  
no - bis prae - gu - sta - tum mor -

T. *pp*  
no - bis prae - gu - sta - tum mor -

B. *pp*  
no - bis prae - gu - sta - tum mor -

40

S. *pp*  
tis in ex - a - mi - ne. A -

A. *pp*  
tis in ex - a - mi - ne. A -

T. *pp*  
tis in ex - a - mi - ne. A -

B. *pp*  
tis in ex - a - mi - ne. A -

47

*un poco ritenuto perdendo*

S. - - men, a - - - men.

A. - - men, a - - - men.

T. - - men, a - - - men.

B. - - men, a - - - men.

## 76. Os justi

Anton Bruckner

Soprano *p* Os ju - sti me - di - ta - bi-tur *mf* sa - pi -

Alto *p* Os ju - sti me - di - ta - bi-tur *mf* sa - pi -

Tenor *p* Os ju - sti me - di - ta - bi-tur *mf* sa - pi -

Bass *p* Os ju - sti me - di - ta - bi-tur *mf* sa - pi -

6 S. *dim.* en - ti - am, *p* os ju - sti *cresc.* *f* me - di -

A. *dim.* en - ti - am, *p* os ju - sti *cresc.* *f* me - di -

T. *dim.* en - ti - am, *p* os ju - sti, *mf* me - di - ta - bi - tur

B. *dim.* en - ti - am, *p* os ju - sti, *mf* me - di - ta - bi - tur

11 S. ta - bi - tur sa - pi - en - ti - *dim.*

A. ta - bi - tur sa - pi - en - ti - *dim.*

T. sa - pi - en - ti - *dim.*

B. sa - pi - en - ti - *dim.*

16

S. *p*  
am, et lin - gua e - jus lo -

A. *p*  
am, et lin - gua e - jus lo - que - tur ju - di - ci - um, ju -

T. *8*  
am,

B. *p*  
am, et

21

S. *cres.* *mf*  
que - tur ju - di - ci - um, ju -

A. *cres.* *mf*  
di - ci - um, ju - di - ci - um, et

T. *8* *mf*  
et lin - gua e - jus lo -

B. *poco a poco cresc.*  
lin - gua e - jus lo - que - tur ju - di - ci - um, lo -

25

S. *f* *dim.* *p*  
di - ci - um, et lin - gua e - jus, et

A. *f*  
lin - gua e - jus lo - que - tur ju - di - ci - um,

T. *8* *f* *dim.*  
que - tur, et lin - gua e - jus lo - que - tur ju -

B. *f* *dim.*  
que - tur ju - di - ci - um, et lin - gua

29

S. *dim.*  
lin - - gua e - jus lo - que - tur ju - di - - ci -

A. *p* *dim.*  
et lin - gua e - jus lo - que - tur ju - di - - ci -

T. *p* *dim.*  
di - ci-um, et lin - gua e - jus lo - que - tur ju - di - ci-um,

B. *p* *pp*  
e - - jus, et

33

S. *pp* *mf*  
um, et lin - gua e - jus, et

A. *pp* *cresc. sempre* *f*  
um, et lin - gua e - jus lo - que - tur ju -

T. *pp* *cres.*  
et lin - gua e - jus lo - que - tur ju - di - - ci -

B. *cres.*  
lin - - gua e - jus lo - que - tur ju - di - - ci -

37

S. *cres.* *ff*  
lin - - gua e - jus lo - que - - - tur ju -

A. *mf* *ff*  
di - ci-um, lo - que - - - tur ju -

T. *mf* *ff*  
um, et lin - gua e - jus lo - que - - - tur ju -

B. *mf* *ff*  
um, et lin - gua e - jus lo - que - - - tur ju -

41

S. *p*  
di - ci - um. Lex De - i e - jus in

A. *p*  
di - ci - um. Lex De - i e - jus in

T. *p*  
di - ci - um. Lex De - i e - jus in

B. *p*  
di - ci - um. Lex De - i e - jus in

47

S. *dim.* *pp* *cres.* *ff*  
cor - de ip - si - us, lex De - i, lex

A. *dim.* *pp* *cres.* *ff*  
cor - de ip - si - us, lex De - i, lex

T. *dim.* *pp* *mf* *cres.*  
cor - de ip - si - us, lex De - i, lex De - i,

B. *dim.* *pp* *mf* *cres.*  
cor - de ip - si - us, lex De - i, lex De - i,

53

S. *poco a poco dim.*  
De - - - i e - jus in cor - de ip -

A. *poco a poco dim.*  
De - - - i e - jus in cor - de ip -

T. *ff* *poco a poco dim.*  
lex De - i e - jus in cor - de ip - si - us,

B. *ff* *poco a poco dim.*  
lex De - i e - jus in cor - de ip -

57

S. *p* *dim.* *pp*  
 si - us, in cor - de, cor - de, in cor - de, in

A. *p* *pp*  
 si - us, in cor - de, cor - de, in cor - de, cor - de, in

T. *p* *dim.* *pp*  
 in cor - de, cor - de, in cor - de, in cor - de, in

B. *p* *dim.* *pp*  
 si - us, in cor - de, in cor - de, in cor -

62

S. *ppp*  
 cor - de ip - si - - - us et non sup - plan - ta -

A. *ppp*  
 cor - de ip - si - - - us et non sup - plan - ta -

T. *ppp*  
 cor - de ip - si - - - us et non sup - plan - ta -

B. *ppp*  
 - de ip - si - - - us et non sup - plan - ta -

67

S. *Al - le-lu - ia, al - le-lu-ia.*  
 bun - tur gres-sus e - jus.

A. *Al - le-lu - ia, al - le-lu-ia.*  
 bun - tur gres-sus e - jus.

T. *Al - le-lu - ia, al - le-lu-ia.*  
 bun - tur gres-sus e - jus.

B. *Al - le-lu - ia, al - le-lu-ia.*  
 bun - tur gres-sus e - jus.



# 77. Ein deutsches Requiem

## Selig sind, die da Leid tragen

Edited by Bruce Mayhall Rastrelli

Johannes Brahms

Ziemlich langsam und mit Ausdruck [M. M. ♩ = 80]

Flute

Oboe

Bassoon

Horn in F

Trombone

Harp  
(at least  
doubled)

Soprano

Alto

Tenor

Bass

Viola

Cello 1 & 2

Cello 3

Contrabass,  
Organ ad lib.

*pp*

*p legato*

*p*

*p legato*

*p*

*p Org. t.s. [Contra-fagott tacet]*

II.

6

Hn. *pp*

Vla. *p legato*

Vc. 1 & 2

Vc. 3

Cb. Org.

11

Hn.

S. *p* Se -

A. *p* Se -

T. *p* Se -

B. *p* Se -

Vla. *dimin.*

Vc. 1 & 2

Vc. 3 *dimin.*

Cb. Org. *dimin.*

16

Hn. *pp* *p* 1.

S *espress.*  
lig sind, se - lig sind, die da

A *espress.*  
lig sind, se - lig sind, die da

T *espress.*  
lig sind, se - lig sind, die da

B *espress.*  
lig sind, se - - - lig

Vla. *pp*

Vc. 1 & 2 *pp*

Vc. 3 *pp*

Cb. Org. *pp*

21

S  
Leid tra - gen, denn sie sol - len ge - trö - stet wer -

A *p*  
Leid tra - gen, denn sie sol - len ge - trö - stet, ge -

T *p*  
Leid tra - gen, denn sie sol - len ge - trö - stet, ge -

B *p*  
sind, die da Leid tra - gen, denn sie sol - len ge - trö - stet, ge -

26

Fl. *p* *p dolce* *A*

Ob.

Bsn. *p dolce*

Hn. *p*

Tbn.

Hp.

S *p* *p* *<* *>* den, se - lig sind,

A *p* *p* *<* *>* trö - stet wer - den, se - lig sind,

T *p* *p* *<* *>* trö - stet wer - den, se - lig sind,

B *p* *p* *<* *>* trö - stet wer - den, se - lig sind,

Vla. *p* *p* *<* *>*

Vc. 1 & 2 *p* *p* *<* *>*

Vc. 3 *p* *p* *pizz.*

Cb. *p* *p* *pizz.*

Org. *Org. tacet*

31

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

A

T

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

se - lig sind, die da Leid, Leid

se - lig sind, die da Leid, Leid

se - lig sind, die da Leid, Leid

se - lig sind, die da Leid, Leid

arco

arco

[illegible]

41

Fl. *p dolce*

Ob. *p dolce*

Bsn. *p dolce*

Hn. *p*

Tbn. II. *p dolce*

Hp.

S. *p*  
trö - - - stet, ge - trö - stet wer - den.

A. *p*  
sol - - - len ge - trö - - stet wer - den.

T. *p*  
trö - - - stet, ge - trö - stet wer - den.

B. *p*  
trö - - - stet, ge - trö - stet wer - den.

Vla. *dimin.*

Vc. 1 & 2 *dimin.*

Vc. 3

Cb. Org.

[illegible]



51

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

A

T

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

Die mit Trä - - - - - nen, mit Trä - nen

die mit Trä - nen, die mit Trä - - - - - nen

die mit Trä - nen, mit Trä - nen sä - - - - - en,

die mit Trä - nen, sä - en, mit Trä - nen sä -

*p cresc.*

*cresc.*

*f*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

55

Fl. *mf*

Ob.

Bsn. *mf*

Hn. *f*

Tbn. *p* *mf* *cresc.*

Hp. *f* *3*

S. *f*  
sä - en, wer - den mit Freu - den, mit Freu - den ern - ten, wer -

A. *f*  
sä - en, wer - den mit Freu - den, mit Freu -

T. *f*  
wer - den mit Freu - den ern - ten, wer - den mit

B. *f*  
en, wer - den mit Freu - den ern - ten,

Vla. *mf* *cresc.*

Vc. 1 & 2 *f* *mf* *cresc.*

Vc. 3 *f* *pizz.* *arco* *mf* *cresc.*

Cb. Org. *f* *pizz.* *arco* *mf* *cresc.*

58

Fl. *dimin.*

Ob. *dimin.*

Bsn. *dimin.*

Hn. *mf* *dimin.*

Tbn.

Hp. *dimin.*

S  
- - den mit Freu - - - - den

A  
- den ern - ten, mit Freu - - - - den

T  
Freu - den, mit Freu - den ern - ten. *p* mit

B  
wer - den mit Freu - den, mit Freu - den ern - ten, *p* mit

Vla. *dimin.* [*pp*]

Vc. 1 & 2 *dimin.* [*pp*]

Vc. 3 *dimin.* [*pp*]

Cb. Org. *dimin.* [*pp*]

61 C

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

A

T

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

*p* ern - ten.

*p* ern - ten.

Freu - den ern - ten.

Freu - den ern - ten.

*p*

*p*

*pp*

*pp*

66

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S. *p espress.*  
Sie

A. *p*  
Sie geh - hen hin und wei - nen,

T. *p*  
Sie ge - hen hin und wei - nen, und wei - nen,

B. *p*  
Sie ge - hen hin und wei - nen, und wei -

Vla. II. *p legato*

Vc. 1 & 2 *pp legato*

Vc. 3

Cb. Org.

71

Fl. *p espress.*

Ob. *p espress.*

Bsn.

Hn. *pp*

Tbn. *pp*

Hp.

S  
ge - hen hin und wei - - - - - nen, und

A  
*espress.*  
sie ge - hen hin und wei - nen,

T  
*espress.*  
sie ge - hen hin und wei - nen,

B  
*espress.*  
nen, sie ge - hen hin und

Vla. *pp legato*

Vc. 1 & 2

Vc. 3

Cb. Org.

Detailed description: This page of a musical score covers measures 71 to 74. The orchestration includes Flute, Oboe, Bassoon, Horn, Trombone, Harp, Soprano, Alto, Tenor, Bass, Violoncello, Viola, Violin 1 & 2, Violin 3, and Cello/Double Bass. Measures 71 and 72 feature woodwinds (Flute and Oboe) playing a melodic line marked *p espress.* and Horns playing sustained chords marked *pp*. Measures 73 and 74 introduce the vocal soloists. The Soprano, Alto, Tenor, and Bass parts all begin with the lyrics 'ge - hen hin und wei - nen, und'. The vocal lines are marked with *espress.* and feature various phrasing slurs. The Viola part begins in measure 73 with a *pp legato* line. The Violin 1 & 2, Violin 3, and Cello/Double Bass parts provide harmonic support with sustained chords and moving lines. The overall mood is dramatic and expressive, characteristic of the Romantic era.

Cb.  
Org.

80 **D**

Fl. *p dolce* *cresc.*

Ob. *p cresc.*

Bsn.

Hn.

Tbn.

Hp.

S. *p cresc.* und tra - gen,

A. *p espress. cresc.* sie geh'n und wei - nen und tra-gen,

T. *cresc.* hin und wei - nen, hin und wei - nen und tra-gen,

B. *cresc.* hin und wei - nen, hin und wei - nen und tra-gen,

Vla. *p cresc.*

Vc. 1 & 2 *p cresc.*

Vc. 3 *p cresc.*

Cb. Org. *p cresc.*



85

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S.

A.

T.

B.

Vla.

Vc. 1 & 2.

Vc. 3.

Cb. Org.

*p cresc.*

*f*

*f*

*mf cresc.*

*pizz.*

*pizz.*

tra - gen ed - len Sa - men, ed - len Sa - men, und kom - men mit

und tra-gen ed - len, ed - len Sa - men,

und tra-gen ed - len Sa - men, kom - men mit Freu - den, mit

und tra-gen ed - len, ed - len Sa - men, und

89

*mf*

Fl.

Ob.

Bsn.

*mf*

Hn.

Tbn.

*p*

*mf*

*p*

*[p]*

Hp.

S.

Freu - den, kom - men mit Freu - den und brin - gen ih - re

A.

*f*

und kom - men mit Freu - den, kom - men mit Freu - den und

T.

*f*

Freu - den, und kom - men mit Freu - den, kom - men mit

B.

kom - men mit Freu - den, mit Freu - den und kom - men mit Freu - den,

Vla.

*mf cresc.*

*f*

Vc. 1 & 2

*a2.*

Vc. 3

*arco*

*f*

Cb. Org.

*arco*

*f*

[illegible]

96

Fl.

Ob.

Bsn. *pp*

Hn.

Tbn.

Hp.

S *pp* Se -

A *pp* Se -

T *pp* ben. Se -

B *pp* ben. Se -

Vla. *pp* a2.

Vc. 1 & 2 *pp*

Vc. 3 *pp*

Cb. Org. *pp*

101

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

A

T

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

*pp*

*pp* a2.

*pp*

*pp*

*pp*

*pp* [Langsam]

lig sind, Se - - lig

lig sind, Se - - lig,

lig sind, Se - - lig

lig sind,

*pp*

*pp*

*pp*

106 **E** *p espress.*

Fl. *p espress.*

Ob. *p espress.* *cresc.* [*dim.*]

Bsn. *p*

Hn. *p* [*dim.*]

Tbn.

Hp.

S sind,

A *p* se - lig sind, die da Leid tra - gen,

T sind, *p* die da Leid tra -

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

111

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

*p espress.*

se - lig sind, die da Leid tra - gen, denn sie

*cresc.*

A

*p espress.*

se - lig sind, die da Leid tra - gen, denn sie

*cresc.*

T

*p espress.*

gen, se - lig sind, die da Leid tra - gen, denn sie

*cresc.*

B

*p espress.*

se - - - lig sind, die da Leid tra - gen, denn sie

*cresc.*

Vla.

*p cresc.*

Vc. 1 & 2

*p cresc.*

Vc. 3

*p cresc.*

Cb.  
Org.

*p cresc.*

116

Fl.

Ob.

Bsn.

Hn.

Tbn.

III.

Hp.

S

A

T

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

*p*

*dolce*

sol - len ge - tro - stet wer - den, se - lig

sol - len ge - trö - stet, ge - trö - stet wer - den, se - lig

sol - len ge - trö - stet, ge - trö - stet wer - den, se - lig

sol - len ge - trö - stet, ge - trö - stet wer - den, se - lig



121

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

A

T

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

*dimin.*

*f*

*p*

*fp*

*col Org.*

sind, se - lig sind, die da Leid

sind, se - lig sind, die da Leid

sind, se - lig sind, die da Leid

sind, se - lig sind, die da Leid

126

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

tra - gen, denn sie sol - len ge -

A

tra - gen, denn sie sol - len ge -

T

tra - gen, denn sie sol - len ge -

B

tra - gen, denn sie sol - len ge -

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

131

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

trö - - - stet, ge-trö-stet wer - den,

A

trö - - - stet, ge-trö - - - stet wer - den,

T

trö - - - stet, ge-trö-stet wer - den,

B

trö - - - stet, ge-trö-stet wer - den,

Vla.

3

dimin.

Vc. 1 & 2

dimin.

Vc. 3

pizz.

Cb. Org.

136 *p dolce* *cresc.* *f* *dimin.*

Fl.

*p dolce* *cresc.* *f* *dimin.*

Ob.

*p dolce* *cresc.* *f* *dimin.*

Bsn.

*a2.* *cresc.* *f* *dimin.*

Hn.

*cresc.* *f* *dimin.*

Tbn.

Hp.

S

A

T

B

Vla.

*p* *cresc.* *f* *dimin.*

Vc. 1 & 2

*p* *cresc.* *f* *dimin.*

Vc. 3

*p* *cresc.* *f* *dimin.*

Cb. Org.

*arco* *cresc.* *f* *dimin.*

141

Fl.

Ob.

Bsn.

Hn.

Tbn.

Hp.

S

A

T

B

Vla.

Vc. 1 & 2

Vc. 3

Cb. Org.

*dimin.*

*dimin.*

*dimin.*

*f* *dimin.*

*p*

*p*

*p*

**F**

wer - den, sie soll'n ge - trö - stet wer - den,

- stet wer - den, ge - trö - stet wer - den,

trö - stet wer - den, ge - trö - stet wer - den, ge - trö - stet wer -

sie sol - len ge - trö - stet wer - den,

146 *p cresc.*

Fl. *p cresc.* *f* *dimin.*

Ob. *p cresc.* *cresc.* *f* *dimin.*

Bsn. *cresc.* *f* *dimin.*

Hn. *p cresc.* *f* *dimin.*

Tbn. *cresc.* *f* *dimin.*

Hp. *f*

S *cresc.* *f*  
ge - trö - stet wer - den, denn sie sol -

A *mf* *f*  
denn sie sol -

T *cresc.* *f*  
den, ge - trö - stet wer - den, denn sie

B *mf* *cresc.* *f*  
ge - trö - stet, ge - trö - stet

Vla. *cresc.* *f*

Vc. 1 & 2 *cresc.* *f*

Vc. 3 *cresc.* *f*

Cb. Org. *f*

151

Fl. *p*

Ob. *p*

Bsn. *p*

Hn. *p*

Tbn. *p*

Hp. *p*

S. *p* *pp*

A. *p* *pp*

T. *p* *pp*

B. *p* *pp*

Vla. *p* *pizz.*

Vc. 1 & 2 *p* *pizz.*

Vc. 3 *p* *pizz.*

Cb. Org. *p* *pizz.*

- - len ge - trö - stet wer - den, ge - trö - stet

- - len ge - trö - stet wer - den, ge - trö - stet

sol - len ge - trö - stet wer - den, ge -

sie soll'n ge - trö - stet wer - den, ge -

155

Fl. *pp*

Ob. *pp*

Bsn. *pp*

Hn. *pp*

Tbn.

Hp.

S  
wer - - - den.

A  
wer - - - den.

T  
trö - stet wer - - - - - den.

B  
trö - stet wer - - - - - den.

Vla. *pp*

Vc. 1 & 2 *pp*

Vc. 3 *pp*

Cb. Org. *pp*



## 78. Waldesnacht, du wunderkühle

Johannes Brahms

Etwas langsam

Soprano *p dolce*

1. Wal-des-nacht, du wun-der-küh - le, die ich tau-send ma - le  
3. In den heim-lich en-gen Krei - sen wird dir wohl, du wil - des

Alto *p dolce*

1. Wal-des-nacht, du wun-der-küh - le, die ich tau-send ma - le  
3. In den heim-lich en-gen Krei - sen wird dir wohl, du wil - des

Tenor *p dolce*

1. Wal-des-nacht, du wun-der-küh - le, die ich tau-send ma - le  
3. In den heim-lich en-gen Krei - sen wird dir wohl, du wil - des

Bass *p dolce*

1. Wal-des-nacht, du wun-der-küh - le, die ich tau-send ma - le  
3. In den heim-lich en-gen Krei - sen wird dir wohl, du wil - des

5

S. *p cresc.*

grüss, nach dem lau - ten Welt - ge - wüh - le, o wie ist dein Rau-schen  
Herz, und ein Frie - de schebt mit lei - sen Flü-gel - schlä - gen nie - der -

A. *p cresc.*

grüss, nach dem lau - ten Welt - ge - wüh - le, o wie ist, o wie  
Herz, und ein Frie - de schebt mit lei - sen, schwebt wie  
mit

T. *p cresc.*

grüss, nach dem lau - ten Welt - ge - wüh - le, o wie ist dein Rau-schen  
Herz, und ein Frie - de schebt mit lei - sen Flü-gel - schlä - gen nie - der -

B. *p cresc.*

grüss, nach dem lau - ten Welt - ge - wüh - le, o wie ist dein Rau-schen  
Herz, und ein Frie - de schebt mit lei - sen Flü-gel - schlä - gen nie - der -

9

S. *f pp*

süss, o wie ist dein Rau - schen süss. Träu - me -  
wärts, Frie - de schwe - bet nie - der wärts. Sin - get,

A. *f pp*

ist dein Rau-schen süss, dein Rau - schen süss. Träu - me -  
lei - sen Flü - gel - schlä-gen nie - der - wärts. Sin - get,

T. *f pp*

süss, o wie ist dein Rau - schen süss. Träu -  
wärts, Frie - de schwe-bet nie - der - wärts. Sin -

B. *f pp*

süss, o wie ist dein Rau - schen süss. Träu -  
wärts, Frie - de schwe - bet nie - der - wärts. Sin -

13

S. *risch die mü - den Glie - der berg' ich weich ins Moos,  
hol - de Vö - gel - lie - der, mich in Schlum - mer sacht.*

A. *risch die mü - den Glie - der berg' ich weich ins Moos,  
hol - de Vö - gel - lie - der, mich in Schlum - mer sacht.*

T. *- me-risch die mü - den Glie - der berg' ich weich ins Moos,  
- get, hol - de Vö - gel - lie - der, mich in Schlum-mer sacht.*

B. *- me-risch die mü - den Glie - der berg' ich weich ins Moos,  
- get, hol - de Vö - gel - lie - der, mich in Schlum-mer sacht.*

17

S. *und mir ist, als würd' ich wie - der all der ir - ren Qua - len  
Ir - re Qua - len, löst euch wie - der, wil - des Herz, nun gu - te*

A. *und mir ist, als würd' ich wie - der all der ir - ren Qua - len  
Ir - re Qua - len, löst euch wie - der, wil - des Herz, nun gu - te*

T. *und mir ist, als würd' ich wie - der all der ir - ren Qua - len  
Ir - re Qua - len, löst euch wie - der, wil - des Herz, nun gu - te*

B. *und mir ist, als würd' ich wie - der all der ir - ren Qua - len  
I - re Qua - len, löst euch wie - der, wil - des Herz, nun gu - te*

21

S. *los, all der ir - ren Qua - len loss.  
Nacht, wil - des Herz, nun gu - te Nacht.*

A. *los, all der ir - ren Qua - len los.  
Nacht, wil - des Herz, nun gu - te Nacht.*

T. *los, all der ir - ren Qua - len los.  
Nacht, wil - des Herz, nun gu - te Nacht.*

B. *los, der Qua - len los.  
Nacht, nun gu - te Nacht.*

## 79. Abendlied

Joseph Rheinberger

*Andante molto*

**Soprano** *p* Bleib' bei uns, denn es will A - bend wer - den,

**Soprano** *p* Bleib' bei uns, denn es will A - bend wer-den, bleib'

**Alto** *p* Bleib' bei uns, denn es will A - bend wer - den,

**Tenor** *p* Bleib' bei uns, denn es will A - bend wer - den,

**Tenor** *p* Bleib' bei uns, denn es will A - bend wer - den,

**Bass** *p* Bleib' bei uns, denn es will A - bend wer - den,

**Bass** *p* Bleib' bei uns, denn es will A - bend wer - den,

**6**

**S.** bleib' bei uns, denn es will A - bend wer -

**S.** bei uns, denn es will A - bend wer -

**A.** bleib' bei uns, denn es will A - bend wer -

**T.** denn es will

**T.** bleib' bei uns, denn es will,

**B.** bleib' bei uns, denn es will A - bend, A - bend wer -

**11**

**S.** den, denn es will A - bend wer - den, *ff* A -

**S.** den, denn es will A - bend wer -

**A.** den, denn es will

**T.** A - bend wer - den, denn es will A -

**T.** denn es will A - bend wer - den, will A -

**B.** den, denn es will A -

16

S. *dim.* bend wer - den; und der Tag hat sich ge - nei -

S. den, A - bend *dim.* wer - den; und der Tag hat sich ge -

A. A - bend wer *dim.* den;

T. - bend wer *dim.* den;

T. - bend wer *dim.* den; und der

B. - bend wer - den;

22

S. - get, sich ge - nei - - - - get, sich *dim.* ge -

S. nei - - - - get, sich ge - nei - - *dim.* -

A. und der Tag hat sich ge - nei - - get, hat sich ge -

T. und der Tag hat sich ge - nei *dim.*

T. Tag hat sich ge - nei - - - - get, hat sich ge -

B. und der Tag hat sich ge - nei - get, sich ge -

27

S. nei - get, *p* bleib' bei uns, denn es will A - bend wer - den,

S. - get, *p* bleib' bei uns, denn es will A - bend wer - den,

A. nei - get, *p* O bleib' bei uns, denn es will A - bend wer - den,

T. - get, *p* bleib' bei uns, denn es will A-bend wer - den,

T. nei - get, *p* O bleib' bei uns, denn es will A-bend wer - den,

B. nei - get, *p* bleib' bei uns, denn es will A-bend wer - den,

33

S. und der Tag hat sich ge - nei -

S. und der Tag hat sich ge - nei -

A. und der Tag hat sich ge - nei -

T. und der Tag hat sich ge - nei -

T. und der Tag hat sich ge - nei -

B. und der Tag hat sich ge - nei - get, hat sich ge - nei -

39

Soprano (S.) part: Measures 39-40. Melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7. Dynamics: p, mf, f.

Alto (A.) part: Measures 39-40. Melody starts on E4, moves to F4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7. Dynamics: p, mf, f.

Tenor 1 (T.) part: Measures 39-40. Melody starts on G3, moves to A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7. Dynamics: p, mf, f.

Tenor 2 (T.) part: Measures 39-40. Melody starts on G3, moves to A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7. Dynamics: p, mf, f.

Bass (B.) part: Measures 39-40. Melody starts on G2, moves to A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7. Dynamics: p, mf, f.

Lyrics:

S. get, O bleib' bei uns, O bleib' bei uns, O  
S. get, O bleib' bei uns, bleib', O  
A. get, O bleib' bei uns, bei uns, O bleib', O  
T. get, O bleib' bei uns, bei uns, denn es will A - bend  
T. get, O bleib' bei uns, O bleib', O  
B. get, O bleib', O bleib' bei uns, O bleib', O

44

S. bleib' bei uns, denn es will A - bend wer - den.

S. bleib' bei uns, denn es will A - bend wer - den.

A. blieb' bei uns, denn es will A - bend wer - den.

T. wer - den, denn es will A - bend wer - den.

T. bleib' bei uns, denn es will A - bend wer - den.

B. bleib' bei uns, denn es will A - bend wer - den.

# 80. V přírodě

## Napadly písň v duši mou

Antonín Dvořák

Andante

Soprano *pp* Na - pa - dly pís - ně v du - ši mou, *pp* ne - za - vo - lá - ny,

Alto *pp* Na - pa - dly pís - ně, pís - ně v du - ši mou, *pp* ne - za - vo - lá - ny,

Tenor *pp* Na - pa - dly pís - ně v du - ši mou, *pp* ne - za - vo - lá - ny,

Bass *pp* Na - pa - dly pís - ně v du - ši mou, *pp* ne - za - vo - lá - ny,

7

S. *pp* z ne - na - dá - ni, ja - ko když ro - sy na - pa - dá,

A. *pp* z ne - na - dá - ni, ja - ko když ro - sy, ro - sy na - pa - dá,

T. *pp* z ne - na - dá - ni, ja - ko když ro - sy na - pa - dá,

B. *pp* z ne - na - dá - ni, ja - ko když ro - sy na - pa - dá,

13

S. *pp* po sté - blo - ka - de - řa - vé strá - ni. *pp* Kol se to mi - há

A. *pp* po sté - blo - ka - de - řa - vé strá - ni. *pp* Kol se to mi - há

T. *pp* po sté - blo - ka - de - řa - vé strá - ni. *pp* Kol se to mi - há

B. *pp* po sté - blo - ka - de - řa - vé strá - ni. *pp* Kol se to, kol se to mi - há

19

S. *p* per - la - mi, *p* i cí - tím dech tak *f* mla - dý, *pp* zdra - vý,

A. *p* per - la - mi, *p* i cí - tím, cí-tím dech tak *f* mla - dý, *pp* zdra - vý,

T. *p* per - la - mi, *pp* i cí - tím dech tak *f* mla - dý, tak *f* mla - dý, *pp* zdra - vý,

B. *p* per - la - mi, *p* i cí - tím, cí-tím dech tak *f* mla - dý, *pp* zdra - vý,

25

S. *p* že ne-vím, zda jsou ra-dost má, *f* či pláč, *p* či pláč mé du - še

A. *p* že ne-vím, zda jsou ra-dost má, *f* či pláč, *p* či pláč mé du - še

T. *p* že ne-vím, zda jsou ra-dost má, *f* či pláč, *p* či pláč mé du - še

B. *p* že ne-vím, zda jsou ra-dost má, *f* či pláč, *p* či pláč mé du - še

31

S. *pp* u - se - da - vý. *p* Však ro - su lu - na zro - di - la,

A. *pp* u - se - da - vý. *p* Však ro - su lu - na zro - di - la,

T. *pp* u - se - da - vý. *p* Však ro - su lu - na zro - di - la, *pp* a ne - ni,

B. *pp* u - se - da - vý. *p* Však ro - su lu - na zro - di - la,

37

S. *p* a ne - ní, ne - ní *f* pís - ním v du - ši stá - ni, te - kou cos

A. *p* a ne - ní, ne - ní *f* pís - ním v du - ši stá - ni, te - kou cos

T. *p* a ne - ní, pís - ním *f* v du - ši sta - - ni, te - kou cos

B. *p* a ne - ní, ne - ní *f* pís - ním v du - ši stá - ni, te - kou cos

42

S. *f* last a sl - za má, a den, a den se chy - stá ku sví - tá - *p* *pp*

A. *f* last a sl - za má, a den, a den se chy - stá ku sví - tá - *p* *pp*

T. *f* last a sl - za má, a den, se chy - sta ku svi - tá - *p* *pp*

B. *f* last a sl - za ma, a den se chy - sta ku svi - ta - *p* *pp*

48

S. ní, a den se chy - stá ku sví - tá - ní. *f* *pp*

A. ní, a den se chy - stá ku sví - tá - - - ní. *f* *pp*

T. ní, a den se chy - sta ku sví - tá - - - ní. *f* *pp*

B. ní, a den se chy - sta ku sví - tá - - - ní. *f* *pp*



## 81. Otche nash

Anton Arensky

Soprano *p* Ot - che nash, *pp* i - zhe ye - si na ne - be - seh,

Alto *p* Ot - che nash, *pp* i - zhe ye - si na ne - be - seh,

Tenor *p* Ot - che nash, *pp* i - zhe ye - si na ne - be - seh,

Bass *p* Ot - che nash, *pp* i - zhe ye - si na ne - be - seh,

4

S. *mp* da svia - tit - sia i - mia tvo-ye, *mf* da pri - i - det tsar-stvi-ye tvo-ye,

A. *mp* da svia - tit - sia i - mia tvo-ye, *mf* da pri - i - det tsar-stvi-ye tvo-ye,

T. *mp* da svia - tit - sia i - mia tvo-ye, *mf* da pri - i - det tsar-stvi-ye tvo-ye,

B. *mp* da svia - tit - sia i - mia tvo-ye, *mf* da pri - i - det tsar-stvi-ye tvo-ye,

8

S. *p* da bu - det vo - lia tvo-ya, *pp* ya - ko na ne-be-si i na zem - li.

A. *p* da bu - det vo - lia tvo-ya, *pp* ya - ko na ne-be-si i na zem - li.

T. *p* da bu - det vo - lia tvo-ya, *pp* ya - ko na ne-be-si i na zem - li.

B. *p* da bu - det vo - lia tvo-ya, *pp* ya - ko na ne-be-si i na zem - li.

12

S. *p* Hleb nash na-sushch-niy dazhd nam dnes, i o - sta - vi nam dol-gi na - sha, ya-ko zhe i *mp* *p*

A. *p* Hleb nash na-sushch-niy dazhd nam dnes, i o - sta - vi nam dol-gi na - sha, ya-ko zhe i *mp* *p*

T. *p* Hleb nash na-sushch-niy dazhd nam dnes, i o - sta - vi nam dol-gi na - sha, ya-ko zhe i *mp* *p*

B. *p* Hleb nash na-sushch-niy dazhd nam dnes, i o - sta - vi nam dol-gi na - sha, ya-ko zhe i *mp* *p*

16

S. *mf* mi o - sta vlia-yem dol-zhni-kom na - shim; i ne vve-di nas vo is-ku-she-ni-ye, *pp*

A. *mf* mi o - sta vlia-yem dol-zhni-kom na - shim; i ne vve-di nas vo is-ku-she-ni-ye, *pp*

T. *mf* mi o - sta vlia-yem dol-zhni-kom na - shim; i ne vve-di nas vo is-ku-she-ni-ye, *pp*

B. *mf* mi o - sta vlia-yem dol-zhni-kom na - shim; i ne vve-di nas vo is-ku-she-ni-ye, *pp*

20

S. *p* no iz - ba - vi nas ot lu - ka - va - go. A - min. *p*

A. *p* no iz - ba - vi nas ot lu - ka - va - go. A - min. *p*

T. *p* no iz - ba - vi nas ot lu - ka - va - go. A - min. *p*

B. *p* no iz - ba - vi nas ot lu - ka - va - go. A - min. *p*

## 82. Svete tihy

Aleksandr Grechaninov

Andante molto sostenuto

*p*

Soprano

Sve - te ti - hiy svia - ti - ya sla - vi, bez-smert - na - go, ot - sa ne -

Alto

Sve - te ti - hiy svia - ti - ya sla - vi, bez-smert - na - go, ot - sa ne -

Tenor

Sve - te ti - hiy svia - ti - ya sla - vi, bez-smert - na - go, ot - sa ne -

Bass

Sve - te ti - hiy svia - ti - ya sla - vi, bez-smert - na - go, ot - sa ne -

*cresc.* *poco*

4

*a poco*

S.

bes - na - go, svia - ta - - go bla - zhen - na - go, I - i -

A.

bes - na - go, svia - ta - - go bla - zhen - na - go, I - i -

T.

bes - na - go, svia - ta - - go bla - zhen - na - go, I - i -

B.

bes - na - go, svia - ta - - go bla - zhen - na - go, I - i -

7

S.

su - - se Hri - ste. Pri - shed - she na za - pad

A.

su - - se Hri - ste. Pri - shed - she na za - pad

T.

su - - se Hri - ste. Pri - shed - she na za - pad

B.

su - - se Hri - ste. Pri - shed - she na za - pad

10

S.

soln - tsa, vi - dev - she svet ve - cher - niy,

A.

soln - tsa, vi - dev - she svet ve - cher - niy, po -

T.

soln - tsa, vi - dev - she svet ve - cher - niy, po -

B.

soln - tsa, vi - dev - she svet ve - cher - niy,

13

*dolce mf*

S. po - yem ot - tsa, si - na i svia - ta - go

A. yem, po - yem ot - tsa, si - na i svia - ta - go

T. yem, po - yem ot - tsa, si - na i svia - ta - go

B. po - yem, po - yem ot - tsa, si - na i svia - ta - go

16

*pp*

S. du - ha, ot - tsa, si - na i svia - ta - go

A. du - ha, ot - tsa, si - na i svia - ta - go

T. yem ot - tsa, si - na i svia - ta - go du - ha, i svia - ta - go

B. yem ot - tsa, si - na i svia - ta - go du - ha, i svia - ta - go

19

*a tempo, ma pochissimo più sostenuto*

S. du - ha, po - yem ot - tsa, si - na i svia - ta - go

A. du - ha, po - yem ot - tsa, si - na i svia - ta - go

T. du - ha, po - yem ot - tsa, si - na i svia - ta - go

B. du - ha, po - yem ot - tsa, si - na i svia - ta - go

23

*rit.* Molto misterioso

S. du - ha, Bo - ga. Do -

A. du - ha, Bo - ga. Do -

T. du - ha, Bo - ga. Do -

B. du - ha, Bo - ga. Do - sto - in,

29 *poco a poco crescendo ed accelerando*

S. sto - in, *pp* do -

A. sto - in, do -

T. sto - in, do - sto - in ye - si - vo fsia vre - me - na, do -

B. do - sto - - - in, do -

33 *pp*

S. do - sto - in ye - si vo

A. sto - - - in, do - sto - in ye - si vo

T. sto in ye - si vo fsia vre - me - na, do - sto in ye - si vo

B. sto - in ye - si vo fsia vre - me - na, do - sto in ye - si vo

sto - - - in, do - sto - - -

36 *mf*

S. fsia vre - me na, do - sto - in ye - si vo fsia vre - me - na,

A. fsia vre - me na, do - sto - - - in,

T. fsia vre - me na, do - sto - in ye - si vo fsia vre - me - na,

B. in, do - sto - in ye - si vo fsia vre - me - na,

39 *Quasi allegro*

S. *ff* pet bi - ti gla - si pre - po - dob - ni - mi,

A. *ff* pet bi - ti gla - si pre - po - dob - ni - mi,

T. *ff* pet bi - ti gla - si pre - po - dob - ni - mi,

B. *ff* pet bi - ti gla - - - si,

42 *fff* *rit.* *Moderato assai*

S. pet bi - ti gla - si pre - po - dob - ni - mi, si - ne Bo - zhiy, zhi -

A. pet bi - ti gla - si pre - po - dob - ni - mi, zhi - - -

T. pet bi - ti gla - si pre - po - dob - ni - mi, si - ne Bo - zhiy, zhi -

B. pet bi - ti gla - si pre - po - dob - ni - mi,

45 *vot* *da-yay,* *cresc. e molto rit.* *Tempo I* *mf* *dolce marcato*

S. vot da-yay, tem - zhe mir tia sla - vit, tem - zhe

A. vot da - yay, si - ne Bo - zhiy, zhi - vot da-yay,

T. vot da-yay, tem - zhe mir tia sla - vit, tem - zhe

B. vot da-yay, tem - zhe mir tia sla - vit,

49 *p* *rit.* *ff*

S. mir tia sla - vit, tem - zhe mir tia sla - vit,

A. tem - zhe mir tia sla - vit, tem - zhe mir tia sla - vit,

T. mir tia sla - vit, tem - zhe mir tia sla - vit,

B. tem - zhe mir tia sla - vit, tem - zhe mir tia sla - vit,

53 *a tempo* *rit.* *mf* *a tempo* *rit.*

S. tem - zhe mir tia sla - vit, sla - - - vit.

A. tem - zhe mir tia sla - vit, sla - - - vit.

T. tem - zhe mir tia sla - vit, tem - zhe mir tia sla - vit.

B. tem - zhe mir tia sla - vit, tem - zhe mir tia sla - vit.

## 83. Duh tvoy blagiy

Pavel Chesnokov

*Maestoso*

Soprano  
Alto  
Tenor  
Bass

Duh tvoy bla - giy, duh tvoy bla - giy, duh tvoy bla -

Duh tvoy bla - giy, duh tvoy bla - giy, duh tvoy bla -

Duh tvoy bla - giy, duh tvoy bla - giy, duh tvoy bla -

Duh tvoy bla - giy, duh tvoy bla - giy, duh tvoy bla -

6

S. giy na - sta - vit mia na zem - liu, ha zem - liu pra - vu,

A. giy na - sta - vit mia na zem - liu, na zem - liu pra - vu,

T. giy na - sta - vit mia na zem - liu, na zem - liu pra - vu,

B. giy na - sta - vit mia na zem - liu, na zem - liu pra - vu,

11

S. duh tvoy bla - giy, duh tvoy bla - giy

A. duh tvoy bla - giy, duh tvoy bla - giy, duh tvoy bla -

T. - - - - -

B. - - - - -

16

S. na - sta - vit mia, na - sta - vit mia na zem-liu

A. giy na - sta - vit mia, na - sta - vit mia na zem - liu

T. - - - - -

B. - - - - -

21

S. pra - vu, duh tvoy bla - giy,

A. na zem - liu pra - vu, duh tvoy bla - giy,

T. duh tvoy bla - giy, duh tvoy bla -

B. duh tvoy bla - giy, duh tvoy bla -

26

S. duh tvoy bla - giy, duh tvoy bla - giy na - sta - vit mia na zem - liu, ha -

A. duh tvoy bla - giy, duh tvoy bla - giy na - sta - vit mia na zem - liu,

T. giy, duh tvoy bla - giy na - sta - vit mia na zem - liu,

B. giy, duh tvoy bla - giy na - sta - vit mia na zem - liu,

31

S. sta - vit mia na zem - liu pra - vu. Al - li -

A. na - sta - vit mia na zem - liu pra - vu. Al - li -

T. na - sta - vit mia na zem - liu pra - vu. Al - li -

B. na - sta - vit mia na zem - liu pra - vu. Al - li -

36

S. lu - i ya, al - li - lu - i - ya, al - li - lu - li - ya.

A. lu - i ya, al - li - lu - i - ya, al - li - lu - i - ya.

T. lu - i ya, al - li - lu - i - ya, al - li - lu - i - ya.

B. lu - i ya, al - li - lu - i - ya, al - li - lu - i - ya.



# 84. Vsenoshchnoye bdeniye

## Bogoroditse devo

Serge Rachmaninoff

Soprano *p* Bo - go - ro - dyi - tse Dye - vo, *mp* ra - - - duy -

Alto *p* Bo - go - ro - dyi - tse Dye - vo, *mp* ra - - - duy -

Tenor *p* Bo - go - ro - dyi - tse Dye - vo, *mp* ra - - - duy -

Bass *p* Bo - go - ro - dyi - tse Dye - vo, *mp* ra - - - duy -

4

S. *pp* sia, bla - go - dat - na - ya Ma - ri - -

A. *pp* sia, bla - go - dat - na - ya Ma - ri - -

T. *pp* sia, bla - go - dat - na - ya Ma - ri - -

B. *pp* sia, bla - go - dat - na - ya Ma - ri - -

8

S. *pp* ye, Gho - spod s to - bo - - - -

A. *pp* ye, Gho - spod s to - bo - - - -

T. *pp* ye, Gho - spod s to - bo - - - -

B. *pp* ye, Gho - spod s to - bo - - - -

12

S. *pp* *pp molto dolce*  
 - - - yu. Bo - - go - ro - dyi -

A. *pp* *p*  
 - - - yu. Bla - go - slo - vyen - - na ti

T. *pp* *pp molto dolce*  
 - - - yu. Bo - - go - ro - dyi -

B. *pp*  
 - - - yu.

16

S. *pp* *p*  
 tse Dye - vo, ra - duy - sia,

A. *p* *ff*  
 v zhe - nah, i bla-go-slo-vyen plod chre-va tvo - ye - go, ya -

T. *pp* *p* *ff*  
 tse Dye - vo, ra - duy - sia,

B. *ff*  
 ya -

20

S. *ff* *p*  
 ra - - duy - sia, ya - ko spa - - sa

A. *mf*  
 ko spa - sa ro-dyi-la, ya-ko spa - sa ro - dyi -

T. *ff* *p*  
 ra - - duy - sia, ya - ko spa - sa ro - di -

B. *p*  
 - ko spa - sa ro-dyi-la, ya - ko spa - sa

23

S. *pp* *p* *pp* *ppp*  
 ro - - dyi - la ye - syi dush na - shih.

A. *pp* *p* *pp* *ppp*  
 la ye - syi dush na - shih.

T. *pp* *p* *pp* *ppp*  
 la, ya-ko Spa - sa ro - dyi - la ye - syi dush na - shih.

B. *pp* *p* *pp* *ppp*  
 ro - - dyi - la ye - syi dush na - shih.

## 85. Songs of Farewell

My soul, there is a country

Hubert Parry

*Slow* *p*

Soprano My soul, my soul, there is a

Alto My soul, my soul, there is a

Tenor My soul, my soul, there is a

Bass My soul, my soul, there is a

6

S. coun-try far be-yond the stars, where stands a wing - ed sen - try, a

A. coun-try far be-yond the stars, where stands a wing-ed sen - try, all

T. coun-try far be-yond the stars, where stands a wing - ed sen - try, all

B. coun-try far be-yond the stars, where stands a wing - ed sen - try, all

10 *poco rit.* *p* *Daintily*

S. sen - try, all skil - ful in the wars: There, a-bove noise and

A. skil - ful in the wars: There, a-bove noise and

T. skil - ful, all skil - ful in the wars: There, a-bove noise and

B. skil - ful in the wars: There, a-bove noise and

14

S. dan - ger, sweet peace sits crowned with smiles and one, born in a

A. dan - ger, sweet peace sits crowned with smiles and one, born in a

T. dan - ger, sweet peace sits crowned with smiles and one, born in a

B. dan - ger, sweet peace sits crowned with smiles and one, born in a

18 *Slower* *p*

S. man - ger com - mands the beau - teous files. He is thy gra - cious

A. man - ger com - mands the beau - teous files. He is thy gra - cious

T. man - ger com - mands the beau - teous files. He is thy gra - cious

B. man - ger com - mands the beau - teous files. He is thy gra - cious

22 *Animato* *Slower* *pp*

S. friend, and O my soul a-wake! Did in pure love des-cend

A. friend, and O my soul a-wake! Did in pure love des - cend

T. friend, and O my soul a-wake! Did in pure love des -

B. friend, and O my soul a-wake! Did in pure love des -

27 *dim.* *dolce a tempo* *p*

S. to die here for thy sake. If thou canst get but

A. to die here for thy sake. If thou canst get but

T. cend to die here for thy sake. If thou canst get but

B. cend to die here for thy sake. If thou canst get but

32 *cresc.*

S. thi - ther, there grows the flow'r of peace, the rose that can - not

A. thi - ther, there grows the flow'r of peace, the rose that can - not

T. thi - ther, there grows the flow'r, the flow'r of peace, the rose that can - not

B. thi - ther, there grows the flow'r of peace, the rose that can - not

36

S. *f* wi - ther, thy for - - - tress, and thy ease.

A. *f* wi - ther, thy for - - - tress, and thy ease.

T. *f* wi - ther, thy for - - - tress, and thy ease.

B. *f* wi - ther, thy for - - - tress, and thy ease.

40 *Animato*

S. *f* Leave then thy fool-ish ran - ges, for none can thee se - cure but *p*

A. *f* Leave then thy fool-ish ran - ges, for none can thee se - cure but *p*

T. *f* Leave then thy fool-ish ran - ges, for none can thee se - cure but *p*

B. *f* Leave then thy fool-ish ran - ges, for none can thee se - cure but *p*

44

S. one who ne - ver chan - ges, one who ne - ver chan - ges, thy

A. one, one who ne - ver chan - ges, one who ne - ver

T. one, one who ne - ver chan - ges, one who ne - ver

B. one who ne - ver chan - ges, but one who ne - ver chan - ges, who

48 *mf cresc.*

S. God, thy life, thy cure, one who ne - ver

A. chan - ges, thy God, thy life, thy cure,

T. chan - ges, who ne - ver chan -

B. ne - ver chan -

52 *cresc.*

S. chan - ges, one who ne-ver chan - ges, one who ne-ver

A. *mf* one who ne-ver chan - ges, one who ne-ver chan - ges,

T. *mf* ges, thy God, thy life, thy cure, one who ne-ver

B. *mf* ges, thy God, thy life, thy cure,

56

S. chan -

A. one who ne-ver chan -

T. chan - ges, who ne-ver chan -

B. one who ne-ver chan - ges, one who ne-ver

60 *allargando*

S. - ges, none can thee se - cure, but one who ne - ver

A. ges, none can thee se - cure, but one who ne - ver

T. ges, none can thee se - cure, but one who ne - ver

B. chan - ges, none can thee se - cure, but one who ne - ver

64 *rit.* *mf* *Slower*

S. chan - ges, thy God, thy life, thy cure.

A. *mf* chan - ges, thy God, thy life, thy cure.

T. *mf* chan - ges, thy God, thy life, thy cure.

B. *mf* chan - ges, thy God, thy life, thy cure.

## 86. Beati quorum via

Charles Villiers Stanford

Con moto tranquillo ma non troppo lento

Soprano *p* Be - a - ti quo-rum vi - a

Soprano *p* Be - a - ti quo-rum vi - a

Alto *p* Be - a - ti quo-rum vi - a

Tenor

Bass

Bass

7

S. in - te-gra est,

S. in - te-gra est,

A. in - te-gra est,

T. *p* Be - a - ti quo-rum

B. *p* Be - a - ti quo-rum

B. *p* Be - a - ti quo-rum

13

S. be - a - ti

S. be - a - ti

A. be - a - ti

T. *p* vi - a in - te-gra est, quo-rum

B. *p* vi - a in - te-gra est, quo-rum

B. *p* vi - a in - te-gra est, quo-rum

19

S. quo-rum vi - a in - te - gra est, vi - a

S. quo-rum vi - a in - te - gra est, quo-rum vi - a

A. quo-rum vi - a in - te - gra est, quo-rum vi - a

T. vi - a in - te - gra est, vi - a

B. vi - a in - te - gra est, quo-rum vi - a

B. vi - a in - te - gra est, quo-rum vi - a

25

S. in - te - gra est,

S. in - te - gra est,

A. in - te - gra est,

T. in - te - gra est, qui am - bu - lant in le - ge Do - mi - ni,

B. in - te - gra est, qui am - bu - lant in le - ge Do - mi - ni,

B. in - te - gra est, qui am - bu - lant in le - ge Do - mi - ni,

31

S. qui am - bu - lant in le - ge Do - mi - ni,

S. qui am - bu - lant in le - ge Do - mi - ni,

A. qui am - bu - lant in le - ge Do - mi - ni,

T. in le - ge Do - mi - ni, in le - ge

B. in le - ge Do - mi - ni, in le - ge *cresc.*

B. in le - ge Do - mi - ni, in le - ge *cresc.*

qui am - bu - lant in le - ge Do -



37

*cresc.* *f*

S. in le - ge Do - mi - ni.

S. in le - ge Do - mi - ni, Do - mi - ni.

A. *cresc.* in le - ge Do - mi - ni, in le - ge Do - mi - ni.

T. *cresc.* Do - mi - ni, in le - ge Do - mi - ni.

B. Dom - mi - ni, Do - mi - ni, in le - ge Do - mi - ni.

B. - mi - ni, in le - ge Do - mi - ni.

43

*p* *pp*

S. Be - a - ti, be - a - ti,

S. Be - a - ti, be - a - ti,

A. *p* *pp* Be - a - ti, be - a - ti,

T. *p* *pp* Be - a - ti, be - a - ti,

B. *p* *pp* Be - a - ti, be - a - ti,

B. *p* *pp* Be - a - ti, be - a - ti,

51

S. be - a - ti, quo - rum vi - a in - te - gra

S. be - a - ti, quo - rum vi - a in - te - gra

A. be - a - ti, quo - rum vi - a in - te - gra

T. *mf* - ti, be - a - ti, be - a - ti,

B. - ti, be - a - ti,

B. - ti,

57

S. *est,* *mf* be - a -

S. *est,*

A. *est,* *mf* be - a - ti, *f* be -

T. *ti* *quo-rum* vi - a in - te-gra *f* est,

B. *mp* be - a - ti *quo-rum* vi - a in - te-gra *f* est,

B. *mp* be - a - ti *quo-rum* vi - a in - te-gra *f* est,

63

S. *f* *ti* *quo-rum* vi - a in - te-gra *p* est, *quo-rum*

S. *be - a - ti* *quo-rum* vi - a, *quo-rum*

A. *a - ti* *quo-rum* vi - a in - te-gra *p* est, *quo-rum*

T. *quo-rum* vi - a, vi - a in - te-gra *p* est, *quo-rum*

B. *quo-rum* vi - a in - te-gra *p* est, *quo-rum*

B. *quo-rum* vi - a in - te-gra *p* est,

69

S. vi - a, *quo-rum* vi - a in - te-gra

S. vi - a, *quo-rum* vi - a in - te-gra

A. vi - a, *quo-rum* vi - a in - te-gra

T. vi - a, *quo-rum* vi - a in - te-gra

B. vi - a, *quo-rum* vi - a in - te-gra

B. *quo - rum* vi - a in - te-gra

75

S. *est,*

S. *est,*

A. *est,*

T. *est,* *p* *qui* *am - bu - lant in*

B. *est,* *p* *qui* *am - bu - lant in le - ge, in*

B. *est,* *p* *qui* *am - bu - lant*

81

S. *p* *qui* *am - bu - lant in*

S. *p* *qui* *am - bu - lant in le - ge, in*

A. *am - bu - lant in le - ge Do - mi - ni, in*

T. *le - ge Do - mi - ni,*

B. *le - ge Do - mi - ni,*

B. *in le - ge Do - mi - ni,*

87

S. *le - ge Do - mi - ni, pp Do - mi - ni.*

S. *le - ge Do - mi - ni, pp Do - mi - ni.*

A. *le - ge Do - mi - ni, pp Do - mi - ni.*

T. *in le - ge Do - mi - ni. pp*

B. *in le - ge Do - mi - ni. pp*

B. *in le - ge Do - mi - ni. pp*

## 87. As torrents in summer

Edward Elgar

Andantino

Soprano  
Alto  
Tenor  
Bass

As tor - rents in sum - mer, half dried in their chan - nels,

5

S. sud - den - ly rise, sud - den - ly rise, tho' the sky is still cloud - less, the *dim.*  
A. sud - den - ly rise, sud - den - ly rise, tho' the sky is still cloud - less, the *dim.*  
T. sud - den - ly rise, tho' the sky is still cloud - less, the *dim.*  
B. sud - den - ly rise, sud - den - ly rise, tho' the sky is still cloud - less, the *dim.*

9

S. sky is still cloud - less, for rain, for rain has been  
A. sky is still cloud - less, for rain, for rain has been  
T. sky is still cloud - less, for rain, for rain has been  
B. sky is still cloud - less,

15

S. fall - ing, fall - ing far off at their foun - tains; so  
A. fall - ing, rain has been fall - ing far off at their foun - tains; so  
T. fall ing, rain has been fall - ing far off at their foun - tains; so  
B. for rain has been fall - ing at their foun - tains; so

*pp* *espress.* *pp* *mf*

22

S. hearts that are faint - ing grow full to o'er - flow - ing, and they that be - hold it, *ten.* *cresc.*

A. hearts that are faint - ing grow full to o'er - flow - ing, and they that be - hold it, *ten.* *cresc.*

T. hearts that are faint - ing grow full to o'er - flow - ing, and they that be - hold it, *ten.* *cresc.*

B. hearts that are faint - ing grow full to o'er - flow - ing, and they that be - hold it, *ten.* *cresc.*

27

S. they that be - hold it mar - vel, and know not, mar - vel, and know not *f* *dim.* *p*

A. they that be - hold it mar - vel, and know not, mar - vel, and know not *f* *dim.* *p*

T. they that be - hold it, mar - vel, mar - vel, and know not that *f* *dim.* *p*

B. they that be - hold it mar - vel, and know not, mar - vel, and know not *f* *dim.* *p*

32

S. that God, that God at their foun-tains, their foun - tains *mf* *dim.*

A. that God that God at their foun-tains, far off has been *mf* *dim.*

T. God, that God at their foun-tains, far off has been *cresc.* *dim.*

B. far *pp*

38

S. far off, far off has been rain - ing! *espress.* *pp* *poco rit.*

A. rain - ing, far off, far off has been rain - ing! *pp*

T. rain - ing, far off, far off has been rain - ing! *pp*

B. off, far off, far off has been rain - ing! *dim.*

## 88. Nearer, my God, to thee

Lowell Mason

Soprano  
Alto



1. Near - er, my God, to thee, near - er to thee,  
 2. Tho' like the wan - der - er, the sun gone down,  
 3. There let the way ap - pear steps un - to heav'n,  
 4. Or if on joy - ful wing cleav - ing the sky,

Tenor  
Bass



5

S.  
A.



e'en tho' it be a cross that rais - eth me;  
 dark - ness be ov - er me, my rest a stone;  
 all that thou send - est me in mer - cy giv'n;  
 sun, moon, and stars for - got, up - ward I fly;

T.  
B.



9

S.  
A.



still all my song shall be, near - er, my God, to thee,  
 yet in my dreams I'd be, near - er, my God, to thee,  
 an - gels to beck - on me, near - er, my God, to thee,  
 still all my song shall be, near - er, my God, to thee,

T.  
B.



13

S.  
A.



near - er, my God, to thee, near - er to thee.  
 near - er, my God, to thee, near - er to thee.  
 near - er, my God, to thee, near - er to thee.  
 near - er, my God, to thee, near - er to thee.

T.  
B.



## 89. The brook

Edward MacDowell

Allegretto (Not too fast, gracefully)

Soprano *p* In sun - light and sha - dow, thro' for - est and

Alto *p* In sun - light and sha - dow, thro' for - est and

Tenor *p* In sun - light and sha - dow, thro' for - est and

Bass *p* In sun - light and sha - dow, thro' for - est and

4

S. *p* field, laugh - ing, cry - ing a ti - ny

A. *p* field, laugh - ing, cry - ing a ti - ny

T. *p* field, laugh - ing, cry - ing a ti - ny

B. *p* field, laugh - ing, cry - ing a ti - ny

8

S. stream runs on, on, *f*

A. stream runs on, runs on, *f*

T. stream runs on, on, *f*

B. stream runs on, runs on, *f*

12

S. on, *f*

A. runs on, runs on, runs on, *f*

T. on, *f*

B. on, *f*

16

S. *rit.*  
on,

A. runs on, runs on,

T. on,

B. on, runs on, runs on,

20

S. from stream - let to riv - er till

A. from stream - let to riv - er till

T. stream - let to riv - er till

B. from stream - let to riv - er till

23

S. lost in the o - cean, dream - ing of love, of

A. lost in the o - cean, so

T. *mf* lost in the o - cean, *p* so

B. lost in the o - cean, so

26

S. strife, of de - vo - tion, so runs our life, *f* ends

A. runs our life, runs our life, *f* ends our

T. runs our life, runs our life,

B. runs our life, runs our life,



30

S. *our life of e - mo - - tion,*

A. *life of e - mo - tion, so ends our life of e - mo - tion,*

T. *ends our life,*

B. *ends our life of e - mo - - - - tion,*

34

S. *ah, ah,*

A. *so runs our life,*

T. *so runs our life,*

B. *ah,*

38

S. *ah,*

A. *ends our life of e - mo - tion, so ends our*

T. *ends our life of e - mo - tion, so ends our*

B. *ah,*

42

S. *pp ah!*

A. *pp life.*

T. *pp life.*

B. *pp*

## 90. Three Shakespeare Choruses

## Through the house give glimmering light

Amy Beach

Allegro grazioso

Soprano 1

Through the house give glim-mer-ing light, by the dead and drow - sy

Soprano 2

Through the house give glim-mer-ing light, by the dead and drow - sy

Alto 1

Through the house give glim-mer-ing, glim-mer-ing light, by the drow - sy

Alto 2

Through the house give glim-mer-ing, glim-mer-ing light, by drow - sy

8

S. fire, through the house, through the house, by drow - sy

S. fire, through the house give glim - mer-ing light, by the drow - sy

A. fire, by the dead and drow - sy

A. fire, through the house give glim - mer-ing light, by drow - sy

16

S. fire; ev' - ry elf and fai - ry sprite hop as light as

S. fire; ev' - ry elf and fai - ry sprite hop as light as

A. fire; ev' - ry elf and fai - ry sprite hop as light as

A. fire; ev' - ry elf and fai - ry sprite hop as light as

23

S. bird from brier; and this dit - ty, af - ter me, sing and

S. bird from brier; and this dit - ty, af - ter me, sing and

A. bird from brier; and this dit - ty, af - ter me, sing and

A. bird from brier; this dit - ty, sing, sing and dance it

31

S. dance it trip - ping - ly, sing and dance, sing and dance *dim.*

S. dance it trip - ping - ly, sing and dance, dance *dim.*

A. dance it trip - ping - ly, sing and dance *dim.*

A. trip - ping - ly, *cresc.* sing and dance it trip - ping - ly, sing and *dim.*

39

S. it trip - ping - ly. *poco rit. pp* First re - hearse your song by rote,

S. it trip - ping - ly. *poco rit. pp* First re - hearse your song by

A. it trip - ping - ly. *poco rit. pp* First re - hearse your song by rote,

A. dance it trip - ping - ly. *poco rit. pp* First re - hearse your song by

46

S. to each word a war - bling, war - bling note: *mf* hand in

S. rote, to each word a war - bling note: *mf* hand in

A. to each word a war - bling note: *mf* hand in hand

A. rote, to each word a war - bling note: *mf* with

52

S. hand, with fai - ry grace, first, re - hearse your

S. hand, with fai - ry grace, with fai - ry grace, first re -

A. with fai - ry grace, with fai - ry grace, first, re - hearse your

A. fai - ry grace, with fai - ry grace, re -

60

S. song by rote, to each word a war - bling, war - bling note:

S. hearse your song by rote, to each word a war - bling note:

A. song by rote, to each word a war - bling note: *cresc.* hand in

A. hearse your song by rote, to each word a war - bling note:

67

S. hand in hand, hand in hand, with fai - ry grace, hand in hand, *pp*

S. hand in hand, hand in hand, with fai - ry grace, hand in hand, *pp*

A. hand, hand in hand, with grace, hand in hand, with fai - ry *p marcato*

A. hand in hand, with fai - ry grace, with *pp*

75

S. hand in hand, *dim.* will we sing, *dolcissimo* will we sing, and

S. hand in hand, *dim.* will we sing, *dolcissimo* will we sing and

A. grace, *dim.* will we sing, will we sing, *p* will we sing, and

A. fai - ry grace, will we sing, and

83

S. *cresc. rit. f pp a tempo Dal segno al rall. ff* bless this place. Through the dance it trip - ping - ly.

S. *cresc. rit. f pp a tempo Dal segno al rall. ff* bless this place. Through the dance it trip - ping - ly.

A. *cresc. rit. f pp a tempo Dal segno al rall. ff* bless this place. Through the dance it trip - ping - ly.

A. *cresc. rit. f pp a tempo Dal segno al rall. ff* bless this place. Through the sing, and dance it trip - ping - ly.



# THE MODERN ERA

## 91. Trois Chansons de Charles d'Orléans

Dieu! qu'il la fait bon regarder

Claude Debussy

Très modéré soutenu et expressif

Soprano  
Dieu! qu'il la fait bon re - gar - der la

Alto  
Dieu! qu'il la fait bon re - gar - der la

Tenor  
Dieu! qu'il la fait bon re - gar - der la

Bass  
Dieu! qu'il la fait bon re - gar - der la

S.  
gra-ci - eu-se bonne et bel - le; pour les grans biens que sont en

A.  
gra-ci - eu-se bonne et bel - le; pour les grans biens que sont en

T.  
gra-ci - eu-se bonne et bel - le; pour les grans

B.  
gra-ci - eu - se bonne et bel - le; pour les grans

S.  
el - le chas-cun est prest de la loü - er. Qui

A.  
el - le chas-cun est prest de la loü - er. Qui

T.  
biens que sont en el - le chas-cun est prest de la loü - er. Qui

B.  
biens que sont en el - le chas-cun est prest de la loü - er. Qui

10

S. se pour-roit d'el - le las - ser? Tous - jours sa beau - té re - nou -

A. se pour-roit d'el - le las - ser? Tous-jours sa beau-té re-nou-vel -

T. se pour-roit d'el-le las-ser? Tous - jours sa beau - té re - nou -

B. se pour-roit d'el - le las - ser? Tous - jours sa beau - té re - nou -

13

S. vel - le. Dieu! qu'il la fait bon re - gar - der, la gra - ci -

A. - le. Dieu qu'il la fait bon re - gar - der, la gra - ci -

T. vel - le. re - gar - der, la gra - ci -

B. vel - le. la gra - ci -

16

S. eu - se bonne et bel - le! Par de ça, ne de la la mer ne

A. eu - se bonne et bel - le! Par de ça, ne de la la mer ne

T. ue - se bonne et bel - le! Par de ça, ne de la la mer ne

B. eu - se bonne et bel - le! Par de ça, ne de la la mer ne



20

S. *mf* scay da-me ne da-moi - sel - le qui soit en tous bien *3* par - fais

A. *mf* scay da-me ne da-moi - sel - le qui soit en tous bien par - fais

T. *mf* scay da-me ne da-moi - sel - le qui soit en tous bien par - fais

B. *mf* scay da-me ne da-moi - sel - le qui soit en tous bien par - fais

23

S. *p* tel - le. C'est ung son - ge que d'i pen - ser: *p* Plus lent Dieu!

A. *p* tel - le. C'est ung son - ge que d'i pen - ser: *p* Dieu!

T. *p* tel - le. C'est ung son - ge que d'i pen - ser: *p* Dieu!

B. *p* tel - le. C'est ung son - ge que d'i pen - ser: *p* Dieu!

26

S. *più p* qu'il la fait bon re-gar - der! Dieu! *pp* qu'il la fait bon re-gar - der!

A. *3* qu'il la fait bon re-gar - der! Dieu! *più p* qu'il la fait bon re-gar - der!

T. *3* qu'il la fait bon re-gar - der! Dieu! *pp* qu'il la fait bon re-gar - der!

B. qu'il la fait bon re-gar - der! bon re-gar - der!

## 92. Trois Chansons

### Nicolette

Maurice Ravel

*Allegro moderato*

Soprano *p* Ni - co - lette, à la ves - prée, s'al - lait pro - me - ner au pré,

Alto *p* Ni - co - lette, à la ves - prée, s'al - lait pro - me - ner au pré,

Tenor *p* Ni - co - lette, à la ves - prée, s'al - lait pro - me - ner au pré,

Bass *p* Ni - co - lette, à la ves - prée, s'al - lait pro - me - ner au pré,

5

S. cueil - lir la pâ-quer-et - te, la jon-quille et le mu - guet.

A. cueil - lir la pâ-quer-et - te, la jon-quille et le mu - guet.

T. cueil - lir la pâ-quer-et - te, la jon-quille et le mu - guet.

B. cueil - lir la pâ-quer-et - te, la jon-quille et le mu - guet.

9

S. Tou - te sau - til - lan - te, tou - te quil - le rette, ah.

A. Tou - te sau - til - lan - te, tou - te quil - le ret - te, lor - gnant ci, là,

T. Tou - te sau - til - lan - te, tou - te quil - le ret - te, ah.

B. Tou - te sau - til - lan - te, tou - te quil - le rette, ah.

12

S.

A.

T.

B.

16

S.

A.

T.

B.

20

S.

A.

T.

B.

23 *diminuendo* *perdendosi* Senza rall.

S. s'en - fuit Ni - co - lette, ah.

A. ta ka ta ka ta ka ta ka ta ka, lais-sant là cor - nette et soc-ques blancs.

T. ta ka ta ka ta ka ta ka ta ka ta ka, ah.

B. s'en - fuit Ni - co - lette, ah.

27 Moderato

S. *p* Jo - li, jo - li, ah, *pp* pa -

A. *p* Ren-con-tra pa - ge jo - li, chaus-ses bleues et pour-point gris, ah, *pp* pa -

T. *p* Jo - li, jo - li, "Hé là, ma Ni-co-let-te,

B. *p* Jo - li, jo - li, ah, ah,

33 *Più lento* Rall.

S. - ge jo - li. Sa-ge, s'en re-tour-na, ah, *p* coeur

A. - ge jo - li, ah, ah, *p* très len-te-ment,

T. *p* veux - tu pas d'un doux a - mi?" ah, pau-vre Ni-co-let-te, coeur

B. *p* pa - ge - jo - li, ah, ah.

38

S. *mf* ma - ri. che - nu,

A. le coeur bien ma - ri. che - nu,

T. *mf* ma - ri. Ren - con - tra sei - gneur che - nu, tors, laid, pu-ant

B. *mf* Ren - con - tra sei - gneur che - nu, tors, laid, pu-ant

43

S. ven - tru.

A. ven - tru, hin.

T. et ven - tru, hin.

B. et ven - tru, "Hé, là, ma Ni-col-let-te, veux-tu pas tous ces é - cus?"

48 *Vivo* *f* *Lento* *Rall.* *pp*

S. *f* Vi-te fut en ses bras bon-ne Ni-co-lette, ah, *p* n'est re - ve - nue. *pp*

A. *f* Vi-te fut en ses bras bon-ne Ni-co-lette, ah, *p* n'est re - ve - nue. *pp*

T. *f* Vi-te fut en ses bras bon-ne Ni-co-let-te, ja - mais n'est re - ve - nue. *pp*

B. *f* Vi-te fut en ses bras bon-ne Ni-co-let-te, ja-mais au pré n'est plus re - ve - nue. *pp*

# 93. Mass

## Agnus Dei

Frank Martin

*Andante* *dolce*

Soprano  
Alto  
Tenor  
Bass

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

Soprano  
Alto  
Tenor  
Bass

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

5

S.  
A.  
T.  
B.

mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se - re - re,

S.  
A.  
T.  
B.

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

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

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

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

9

S. *dolce*  
mi - se-re - re no - bis. A - gnus De - i qui tol - lis pec-ca - ta

A.  
mi - se-re - re no - bis. A - gnus De - i qui tol - lis pec-ca - ta

T.  
mi - se-re - re no - bis. A - gnus De - i qui tol - lis pec-ca - ta

B.  
mi - se-re - re no - bis. A - gnus De - i qui tol - lis pec-ca - ta

S. *p*  
A - gnus De - i qui tol - lis pec-ca - ta mun - di mi - se - re - re no - bis.

A. *p*  
A - gnus De - i qui tol - lis pec-ca - ta mun - di mi - se - re - re no - bis.

T. *p*  
A - gnus De - i qui tol - lis pec-ca - ta mun - di mi - se - re - re no - bis.

B. *p*  
A - gnus De - i qui tol - lis pec-ca - ta mun - di mi - se - re - re no - bis.

13 *[meno p]* *crescendo*  
S. mun - di mi-se - re - re, mi-se-re-re, mi - se-re - re. A - gnus De - i

A. mun - di mi-se - re - re, mi-se-re-re, mi - se-re - re. A - gnus De - i

T. mun - di mi-se - re - re, mi-se-re-re, mi - se-re - re. A - gnus De - i

B. mun - di mi-se - re - re, mi-se-re-re, mi - se-re - re. A - gnus De - i

S. *meno p* *poco cresc.*  
A - gnus De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis.

A. *meno p* *poco cresc.*  
A - gnus De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis.

T. *meno p* *poco cresc.*  
A - gnus De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis.

B. *meno p* *poco cresc.*  
A - gnus De - i qui tol - lis pec - ca - ta mun - di mi - se - re - re no - bis.

17

*cresc.* *f*

S. qui tol - lis pec - ca - ta mun - di mi - se - re - re, mi - se - re -

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

T. qui tol - lis pec - ca - ta mun - di mi - se - re - re, mi - se - re -

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

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

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

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

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

21

*meno f* *dolce*

S. re, mi - se - re - re no - bis. A - gnus De - i qui tol - lis pec - ca - ta

A. re, mi - se - re - re no - bis. A - gnus De - i qui tol - lis pec - ca - ta

T. re, mi - se - re - re no - bis. A - gnus De - i qui tol - lis pec - ca - ta

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

S. - - - re no - bis. *p* A - gnus De - i qui tol - lis pec - ca - ta

A. - - - re no - bis. *p* A - gnus De - i qui tol - lis pec - ca - ta

T. - - - re no - bis. *p* A - gnus De - i qui tol - lis pec - ca - ta

B. - - - re no - bis. *p* A - gnus De - i qui tol - lis pec - ca - ta



26 *poco a poco crescendo*

S. mun - di mi - se - re - re, mi - se - re - -

A. mun - di mi - se - re - re, mi - se - re - -

T. mun - di mi - se - re - re, mi - se - re - -

B. mun - di mi - se - re - re, mi - se - re - -

*poco a poco cresc.*

S. mun - di mi - se - re - re no - bis. A - gnus De - i qui tol - lis pec - ca - ta

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

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

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

30 *sempre cresc.*

S. re, mi - se - re - - re, mi - se - re - re, mi -

A. re, mi - se - re - - re, mi - se - re - re, mi -

T. re, mi - se - re - - re, mi - se - re - re, mi -

B. re, mi - se - re - - re, mi - se - re - re, mi -

*sempre cresc.*

S. mun - di mi - se - re - re no - bis. A - gnus De - i qui

A. mun - di mi - se - re - re no - bis. A - gnus De - i qui

T. mun - di mi - se - re - re no - bis. A - gnus De - i qui

B. mun - di mi - se - re - re no - bis. A - gnus De - i qui

33 *ff* *diminuendo*

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

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

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

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

*f* *dimin.*

S. tol-lis pec-ca-ta mun-di mi-se-re-re no-bis, mi-se-re-re

A. tol-lis pec-ca-ta *f* mun-di mi-se-re-re no-bis, mi-se-re-re

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

B. tol-lis pec-ca-ta *f* mun-di mi-se-re-re no-bis, mi-se-re-re

37 *p*

S. -re no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di

A. -re no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di

T. -re no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di

B. -re no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di

*p*

S. no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di mi-se-re-re no-bis.

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

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

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

42

S. *ppp*  
mi - se - re - re no - - bis. A - gnus De - i qui tol - lis pec-

A. *ppp*  
mi - se - re - re no - - bis. A - gnus De - i qui tol - lis pec-

T. *ppp*  
mi - se - re - re no - - bis. A - gnus De - i qui tol - lis pec-

B. *ppp*  
mi - se - re - re no - - bis. A - gnus De - i qui tol - lis pec-

S. *pp*  
A - gnus De - i mi - se - re - re no - - - -

A. *pp*  
A - gnus De - i mi - se - re - re no - - - -

T. *pp*  
A - gnus De - i mi - se - re - re no - - - -

B. *pp*  
A - gnus De - i mi - se - re - re no - - - -

46 *meno p*

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

A. ca - ta mun - di do - na no - bis pa - cem.

T. ca - ta mun - di do - na no - bis pa - cem.

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

S. *meno p*  
- - bis do - na no - bis pa - cem.

A. *meno p*  
- - bis do - na no - bis pa - cem.

T. *meno p*  
- - bis do - na no - bis pa - cem.

B. *meno p*  
- - bis do - na no - bis pa - cem.

# 94. Le roi David

## La mort de David

Arthur Honegger

Lent ♩ = 60

Flute

Flute *pp*

Oboe *pp*

Clarinet in Bb *pp*

Clarinet in Bb *pp*

Bassoon *pp*

Trumpet in C *sourdine pp*

Trumpet in C

Horn in F *sourdine pp*

Trombone

Soprano Solo

Le Récitant: L'esprit de Dieu parle pour moi. Un juste viendra sur les hommes, régnant dans la crainte de Dieu. C'est la clarté du matin, quand le soleil se lève. Oh! cette vie était si belle! Je te bénis, Toi qui me l'as donnée!

Celesta *pp*

Piano *p*

Harmonium *pp*

Double Bass

8

Fl.  
Fl.  
Cl.  
Cl.  
Bsn.  
C Tpt.  
Hn.  
Pno.

13 **A**

Fl.  
Fl.  
Cl.  
Cl.  
Hn.  
S. Solo  
Cel.

Dieu te dit: un jour vien-dra où un - e fleur fleu - ri - ra,

*p*

17

Fl. Fl. Cl. Cl. Hn. S. Solo Cel.

de ta sou-che re - ver - di - e et son par - fum rem - pli-ra

21

Fl. Fl. Cl. Cl. Hn. S. Solo Cel.

tous les peu - ples d'i - ci - bas du souf - fle de la vi -

**B**

25

Fl.

Fl.

Cl.

Cl.

C Tpt.

C Tpt.

Hn.

Tbn.

S. Solo

S. & A.

T. & B.

Cel.

Db.

28

C Tpt.

C Tpt.

Hn.

Tbn.

S. & A.

T. & B.

Db.

31

C Tpt.

C Tpt.

Hn.

Tbn.

S. & A.

et son par - fum rem - pli - ra tous les peu - ples

T. & B.

lui - a, al-lé-lui-a, al-lé-lui - a,

Db.

[illegible]



37 C

Fl. *pp*

Cl. *pp*

Bsn. *pp*

C Tpt.

Hn.

Tbn.

S. Solo *p*  
Al - - - - - lé - lui - a,

T. & B. *a.*

Cel. *p*

Db. *pp*

39

Cl.

Cl.

Bsn.

S. Solo

Cel.

Db.

al - - - - - lé - lui - a, al -

41

Cl.

Cl.

Bsn.

S. Solo

Cel.

Db.

- - - - - lé - lui - a, al - - - - - lé - lui - a, al -

**D**

43

Cl. 

Bsn. 

S. Solo   
- - - lé - lui - a.

S.   
*p*  
Al - - - -

Cel. 

Pno.   
*pp*

Db. 

45

Bsn. 

S.   
lé - lui - a, al - - - -

Pno. 

Db. 

47

Bsn.

Tbn.

S.

B.

Pno.

Db.

*sost.*  
*pp*

*p très soutenu*

lé - lui - a, al - - - - lé - lui - a, al -  
Dieu te

49

Tbn.

S.

B.

Pno.

Db.

- - - - lé - lui - a, al - - - - lé - lui - a,  
dit un jour vien - -

51 *ten.*

Tbn.

S.

A.

B.

Pno.

Hrm.

Db.

al - - - - - lé - lui - a,

Al - - - - - lé - lui - a, al -

dra où u - ne

53

Tbn.

S.

A.

B.

Pno.

Hrm.

Db.

- - - - - lé - lui - a, al - - - - - lé - lui -

fleur fleu - - - ri - -

55 **E**

Fl. *pp*

Ob. *pp*

Cl. *pp*

Cl. *pp*

Tbn.

S.  
al - lé - lui - - - a,

A.  
a,

B.  
ra de ta

Pno.

Hrm.

**E**  
Db.

*poco a poco cresc. . . .*

57

Fl. *Fl.*

Ob.

Cl. *Cl.*

C Tpt. *C Tpt.*

Hn. *Hn.*

Tbn. *Tbn.*

*poco a poco cresc. . . .*

S. *S.*  
al - lé - lui - a, al - - - -

A. *A.*  
al - lé - lui - a, - - - -

T. *T.*  
Al - - - - - lé - - - - -

B. *B.*  
sou - - - che re - - - ver - -

Pno. *Pno.*

Hrm. *Hrm.*

*poco a poco cresc. . . .*

Db. *Db.*

59

Fl. Fl. Ob. Cl. Cl. Bsn.

C Tpt. C Tpt. Hn. Tbn.

S. A. T. B.

Pno. Hrn. Db.

lé - lui - a, al - lé - lui - a,  
Al - - lé - lui - a, a,  
lui - - a, al - - - -  
di - - e et son



61

Fl. Fl. Ob. Cl. Cl. Bsn. C Tpt. C Tpt. Hn. Tbn. S. A. T. B. Pno. Hrm. Db.

*crescendo*

al - lé - lui - a, al - lé - lui - a,  
 al - - lé - lui - a, al - lé - lui - a,  
 lé - lui - a, al - - lé - lui - a,  
 par - - fum rem - - pli - -

**F**

63

8va -

Fl.

Ob.

Cl.

Cl.

Bsn.

C Tpt.

C Tpt.

Hn.

Tbn.

S. Solo

S.

A.

T.

B.

Cel.

Pno.

Hrm.

Db.

Al - - lé - lui - a,

al - - lé - lui - a,

a, a,

Al - - lé - lui - a,

a,

ra,

tous les

8va -

65

Fl.

Ob.

Cl.

Cl.

Bsn.

C Tpt.

C Tpt.

Hn.

Tbn.

S. Solo

S.

A.

T.

B.

Cel.

Pno.

Hrm.

Db.

al - lé - lui - a,

al - lé - lui - a, al - lé - lui - a, al - lé - lui - a,

al - lé - lui - a, al - lé - lui - a, al - lé - lui - a,

al - lé - lui - a,

al - lé - lui - a,

peu - ples d'i - ci - - bas du

[illegible]

71

G

loco

Fl.

Ob.

Cl.

Cl.

Bsn.

C Tpt.

C Tpt.

Hn.

Tbn.

S. Solo

S.

A.

T.

B.

a,

al - lé - lui - a,

al - lé - lui - a,

lui - - -

e!

Cel.

Pno.

Hrm.

Db.

74

Fl.

Ob.

Cl.

Cl.

Bsn.

C Tpt.

C Tpt.

Hn.

Tbn.

Cel.

Pno.

Hrm.

Db.

8va

8va

This musical score page contains measures 74 through 77. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Cornet (C Tpt.), Trumpet (C Tpt.), Horn (Hn.), Trombone (Tbn.), Cello (Cel.), Piano (Pno.), Harp (Hrm.), and Double Bass (Db.). Measures 74 and 75 feature active woodwind and brass parts with various melodic lines and chords. Measures 76 and 77 show a shift in texture, with the woodwinds and brass playing sustained notes or chords, while the strings and piano provide harmonic support. The piano part includes complex chordal textures and arpeggiated figures. The harp part consists of sustained chords. The double bass part provides a steady bass line. The score is written in a key with one sharp (F#) and a common time signature (C). The woodwind and brass parts are in treble and bass clefs, while the strings and piano are in grand staff notation. The harp part is in treble clef. The double bass part is in bass clef. The score is divided into four measures, with measure numbers 74, 75, 76, and 77 indicated at the beginning of each measure.



5 *à2.*

Cl.

B. Cl.

Bsn.

Sarr.

Hn.

III.

I.

Hp. I

S.

Bouches fermées

A.

ta - cles, sur-mon - tant la dou - leur et at - tei - gnant le bon -

T.

Bouches fermées

B.

ta - cles, sur-mon - tant la dou - leur et at - tei - gnant le bon -

Vln. I

Div.

Vln. II

Div.

Unis.

Vla.

Div.

Vc.

Div.

Db.



[illegible]

13 II.

Fl.

Eng. Hn.

Cl.

Bsn.

Sarr.

Hn.

Hn. II. 8vb

Hp. I

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

sans arpèger

ment, cha - cu - ne dans la voi - e qui lui est des - ti -

ment, cha - cu - ne dans la voi - e qui lui est des - ti -

Unis.

Unis.

Div.

Div.



21

Ob. *mf*

Eng. Hn. *mf*

Cl. *f*

B. Cl. *f*

Bsn. *mf*

Sarr. *mf*

Hn. *mf*  
III. *b*  
IV. *b*

Hp. 1

Hp. 2 *f*  
Re ♯  
Re ♭  
Mi ♯  
Si ♯

S.

A.  
les cré-a - tu-res et par - tout, tous les es - prits et tous ceux qui sont nés sans en-ne-

T.  
8

B.  
les cré-a - tu-res et par - tout, tous les es - prits et tous ceux qui sont nés sans en-ne-

Vln. I

Vln. II

Vla.

Vc.

Db. *f*

25

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Sarr.

Hn.

Hp. 1

Hp. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Do  $\flat$   
Mi  $\flat$

Fa  $\flat$   
Si  $\flat$

Re  $\natural$

Re  $\flat$   
Fa  $\sharp$

mis, sans obs - ta - cles, sur-mon - tant la dou - leur et at - tei -

mis, sans obs - ta - cles, sur-mon - tant la dou - leur et at - tei -

29 Large *f* 3

Ob. *f* I.

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Sarr. *f*

Hn. *mf* *f*

C Tpt. Sordines *pp* I. *mf* III.

Tbns. I. & II. *mf*

Tbn. 3. *mf* Tuba

Hp. 1 Re  $\natural$  *f* Mi  $\sharp$  Si  $\sharp$

Hp. 2 Do  $\sharp$  Re  $\natural$

A. gnant le bon - heur puis - se se mou - voir li - bre - ment cha - *mf*

T. Bouches fermées *pp*

B. gnant le bon - heur puis - se se mou - voir li - bre - ment cha - *mf*

Vln. I *ff* chanté mettez la Sourdine

Vln. II *ff* chanté mettez la Sourdine

Vla. *ff* chanté mettez la Sourdine

Vc. *ff* chanté

Db. *ff*

**Act II, Scene 1**

**Cédez à Tempo**

**laissez la Flûte chanter librement**

**Fl.** *p* solo *p*

**Ob.** *p*

**Cl.** *p*

**B. Cl.** *pp*

**Bsn.** *pp*

**Sarr.** *pp*

**Hn.** *mf* *p* *pp*

**C Tpt.** *p* ôtez Sourdines

**Tbns. I. & II.** *pp*

**Tba.** Tuba *pp* Tbn. III & Tba.

**Hp. 1** Re *b* Mi *b* Si *b* Re *n* *p sonore*

**Hp. 2** *p* *pp*

**S.** Bouches fermées *pp*

**A.** cun dans la voi - e qui lui est des - ti né - - -

**T.**

**B.** cun dans la voi - e qui lui est des - ti né - - -

**Vln. II** Div. trem. *pp* sur la touche

**Vla.** Div. pizz. *pp*

**Vc.** Div. *pp*

**Db.** *pp*

37

Fl.

B. Cl.

Bsn.

Hn.

Hp. 1

Hp. 2

S.

A.

T.

B.

Vln. II

Vla.

Vc.

Db.

Sourdisines

*pp*

III.

Do ♭  
Re ♭

Re ♯

Do ♯

Tenor Solo

Div.

Div.

Div.

pizz.





45

Fl.

Cl.

Bsn.

Sarr.

Hn.

Hp. 1

Hp. 2

Vln. II

1st Stand Vla.

Vla.

1st Stand Vc.

Vc.

Db.

*mf chanté*

*Unis. arco*

*Div.*

Cédez

1.

3

5

3

3

5

1.

3

3

5

Do

Re

Fa

Sol

Fa

Do

Re

La

Mi

Fa

La

48 4 a Tempo

Fl.

Cl.

B. Cl.

Bsn.

Sarr.

Hn.

Hp. 2

T. S.

1st Stand Vlns. I

Vln. I

1st Stand Vlns. 2

Vln. II

1st Stand Vla.

Vla.

1st Stand Vc.

Vc.

Db.

*p*

*p*

*calme et clair*

Tenor Solo

Que tou-tes les fem - mes, que tous les hom -

I. Div. arco sur la touche

II. Div. pizz.

I. Div. arco

II. Div. pizz.

col Altri (Vlas.)

I. Div. arco

II. Div. pizz.

Unis.

arco

Div. en 3

Unis.

Div. en 3

52

Fl.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

T. S.

mes, les A - ry - ens et les non A - ry - ens, Tous les dieux et

1st Stand Vlns. I

Vln. I

1st Stand Vlns. 2

Vln. II

Vla.

Vc.

Unis.

Div. en 3

Db.

*mf expr.*

*mf*

*mf I.*

*grave*

*cresc.*

*intense*

*cresc.*

*poco*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*expr.*

*cresc.*

[illegible]

60

Fl. *I. solo*  
*p tranquille*

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hn.

Cel.

Hp. 1

Hp. 2

T. S.

sans en-ne - mis, sans obs - ta - cles, sur mon - tant la dou -

1st Stand Vlns. I

Vln. I

1st Stand Vlns. 2

Vln. II

Vla.

Vc.

Db.

*p grave*

*Div. en 3*

*Div. sur la touche pizz.*

*Div.*

Do #  
Fa #  
Si

Do  
Fa  
La  
Si

64 6

Fl. *pp*

Ob.

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Sarr.

Cel.

Hp. 1  
Do ♯

Hp. 2  
La ♯

T. S.  
leur et at - tei - gnant le bon - heur, puis - se se mou - voir li - bre -

Vln. I

Vln. II

Vla.

Vc. Div. en 3

Db. Div.

*doux* *sans rigueur*

68 Cédez a Tempo sans lenteur

Fl.

Cl.

B. Cl.

Bsn.

Cel.

Hp. 1

Hp. 2

S.

T. S.

B.

Vln. I Div. en 3

Vln. I

Vln. II

Vla.

Vc.

Db.

II. pp

pp

p

pp

sans nuances

cha - cun dans la voi -

ment cha - cun dans la voi - - -

cha - cun dans

Violon I Div. en 3 Tous arco  
sempre sul tasto

Div. en 3  
sempre sul tasto  
arco

la moitié



72

Fl. *pp* II.

Ob.

Eng. Hn.

Cl. *pp*

B. Cl. *pp*

Bsn.

Sarr. *pp*

Hn. I. solo *p* 3 3 3 3

Cel.

Hp. 1 La  $\flat$  Si  $\flat$

Hp. 2 Re  $\sharp$

S. e qui lui est des - ti - né

A. Div. Bouches fermées *pp*

T. S. e qui lui est des - ti - né

B. la voi - e qui lui est des - ti - né e. *pp* Bouches fermées

Vln. I Div. en 3 *ppp* 8<sup>va</sup> 1 toujours Div. en 3

Vln. I *pp* Div. en 2

Vln. II *pp*

Vla. *pp*

Vc. en 2 *pp*

Db. *pp*

[illegible]

*long*

79

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl. *ff*

Bsn. *ff*

Sarr. *ff*

Hn.

Tbns. I. & II. *ff*

Tbns. III & IV *ff*

Timb.

Cymb. *mf*

B. D. *mf*

Hp. 1

Hp. 2

*long*

*ff* *clamant*

S. En O - ri ent et in Oc-ci - dent, au Nord et au

A. *ff* En O - ri ent et in Oc-ci - dent, au Nord et au

T. S. *ff* En O - ri ent et in Oc-ci - dent, au Nord et au

B. *ff* En O - ri ent et in Oc-ci - dent, au Nord et au

Vln. I *ff* *lourd*

Vln. II *ff* *sul G*

Vla. *ff* *arco*

Vc. *ff* *arco*

Db. *ff* *arco*

83

B. Cl.

Bsn.

Sarr.

Hn.

C Tpt.

Tbn. I. & II.

Tbn. III. & IV.

Cymb.

B. D.

S.

A.

T. S.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Sud, que tous les é - tres qui ex - si - - tent

Sud, que tous les é - tres qui ex - si - - tent sans en - ne -

Sud, que tous les é - tres qui ex - si - - tent

Sud, que tous les é - tres qui ex - si - - tent sans en - ne -

86 **8** *ff* *à2.*

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Sarr.

Hn.

C Tpt.

Tbns. I. & II.

Tbns. III & IV

Tba.

S.

A.

T. S.

B.

Vln. I

Vln. II

Vla.

Ve.

Db.

sans en - ne - mis, sans obs - ta - cles, sur-mon - tant la dou -

mis, sans obs - ta - cles, sur-mon - tant la dou - leur, sur-mon-

sans en - ne - mis, sans obs - ta - cles, sur-mon - tant la dou -

mis, sans obs ta - cles, sur-mon - tant la dou - leur, sur-mon-

**8**

90

Fl. I. *Large* *al. 2.*

Ob. I.

Eng. Hn. II.

Cl. I. II.

B. Cl.

Bsn.

Sarr.

Hn. 3 3 3 3

C Tpt. *ff* I. & II. III.

Tbns. I. & II. *ff* I. & II.

Tbns. III & IV. *ff* III. & IV. Tba.

Cymb.

B. D.

S. *ff*  
leur et at - tei - gnant le bon - heur puis - se se mou - voir li - bre -

A. *ff*  
tant la dou - leur et at - tei - gnant le bon - heur puis - se se mou - voir li - bre -

T. S. *ff*  
leur et at - tei - gnant le bon - heur puis - se se mou - voir li - bre -

B. *ff*  
tant la dou leur et at - tei - gnant le bon - heur puis - se se mou - voir li - bre -

Vln. I. *ff*

Vln. II. *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

94 **9** Rit.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Sarr.

Hn.

C Tpt.

Tbns. I. & II.

Tbns. III & IV

Timb.

Cymb.

B. D.

S.

A.

T. S.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ment cha - cun dans la voi - e qui lui est des - ti -

ment. cha - cun dans la voi - e qui lui est des - ti -

ment cha cun dans la voi - e qui lui est des - ti -

ment. cha cun dans la voi - e qui lui est des - ti -

(b♭) (♭)

98 *aTempo* *Accel.*

Fl. *p* *à2.*

Ob. *p* *à2.*

Eng. Hn. *p*

Cl. *p* *à2.*

B. Cl.

Bsn. *mf*

Sarr. *p*

Hn. *mf*

C Tpt. *mf* III. *cresc.*

Tbns. I & II *p* II. *mf*

Tbns. III, IV, & Tba. *p* III. *mf*

Timb. *p* *tr* *mf* *tr*

Cymb.

B.D. *mf*

Harps I. & II.

Hp. *mf* Si $\flat$  Si $\sharp$  *molto cresc.* Si $\flat$  La $\flat$  Si $\sharp$  *g<sup>ce</sup>*

S. *mf* né - e. Ah Ah Ah *f* Ah Ah

A. *p* né - e. Ah Ah Ah *mf* Ah Ah Ah

T. *mf* né - e. Ah Ah Ah *f* Ah Ah

B. *p* né - e. Ah Ah Ah *mf* Ah Ah Ah

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf*

Vc. *mf*

Db. *mf* (b $\sharp$ ) (b $\sharp$ )





105 Large

Fl. *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Sarr. *fp*

Hn. *ff* *cresc.*

C Tpt. *ff* I & III

Tbns. I. & II. *ff* II

Tbn. 3. *ff* IV. V.

Tba. *ff*

Timb. *fp* *p* *ff*

Cymb. *p* *ff*

B.D. *fp* *ff*

Hp. Harps I. & II. Si # *ff*

S. *ff* *p* *ff* *8va...*

A. *ff* *p* *ff* *Ah*

T. *ff* *p* *ff* *Ah*

B. *ff* *p* *ff* *Ah*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *p* *ff*

Db. *p* *ff*

(♭) (♭) (♭)

## 96. Quatre motets pour le temps de Noël

Hodie Christus natus est

Francis Poulenc

Allegro maestoso

Soprano *ff* Ho - di - e Chris - tus na - tus est,

Alto *ff* Ho - di - e Chris - tus na - tus est, Ho - di - e Chris - tus na - tus est,

Tenor *ff* Ho - di - e Chris - tus na - tus est,

Bass

3

S. ho - di - e sal - va - tor ap - pa - ru - it, ho - di - e sal - va - tor ap - pa - ru - it,

A. ho - di - e sal - va - tor ap - pa - ru - it, ho - di - e sal - va - tor ap - pa - ru - it,

T.

B. ho - di - e sal - va - tor ap - pa - ru - it, ho - di - e sal - va - tor ap - pa - ru - it,

5

① *p subito* *mf* *pp*

S. ho - di - e in ter - ra, ca - nunt an - ge - li, lae - tan - tur ar -

A. ho - di - e in ter - ra, ca - nunt an - ge - li, lae - tan - tur ar -

T. ho - di - e in ter - ra, ca - nunt an - ge - li, lae - tan - tur ar -

B. ho - di - e in ter - ra, ca - nunt an - ge - li, lae - tan - tur ar -

8

*f subito*

S. chan - ge - li, ho - di - e ex - sul - tant jus - ti di - cen - tes:

A. chan - ge - li, ho - di - e ex - sul - tant jus - ti di - cen - tes:

T. chan - ge - li, ho - di - e ex - sul - tant jus - ti di - cen - tes:

B. chan - ge - li, ho - di - e ex - sul - tant jus - ti di - cen - tes:

11 <sup>②</sup> *ff*

S. *Glo-ri-a in ex-cel-sis De o, al-le-lu - ia, glo - ri-a in ex-cel-sis De-o.*

A. *Glo-ri-a in ex-cel-sis De o, al-le-lu - ia, glo - ri-a in ex-cel-sis De-o.*

T. *Glo-ri-a in ex-cel-sis De o, al-le-lu - ia, glo - ri-a in ex-cel-sis De-o.*

B. *Glo-ri-a in ex-cel-sis De o, al-le-lu - ia, glo - ri-a in ex-cel-sis De-o.*

14

S. *Ho - di-e sal-va-tor ap-pa - ru - it, ho-di-e in ter - ra*

A. *Ho - di-e sal-va-tor ap-pa - ru - it, ho-di-e in ter - ra*

T. *ff* *Ho-di-e Chris-tus na-tus est, ho-di-e in ter - ra*

B. *Ho - di-e sal-va-tor ap-pa - ru - it,*

*pp subito*

17 *mf* *pp*

S. *ca - nunt an - ge - li, lae - tan - tur ar - chan - ge - li,*

A. *ca - nunt an - ge - li, lae - tan - tur ar - chan - ge - li,*

T. *ca - nunt an - ge - li, lae - tan - tur ar - chan - ge - li,*

B. *ca - nunt an - ge - li, lae - tan - tur ar - chan - ge - li,*

20 <sup>④</sup> *f* *ff*

S. *ho - di-e ex-sul-tant jus - ti di-cen-tes: Glo-ri-a in ex-cel-sis De - o,*

A. *ho - di-e ex-sul-tant jus - ti di-cen-tes: Glo-ri-a in ex-cel-sis De - o,*

T. *ho - di-e ex-sul-tant jus - ti di-cen-tes: Glo-ri-a in ex-cel-sis De - o,*

B. *ho - di-e ex-sul-tant jus - ti di-cen-tes: Glo-ri-a in ex-cel-sis De - o,*

23

S. *ff*  
al - le-lu - ia, al - le-lu - ia. Ho - di-e Chris-tus na - tus est,

A.  
al - le-lu - ia, al - le-lu - ia. Ho - di-e Chris-tus na - tus est,

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

B.  
al - le-lu - ia, al - le-lu - ia. Ho - di-e Chris-tus na - tus est,

26

S. *p subito* *mf*  
ho - di-e sal-va-tor ap-pa-ru-it, ho - di-e in ter-ra ca - nunt an-ge-li,

A.  
ho - di-e sal-va-tor ap-pa-ru-it, ho - di-e in ter-ra ca - nunt an-ge-li,

T.  
ho - di-e sal-va-tor ap-pa-ru-it, ho - di-e in ter-ra ca - nunt an-ge-li,

B.  
ho - di-e in ter-ra ca - nunt an-ge-li,

29

S. *p*  
lae - tan - tur ar - chan-ge - li, ho - di-e ex - sul - tant

A.  
lae - tan - tur ar - chan-ge - li, ho - di-e ex - sul - tant

T.  
lae - tan - tur ar - chan-ge - li, ho - di-e ex - sul - tant

B.  
lae - tan - tur ar - chan-ge - li, ho - di-e ex - sul - tant

32

S. *ff*  
jus-ti di-cen - tes: Glo - ri-a in ex-cel - sis De - o, al - le-lu - ia,

A.  
jus-ti di-cen - tes: Glo - ri-a in ex-cel - sis De - o, al - le-lu - ia,

T.  
jus-ti di-cen - tes: Glo - ri-a in ex-cel - sis De - o, al - le-lu - ia,

B.  
jus-ti di-cen - tes: Glo - ri-a in ex-cel - sis De - o, al - le-lu - ia,

35

S. *glo - ri-a in ex-cel-sis De-o, al - le-lu - ia, al - le-lu-ia, al - le-lu-ia,*

A. *glo - ri-a in ex-cel-sis De-o, al - le-lu - ia, al - le-lu-ia, al - le-lu-ia,*

T. *glo - ri-a in ex-cel-sis De-o, al - le-lu - ia, al - le-lu-ia, al - le-lu-ia,*

B. *glo - ri-a in ex-cel-sis De-o, al - le-lu - ia, al - le-lu-ia, al - le-lu-ia,*

38

S. *al - le-lu - ia, glo - ri-a in ex-cel-sis De-o, al - le lu - ia,*

A. *al - le-lu - ia, glo - ri-a in ex-cel-sis De-o, al - le lu - ia,*

T. *al - le-lu - ia, glo - ri-a in ex-cel-sis De-o, al - le lu - ia,*

B. *al - le-lu - ia, glo - ri-a in ex-cel-sis De-o, al - le lu - ia,*

41

S. *glo - ri-a in ex-cel-sis De-o, glo - ri-a in ex-cel-sis De-o,*

A. *glo - ri-a in ex-cel-sis De-o, glo - ri-a in ex-cel-sis De-o,*

T. *glo - ri-a in ex-cel-sis De-o, glo - ri-a in ex-cel-sis De-o,*

B. *glo - ri-a in ex-cel-sis De-o, glo - ri-a in ex-cel-sis De-o,*

43

*fff* S. *al - le-lu - a, al - le-lu - ia, al - le lu - ia.* *Senza rit.* *secco*

A. *al - le-lu - a, al - le-lu - ia, al - le lu - ia.*

T. *al - le-lu - a, al - le-lu - ia, al - le lu - ia.*

B. *al - le-lu - a, al - le-lu - ia, al - le lu - ia.*

## Maurice Duruflé

2 Grandes Flûtes  
(à défaut d'Orgue)

1 Clarinette  
en LA

1 Cor en FA

Celesta

1 Harpe

Orgue

Sopranos

Altos

Ténors

Basses

1<sup>ers</sup> Violons  
Div. en 3

2<sup>es</sup> Violons  
Div. en 3

Altos

Violoncelles

Contrebasses

99

G des Fl.

Cor

Celesta

Harpe

S.

1<sup>ers</sup> Vons  
Div. en 3

2<sup>es</sup> Vons  
Div. en 3

Altos

Velles

C.B.

Sol.

*pp dolce*

de du-cant te An-ge - li,

99

in tu - o ad-

ven - tu sus - ci - pi - ant te mar - ty - res,

*sempre pp*

*V*

Sourdines

*pp*

*pp*



100 (♩ = ♩)

Clar.

Cor

Celesta

Harpe

Orgue

S.

*sempre pp* *poco*

et per du-cant te in ci-vi-ta-tem sanc -

1<sup>ers</sup> V<sup>ons</sup>  
Div. en 3

2<sup>es</sup> V<sup>ons</sup>  
Div. en 3

Altos

Velles

C.B.

Div. en 4

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

*sempre pp*

(♩ = ♩)

G des Fl. *1<sup>o</sup> Solo* *p*

Clar. *à défaut d'Orgue*

Harpe *pp*

Orgue *Solo* *Flûte Harm. 8* *p*

Ped. *pp* *Bourbons 16 - 8*

S. *espressivo*  
tam Je - ru - sa - lem.

1<sup>ers</sup> Vons Div. en 4

2<sup>es</sup> Vons Div. en 4

Altos Div. en 3

Velles Div. *sempre pp*

C.B. *sempre pp*

101

G des Fl.

Clar.

Harpe

Orgue

Ped.

S.

A.

T.

B.

Cho - rus An - ge - lo - rum te sus - ci - pi -

Cho - rus An - ge - lo - rum te sus - ci - pi -

Cho - rus An - ge - lo - rum te sus - ci - pi -

Cho - rus An - ge - lo - rum te sus - ci - pi -

101

1<sup>ers</sup> Vons

Div. en 4

2<sup>es</sup> Vons

Div. en 4

Altos

Div. en 2

Velles

C.B.

*pp*

*cresc.*

*espressivo*

*pp*

*espressivo*

*pp*

*espressivo*

*pp*

*espressivo*

G des Fl.

Clar.

Harpe

Orgue

Ped.

S.  
at, et cum La - za - ro quon - dam pau-pe-re æ -

A.  
at, et cum La - za - ro quon - dam pau-pe-re æ -

T.  
at, et cum La - za - ro quon - dam pau-pe-re æ -

B.  
at, et cum La - za - ro quon - dam pau-pe-re æ -

1 ers Vons  
Div. en 4

2 es Vons  
Div. en 4

Altos

Velles

C.B.

G des Fl. *a poco* *Molto rit.* *très long* *ppp*

Clar. *a poco* *ppp*

Celesta *p* *dim.* *pp*

Harpe *pp*

Orgue *a poco* *3* *ppp*

Ped. *+ Soubasse 32*

S. *poco a poco* *ppp*  
ter - nam ha - be - as re - qui - em.

A. *poco a poco* *ppp*  
ter - nam ha - be - as re - qui - em.

T. *poco a poco* *ppp*  
ter - nam ha - be - as re - qui - em.

B. *poco a poco* *ppp*  
ter - nam ha - be - as re - qui - em.

1<sup>ers</sup> Vons Div. en 4 *a poco* *Molto rit.* *très long* *ppp*

2<sup>es</sup> Vons Div. en 4 *a poco* *ppp*

Altos Div. *a poco* Div. en 4 *ppp*

Velles *a poco* Div. en 3 *ppp*

C.B. *a poco* Div. *ppp*

## 98. Vier Stücke

op.27

Unentrinnbar

Arnold Schoenberg

Soprano Tap - fe - re sind sol - che, die Ta - ten voll-brin - gen, an die ihr Mut

Alto Tap - fe - re sind sol - che, die Ta -

Tenor

Bass

5

S. nicht her-an - reicht. Sie be - sit - zen nur die Kraft, den

A. - ten voll-brin - gen, an die ihr Mut nicht her-an - reicht.

T. Tap - fe - re sind sol - che, die Ta - ten voll-brin - gen

B. Tap - fe - re sind

8

S. Auf - trag zu kon-zi - pie - ren und den Cha - rak - ter, ihn nicht

A. Sie be - sit - zen nur die Kraft, den Auf - trag zu kon-zi -

T. an die ihr Mut nicht her-an - reicht. Sie be - sit -

B. sol - che, die Ta - ten voll-brin - gen, an die ihr Mut

11

S. ab - wei - sen zu kön-nen. War ein Gott noch so un-gnä - dig,

A. pie - ren, und den Cha - rak - ter, ihn nicht ab - wei - sen zu

T. zen nur die Kraft, den Auf - trag zu kon - zi - pie - ren, und den Cha-

B. nicht her-an-reicht. Sie be - sit - zen nur die Kraft, den

14

S. ih - nen Er-kennt-nis ih - rer La-ge zu ge-wäh-ren, dann sind sie nicht zu be-

A. kön-nen. War ein Gott noch so un - gnä - dig, ih - nen Er-kennt-nis ih - rer

T. rak - ter, ihn nicht ab - wei - sen zu kön-nen. War ein

B. Auf - trag zu kon - zi - pie - ren, und den Cha - rak - ter, ihn nicht

17

S. nei - den.

A. La-ge zu ge-wäh-ren, dann sind sie nicht zu be - nei - den.

T. Gott noch so un - gnä - dig, ih - nen Er-kennt-nis ih - rer La-ge zu ge-wäh-ren,

B. ab - wei - sen zu kön-nen. War ein Gott noch so un - gnä - dig,

20 rit. . . . .

S.

A.

T.

B.

dann sind sie nicht zu be - nei - den.

ih-nen Er-kennt-nis ih-rer La-ge zu ge-wäh-ren, dann sind sie nicht zu-be-nei-den.

24

S.

A.

T.

B.

28 rit. . . . .

S.

A.

T.

B.



## 99. Entflieht auf leichten Kähnen

Anton Webern

Zart bewegt ♩ = 112      Zeit lassen - - - - -

Soprano *pp*  
Ent-flieht auf leich-ten Käh-nen be-rausch-ten Son-nen-wel-ten daß-im-mer mil-dre

Alto *pp*  
Ent-flieht auf leich-ten Käh-nen be-rausch-ten Son-nen-wel-ten daß-im-mer mil-dre

Tenor *pp*  
Ent-flieht auf leich-ten Käh-nen be-rausch-ten Son-nen-wel-ten daß

Bass *pp*  
Ent-flieht auf leich-ten Käh-nen be-rausch-ten Son-nen-wel-ten daß

5      poco rit. - - - - -

S. *mf* *p* *pp*  
Trä-nen daß-im-mer mil-dre Trä-nen euch eu-re Flucht ent-

A. *mf* *p* *pp*  
Trä-nen daß-im-mer mil-dre Trä-nen euch eu-re Flucht ent-

T. *p* *pp*  
im-mer mil-dre Trä-nen daß-im-mer mil-dre Trä-nen

B. *p* *pp*  
im-mer mil-dre Trä-nen daß-im-mer mil-dre Trä-nen

8      ♩ = 72 übergehend - - - - -

S. *ppp* *pp*  
gel-ten ent-gel-ten. Seht die-sen Tau-mel

A. *pp*  
gel-ten Seht die-sen Tau-mel blon-der

T. *pp*  
euch eu-re Flucht ent-gel-ten Seht

B. *pp*

2

11 - in  $\text{♩} = 80$  *hervortretend*

S. *blon - der licht-blau-er Traum - ge - wal-ten und trunk-ner Won - nen*

A. *licht-blau-er Traum - ge - wal-ten und trunk-ner Won - nen son - der Ver-zü-ckung*

T. *die - sen Tau - mel blon - der licht-blau-er Traum -*

B. *Tau - mel blon - der licht-blau-er Traum - ge - wal-ten und*

13 *Zeit lassen*  $\text{♩} = 72$  *poco rit. (bis Tempo I)*  $\text{♩} = 60$

S. *son - der Ver-zü-ckung sich ent - fal - ten. Daß nicht der sü - ße*

A. *sich ent - fal - ten. Daß nicht der sü - ße Schau-er in neu-es*

T. *- ge-wal-ten und trunk-ner Won - nen son - der Ver-zü-ckung sich ent -*

B. *trunk-ner Won - nen son - der Ver-zü-ckung sich ent - fal - ten. Daß*

15  $\text{♩} = 56$   $\text{♩} = 54$

S. *Schau-er in neu-es Leid euch hü - le euch*

A. *Leid euch hü - le euch hü - le*

T. *fal - ten. Daß nicht der sü - ße Schau-er in neu-es Leid euch*

B. *nicht der sü - ße Schau-er in neu-es Leid euch hü - le*

17  $\text{♩} = 54$  Tempo I  $\text{♩} = 112$  Zeit lassen. - - - - -

S. *ppp* hü-le Es sei die stil-le Trau-er die die-sen Früh-ling fül-le es sei die stil-le

A. *ppp* Es sei die stil-le Trau-er die die-sen Früh-ling fül-le es sei die stil-le

T. *kaum hörbar* *ppp* hü-le Es sei die stil-le Trau-er die die-sen Früh-ling fül-le *pp* es

B. *ppp* Es sei die stil-le Trau-er die die-sen Früh-ling fül-le es

22 rit. - - - - - gehaltener  $\text{♩} = 80$  rit. - - -

S. Trau-er die stil-le Trau-er die stil-le Trau-er die die-sen Früh-ling die-sen

A. Trau-er die stil-le Trau-er die stil-le Trau-er die die-sen Früh-ling die-sen

T. sei die stil-le Trau-er die die-sen Früh-ling fül-le die die-sen

B. sei die stil-le Trau-er die die-sen Früh-ling fül-le die die-sen

25 langsam  $\text{♩} = 60$  poco rit.  $\text{♩} = 52$  wie ein Hauch

S. Früh-ling fül-le die-sen Früh-ling fül-le.

A. Früh-ling fül-le die-sen Früh-ling fül-le.

T. *ppp* Früh-ling die-sen Früh-ling die-sen Früh-ling fül-le.

B. *ppp* Früh-ling die-sen Früh-ling die-sen Früh-ling fül-le.

# 100. Six Chansons

## La biche

Paul Hindemith

Moderato e dolce

*p* *pp*

Soprano

O la bi - che; quel bel in - té - rieur d'an - ci -

Alto

*pp*

quel bel in - té - rieur d'an - ci -

Tenor

*p* *pp*

O la bi - che; quel bel in - té - rieur d'an - ci -

Bass

*pp*

quel bel in - té - rieur d'an - ci -

3

S.

en - nes fo - rêts dans tes yeux a - bon - de; com - bien de con - fi - an -

A.

en - nes fo - rêts dans tes yeux a - bon - de; com - bien de

T.

en - nes fo - rêts dans tes yeux a - bon - de; com - bien de

B.

en - nes fo - rêts dans tes yeux a - bon - de; com - bien de con - fi - an -

6

S.

- ce ron - de mê - lée à com - bien, com - bien de

A.

con - fi - an - ce mê - lée à com - bien, com - bien de

T.

con - fi - an - ce mê - lée à com - bien, com - bien de

B.

- ce ron - de mê - lée à com - bien, com - bien de

9

S. peur. Tout ce - la, por - té par la vi - ve gra - ci - li -

A. peur. Tout ce - la, por - té par la vi - ve gra - ci - li -

T. peur. Tout ce - la, por - té par la vi - ve gra - ci - li -

B. peur. Tout ce - la, por - té par la vi - ve gra - ci - li -

11

S. té de tes bonds. Mais ja - mais rien n'ar - ri - ve, rien n'ar -

A. té de tes bonds. Mais ja - mais rien n'ar - ri - ve, rien n'ar -

T. té de tes bonds. Mais ja - mais rien n'ar - ri - ve, rien n'ar -

B. té de tes bonds. Mais ja - mais rien n'ar - ri - ve, rien n'ar -

14

S. ri - ve à cette im - pos - ses - si - ve i - gno - ran - ce de ton front.

A. ri - ve à cette im - pos - ses - si - ve i - gno - ran - ce de ton front.

T. ri - ve à cette im - pos - ses - si - ve i - gno - ran - ce de ton front.

B. ri - ve à cette im - pos - ses - si - ve i - gno - ran - ce de ton front.

# 101. Lobe den Herren

## op. 6/I, no. 2

Hugo Distler

Soprano *mf*

Lo - be den Her - ren, den mäch - ti - gen Kö - nig der

Alto *mf*

Lo - be den Her - ren, den mäch - ti - gen, den mäch - ti gen Kö -

Tenor *mf*

Lo - be den Her - ren, den mäch - ti - gen Kö - nig

Bass *mf*

Lo - be den Her - ren, den mäch - ti - gen Kö - nig

6

S. *f*

Eh - ren! Mei - ne ge - lie - be - te See - le, das ist mein

A. *f*

nig der Eh - ren! Mei - ne ge - lie - be - te, ge - lie - be - te See - le,

T. *f*

der Eh - ren! Mei - ne ge - lie - be - te See - le, das

B. *f*

der Eh - ren! Mei - ne ge - lie - be - te See - le, das ist

11

S. *f*

Be - geh - ren! Kom - met zu Hauf! Psal - ter und Har -

A. *f*

das ist mein Be - geh - ren! Kom - met zu Hauf! Psal - ter und Har -

T. *f*

ist mein Be - geh - ren! Kom - met zu Hauf!

B. *f*

mein Be - geh - ren! Kom - met zu Hauf!

16

S. *p* fe, wacht auf, wacht auf, wacht

A. *p* fe, wacht auf, wacht auf, wacht

T. Psal - ter und Har - fe, wacht auf, wacht auf!

B. *p* Psal - ter und Har - fe, wacht auf, wacht auf!

21

S. *f* auf! Las-set den Lob - ge-sang hö - - - ren! *Fine*

A. *f* auf! Las-set den Lob - ge-sang hö - - - ren!

T. *f* Las-set den Lob - ge - sang, las - set den Lob - ge-sang hö - ren!

B. *f* Las-set den Lob - ge - sang, den Lob - - ge-sang hö - ren!

26

S. *mf* Lo - be den Her - ren, der al - les, der al - les so

A. *mf* Lo - be den Her - ren, der al - les so herr -

B. *mf* Lo - be den Her - ren, der al - les so herr - lich, so herr - lich re -

31

S. *f* herr - lich re-gie - ret, der dich auf A - de - lers Fit - ti -

A. *f* - lich re - gie - ret, der dich auf A - de -

B. *f* gie - - - ret, der dich auf A - de-lers Fit - ti-chen si - cher, dich

37

S. chen, dich si - cher, dich si - cher ge - füh - ret;

A. lers Fit - ti-chen si - cher ge - füh - ret;

B. si - - cher ge - füh - - - ret; *p* der dich er -

41

S. *p* der dich er - hält, der dich er - hält, wie es dir sel-ber, wie es dir

A. *p* der dich er - hält, der dich er - hält, wie es dir sel-ber, wie es dir

B. hält, wie es dir sel - ber ge - fällt;

46

S. sel - - - ber ge - fällt; *mf* hast du nicht die - ses ver -

A. sel - - - ber ge - fällt; *mf* hast du nicht die - ses ver -

B. hast du nicht die - ses ver-spü -

51

S. spü - ret, ver-spü - ret, ver-spü - ret, ver-spü - ret? *da capo*

A. spü - ret, ver-spü - ret, ver-spü - ret, ver-spü - ret?

B. - - ret, ver-spü - ret?



## 102. O vos omnes

Pablo Casals

*Lento*

Soprano

Alto

Tenor *p*

Bass *p*

O vos o - mnes, O vos o-mnes qui tran - si - tis per

O vos o - mnes, O vos o-mnes qui tran - si - tis per

5

S.

A. *p* *mf*

T. *p* *mf*

B. *p* *mf*

O vos o-mnes qui tran - si - tis per

vi - am, qui tran - si - tis per

vi - am, per vi -

10

S. *p* *mp* *mf*

A. *p* *mp* *mf*

T. *p* *mp* *mf*

B. *p* *mp* *mf*

O vos o-mnes qui tran - si - tis, qui tran - si - tis per

vi - am, O vos o-mnes qui tran - si - tis, qui tran - si - tis per

vi - am, O vos o-mnes qui tran - si - tis, qui tran - si - tis per

- am, O vos o-mnes qui tran - si - tis, qui tran - si - tis per

15

S. *f* vi - am, at - ten - di - te, at - ten - di - te,

A. *f* vi - am, at - ten - di - te, at - ten - di - te,

T. *f* vi - am, at - ten - di - te, at - ten - di - te, *p* at - ten - di - te et vi -

B. *f* vi - am, at - ten - di - te, at - ten - di - te, *p* at - ten - di - te et vi -

19

S. *f* at - ten - di - te et vi - de - te *mp molto espr.* si est

A. *f* at - ten - di - te et vi - de - te *p molto espr.* si est do - lor, si est

T. *f* de - te, at - ten - di - te et vi - de - te *p molto espr.* si est do - lor, si est

B. *f* de - te, at - ten - di - te et vi - de - te *p molto espr.* si est do - lor, si est

23

S. *mf* do - lor si - cut do - lor me - us, si est do - lor si - cut

A. *mf* do - lor si - cut do - lor me - us, si est do - lor, si est do - lor si - cut

T. *mf* do - lor si - cut do - lor me - us, si est do - lor, si est do - lor si - cut

B. *mf* do - lor si - cut do - lor, do - lor me - us, si est do - lor, si est do - lor si - cut

28

S. *p* *pp*  
do - lor me - us, si - cut do - lor me - us, si est do - lor,

A. *p*  
do - lor me - us, si - cut do - lor me - us, si - cut

T. *p*  
do - lor me - us, si - cut do - lor me - us, si - cut

B. *p*  
do - lor me - us, si - cut do - lor me - us, si - cut

33

S. *mp* *pp*  
si est do - lor si - cut do - lor me - us. O vos

A. *pp*  
do - - lor me - - us. O vos

T. *pp*  
do - lor me - us. O vos

B. *pp*  
do - lor me - us. O vos

38

S. *pp*  
o - mnes, O vos o-mnes qui tran - si - tis per vi - am.

A. *pp*  
o - mnes, O vos o-mnes qui tran - si - tis per vi - am.

T. *pp*  
o - mnes, O vos o-mnes qui tran - si - tis per vi - am.

B. *pp*  
o - mnes, O vos o-mnes qui tran - si - tis per vi - am.

# 103. Sei cori di Michelangelo Buonarroti il giovane

## Il coro delle malmaritate

Luigi Dallapiccola

Moderatamente mosso  $\text{♩} = 46-48$

Soprano

I.

Alto

II.

Tenor

I.

Bass

II.

*mp con intenzione*

Al - l'al-trui spe - se, don-zel - le, im-pa - ra - te, don - zel - le, im-pa -

5

*p*

Al - l'al-trui spe-se im-pa - ra - te, don - zel - le;

*p*

Al - l'al-trui spe-se im-pa - ra - te, don - zel - le; al - l'al-trui spe - se, don-zel - le, im-pa -

*mp*

ra - te; al - l'al-trui spe - se, don-zel - le, im-pa -

*p*

Al - l'al-trui spe-se im-pa - ra - te, don - zel - le;

*p*

Al - l'al-trui spe-se im-pa - ra - te, don - zel - le; al - l'al-trui spe - se, don-zel - le, im-pa -

*p*

Al - l'al-trui spe-se im-pa - ra - te, don - zel - le;

al - l'al-trui

ra - te, don-zel - le, im-pa - ra - te;

ra - te, don-zel - le, im-pa - ra - te;

Al - l'al-trui spe-se im-pa - ra - te, don - zel - le;

ra - te, don-zel - le, im-pa - ra - te; al - l'al-trui spe-se im-pa - ra - te, al - l'al-trui

Al - l'al-trui spe-se im-pa - ra - te, don - zel - le; al - l'al-trui

10

spe - se, don-zel - le, im-pa - ra - te; al - l'al-trui spe-se im-pa - ra - te, don-

spe - se, don-zel - le, im-pa - ra - te; al - l'al-trui spe-se im-pa - ra - te, don-

spe - se, don-zel - le, im-pa - ra - te; al - l'al-trui spe-se im-pa - ra - te, don-

spe - se, don-zel - le, im-pa - ra - te; al - l'al-trui spe-se im-pa - ra - te, don-

spe - se, don-zel - le, im-pa - ra - te; al - l'al-trui spe-se im-pa - ra - te, don-

*mp* zel - - le, *p* im-pa-ra - te, *piu p* don - zel - - le,  
*p* zel-le;  
*mp* al-l'al-trui spe-se im-pa - ra-te, *p* don - zel-le, *piu p* im-pa-ra - te, don - zel - - le,  
*p* al-l'al-trui spe-se im-pa - ra-te, *piu p* don - zel-le, im-pa-ra - te, don - zel - - le,  
*p* zel-le;  
*mp* zel - - - - le, *p* im-pa-ra - te, *piu p* don - zel le,

Molto meno

♩ = ♩ *preced.*; = 48

*pp* per non a - ver a dir pian-gen-do po - i:  
*pp* zel - le, *pp* per non a - ver a dir pian-gen-do po - i:  
 per non a - ver a dir pian-gen-do po - i:

20 (♩ = 52)

Tri - ste, mal-ma - ri - ta - te!

Tri - ste, mal-ma - ri - ta - te!

Tri - ste, mal-ma - ri - ta - te!

Quan - t'e - ra me' per

Quan - t'e - ra me' per

Quan - t'e - ra me', quan - t'e - ra

Tri - ste, mal-ma - ri - ta - te!

Quan - t'e - ra me', quan - t'e - ra

*sfp* (♩ = 66-69)

*p molto dolce*

*p molto dolce*

*p molto dolce*

*p molto dolce*

*p molto dolce*

25 (♩ = 69-72)

Quan - t'e - ra me' per no - i, quan -

no - i, quan - t'e - ra me' per no - i, quan -

no - i, quan - t'e - ra me', quan t'e - ra, quan - t'e - ra me' per no - i, quan -

me' per no - i,

Quan - t'e - ra me', quan t'e - ra, quan - t'e - ra me' per no - i, quan -

me' per no - i,

*molto dolce*

*p*

*molto dolce*

## 30 Tranquillo ♩ = 92-96

t'e - ra me' per no - i! a a

t'e - ra me' per no - i! Chiu - der-ci per le cel - le, sca-vez-

t'e - ra me' per no - i! Chiu - der-ci per le cel - le, sca-vez-

t'e - ra me' per no - i! a a

a a a Cui - der-ci per le

## 35

a a a a *un poco.* // (♩ = 104)

zar - ci le chio - me, mu - tar - ci a - bi-to e no - me, ve-stir

zar - ci le chio - me, mu - tar - ci a - bi-to e no - me, ve-stir

a a a a ve-stir

cel - le, sca-vez- zar - ci le chio-me, mu-tar-ci a - bi-to e no - me, ve-stir

cel - le, sca-vez- zar - ci le chio-me, mu-tar-ci a - bi-to e no - me,



... *movendo*

*mf* ar - ran-del-lar-ci'l

ne - ro bi-gio o bian - co, ar - ran-del-lar-ci'l fian - co, ar - ran-del-lar-ci'l

ne - ro bi-gio o bian - co, ar - ran-del-lar-ci'l fian - co, ar - ran-del-lar-ci'l

ne - ro bi-gio o bian - co, ar - ran-del-lar-ci'l fian - co, ar - ran-del-lar-ci'l

ne - ro bi-gio o bian - co, ar - ran-del-lar-ci'l fian - co,

**40** *quasi come prima* (♩ = 80)

*p* ah! quan-t'e-ra me' per

fian - co di cor-di-gli e di cuo - i

*p* ah! quan-t'e-ra me' per

fian - co di cor-di-gli e di cuo - i

*p espr.* quan-t'e-ra me' quan-t'e - ra, quan -

*p espr.* quan-t'e-ra me' quan t'e - ra, quan -

fian - co di cor-di-gli e di cuo - li

fian - co di cor-di-gli e di cuo - i

45

no - i, quan - t'e - ra me' per no - i, quan - t'e - ra me' per

t'e-ra me' per no - i, quan - t'e - ra me' per no - i, quan - t'e - ra me' per

t'e-ra me' per no - i, quan - t'e - ra me' per no - i!

a

I. e II. *p*

a

*pochissimo trattenuto . . . . . //* *a tempo* ♩ = 88

*pp* i!

*pp* no - i!

*pp* no - i!

*pp* Le - var - ci a' mat-tu - ti - ni, dar ma-no a' lu-mi-

*dolce* *p*

50

*dolce*  
*p* Le - var - ci a' mat-tu-

*p* Le - var-ci a' mat-tu-ti - ni, dar ma no a' lu-mi-ci - ni

*dolce*  
*p* Le - var - ci, le-var-ci a' mat-tu-

*dolce*  
*p* Le-var ci a' mat-tu-ti - ni, dar ma no a' lu-mi-ci - ni, le - var-ci a'

ci-ni; a' mat-tu - ti - ni, dar ma no a' lu-mi-ci - ni,

55

ti - ni, dar ma no a' lu-mi - ci - ni,

*più f* dar ma no a' lu-mi - ci - ni, pri-ma che cant i'l gal - lo!

*quasi f* ti - ni, pri-ma che can-ti, pri-ma che can-ti'l gal - lo!

*quasi f* mat - tu - ti - - ni, pri-ma che can-ti, pri-ma che can-ti'l gal - lo!

(♩ = 88 *sempre*)

ah! ah! ah!

*ff* pri - ma che can - ti il gal - lo!

*ff* pri - ma che can - ti il gal - lo!

*ff* pri - ma che can - ti il gal - lo!

♩ = 100, *per incominciare e arrivare  
gradatamente alla* ♩ = 116

ah! ah! ah! ah! ah!

*mf* pri - ma che can - ti il gal - lo, il gal - lo, il

*mp* pri - ma che can - ti il gal - lo! Cac -

*mp* pri - ma che can - ti il gal - lo! Cac - ciar - ci in un Bi-gal - lo, cac-

*sempre forte!* *marc.*

60

(♩ = 108)

*mf*  
ah!

gal - - - lo! Cac - ciar - ci in un Bi - gal - lo, en -

ciar - ci in un Bi - gal - lo, Cac - ciar - ci in un Bi - gal - lo, en -

ciar - ci in un Bi - gal - lo,

(♩ = 112)

*quasi f marc.*

En - tra - re in un Ro - sa - no, al Por - ti - co, al Bol - dro - ne

tra-re in un Ro - sa - no, Met-ter-ci in un Ma - ja - no, al Por - ti - co, al Bol - dro - ne

tra-re in un Ro - sa - no, Met-ter-ci in un Ma - ja - no, al Por - ti - co, al Bol - dro - ne

65  $\text{♩} = 116$

dar-ci, o'n Pian di Mu-gno - ne far - ci ve-sti-re a La - po, o

dar ci, o'n Pian di Mu-gno - ne far - ci ve-sti-re a La - po, o ver fic - ca-re il

dar ci, o'n Pian di Mu-gno - ne far - ci ve-sti-re a La - po, o ver fic - ca-re il

far - ci ve-sti-re a La - po, o

poco rall - 70

ver fic - ca-re il ca - po 'n un Mon-ti-cel di buo - - i...

ca - po, o ver fic - ca-re il ca - po 'n un Mon-ti-cel di buo - i...

ca - po, o ver fic - ca-re il ca - po 'n un Mon-ti-cel di buo - i...

ver fic - ca-re il ca - po 'n un Mon-ti-cel di buo - - i...

*un poco lentamente, ma non trascinato*

(♩ = 84 e rallentare gradatamente sino al ♩ = 72) . - - - - -

*alquanto sostenendo*

(♩ = 72)

*p espr.*

Quan - t'e - ra me' per no - i!

*p espr.*

Quan - t'e - ra me' per no - i!

*p espr.*

Quan - t'e - ra me' per no - i!

*p espr.*

Quan - t'e - ra me' per no - i!

*p moraleggiando*

Pe -

*1. p moraleggiando*

Pe-rò im-pa -

**75**

*p moraleggiando*

*p moraleggiando*

*p moraleggiando*

*molto p*

*molto p*

*molto p*

*p moraleggiando*

Pe rò im-pa - ra - te, pe-rò im-pa -

Pe-rò im-pa - ra - te, pe-rò im-pa - ra - te, pe-rò im-pa -

Pe-rò im-pa-ra - te, pe-rò im pa-ra - te, pe -

rò im-pa - ra - te, pe-rò im-pa - ra - te, pe-rò im-pa - ra -

ra - - - te, pe-rò im pa-ra - te, pe-rò im-pa - ra -

Pe rò im-pa-ra - te,

ra - te... e pen-sa - te - ci ben ben ben ben

ra - te... e pen-sa - te - ci ben ben ben ben

rò im-pa - ra - te... e pen-sa - te - ci ben ben ben ben

te e pen-sa - te - ci ben ben

te e pen-sa - te - ci ben ben

e pen-sa - te - ci ben ben ben ben

80

e pen-sa - te - ci ben ben ben ben

pri - ma, *mp* pri - ma, *mf* ben ben ben ben

pri - ma, *mp* e pen-sa - te - ci ben ben ben ben ben ben ben ben

*p* e pen-sa - te - ci ben ben ben ben pri - ma *mf* ben ben ben ben

ben ben pri - ma, *mf* ben ben ben ben ben ben ben ben

pri - ma ben ben ben ben ben ben ben ben



*p subito* // ♩ = 72 . . . . .

ben ben ben ben pri - - - ma... *mp con intenzione*

*p subito* ben ben ben ben pri - - ma... ch'e' non vi

*p subito* ben ben ben ben pri - - ma...

*p subito* 8 ben ben ben ben pri - ma...

*p subito* ben ben ben ben pri - - - ma...

*p subito* ben ben ben ben pri - - - ma...

85 *pp* -rall. appena // a tempo (♩ = 46) // ♩ = 72

li - ma, li - ma,

*pp* s'ab-bia a dir po-i: li - ma, li - ma. *mp* ch'e' non vi

*pp* Al-l'al trui spe-se, don-zel-le, im-pa - ra - te... *p*

*pp* Al-l'al trui spe-se, don-zel-le, im-pa - ra - te... *molto p*

*pp* Al-l'al trui spe-se, don-zel-le, im-pa - ra - te... *p* li -

*pp* Al-l'al trui spe-se, don-zel-le, im-pa - ra - te... li -

*molto p* *rall. appena* // *a tempo* (♩ = 46) 90

li - ma, li - ma, li - ma,

s'ab-bia a dir po-i: li - ma. Al-l'al trui

ch'e' non vi s'ab-bia a dir poi:

Al-l'al trui spe - se, don-zel - le, im-pa - ra - te...

ma, li - ma, li - - ma, li - ma,

ma, li - ma, li - - ma, li - ma,

*pp e perdendosi*

li - ma, li - - ma.

spe - se im-pa - ra - te, don - zel - le.

li - ma, li - - ma.

li - ma, li - ma.

li - ma, li - ma.

# 104. Štyri slovenské piesne

## Na holi

Béla Bartók

Andante (♩ = 152)

*p*

Soprano

Na ho-li, na ho-li, na tej ši - ro-či-ne ved'-som sa

Alto

Na ho-li, na ho-li, na tej ši - ro-či-ne ved'-som sa

Tenor

Na ho-li, na ho-li, na tej ši - ro-či-ne ved'-som sa

Bass

Na ho-li, na ho-li, na tej ši - ro-či-ne ved'-som sa

Piano

*p leggiero*

6

S.

vy-spa-la, a-ko na pe - ri-ne. Už sme po -

A.

vy-spa-la, a-ko na pe - ri-ne. Už sme po -

T.

vy-spa-la, a-ko na pe - ri-ne. Už sme po -

B.

vy-spa-la, a-ko na pe - ri-ne. Už sme po -

Pno.

11 *cresc.* *mf*

S. hra - ba - ly, čo bu - de - me ro bit' s vř - šku do do - li - ny

A. hra - ba - ly, čo bu - de - me ro bit' s vř - šku do do - li - ny

T. hra - ba - ly, čo bu - de - me ro bit' s vř - šku do do - li - ny

B. hra - ba - ly, čo bu - de - me ro bit' s vř - šku do do - li - ny

Pno. *cresc.* *mf*

16 *p*

S. Bu - de - me sa vo - dit'.

A. Bu - de - me sa vo - - - dit'.

T. Bu - de - me sa vo - dit'.

B. Bu - de - me sa vo - dit'.

Pno. *p*

# 105. Missa brevis

## Kyrie

Zoltán Kodály

Andante

Clarinet in B $\flat$  *pp*

Clarinet in B $\flat$  *pp*

Bassoon *pp*

Organ *pp*

Soprano

Alto *pp*  
Ky - ri - e, e - le - i - son. Ky - ri - e, e - le - i -

Tenor

Bass *pp*  
Ky - ri - e, e - le - i - son. Ky - ri -

Violin 1 *pp*

Violin 2 *pp*

Viola *pp*

Violoncello *pp*

Contrabass *div. pp*

7 1

A. *cresc.*  
son. Ky - ri - e, e - lei -

T.

B. *cresc.*  
e, e - le - i - son. Ky - ri - e, e - lei -

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

12

Hn. 1 & 2 *pp* 1.

A. *dim.* *pp*  
son.

T. *mf* *dim.* *pp*  
Ky - ri - e, e - le - i - son.

B. *dim.* *pp*  
son.

Vla. *(mf)* *dim.* *pp*

Vc. *(mf)* *dim.* *pp*

Cb. *(mf)* *dim.* *pp* unis.

2

17 *pp*

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Hn. 1 & 2

Hn. 3 *a2.* *pp*

S. *pp* 3 Soli  
Chri - ste, e - lei - son. Chri -

A. *pp*  
e - lei - son,

T. *pp*  
e - lei - son,

B. *pp*  
e - lei - son,

Vln. 1 *pp* *div.*

Vln. 2 *pp* *div.*

Vla. *pp* *div.*

23

Fl. 1

Fl. 2

Ob.

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Hn. 3

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

ste, e - lei - son. Chri -

e - lei - son, e - lei - son,

e - lei - son,

e - lei - son,

a3.

a2.

8va



[illegible]

34

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1 & 2

Org.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*p* *cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf* Tutti

*cresc.*

*p*

*p*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*mf* non. div.

*mf*

*mf*

*p* *cresc.* *mf*

lei - son, e - lei - son, e -

le - i - son, e - le - i - son, e - le - i - son, e -

e - le - i -

e - le - i -

40 4 sost. Tempo I *f espr.*

Ob. *f* *p* *mf*

Cl. 1 *f* *p* *mf*

Cl. 2 *f* *p* *mf*

Bsn. *f* *a2. mf* *p*

Hn. 1 & 2 *f* *p*

Org. *f* *p*

S. *f* *p* *f*  
lei - - - son, e -

A. *f* *p* *mf*  
le - - - son, Ky - ri -

T. *f* *p* *f*  
son, e - - lei - son, e -

B. *f* *p* *mf*  
son, e - - lei - son, Ky - ri - e, e - le - i -

Vln. 1 *f* *p* *un. f* *sost.* Tempo I

Vln. 2 *f* *p* *mf*

Vla. *f* *p* *f* *un. f*

Vc. *f* *p* *mf*

Cb. *f* *p*

[illegible]

50 *Tempo I* *sosten.*

Ob.

Cl. 1

Cl. 2

Bsn.

Org.

S. *p* *pp*  
- i - son, e - lei - son.

A. *p* *pp*  
- i - son, e - lei - son.

T. *p* *pp*  
son, Ky - ri - e, e - le - i - son.

B. *p* *pp*  
- son, Ky - ri - e, e - le - i - son.

Vln. 1 *p* *pp*

Vln. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*



**C**  
**4**  
**4**

cr 1-46

tr 1-46

1

2

3

4

tn

tb

org

Brt solo

*morendo*

*ff* Pa-ter, in manus Tu-as com-men-do spi-ri-tum me-um.

*ff* *mf* *pp*

Evang: et velum templi scissum est medium. Et clamans voce magna  
Iesus ait:

*ff*

1,2

3,4

5,6

7,8

9,10

11,12

13,14

15,16

17,18

19,20

21,22

23,24

vn

1-5

6-10

1

2

3

4

5

6

7

8

9

10

vc

1-8

vb

*mf* *ff*

rag s *pp* Consumma - - tum est *pp* 26 Alla breve

org *p*

tmp *p*

vl 1-5 *mf*

vc 1-10 *mp*

1-4 *mp*

vb 5-8 *p* *picc.*



3/4 4/4 A

vl 1-5 *mf*

6-10 *mf*

vc 1-10 *p*

vb 1-4



Andante

vl 1-5 *mf* *supra.*

6-10 *f* *mf*

vc 1-5 *mf* *p* *mp*

6-10 *p* *mp*

vb 1-4 *mf* *p* *pp*

5-8 *mf* *pp* *ppp*



(27)

CORI  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

dis. In pul - ve - ram mor - tis de - du - xis - ti

II B  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

dis. In pul - ve - ram mor - tis de - du - xis - ti

III B  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

dis. In pul - ve - ram mor - tis de - du - xis - ti

gng  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Sopr solo  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

De - us me - us De - us me - us De - us

Brt solo  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

mi - se - re - re mi - se - re - re mi - se - re - re mi - se -

Basso solo  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

mi - se - re - re mi - se - re - re mi - se - re - re mi - se -

vb 1 - 4  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

vb 5 - 8  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Sua - bat

==

A Più mosso

CORI  $\frac{2}{4}$

S  $\frac{2}{4}$  In te, Do - mi - ne, spe - ra - vi.

rag  $\frac{2}{4}$  In te, Do - mi - ne, spe - ra - vi.

A  $\frac{2}{4}$  In te, Do - mi - ne, spe - ra - vi.

I A  $\frac{2}{4}$  Ma - ter non con - fun - dar in se - der - num.

II B  $\frac{2}{4}$  me.

III B  $\frac{2}{4}$  me.

gng  $\frac{2}{4}$  de - fis

Sopr solo  $\frac{2}{4}$  me - us non ius - ti - tia tu - a

Brt solo  $\frac{2}{4}$  me - us mi - se - re - ro in ius - ti - tia tu - a

Basso solo  $\frac{2}{4}$  re - re mi - se - re - re

vb 5 - 8  $\frac{2}{4}$

==

B

CORI  $\frac{2}{4}$

S  $\frac{2}{4}$  in te, Do - mi - ne, spe - ra - vi.

A  $\frac{2}{4}$  in te, Do - mi - ne, spe - ra - vi.

I  $\frac{2}{4}$  in te, Do - mi - ne, spe - ra - vi.

B  $\frac{2}{4}$  in te, Do - mi - ne, spe - ra - vi.

Sopr solo  $\frac{2}{4}$  ius - ti - tia tu - a tu - a ius - ti - tia li - be - ra in te, Do - mi - ne, spe - ra - vi.

Brt solo  $\frac{2}{4}$  tu - a ius - ti - tia me in te, Do - mi - ne, spe - ra - vi.

Basso solo  $\frac{2}{4}$  ius - ti - tia tu - a li - be - ra me in te, Do - mi - ne, spe - ra - vi.

CORI

$\frac{3}{4}$   $\frac{7}{8}$   $\frac{2}{4}$

S. in - cli - na ad me au - rem tu - am, ac - ce - le - ra me

A. au - rem tu - am, ac - ce - le - ra me

I. au - rem tu - am, ut e - ru - as

T. in - cli - na ad me ut e - ru - as

B. *f* in - cli - na ad me au - rem tu - am, ac - ce - le - ra me

S. in - cli - na ad me au - rem tu - am, ac - ce - le - ra me

A. au - rem tu - am, ac - ce - le - ra me

II. au - rem tu - am, ut e - ru - as

T. in - cli - na ad me ut e - ru - as

B. *f* in - cli - na ad me au - rem tu - am, ac - ce - le - ra me

S. in - cli - na ad me au - rem tu - am, ac - ce - le - ra me

A. au - rem tu - am, ac - ce - le - ra me

III. au - rem tu - am, ut e - ru - as

T. in - cli - na ad me ut e - ru - as

B. *f* in - cli - na ad me au - rem tu - am, ac - ce - le - ra me

fg. *f*

1. 2. *p*

3. 4. *p*

5. 6. *p*

3. 4. *f*

tb. *f*

tmp. *p*

tamt.

org. *f* *pp*

vb. *f* *p*

## CORI

CORI  $\cap$ 

**9** *quasi recit.*  
**8** *meno mosso*

2002

$\frac{4}{4}$  *a tempo*

S *rag* In ma-nus tu-as con-men-do spi-ri-tum mc-um: Do-mi-ne, De-us ve-ri-ta-tis.  
 A In ma-nus tu-as con-men-do spi-ri-tum me-um: Do-mi-ne, De-us ve-ri-ta-tis.  
 I re, Do-mi-ne, spe-ra - vi. mc. De-us ve-ri-ta-tis.  
 S te, Do-mi-ne, spe-ra - vi. - de- De-us vo-ri-ta-tis.  
 A te, Do-mi-ne, spe-ra - vi. re De-us ve-ri-ta-tis.  
 T te, Do-mi-ne, spe-ra - vi. re De-us ve-ri-ta-tis.  
 B te, Do-mi-ne, spe-ra - vi. - mis- De-us vo-ri-ta-tis.  
 S te, Do-mi-ne, spe-ra - vi. - fi- De-us vo-ri-ta-tis.  
 A te, Do-mi-ne, spe-ra - vi. - de- De-us vo-ri-ta-tis.  
 II te, Do-mi-ne, spe-ra - vi. re De-us ve-ri-ta-tis.  
 T te, Do-mi-ne, spe-ra - vi. re De-us ve-ri-ta-tis.  
 B te, Do-mi-ne, spe-ra - vi. - mis- De-us vo-ri-ta-tis.  
 S te, Do-mi-ne, spe-ra - vi. - fi- De-us vo-ri-ta-tis.  
 A te, Do-mi-ne, spe-ra - vi. - de- De-us vo-ri-ta-tis.  
 III te, Do-mi-ne, spe-ra - vi. re De-us ve-ri-ta-tis.  
 T te, Do-mi-ne, spe-ra - vi. re De-us ve-ri-ta-tis.  
 B te, Do-mi-ne, spe-ra - vi. - mis- De-us vo-ri-ta-tis.  
 ~ 8 7 4  
 fg De-us vo-ri-ta-tis.  
 cfg De-us vo-ri-ta-tis.  
 cr 1-2 De-us vo-ri-ta-tis.  
 3-4 De-us vo-ri-ta-tis.  
 fr 1-2 De-us vo-ri-ta-tis.  
 3-4 De-us vo-ri-ta-tis.  
 tn 1-2 De-us vo-ri-ta-tis.  
 3-4 De-us vo-ri-ta-tis.  
 tb De-us vo-ri-ta-tis.  
 tmp De-us vo-ri-ta-tis.  
 gng 1 De-us vo-ri-ta-tis.  
 tam 1 De-us vo-ri-ta-tis.  
 cmp De-us vo-ri-ta-tis.  
 org De-us vo-ri-ta-tis.  
 vn div De-us vo-ri-ta-tis.  
 vl div De-us vo-ri-ta-tis.  
 vc div De-us vo-ri-ta-tis.  
 vb div De-us vo-ri-ta-tis.

107. Mass  
Gloria

Igor Stravinsky

sostenuto ♩ = 72

Soprano

Alto

Tenor

Bass

Oboe

English Horn

Bassoon

Trumpet in Bb

Trombone

Trombone

4

A.

Ob.

Eng. Hn.

Tpt.

mf preferably a Solo Voice

Glo - ri - - - - -

7

A.

Ob.

Eng. Hn.

- a in ex - cel - - - sis

10 *mf* preferably a Solo Voice

S. Et in ter - ra

A. De - o.

Ob.

Eng. Hn.

Bsn. Solo *p* *espress.* 3

13

S. pax ho - mi-ni-bus bo - nae vo - lun -

Eng. Hn.

Bsn.

16

S. - ta - tis.

Ob.

Eng. Hn.

Bsn.

19 *Tutti p*

S. Lau-da-mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

A. Lau-da-mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

T. Lau-da-mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

B. Lau-da-mus te. Be - ne - di - ci - mus te. A - do - ra - mus te.

Tpt. *pp* *sim.*

Tbn. *pp* *sim.*

Tbn. *pp* *sim.*

25

S. Glo - ri - fi - ca - mus te. Gra - (a) - ti - as a - (a) - gi -

A. Glo - ri - fi - ca - mus te. Gra - (a) - ti - as a - (a) - gi -

T. Glo - ri - fi - ca - mus te. Gra - (a) - ti - as a - (a) - gi -

B. Glo - ri - fi - ca - mus te. Gra - (a) - ti - as a - (a) - gi -

Tpt.

Tbn.

Tbn.

30

S. mus ti - bi prop-ter ma - (a)-gnam glo - (o) - ri - am tu - am.

A. mus ti - bi prop-ter ma - (a)-gnam glo - (o) - ri - am tu - am.

T. mus ti - bi prop-ter ma - (a)-gnam glo - (o) - ri - am tu - am.

B. mus ti - bi prop-ter ma - (a)-gnam glo - (o) - ri - am tu - am.

Tpt.

Tbn.

Tbn.

35

Ob. *mf* *p* *mf*

Bsn. *mf* *p*

Tpt. *Sola* *mf* *p*

38 *mf* preferably a Solo Voice

A. Do-mi-ne De - us, rex coe - le - - stis, De - us

Ob. *mf*

41

A. pa - ter o - - - mni - - po - tens.

Ob. *mf*

Eng. Hn. *mf*



44 *mf* preferably a Solo Voice

S. *mf* *3* *3* *3*  
Do-mi-ne fi-li u-ni-ge-ni-te, Je-su Chri-ste.

A. *3* *3* *3*  
Do-mi-ne fi-li u-ni-ge-ni-te, Je-su Chri-ste.

Ob. *3*

Eng. Hn. *3* *3*

47

S. *3* *3* *3*  
Do-mi-ne De-us, ag-nus De-i, fi-li-us pa-tris.

A. *3* *3* *3*  
Do-mi-ne De-us, ag-nus De-i, fi-li-us pa-tris.

Ob. *7*

Eng. Hn. *3*

50

S. *3*  
Qui tol-lis pe-(e)-cca-ta mun-di,

A. *3*  
Qui tol-lis pe-(e)-cca-ta mun-di,

Ob. *3*

Eng. Hn.

53 Tutti *mf* preferably a Solo Voice

S. *p* *mf* *3*  
mi - se - re-re no-bis. Qui tol - lis pe-(e) - cca - ta mun - di,

A. *p* *mf* *3*  
mi - se - re-re no-bis. Qui tol - lis pe-(e) - cca - ta mun - di,

T. *p*  
mi - se - re-re no-bis.

B. *p*  
mi - se - re-re no-bis.

Ob. *p* *mf* *3*

Eng. Hn. *p* *mf*

Bsn. *p*

59 Tutti *p*

S. *p*  
sus - ci - pe de - pre - ca - ti - o - nem nos-tram.

A. *p* Tutti  
sus - ci - pe de - pre - ca - ti - o - nem nos-tram.

T. *p*  
sus - ci - pe de - pre - ca - ti - o - nem nos-tram.

B. *p*  
sus - ci - pe de - pre - ca - ti - o - nem nos-tram.

Ob. *p*

Eng. Hn. *p*

Bsn. *p*

66 *mf* preferably a Solo Voice *p* Tutti

S. Qui se - des ad dex - te - ram pa - tris, mi - se - re - re no - bis.

A. *mf* preferably a Solo Voice *p* Tutti

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

T. *p* mi - se - re - re no - bis.

B. *p* mi - se - re - re no - bis.

Ob. *mf* *p*

Eng. Hn. *mf* *p*

Bsn. *p*

72 *mf* preferably a Solo Voice

S. Quo - ni - am tu so - lus san - tus, Tu so - lus Do - mi - nus.

A. *mf* preferably a Solo Voice

A. Quo - ni - am tu so - lus san - tus, Tu so - lus Do - mi - nus.

Ob. *poco sf p* *poco sf p*

Eng. Hn. *poco sf p* *poco sf p*

Bsn. *poco sf p* *poco sf p*

Tpt. *senza sord. pp*

Tbn. *senza sord. pp*

Tbn. *senza sord. pp*

79

S. *Tu so-lus al - tis-si-mus, Je - su Chri - ste.*

A. *Tu so-lus al - tis-si-mus, Je - su Chri - ste.*

Ob.

Eng. Hn. *pp* *poco sf p*

Bsn. *pp* *poco sf p*

Tpt. *pp*

Tbn. *pp*

Tbn. *pp*

84

S. *Cum san-cto spi-ri-tu in glo - ri - a De - i pa - tris. A - men.* *f* *Tutti p sub.*

A. *Cum san-cto spi-ri-tu in glo - ri - a De - i pa - tris. A - men.* *f* *Tutti p sub.*

T. *A - men.* *p*

B. *A - men.* *p*

Ob.

Eng. Hn. *p sub.* *f*

Bsn. *p sub.* *f*

Tpt. *p sub.*

Tbn. *p sub.*

Tbn. *p sub.*

### 108. Aleksandr Nevsky

## Aleksandr's Entry into Pskov

Edited by Bruce Mayhall Rastrelli

## Sergey Prokofiev

Edited by Bruce Mayhall Rastrelli

Sergey Prokofiev

Flutes

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Tenor Saxophone

Bassoons

Contrabassoon

Horns in F 1 & 2

Horns in F 3 & 4

Trombones 1 & 2

Bass Trombone and Tuba

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

Na ve - li - kiy boy vi - ho - di - la

Na ve - li - kiy boy vi - shla

senza sord. *f* *maestoso*

senza sord. *f* *maestoso*

senza sord. *f* *maestoso*

senza sord. *f*

div.



9

Fl.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tbns. 1 & 2

B. Tbn. & Tba.

Cym.

Bell

Tam-tam

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

di - la Rus; na rod - noy zem -

di - la Rus; na rod - noy zem -

di - la Rus; na rod - noy zem -

di - la Rus; na rod - noy zem -

maestoso

maestoso

maestoso

maestoso

un.

13

Fl. *f*

Cl. *f* *maestoso* a2.

B. Cl. *f* *maestoso*

Ten. Sax. *f* *maestoso*

Bsn. *f* *maestoso* a2.

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tbns. 1 & 2 *ff*

B. Tbn. & Tba. *ff*

Cym. *ff*

Bell. *ff*

Tam-tam *ff*

Hp. *ff*

S. le ñe bi - vat vra - gu.

A. le ñe bit vra - gu. *f* Kto pri -

T. le ñe bi - vat vra - gu. *f* Kto pri -

B. le ñe bit vra - gu. *f* Kto pri -

Vln. I

Vln. II

Vla. *ff* *maestoso*

Vc. *ff*

Cb. *ff* *div*





21 Allegro ma non troppo. ♩ = 84

**Picc.** *f*

**Fl.** *f* *a2.*

**Ob.** *f*

**Eng. Hn.** *f*

**Cl.** *f*

**Bsn.** *f* *a2.*

**Cbsn.** *f*

**Hns. 3 & 4** *IV.*

**Tpt. 1** *mp* *Trumpet 1*

**Bass Tbn. & Tuba** *mp* *Trumpets 2 & 3*

**Tri.** *mf* *sticks*

**Cym.** *mf*

**Glock.** *f*

**Xyl.** *Soli* *mf*

**Hp.** *f*

**Vln. I** *f pizz.*

**Vln. II** *f pizz.* *div.*

**Vla.** *f pizz.*

**Vc.** *f pizz.*

**Cb.** *mf*



31

Picc.

Fl.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpt. 1

Bass Tbn. & Tuba

Timp.

Tri.

Tamb.

Glock.

Xyl.

Hp.

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ve-se li-sia, poy, mat rod-na-ya Rus! Na rod-noy Ru-si ñe bi-vat vra-gu,

Ve-se - li-sia, poy, mat rod-na-ya Rus! Na rod-noy Ru-si ñe bi-vat vra-gu,

non div.

div.

non div.

div.

non div.

*f* arco

35

Eng. Hn. *f* *a2.*

Cl. *f* *a2.*

B. Cl. *p subito* *cresc.* *f* *a2.*

Ten. Sax. *p subito* *cresc.* *f* *a2.*

Bsn. *p subito* *cresc.* *f* *a2.*

Cbsn. *p subito* *cresc.* *f* *a2.*

B. Tbn. & Tuba *p subito* *mp* *mf* *mf*

Bass Tbn. & Tuba *p subito* *mp* *mf* *mf*

Tri. *p subito* *cresc.* *f*

Tamb. *p subito* *cresc.* *mf*

Glock. *p subito* *cresc.* *f*

Xyl. *p subito* *cresc.* *f*

Hp. *p subito* *cresc.* *f*

S. *p subito* *cresc.* *f*

A. *p subito* *cresc.* *f*

Vln. I *p subito* *cresc.* *f*

Vln. II *p subito* *cresc.* *f*

Vla. *p subito* *cresc.* *f*

Vc. *p subito* *cresc.* *f*

Cb. *p subito* *cresc.* *f* *unis.*

Lyrics:  
 S. *ne vi-dat vra-gu, na-shihrus-skih siol. Kto pri-diot na Rus bu-det na smert bit.*  
 A. *ne vi-dat vra-gu, na-shihrus skih siol. Kto pri-dot na Rus bu-det na smert bit.*

39

Eng. Hn.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Cbsn.

Bass Tbn. & Tuba

Tuba

Glock.

Hp.

A.

T.

B.

*f* *espress.*

arco

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ňe vi - dat vra - gu na - shih - rus - skih siol. Kto pri - diot na Rus

Ňe vi - dat vra - gu na - shih - rus skih siol. Kto pri - diot na Rus

*f* *espress.*

arco

*f* *espress.*

arco

*f* *espress.*

arco

*f*

*f*

43

Picc. *f*

Fl. 1 *f*

Cl. *f*

B. Cl. *f*

Ten. Sax. *f*

Bsn. *f* a2.

Cbsn. *f*

Bass Tbn. & Tuba *mf* Tuba

Glock. *f*

Hp.

A. *f* Na Ru-si rod - noy, na Ru - si bol - shoy

T. *f* bu - det na smert bit. Na Ru-si rod - noy, na Ru - si bol - shoy

B. *f* bu - det na smert bit. Na Ru-si rod - noy, na Ru - si bol - shoy

Vln. I *f* div. *pizz.*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f*

Cb. *f*

47 *Meno mosso* ♩ - 138

Picc. *a2.* *mf con brio* *8va*

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Cbsn.

Hns. 3 & 4

Bass Tbn. & Tuba *Tuba* *mf*

Cym.

Tamb.

Glock.

Xyl. *solo p con brio*

A. *ne bi - vat vra - gu.*

T. *ne bi - vat vra - gu.*

B. *ne bi - vat vra - fgu.*  
*unis.*

Vln. I *f* *p arco*

Vln. II *f* *p arco.*

Vla. *f* *p arco.*

Vc. *f* *p arco*

Cb. *f*



ff  
(8)-----1

Fl.

Ob. a2. f

Eng. Hn. f

Cl. f a2.

B. Cl. f

Ten. Sax. f

Bsn. f a2.

Hns. 1 & 2 f

Hns. 3 & 4 f

Tpt. 1 f con sordino

Cym.

Tamb.

Xyl. ff

Vln. II ff

Vla. ff

Vc. ff

Detailed description: This page contains the musical score for measures 49 and 50 of a symphony. The score is written for a large orchestra. Measures 49 and 50 are indicated at the top. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The dynamics are marked as *ff* (fortissimo) for most instruments. The woodwinds (Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon) play melodic lines with various articulations. The brass (Horns 1 & 2, Horns 3 & 4, Trumpet 1) play rhythmic patterns. The percussion (Cymbal, Tambourine, Xylophone) provide rhythmic support. The strings (Violin II, Viola, Violoncello) play sustained notes. The score is written in a standard musical notation with staves for each instrument.

51

Fl. *a2.*

Ob. *a2.*

Eng. Hn. *a2.*

Cl. *a2.*

B. Cl.

Ten. Sax.

Bsn. *a2.*

Hns. 1 & 2

Hns. 3 & 4

Tpt. 1

Tamb.

Measures 51 and 52 of the musical score. The woodwinds (Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Tenor Saxophone, Bassoon) play rapid sixteenth-note passages, often with accents and slurs. The brass (Horns 1 & 2, Horns 3 & 4, Trumpet 1) play sustained chords and moving lines. The Tambourine provides a rhythmic accompaniment.

53

Fl. *f*

Ob. *f*

Eng. Hn. *f*

Cl. *f*

Ten. Sax. *f*

Bsn. *f*

Hns. 1 & 2 *f*

Hns. 3 & 4 *f*

Tpt. 1 & 2 *f* con sord. *f* senza sord.

Tba. *f*

Tamb *f*

Measures 53 and 54 of the musical score. The woodwinds and brass continue their complex patterns. The Trombone (Tba.) and Tambourine (Tamb) are also present. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). The Trumpet 1 & 2 part includes instructions for playing with and without mutes (*con sord.* and *senza sord.*).

Picc. double  
8<sup>va</sup>

55

Fl.

Ob.

Eng. Hn.

Cl.

Ten. Sax.

Bsn.

Hns. I & 2

Hns. 3 & 4

Tba.

Tamb.

*p*

*pp*

*pp*

57

Fl. 1 & 2

Fl.

Ob.

Cl.

Bsn.

Cym.

Vla.

Vc.

Cb.

*p* sticks

*p* pizz.

*p* div. pizz.

*p* div. pizz.

*div.*

60 *p* *f* *f* *p*

Fl.

Bsn.

Cym.

Vla.

Vc.

Cb.

63 *p* *mf* *mp* *1. solo*

Fl.

Ob.

Cl.

Cym.

Vla.

Vc.

Cb.

65 *p* *mf* *p* *mf* *3* *3* *3*

Cl.

Cym.

Vla.

Vc.

Cb.

*f*

67 a2.

Fl.

*pp*

Cl.

*f*

Bsn.

*p*

Mrs.

Vla.

Vc.

Cb.

*p*

70

Fl.

*f*

Bsn.

*f*

Mrs.

Vln. I

*pp* pizz.

Vln. II

*pp* pizz.

Vla.

Vc.

*p* unis.

Cb.

73

Ob.

*p* I. solo

Eng. Hn.

*mp* solo

Tamb.

*pp*

Vla.

*p*

Vc.

*p* div.

Cb.

*p* unis.

76

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Cym.

Tamb.

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* I. solo

*mf* I. solo

*f*

*p* solo

*f* a2. div.

*mp*

79

Fl. *p* solo *mp* a2.

Ob. *p* 1. solo

Eng. Hn.

Cl. 1. *mf* *mp*

B. Cl. *p*

Ten. Sax. *mp* solo

Bsn. *f* a2.

Cym. *p* sticks

A. *mf dolce*  
Na Ru - si rod - noy, na Ru - si bol -

B. *mf dolce*  
Na Ru - si rod - noy, na Ru - si bol -

Vln. I con sord. arco div. *mf dolce*

Vln. II *p* div. pizz.

Vla. *p*

Vc. *p*

Cb. *p*

83

Fl. *mp*

Ob. *p* solo

Cl. *a2. mp* *1. p* *mp* *p*

B. Cl.

Ten. Sax.

Cbsn. *p*

Cym.

Mrs.

A. shoy ñe bi - vat vra - - gu.

B. shoy ñe bi - vat vra - - gu.

Vln. I unis.

Vln. II unis.

Vla. unis.

Vc.

Cb. div.



86 *a2.* *mf*

Fl.

Ob. *p1.* *mp*

Cl. *mf* *p*

B. Cl. *p*

Ten. Sax. *f*

Bsn. *f* *a2.*

Cbsn. *p* *poco cresc.*

Cym.

Mres. *p* *poco cresc.*

A. *p*

B. *p*

Vln. I *p* *div.*

Vln. II *div.* *p* *unis. poco cresc.*

Vla. *div.* *p* *poco cresc.* *poco cresc.*

Vc. *p* *poco cresc.*

Cb. *unis.* *p* *div.* *poco cresc.*

Ve - - - se - li - - sia,

Ve - - - se - li - - sia,

89

Fl. *mf*

Ob.

Cl. *a2. f*

B. Cl. *mp*

Ten. Sax. *f*

Bsn. *a2. f*

Cbsn. *mp*

Hns. 1 & 2

Hns. 3 & 4

Tba.

Cym. *mp*

Mres. *mf*

Tamb. *mp*

S.

A. *mf*  
poy, mat rod - - na - - -

T.

B. *mf*  
poy, mat rod - - na - - -

Vln. I *mf*

Vln. II *div.*

Vla. *div.*

Vc. *mp*

Cb. *mp*

92

*mf* *a2.*

*f espress.*

Fl.

*mf* *solo*

Ob.

*f* *a2.*

Cl.

*mp*

B. Cl.

*mf* *a2.*

Bsn.

*v* *di*

Cbsn.

Hns. 1 & 2

*a2.* *f*

Hns. 3 & 4

*f*

div.

Tba.

*f*

*f* B. Tbn.

*v* *di*

Cym.

Mrcs.

Tamb.

S.

*f*

Na Ru - si rod -

A.

ya

T.

*f* *Rus!*

Na Ru - si rod -

B.

ya

Rus!

*f espress.*

senza sord.

Vln. I

*f espress.*

Vln. II

*f espress.*

Vla.

*f espress.*

arco unis.

Vc.

*f espress.*

arco

Cb.

*f espress.*

arco

95

Picc. *f*

Fl. *a2.*

Ob. *a2.*

Eng. Hn. *f*

Cl. *f*

B. Cl. *f*

Ten. Sax. *f*

Bsn. *a2. f*

Cbsn. *f*

Hns. 1 & 2 *f*

Hns. 3 & 4 *f*

Tbn. 3 & Tba. *f*

S. *f*  
noy, na Ru - si bol - shoy ñe bi -

A. *f*  
Na Ru - si bol - shoy ñe bi -

T. *f*  
noy, na Ru - si bol - shoy ñe bi -

B. *f*  
Na Ru - si bol - shoy ñe bi -

Vln. I

Vln. II

Vla. *div.*

Vc.

Cb.

98

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tbn. 3 & Tba.

Cym.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

vat vra - - gu. Ve - - - se -

vat vra - - gu. Ve - - - se -

vat vra - - gu. Ve - - - se -

vat vra - - gu. Ve - - - se -

*f unis.*

*f unis.*

*f unis.*

*f unis.*

*f*

101

Fl. *a2.*

Ob. *a2.*

Eng. Hn.

Cl. *a2.*

B. Cl.

Ten. Sax.

Bsn.

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tbn. 3 & Tba.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*ff*

li - sia, poy, mat rod - na - ya Rus!

li - sia, poy, mat rod - na - ya Rus!

li - sia, poy, mat rod - na - ya Rus!

li - sia, poy, mat rod - na - ya Rus!

*f*

*ff*

*Più largamente*  
***ff*** *espress.*

105

Picc. ***ff*** *8<sup>va</sup>*

Fl. ***ff***

Ob. ***ff***

Eng. Hn. ***ff***

Cl. ***ff***

B. Cl. ***ff***

Ten. Sax. ***ff*** *12.*

Bsn. ***ff***

Cbsn. ***ff***

Horns in F 1 & 2 ***ff***

Horns in F 3 & 4 ***ff***

Tpt. 1 & 2 ***ff*** *senza sord.*

Tpt. 3 ***ff*** *espress. e ben tenuto* *senza sord.*

Tbn. 1 & 2 ***ff*** *ben tenuto*

B. Tbn. & Tba. ***ff***

Tri. ***mf***

B. D. ***ff***

Cym. ***ff***

T-t. ***ff***

Bells ***ff***

Glock. ***ff***

Xyl. ***ff***

Hp. ***ff*** *Major, g b* *la b* *sol ♯* *re b* *mi ♯*

S. ***ff*** *Na ve - li - - - kiy praz - - -*

A. ***ff*** *Na ve - li - - - kiy praz - - -*

T. ***ff*** *Na ve - li - - - kiy praz - - -*

B. ***ff*** *Na ve - li - - - kiy praz - - -*

Vln. I ***ff*** *ben tenuto*

Vln. II ***ff*** *ben tenuto*

Vla. ***ff*** *ben tenuto*

Vcl. ***ff*** *ben tenuto*

Cb. ***ff*** *ben tenuto*

199

Picc.

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Ten. Sax.

Bsn.

Cbsn.

Hns. 1 & 2

Hns. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn. & Tba.

Tri.

Cym.

T.-t.

Bells

Glock.

Xyl.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

re<sup>2</sup>

sol<sup>2</sup>

la<sup>2</sup>

sol<sup>2</sup>

unis.

mp

f

ff

ff

ff

div.

unis.

nik so - bra - - la - sia Rus.

nik so - bra - - la - sia Rus.

nik so - bra - - la - sia Rus.

nik so - bra - - la - sia Rus.



113

Picc. *ff*

Fl. *a2.* *ff*

Ob. *ff*

Eng. Hn. *ff*

Cl. *ff*

B. Cl. *ff*

Ten. Sax. *ff*

Bsn. *a2.* *ff*

Cbsn. *ff*

Hns. 1 & 2 *ff*

Hns. 3 & 4 *ff*

Tpt. 1 & 2 *ff*

Tpt. 3 *ff*

Tbn. 1 & 2 *ff*

B. Tbn. & Tba. *ff*

Tri. *ff*

Cym. *ff*

T.-l. *ff*

Bells *ff*

Glock. *ff*

Xyl. *ff*

Hp. *ff*

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Vln. I *ff*

Vln. II *ff* non div.

Vla. *ff*

Vc. *ff*

Cb. *ff* div.

Ve - - se - - li - - sia, Rus! Ve - se -

Ve - - se - - li - - sia, Rus! Ve - se -

Ve - - se - - li - - sia, Rus! Ve - se -

Ve - - se - - li - - sia, Rus! Ve - se -

117

Picc. *(8)* *a2.*

Fl.

Ob.

Eng. Hn.

Cl. *a2.*

B. Cl.

Ten. Sax.

Bsn. *ff* *a2.*

Cbsn. *ff*

Hns. 1 & 2

Hns. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2 *ff pesante*

B. Tbn. & Tba. *ff*

Timp. *ff*

Tri. *ff*

B. D. *ff*

Cym. *ff*

T.-t. *ff*

Bells *ff*

Glock. *mf* *3* *3* *3* *3* *ff*

Xyl. *ff* *3* *3* *3* *3*

Hp. *Bb Major* *ff* *8va.....1* *8va.....1* *8va.....1* *8va.....1*

S. *li - - sia, Rus, rod - - - na - - -*

A. *-li - - sia, Rus, rod - - - na - - -*

T. *li - - sia, Rus, rod - - - na - - -*

B. *-li - - sia, Rus, rod - - - na - - -*

Vln. I

Vln. II

Vla. *ff*

Ve. *ff*

Cb. *ff* *unis.*

121 poco allarg. *fff*

Picc. *fff*

Fl. *fff*

Ob. *fff*

Eng. Hn. *fff*

Cl. *fff*

B. Cl. *fff*

Ten. Sax. *fff*

Bsn. *fff*

Cbsn. *fff*

Hns. 1 & 2 *fff*

Hns. 3 & 4 *fff*

Tpt. 1 & 2 *fff*

Tpt. 3 *fff*

Tbn. 1 & 2 *fff*

B. Tbn. & Tba. *fff*

Timp. *fff*

Tri. *fff*

B. D. *fff*

Cym. *fff*

T.-l. *fff*

Bells *fff*

Glock. *fff*

Xyl. *fff*

Hp. *fff*

S. *fff*

A. *fff*

T. *fff*

B. *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

ya mat! *fff*

ya mat! *fff*

ya mat! *fff*

ya mat! *fff*

div. unis. *fff*

## 109. Laulusild

Veljo Tormis

Andante mosso

Soprano

Alto

Tenor

Bass

*p unis.* *simile*

*p* *simile*

m - m m - m m - m mm-mm m - m m - m m - m mm-mm m - m m - m m - m mm-mm

4

S.

A.

**FINNISH**

*mf*

1. Mie-le - ni mi-nun te-ke - vi, ai - vo-ni a-jat-te - le - vi  
 2. läh-te - ä - ni lau-la-ma-han, saa'-a - ni sa-ne-le-ma-han,  
 3. su - ku - virt - tä suol-ta-ma-han, la - ji-virt-tä lau-la-ma-han.  
 4. Sa-nat suus-sa - ni su - la - vat, pu - he'-et pu-to - e - le - vat,  
 5. kie-lel - le - ni ker-ki - ä - vät, ham-pa-hil-le-ni ha-joo - vat.

T.

B.

*(p)* *(p)*

m - m m - m m - m mm-mm m - m m - m m - m mm-mm m - m m - m m - m mm-mm

7

S.

A.

**ESTONIAN**

*mf* *(unis.)*

Kui 1. ma hak-kan lau-le-mai-e,  
 2. le-mai - e, las-ke-mai-e,

*p*

al-le al-le al-le al - le al-le al-le al-le al - le al-le al-le al - le al - le

T.

B.

*mf* *(unis.)*

Kui 1. ma hak-kan lau-le-mai-e,  
 2. le-mai - e, las-ke-mai-e,

*p*

al-le al-le al-le al - le al-le al-le al-le al - le al-le al-le al - le al - le

10

S. *p poco a poco crescendo*  
al-le-aa, al-le-aa, lau - - - 1-3. aa aa  
al-le-aa, al-le-aa. aa

A. *p poco a poco crescendo*  
al-le al-le al-le al-le 1. Ve - li kul - ta, veik - ko - se - ni, kau - nis kas - vin - kump - pa - li - ni!  
2. Lähe nyt kans - sa lau - la - ma - han, saa ke - ra sa - ne - le - ma - han  
3. yh - te - hen y - hyt - ty - äm - me, kah - ta' - al - ta käy - ty - äm - me!

T. *p poco a poco crescendo*  
al-le-aa, al-le-aa, lau - - - 1-3. aa aa  
al-le-aa, al-le-aa. aa

B. *p poco a poco crescendo*  
al-le al-le al-le al-le 1. Ve - li kul - ta, veik - ko - se - ni, kau - nis kas - vin - kump - pa - li - ni!  
2. Lähe nyt kans - sa lau - la - ma - han, saa ke - ra sa - ne - le - ma - han  
3. yh - te - hen y - hyt - ty - äm - me, kah - ta' - al - ta käy - ty - äm - me!

13

S. *ff*  
aa al - le - aa al - le - a aa -

A. *ff*  
näil - lä rau - koil - la ra - joil - la, po - loi - sil - la Poh - jan mail - la. Lyö - käm - me kä - si kä - te - hen,

T. *ff*  
aa al - le - aa al - le a aa -

B. *ff*  
näil - lä rau - koil - la ra - joil - la, po - loi - sil - la Poh - jan mail - la. Lyö - käm - me kä - si kä - te - hen,

16

S. al - le - aa al - le - aa al - le aa aa - al - le - aa al - le - aa aa

A. sor - met sor - mi - en lo - ma - han lau - lo - ak - sem - me hy - vi - ä, pa - ra - hi - a pan - nak - sem - me,

T. al - le - aa al - le - aa al - le aa aa - al - le - aa al - le - aa aa

B. sor - met sor - mi - en lo - ma - han lau - lo - ak - sem - me hy - vi - ä, pa - ra - hi - a pan - nak - sem - me,

19 *poco a poco diminuendo*

S. al - le - aa aa al - le -

A. *poco a poco diminuendo*  
kuu-la noi-en kul-tai-si - en, tie-tä mie-li-teh-toi-si - en, nuo-ri-sos-sa nou-se-vas - sa,

T. *poco a poco diminuendo*  
al - le - aa aa al - le -

B. *poco a poco diminuendo*  
kuu-la noi-en kul-tai-si - en, tie-tä mie-li-teh-toi-si - en, nuo-ri-sos-sa nou-se-vas - sa,

22 *p*

S. aa aa 1-2. aa aa

A. *mf*  
kan-sas-sa ka-su-a-vas-sa. 1. Ve - li kul - ta, veik-ko-se - ni, kau-nis kas-vin-kump-pa-li - ni!  
2. Lähe nyt kans-sa lau - la-ma-han, saa ke-ra sa - ne - le-ma-han

T. *mf*  
aa 1. Ve - li kul - ta, veik-ko-se - ni, kau-nis kas-vin-kump-pa-li - ni!  
2. Lähe nyt kans-sa lau - la-ma-han, saa ke-ra sa - ne - le-ma-han

B. *mf*  
kan-sas-sa ka-su-a-vas-sa. 1. Ve - li kul - ta, veik-ko-se - ni, kau-nis kas-vin-kump-pa-li - ni!  
2. Lähe nyt kans-sa lau - la-ma-han, saa ke-ra sa - ne - le-ma-han

25 *dim.* *p*

S. *dim.* *p* uu

A. *dim.* *p*  
yh-te-hen y-hyt ty-äm-me, kah-ta' al-ta käy-ty-äm-me!

T. *dim.* *f*  
yh-te-hen y-hyt ty-äm-me, kah-ta' al-ta käy-ty-äm-me! Kui

B. *dim.*  
yh-te-hen y-hyt ty-äm-me, kah-ta' al-ta käy-ty-äm-me!

29

S.

A.

T.

B.

1. ma hak kan lau-le-mai e, al - le - aa, al - le - aa, lau -  
 2. le - mai - e, las ke mai e, al - le - aa, al - le - aa. aa

*mf* *mp*

1. Lyö kä me kä - si kä - te - hen, sor-met sor-mi-en lo - ma - han, Har-voin yh-te-hen y-hym-me,  
 2. lau-lo-ak sem-me hy - vi - ä, pa - ra - hi - a pan-nak-sem-me.

32

S.

A.

T.

B.

*pp* *pp* *p* *p*

aa

saam-me toi-nen toi-si-him-me näil-la rau-koil-la ra-joil - la, po-loi-sil-la Poh-jan mail - la.

35

S.

A.

T.

B.

*non rit.*

uu

uu

## 110. Berliner Messe

## Kyrie

Arvo Pärt

Soprano  
Alto  
Tenore  
Basso

Violino I  
Violino II  
Viola  
Violoncello  
Contrabbasso

S  
A  
T  
B

VI. II  
Va.  
Vc.  
Cb

2 8 9

2 8 9

5 8 9

8 9

*p* *pp* *pp* *pp* *pp*

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

Ky - ri - e e - le - i - son.

e - le - i - son.



8 7 8 9

S Chri - ste e - le - i - son.

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

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

B Chri - ste

7 8 9

VI. I

VI. II

Va. *pp* unite

Vc. uniti *p* unite

Cb. *p*

11 7 8 9

S Chri - ste e - le - i - son.

A Chri - ste

7 8 9

Va.

Vc.

Cb.

14 **8** **9**

S Ky - ri - e e - le - i - son.

A e - le - i - son.

VI. I **8** **9** *pp*

VI. II *pp*

Va. *p*

Vc. *p*

Cb. *p*

17 **8** **9** **2**

S Ky - ri - e e - le - i - son.

A Ky - ri - e e - le - i - son.

T *8* Ky - ri - e e - le - i - son.

B e - le - i - son.

VI. II **8** **9** **2** *p*

Va. *p*

Vc. *p*

Cb. *div.*

## 111. Finlandia

Jean Sibelius

Soprano  
Alto

Fin - land, be - hold, your day has now come dawn - ing,  
O Fin - land, rise, stand proud, the fu - ture fac - ing,

Tenor  
Bass

5

S.A.

ban-ished is night, its men-ace gone with light; larks' song a -  
your val-iant deeds re - call - ing, once a - gain; O Fin-land,

T.B.

10

S.A.

gain in morn-ing - bright - ness ring - ing, fill - ing the air to  
rise, in the world's sight e - ras - ing from your fair brows vile

T.B.

15

S.A.

hea-ven's great - est height; and morn-ing's glow, night's dark-ness ov - er -  
slave-ry's ug - ly stain; you were not brok - en by op - pres - sors

T.B.

20

S.A.

com - ing, your day is come, O my na - tive land.  
ru - ling, your morn has come, O my na - tive land.

T.B.

# 112. Suite de Lorca

## Canción de jinete

Einojuhani Rautavaara

Soprano

Alto

Tenor

Bass

*ppp* *pp* *p*

Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba,

7

S.

A.

T.

B.

*solo* *p* *f*

Le-ja-na y so-la. Ja-ca neg - ra,

Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba,

*f solo* Le-ja-na y so-la.

12

S.

A.

T.

B.

*mf* *mf* *mf* *3* *3*

y a-cei-tu - nas en mi al-for - ja. Aun-que se-pa los ca-  
lu - na gran - de, y a-cei-tu - nas en mi al-for - ja. Aun-que se-pa los ca-  
Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba,

17

S. *f*  
mi - nos yo nun-ca lle-ga-ré a Cór - do-ba.

A. *f*  
mi - nos yo nun-ca lle-ga-ré a Cór - do-ba.

T. *f*  
Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba,

B. *f*  
Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba,  
*f solo* Por el lla - no,

22

S. *f*  
ja-ca neg - ra.

A. *mf solo* por el vien - to, lu - na

T. *f*  
Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba,

B. *f*  
Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba,

27

S. *mf* La meur-te me es - tá mi-ran-do des-de las tor-res de Cór - do-ba.

A. *f* ro - ja. La meur-te me es - tá mi-ran-do des-de las tor-res de Cór - do-ba.

T. *f*  
Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba,

B. *f*  
Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba, Cór - do-ba,

32

S.

A.

T.   
*p* Cór - do - ba, Cór - do - ba, *solo f* Ay mi ja - ca - va - le - ro - sa!  
 Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba,

B.   
*solo f* Ay qué ca - mi - no tan lar - go!

37

S.   
*f* Ay qué la meur - te me es - pe - ra, an - tes de lle - gar a Cór - do - ba!

A.   
*f* Ay qué la meur - te me es - pe - ra, an - tes de lle - gar a Cór - do - ba!

T.   
*p* Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba,

B.   
*solo f* Le - ja - na y so - la.

42

S.

A.

T.   
*solo f* Le - ja - na y so - la. *pp*  
 Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba, Cór - do - ba.

B.   
*solo pp* Le - ja - na y so - la.

## 113. I hear the rain

Per Nørgård

Slowly (with imagination) ♩ 80

S

*f* (effect: *p*) *pp* sung *Fine*

Sh-a-e-i-o-u-y-oe (etc.) u - i - Sh (a-e-i-o-u-y-oe etc.) ) u - y - i, Sh (a-e-i-o ...)

A

*f* (effect: *p*) *pp* sung *Fine*

Sh-a-e-i-o-u-y (etc.) o - u - y - i - e - a, Sh (a-e-i-o-u-y-oe ...) o-u - y - i, Sh (a-e-i-o ...)

T

*f* (effect: *p*) *pp* sung *Fine* (\*\*)

Sh-a-e-i-o-u-oe (etc.) u - y - i etc.) a - e - i, Sh (a-e-i-o ...) u - y - i - e, a - e - i

B

*f* (effect: *p*) *pp* sung (natural seventh) *Fine* (\*\*)

Sh - o - : o - - a - e - i - o - o - o - a - e - i - o -

\*) Whispered, sibilant sounds (with changing vowels, creating different harmonics)

\*\*) Fingersnaps and / or claves, small hand drum (at the edge) or the like. 2 or 3 of the tenors.

9 Solo / soli ad lib. (also whistled, ad lib.)

S

*p* 1. volta tacet

Tutti sung u - o - a - u - y - i - e - a - e I hear the rain a -

A

sung 1. volta: A + S (2. volta: A) *mf*

o - o - y - a - e - o I hear the rain a - against the

T

T1 *p* (\*\*\*)

fal-ling, tur ning fal-ling tur-ning

B

T2 + B *mf*

o u - y - i - e - a - e - o - a - o o - u - y - i - e - u - a -

\*\*\*) sung and fingersnapped / played

15 *cresc.*

S  
gainst the pane it does not know, be - ing

A  
pane it does not know, does not know, be - ing

T1  
fal-ling tur-ning fal-ling tur-ning

T2  
B  
e - i - o o - u - y - i - e - a - e - o - a -

19

S  
so trans - pa - rent, it just falls it just falls

A  
so trans - pa rent, it just falls falls it just falls and

T1  
fal-ling tur-ning fal-ling tur-ning fal-ling tur-ning

T2  
B  
o o - u - y - i - e - u - a - e - i - o o -

24

S  
and, falls falls

A  
falls falls, and falls *gliss.*

T1  
fal-ling tur-ning fal-ling tur - ning

T2  
B  
u - y - i - e - a - e - o - a - o a



28 *p* individually *gliss.*

S *p* individually *gliss.*

A *mp*

T1 fal-ling tur-ning fal-ling tur-ning fal-ling tur-ning

T2 *mf*

B Tur - ning 'round the Earth is hold - ing out green trees

33 *mp* *gliss.* + Solo, ad lib. 8va (whistled ad lib.)

S Rain is so

A Rain is so

T1 tur-ning fal-ling, fal-ling tur - ning tur-ning fal-

T2 *mf* and lakes of wa - ter, o Tur - ning (o - )

B1/B2 *mf*

38

S trans - pa - rent, that it does not know it

A trans - pa - rent, that it does not know it

T1 ling fal-ling tur-ning tur-ning fal-ling fal-ling

T2

B1 'round the Earth is hol - ding out green trees and lakes of

B2 (o - ) (o - )

43 + 2 soli *8va* (sung and / or whistled, ad lib.)

**S** *mf* Rain is so trans - pa - rent, it does

**A** *mf* Rain is so trans - pa - rent, it does

**T1** *mp* tur-ning tur-ning fal-ling fal-ling tur-ning tur-ning

**B1** *mf* wa - ter Earth with trees and wa-ter at - trac-ting the night be - cause

**B2** (o - )

48 **Lento**

**S** not know *whistled* *p* Soli

**A** not know *S + A* *mp* I hear the ra-in a-

**T1** fal-ling fal-ling tur-ning *p* ea - ai - a

**T2** it turns and turns and turns 'round *e*

53 **da Capo al Fine**

**S** *sol* sh (a-e-i-o-u-y ... -)

**A** *S + A* against the pane it is so trans - pa - rent Sh (a-e-i-o-u-y ...)

**T1** ai - e - i - o a - e

**T2** d - - a Sh (a-e-i-o-u-y) (d)

## 114. Five English Folk Songs

## The dark-eyed sailor

Ralph Vaughan Williams

Andante quasi allegretto

*mf* *grazioso*

Soprano It was a come - ly young la - dy fair, was walk - ing out for to

Alto *mf* It was a come - ly young la - dy fair, was walk - ing out for to

Tenor *mf* It was a come - ly young la - dy fair, was walk - ing out for to

Bass *mf* It was a come - ly young la - dy fair, was walk - ing out for to

4

S. take the air; she met a sail - or all on her way, so I paid at - ten - tion,

A. take the air; she met a sail - or all on her way, so I paid at - ten - tion,

T. take the air; she met a sail - or all on her way, so I paid at - ten - tion,

B. take the air; she met a sail - or all on her way, so I paid at - ten - tion,

8

S. so I paid at - ten - tion to what they did say. Said *p*

A. so I paid at - ten - tion to what they did say. Said *p*

T. so I paid at - ten - tion to what they did say. Said *p*

B. so I paid at - ten - tion to what they did say. Said *mf espr.*

12

S. Wil - liam, She *mf*

A. Wil - liam, She *mf*

T. Wil - liam, "La - dy why walk a - lone? The night is com - ing and the day near gone." She *mf espr.*

B. Wil - liam, "La - dy why walk a - lone? The night is com - ing and the day near gone." She

16

S. *p* said, while tears from her eyes did fall, "It's a dark-eyed sail - or,

A. said, while tears did fall, "It's a dark-eyed sail - or

T. said, while tears did fall,

B. said, while tears did fall,

19

S. It's a dark - eyed sail - or that's prov - ing my down -

A. that's prov - ing my down - fall. *mp espr.* It's

T. "It's a dark - eyed sail - or that's prov - ing my down -

B. "It's a dark - eyed sail - or that's prov - ing my down -

22

S. *pp* fall. *half closed lips*

A. two long years since he left the land; he took a gold ring from

T. *pp* fall. *half closed lips*

B. *pp* fall. *half closed lips*

25

S. off my hand; we broke the to - ken, here's part with me, and the

A. off my hand; we broke the to - ken, here's part with me, and the

T. off my hand; we broke the to - ken, here's part with me, and the

B. off my hand; we broke the to - ken, here's part with me, and the

28 *p*

S. and the oth-er lies rol - ling at the

A. oth-er lies rol - ling, and the oth-er lies rol - ling at the

T. And the oth-er lies rol - ling at the bot -

B. And the oth - er lies rol - - -

31 *rall.* A tempo tranquillo

S. bot - tom of the sea. Then half the ring did young

A. bot - tom of the sea. Then half the ring did young

T. - tom of the sea. Then half the ring did young

B. - ling at the bot-tom of the sea. Then half the ring did young

35

S. Wil-liam show, she was dis - tract - ed midst joy and woe. "O

A. Wil-liam show, she was dis - tract - ed midst joy and woe. "O

T. Wil-liam show, she was dis - tract - ed midst joy and woe.

B. Wil-liam show, she was dis - tract - ed midst joy and woe.

38 *animato* *rall.* *in tempo I*

S. wel - come, Wil - liam, I've lands and gold for my dark-eyed sail - or.

A. wel - come, Wil - liam, I've lands and gold for my dark-eyed sail - or.

T.

B. *mf* *in tempo I*

For my

41 *mf piacevole*

S. Then in a vil - lage down

A. *mp* my sail - or, so *mf* man - ly true and bold. Then

T. *mf* For my dark - eyed sail - or, so man - ly true and bold. Then

B. dark - eyed sail - or, so man - ly true and bold. Then

45 *f*

S. by the sea, they joined in wed - lock and well a - gree. So

A. down by the sea, they joined and well a - gree. So

T. down by the sea, they joined and well a - gree. So

B. down by the sea, they joined and well a - gree. So

48

S. maids be true while your love's a - way, for a cloud - y morn - ing,

A. maids be true while your love's a - way, for a cloud - y morn - ing,

T. maids be true while your love's a - way, for a cloud - y morn - ing,

B. maids be true while your love's a - way, for a cloud - y morn - ing,

51 *rall.*

S. for a cloud - y morn - ing brings forth a shin - ing day.

A. for a cloud - y morn - ing brings forth a shin - ing day.

T. for a cloud - y morn - ing brings forth a shin - ing day.

B. for a cloud - y morn - ing brings forth a shin - ing day.

## 115. Lullay my liking

Gustav Holst

REFRAIN *Allegretto*

*p*

Soprano  
Alto

Tenor  
Bass

Lul - lay my lik - ing, my dear son, my sweet - ing.

4

S.  
A.

T.  
B.

*pp*

lul - lay my dear heart, mine own dear darl - ing.

Verse 1 *p*

S.  
A.

I saw a fair maid - en sit - ten and sing; she

11

S.  
A.

Refrain

lul - led a lit - tle child, a swee - te lord - ing.

Verse 2 *mf*

S.  
A.

That e - ter - nal lord is he that made al - le thing; of

18

S.  
A.

Refrain

al - le lord - es he is lord, of ev - 'ry king he's king.


Verse 3 *mp*


S. 

A. 

There was mic - kle mel - o - dy at the child - es birth; though the


24 Refrain


S. 


A. 


song - sters were hea - ven - ly they mad - e mic - kle mirth.

27 Verse 4 *mf*

S. 


A. 

T. 


B. 

An - gels bright they sang that night and said - en to that child: "Bless - ed be

32 Refrain

S. 

A. 

T. 

B. 

thou and so be she that is so meek and mild."

38 Verse 5 *p*

S. 

A. 

Pray we now to that child, as to his mo - ther dear, God

41 Refrain

S. 

A. 

grant them all his bless - ing that now mak - en cheer.



## 116. Like as the hart desireth the waterbrooks

Herbert Howells

Not too slowly, but with quiet intensity

Soprano  
Alto

Tenor  
Bass

(T. & B. *unis.*) *p*

Like as the hart

Not too slowly, but with quiet intensity

Organ

*p*

6

T. B.

de - sir-eth the wa - ter - brooks, so long-eth my soul af-ter thee, O

Org.

11

T. B.

God. My soul is a - thirst for

Org.

*poco*

*mf*

3

16

T. B. *God, yea, e - ven for the liv - ing God.*

Org.

*molto espressivo*

21

S. *f* When shall I come to ap -

When shall I come

When shall I come to ap -

T. B. *f* When shall I come

*molto espressivo*

Org.

*dim. molto*

26

S. pear be-fore the pre-sence of God?

to ap - pear be - fore God?

pear be-fore the pre-sence of God?

T. B. to ap - pear be - fore *p* God?

*dim. molto* *p*

Org.



45 *ff* rit. a tempo (poco affrettando)

S. God?

T. B. *ff* (T. & B. *unis.*) *mf*

My tears have

Org. *f* *dim. molto* *mf*

50 Sopranos *mf*

S. My tears have

T. B. been my meat day and night,

Org.

55

S. been my meat day and night, my meat

T. B. *mf* My tears day and

*mf* My tears have been my

Org. *mp*

Man.

60 *dim.* *rall.* - - - - -

S. day and night.

T. B. night, day and night.  
meat day and night.

Org. *dim.* *p* *mp* *rall.* - - - - -

65 *molto* - - - - - *al* - - - - - *Tempo primo, teneramente*

S. *p* *3* Like as the hart de -

T. B. (T. & B. *unis.*) *mp* Like as the hart de - sir-eth the

Org. *p* *pp* *molto* - - - - - *al* - - - - - *Tempo primo, teneramente*  
Ped.

69 *3*

S. sir - eth the wa - ter brooks, so long-eth my soul af - ter

T. B. wa - ter brooks, so long-eth my soul af-ter thee, O

Org.

73

S. *mp*  
thee, O God. My soul

T. B. *mf*  
God. My soul is a -

Org.

77

S. *poco*  
is a - thirst for God, yea,

T. B.  
thirst for God, yea, e - - ven for the

Org. *poco*

81

S. *dim.*  
for the liv - - ing God.

T. B.  
liv - ing God.

Org. *dim.*

85 *dolce ed ardente* *rall.*

S. Solo *mp* When shall I come be -

S. *mf* When shall I come to ap - pear

A. *mf* When shall I come to ap -

T. *mf* When shall I come to ap - pear

B. *mf* When shall I come be -

Org. *p* *dolce ed ardente*

89 *rit.*

S. Solo *pp* fore the pre - sence, the pre - sence

S. *pp* be-fore the pre - sence, the pre - sence

A. *pp* pear be - fore the pre - sence

T. *pp* be-fore the pre - sence, the pre - sence

B. *pp* fore the pre - sence, the pre - sence

Org. *ppp*

93 Lento assai

S. Solo

S.

A.

T.

B.

Org.

of God?

of God?

of God?

of God?

of God?

Lento assai

97

S. Solo

S.

A.

T.

B.

Org.

pp

ppp



## 117. Set me as a seal upon thine heart

William Walton

Slow

*pp*

Soprano

Set me as a

Alto

*Solo*

Set me as a seal up-on thine heart.

Tenor

*Tutti*

Set me as a

Bass

Set me as a

5

S.

seal up-on thine heart, as a

A.

seal up-on thine heart, as a

T.

*Solo* *p* as a seal up-on thine arm, *Tutti*

8 seal up-on thine heart, as a

B.

seal up-on thine heart, as a

9

S.

seal up-on thine arm: love is strong *f* as

A.

seal up-on thine arm: love is strong *f* as

T.

*Solo* *f* for love is strong as death, *Tutti*

8 seal up-on thine arm: love is strong as

B.

seal up-on thine arm: love is strong *f* as

13

S. death, strong as death. Ma - ny wa - ters can-not quench

A. death, love is strong as death. Ma - ny wa - ters can-not quench

T. death, love is strong as death. Ma - ny wa - ters can-not quench

B. death, love is strong as death. Ma - ny wa - - - ters can-not quench

17

S. love, nei-ther can the floods drown it, nei-ther can the floods drown it:

A. love, nei-ther can the floods drown it, nei-ther can the floods drown it:

T. love, nei-ther can the floods drown it, nei-ther can the floods drown it:

B. love, nei-ther can the floods drown it, nei-ther can the floods drown it:

21

S. love is strong as death; nei - ther can the floods

A. love is strong as death; nei - ther can the floods

T. for love is strong as death, love is strong as death; nei - ther can the floods

B. for love is strong as death, love is strong as death;

25 poco rit.

S. drown it, nei - ther can the floods drown it. Set me as a

A. drown it, nei - ther can the floods drown it. Set me as a

T. drown it, nei - ther can the floods drown it. Set me as a

B. nei - ther can the floods drown it. Set me as a

29 Solo as a seal up-on thine arm:

S. seal up - on thine heart, for love, for

A. seal up - on thine heart, for love, for

T. seal up - on thine heart, for love,

B. seal up - on thine heart, for love, for

34 poco rit.

S. love is strong as death.

A. love is strong as death.

T. for love, for love is strong as death.

B. love is strong as death.



Fl.

Ob.

Cl.  
in LA

Fag.

Soli

Coro

Vlni.

Vle.

Vlc.

Cb.

A musical score for "The Lord's Prayer" by John Williams. The score is written for a large ensemble and vocal soloists. It features staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. in LA), Bassoon (Fag.), Soli (Soprano, Alto, Tenor, Bass), Chorus (Coro) with Soprano, Alto, Tenor, and Bass parts, Violini (Vlni.), Viola (Vle.), Violoncello (Vlc.), and Contrabasso (Cb.). The key signature has three sharps (F#, C#, G#). The tempo/mood is marked "mf dim.". The lyrics are: "Lord, Lord, Lord, I want to cross o - ver in - to camp-ground, Lord, I want to cross ov - er in - to". The score includes various musical notations such as slurs, ties, and dynamic markings.

**140**

Con brio In tempo

Fl. *Con brio* *ff* *a2*

Ob. *Ob. a2* *ff*

C. I. *C. I.* *ff*

Cl. *Cl.* *ff* *a2*

in LA *p*

Fag. *Fag. a2* *ff*

C. Fag. *p* *C. Fag.*

Cor. *ff*

in FA

Tbe. *ff*

in LA

Tbni. *ff*

Timp. *ff*

Soli

camp-ground. *p* *ff* *Oh, chil lun:*

camp-ground. *p* *ff* *Oh, chil lun:*

camp-ground. *p* *ff* *Oh, chil lun:*

camp-ground. *p* *ff* *Oh, chil lun:*

Coro

camp-ground. *p* *ff* *Oh, chil-lun: To that gos-pel feast, That*

camp-ground. *p* *ff* *Oh, chil-lun: To that gos-pel feast, That*

camp-ground. *p* *ff* *Oh, chil-lun: Oh don't you want to go, To that gos-pel feast, That*

camp-ground. *p* *ff* *Oh, chil-lun: Oh don't you want to go, To that gos-pel feast, That*

*Con brio* *In tempo*

Vlni. *ff*

Vle. *ff*

Vlc. *ff*

Cb. *ff*

Rall.    Meno mosso    Con brio

Fl. *p* *ff* a2 *8va*

Ob. *p* *ff* a2

C. I. *p* *ff* a2

Cl. in LA *p* *ff* a2

Fag. *p* *ff* a2

C. Fag. *p* *ff* a2

Cor in FA *p* *ff* a2

Tbe. in LA *ff* a2

Tbni. *p* *ff* a2

Timp. *p* *ff*

Soli

That land where all is peace? Walk in-to heav -

Walk in-to heav -

Walk in-to heav -

Walk in-to heav -

Walk in-to heav -

Coro

prom-ised land, That land where all is peace? Walk in-to heav-en, and

prom-ised land, That land where all is peace? Walk in-to heav-en, and

prom-ised land, That land where all is peace? Walk in-to heav-en and

prom-ised land, That land where all is peace? Walk in-to heav-en and

prom-ised land, That land where all is peace? Walk in-to heav-en and

Vlni. *mp* *p* *ff*

Vle. *mp* *p* *ff*

Vlc. *mp* *p* *ff*

Cb. *mp* *p* *ff*



[illegible]

Fl.

Ob.

Cl.  
in LA

Fag.  
C. Fag.

Soli

Coro

Vlni.

Vlc.

Vlc.

Cb.

Lord, Lord, Lord, Lord, Lord, I want to cross o-ver in-to

camp-ground, Lord, I want to cross ov-er in-to camp-ground, Lord, I want to cross ov-er in-to

dim.

Rit. a tempo 142

Fl. *pp*

Ob. *pp*

Cl. in LA *p* *dolce* *pp* *mp*

Fag. C. Fag. *p* *dolce* *pp* *mp*

Soli

camp-ground. Lord, Lord,

camp-ground. Lord, Lord,

camp-ground. Lord, Lord,

camp-ground. Lord, Lord,

Coro

camp-ground, Deep riv er, my home is ov-er Jor-dan, Deep riv-er, Lord, I

camp-ground, Deep riv - er, my home is ov-er Jor-dan, Deep riv - er, Lord, I

camp-ground, Deep riv er, my home is ov-er Jor-dan, Deep riv-er, Lord, I

camp-ground, Deep riv - er, my home is ov - er Jor-dan, Deep riv - er, Lord, I

Rit. a tempo 142

Vlni. *p* *ten.* *pp* *mp* *pp*

Vle. *p* *ten.* *pp* *mp* *pp*

Vlc. *p* *ten.* *pp* *mp* *pp*

Cb. *p* *ten.* *pp* *mp* *pp*

Fl. 

Ob. 

Cl.  
in LA   
*poco cresc.*

Fag.  
C. Fag.   
*poco cresc.*

  
*poco cresc.*

Lord, Lord, Lord, Lord,

Soli   
Lord, Lord, Lord, Lord,

  
Lord, Lord, Lord, Lord,

  
Lord, Lord, Lord, Lord,

  
*poco cresc.*

want to cross ov-er in-to camp-ground, Lord, I want to cross ov-er in-to camp-ground, Lord, I

  
*poco cresc.*

want to cross ov-er in-to camp-ground, Lord, I want to cross ov-er in-to camp-ground, Lord, I

  
*poco cresc.*

want to cross ov-er in-to camp-ground, Lord, I want to cross ov-er in-to camp-ground, Lord, I

  
*poco cresc.*

want to cross ov-er in-to camp-ground, Lord, I want to cross ov-er in-to camp-ground, Lord, I

  
*poco cresc.*

want to cross ov-er in-to camp-ground, Lord, I want to cross ov-er in-to camp-ground, Lord, I

Vlni.   
*poco cresc.*

  
*poco cresc.*

Vle.   
*poco cresc.*

Vlc.   
*poco cresc.*

Cb.   
*poco cresc.*

Rall.                      Molto  
lento

Fl.

Ob.

Cl.  
in LA

Fag.  
C. Fag.

Soli

Coro

Vlni.

Vle.

Vlc.

Cb.

# 119. A Ceremony of Carols

## Wolcum Yole

Benjamin Britten

Allegro con brio (♩. = 126)

*f*

Trebles I

Wol - cum, Wol - cum,

Trebles II

Wol - cum, Wol - cum,

Trebles III

Wol - cum, Wol - cum,

Harp (or Piano)

*f pesante ed arpeggiando*

6

Tr.

*sempre f*

Wol - cum be thou heve - nè king,

Tr.

*sempre f*

Wol - cum be thou heve - nè king,

Tr.

*sempre f*

Wol - cum be thou heve - nè king,

Hp.

*sempre f*

11

Tr. *Wol - cum Yole! Wol - cum, born in one morn -*

Tr. *Wol - cum Yole! Wol - cum, born in one morn -*

Tr. *Wol - cum Yole! Wol - cum, born in one morn -*

Hp.

16

Tr. *ing, Wol - cum for whom we - sall sing! **ff***

Tr. *ing, Wol - cum for whom we - sall sing! **ff***

Tr. *ing, Wol - cum for whom we - sall sing! **ff***

Hp. *cresc. **ff***

21

Tr. *f* Wol - cum, Tho - mas

Tr. *f* Wol - cum, In - no - cen - tes e - ver - y

Tr. *f* Wol - cum be ye, Ste - vene and Jon.

Hp. *f* *ma sempre marcato* *sf*

26

Tr. *f* mar - ter one, Wol - cum, sein - tes lefe and

Tr. *f* one, Wol - cum, Twelfthe Day both in fere,

Tr. *f* Wol - cum be ye good Newe Yere, O good Newe

Hp.



31 *ff* *ff*

Tr. dere, Wol - cum Yole, Wol - cum Yole,

Tr. *ff* *ff*

Wol - cum Yole, Wol - cum Yole,

Tr. *ff* *ff*

Yere, Wol - cum Yole, Wol - cum Yole,

Hp.

36 *molto dim.* *pp* *pp*

Tr. Wol - - cum! Can - -

Tr. *molto dim.* *pp* *pp*

Wol - - cum! Can - -

Tr. *molto dim.* *pp* *pp*

Wol - - cum! Can - -

Hp. *p* *ma distinto*

41

Tr. del - messe Quene of

Tr. del - messe Quene of

Tr. del - messe Quene of

Hp.

46

Tr. bliss, Wol - cum bothe *dim.*

Tr. bliss, Wol - cum bothe *dim.*

Tr. bliss, Wol - cum bothe *dim.*

Hp. *dim.*

51 *ppp*

Tr. to more and lesse.

Tr. to more and lesse.

Tr. to more and lesse.

Hp. *ppp ma pesante*

56 *pppp* *pp poco a poco cresc.*

Tr. Wol - cum, Wol - cum, Wol - cum be ye

Tr. *pppp* *pp poco a poco cresc.*

Tr. Wol - cum, Wol - cum, Wol - cum be ye

Tr. *pppp* *pp poco a poco cresc.*

Tr. Wol - cum, Wol - cum, Wol - cum be ye

Hp.

62

Tr. *più f*  
that are here, Wol - cum Yole, Wol - cum

Tr. *più f*  
that are here, Wol - cum Yole, Wol - cum

Tr. *più f*  
that are here, Wol - cum Yole, Wol - cum

Hp. *più f*

67

Tr. *f sempre cresc.*  
alle and make good cheer. Wol - cum alle an -

Tr. *f sempre cresc.*  
alle and make good cheer. Wol - cum alle an -

Tr. *f sempre cresc.*  
alle and make good cheer. Wol - cum alle an -

Hp. *f sempre cresc.*

72 *poco animato*

Tr. *sf*  
o - ther yere, an - o - ther yere, Wol - cum

Tr. *sf*  
o - ther yere, an - o - ther yere, Wol - cum

Tr. *sf*  
o - ther yere, an - o - ther yere, Wol - cum

Hp.

77 *ffz* *ff*

Tr. *ffz* *ff*  
Yole. Wol - cum!

Tr. *ffz* *ff*  
Yole. Wol - cum!

Tr. *ffz* *ff*  
Yole. Wol - cum!

Hp. *ff marcato* *sf* *fff* (A major)\*

\* Piano glissando on white notes

# 120. On the Underground

## Set I - Benediction

Thea Musgrave

Misterioso - calmo

Soprano *pp* *p* *sf* *pp*  
Thanks to the ear, thanks,

Alto *pp* *p* *mf*  
Thanks to the ear that some - one may hear,

Tenor *ppp* *pp* *ppp*  
Thanks, thanks, thanks,

Bass *ppp* *pp* *ppp*  
Thanks, thanks, thanks,

7

S. *p*  
thanks that some-one may see, thanks to

A. *mf*  
thanks to see-ing that some - one may see, thanks to feel-ing,

T. *pp* *unis.*  
thanks to see-ing, thanks,

B. *pp* *unis.*  
thanks

13

S. *mf*  
feel-ing that some-one may feel, thanks to touch that one may be

A. *mf*  
thanks to feel - ing, thanks to touch that one may be

T. *p* *mf*  
thanks, thanks, thanks to

B. *p* *mf*  
thanks to feel - ing,

19

S. touched, thanks to flow-er-ing of *f* white moon,

A. touched, be touched, thanks, white moon,

T. touch that one may be touched, *f* thanks to

B. thanks,

24

S. thanks to flow - er-ing of white moon *p*

A. moon, moon, thanks to flow-er-ing of white moon and spread - ing *p*

T. flow-er-ing of white moon and spread - *pp*

B. and spread -

29

S. hold-ing vil-lag-es *mp*

A. shawl of night, and spread-ing shawl of *dim.*

T. - ing shawl of black *pp*

B. - - - ing shawl of black *pp*

34

S. and cit-ies to - ge - ther, to - ge - ther. *pp*

A. black night, thanks.

T. night, thanks.

B. night, thanks.

## 121. Hymn to the Mother of God

John Tavener

With awesome majesty and splendour (♩ = c. 40)

*p* *mf*

Sopranos

In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu-man

*p* *mf*

Altos

In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu-man

*p* *mf*

Tenors

In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu-man

*p* *mf*

Basses

In You, O Wo-man full of Grace, the an - ge-lic choirs, and the hu-man

With awesome majesty and splendour (♩ = c. 40)

*p* *mf*

Sopranos

In You, O Wo - man full of Grace, the an - ge-lic choirs, and

*p* *mf*

Altos

In You, O Wo - man full of Grace, the an - ge-lic choirs, and

*p* *mf*

Tenors

In You, O Wo - man full of Grace, the an - ge-lic choirs, and

*p* *mf*

Basses

In You, O Wo - man full of Grace, the an - ge-lic choirs, and



4 *f* *molto f* *lunga* *pp* *poco*

S. race all cre - a - tion re - joi - ces. O sanc-ti-fied

A. race all cre - a - tion re - joi - ces. O sanc-ti-fied

T. race all cre - a - tion re - joi - ces. O sanc-ti-fied

B. race all cre - a - tion re - joi - ces. O sanc-ti-fied

*f* *molto f* *lunga* *pp*

S. the hu-man race all cre-a - tion re - joi - ces. O

A. the hu-man race all cre-a - tion re - joi - ces. O

T. the hu-man race all cre-a - tion re - joi - ces. O

B. the hu-man race all cre-a - tion re - joi - ces. O

10

S. *pp* *pp*

Tem - ple, my-sti-cal Pa - ra-dise, and glo-ry of Vir - gins.

A. *pp* *pp*

Tem - ple, my-sti-cal Pa - ra-dise, and glo-ry of Vir - gins.

T. *pp* *pp*

Tem - ple, my-sti-cal Pa - ra-dise, and glo-ry of Vir - gins.

B. *pp* *pp*

Tem - ple, my-sti-cal Pa - ra-dise, and glo-ry of Vir - gins.

S. *pp* *pp* *pp*

sanc-ti-fied Tem - ple, my-sti-cal Pa - ra - dise, and glo-ry of Vir - gins.

A. *pp* *pp* *pp*

sanc-ti-fied Tem - ple, my-sti-cal Pa - ra - dise, and glo-ry of Vir - gins.

T. *pp* *pp* *pp*

sanc-ti-fied Tem - ple, my-sti-cal Pa - ra - dise, and glo-ry of Vir - gins.

B. *pp* *pp* *pp*

sanc-ti-fied Tem - ple, my-sti-cal Pa - ra - dise, and glo-ry of Vir - gins.

16 *lunga* *p* *mf* *f*

S. In You, O Wo-man full of Grace, all cre - a - tion re-joi - ces.

A. *lunga* *p* *mf* *f*

A. In You, O Wo-man full of Grace, all cre - a - tion re-joi - ces.

T. *lunga* *p* *mf* *f*

T. In You, O Wo-man full of Grace, all cre - a - tion re-joi - ces.

B. *lunga* *p* *mf* *f*

B. In You, O Wo-man full of Grace, all cre - a - tion re-joi - ces.

*lunga* *p* *mf*

S. In You, O Wo-man full of Grace, all cre - a - tion re-joi -

A. *lunga* *p* *mf*

A. In You, O Wo-man full of Grace, all cre - a - tion re-joi -

T. *lunga* *p* *mf*

T. In You, O Wo-man full of Grace, all cre - a - tion re-joi -

B. *lunga* *p* *mf*

B. In You, O Wo-man full of Grace, all cre - a - tion re-joi -

20

S. *ff* *lunga*  
all praise be to You.

A. *ff* *lunga*  
all praise be to You.

T. *ff* *lunga*  
all praise be to You.

B. *ff* *lunga*  
all praise be to You.

S. *f* *ff* *lunga*  
ces. all praise be to You.

A. *f* *ff* *lunga*  
ces. all praise be to You.

T. *f* *ff* *lunga*  
ces. all praise be to You.

B. *f* *ff* *lunga*  
ces. all praise be to You.

# 122. Three Harvest Home Chorales

## Harvest Home #1

Charles Ives

Adagio maestoso

Soprano

Alto

Tenor

Bass

Piano  
or  
Organ

*p*

Adagio maestoso

5

*mf*

S. The har - vest dawn is near The

A. *mf*  
The

T.

B. *mf*  
The har - vest dawn is near

Org.

col 8va basso .....

Allegro moderato

10

S. *f* year de-lays not long and he who sows with ma-ny a tear shall

A. *f* year de-lays not long and he who sows with ma-ny a tear shall

T. *mf* The year de-lays not long and he who sows with man-y a tear shall,

B. The year de-lays not long and he who sows with man-y a tear

Org. *f*

Allegro moderato

14

S. Adagio maestoso shall reap with man-y a song.

A. shall reap with man-y a song.

T. shall reap with man-y a song.

B. *ff* shall reap with man-y a song.

Org. Adagio maestoso *p*

18

S.

A.

T.

B.

Org.

Largo

23

S. *pp* chanted *mp*  
Sad to his toil he goes, His seed with weeping leaves and

A. *pp* chanted *mp*  
Sad to his toil he goes, His seed with weeping leaves and

T. *pp* chanted *mp*  
Sad to his toil he goes, His seed with weeping leaves and

B. *pp* chanted  
Sad to his toil he goes, His seed with weeping leaves

Largo

Org. *pp*

28

S. *molto*  
he shall come at twi - light close and *f*

A. *f*  
he shall come at twi - light close and

T. *f*  
he shall come at twi - light close and

B. *mp*  
and he shall come at twi - light close

Org.

30 *animando*

S. bring and bring his gol - en sheaves.

A. bring and bring his gol - en sheaves.

T. bring and bring his gol - en sheaves.

B. *ff*  
and bring his gold - en sheaves.

Org. *molto animando*  
*f*



## 123. The Peaceable Kingdom

The paper reeds by the brooks

Randall Thompson

Adagio

*pp*

Soprano

The pap - er reeds by the brooks, by the mouth of the brooks,

Alto

The pap - er reeds by the brooks, by the mouth of the brooks,

Tenor

*p* *la melodia un poco marcata*

The pap - er reeds by the brooks, by the mouth of the brooks,

Bass

*pp*

The pap - er reeds by the brooks, by the mouth of the brooks,

4

S.

and ev-'ry-thing sown by the brooks shall with - er, be

A.

and ev-'ry-thing sown by the brooks shall with - er, be

T.

and ev-'ry-thing sown by the brooks shall with - er, be

B.

and ev-'ry-thing sown by the brooks shall with - er, be

8

S.

driv'n a - way, and be no more, and be no

A.

driv'n a - way, and be no more, *mp* no

T.

driv'n a - way, and be no more, no

B.

driv'n a - way, and be no more, and be no

12

S. *sognando* *pp* *p* more. The pap - er reeds by the

A. *la melodia un poco marcata* *p* *mp* more. The pap - er reeds by the brooks, by the

T. *pp* *p* more. The pap - er reeds by the brooks, by the

B. *pp* *p* more. The pap - er reeds by the brooks, by the

16

S. *p* *poco cresc.* brooks, by the mouth of the brooks, and ev - 'ry-thing

A. *mp* *poco cresc.* *mp* mouth of the brooks, and ev - 'ry-thing sown by the brooks

T. *p* *poco cresc.* *mp* mouth of the brooks, and ev - 'ry-thing sown by the brooks

B. *p* *poco cresc.* mouth of the brooks, and ev - 'ry-thing sown by the

19

S. *mp* *dolcissimo* sown by the brooks shall with - er, be

A. *p* *mp* shall with - er, be driv'n a-way,

T. *p* *mp* shall with - er, be driv'n a-way,

B. *mp* *p* *mp* brooks shall with - er, be driv'n a-way,

22

S. *mp* *mf* *f*  
driv'n a - way, and be no more, and be no

A. *mf* *f*  
and be no more, and be no more, no

T. *mf* *f*  
and be no more, and be no more, and be no

B. *mf* *f*  
and be no more, and be no more, and be no

25

S. *poco sfz* *pp* *f* *mf* *p*  
more, shall with - er, be driv'n a - way, and

A. *poco sfz* *pp* *f* *mf* *p*  
more, shall with - er, be driv'n a - way, and

T. *poco sfz* *pp* *f* *mf* *p*  
more, shall with - er, be driv'n a - way, and

B. *poco sfz* *pp* *f* *mf* *p*  
more, shall with - er, be driv'n a - way, and

28

S. *mp* *pp* *rall.* *p* *pp*  
be no more, and be no more.

A. *mp* *pp*  
be no more, and be no more.

T. *espressivo* *mp* *pp*  
be no more, no more.

B. *mp* *pp*  
be no more, and be no more.

# 124. Flower Songs

## Spouting Violets

Vincent Persichetti

$\text{♩} = \text{c. } 60$

Soprano *f* *p*  
open hum (n) the

Alto *f* *p*  
open hum (n) the

Tenor *f* *p*  
open hum (n) the

Bass *f* *p*  
open hum (n) the

Piano *mf ardente* *f* *ff* *p*

5 *affetuoso* *cresc.* *f* *p*

S. sky was can - dy lu - - mi - nous

A. *affetuoso* *cresc.* *f* *p*  
sky was can - dy lu - - mi - nous

T. *affetuoso* *cresc.* *f* *p*  
sky was can - dy lu - - mi - nous

B. *affetuoso* *cresc.* *f* *p*  
sky was can - dy lu - - mi nous

Pno. *f* *pp*

8

S. *mp cresc.* *f*  
lu - - - - - mi-nous

A. *mp cresc.* *f*  
lu - - - - - mi-nous

T. *mp cresc.* *f*  
lu - - - - - mi-nous

B. *mp cresc.* *f*  
lu - - - - - mi-nous

Pno. *p* *mf* *mf*  
*fervente*

11

S. *f* *ff*  
ed - i-ble spry

A. *f* *ff*  
ed - i-ble spry

T. *f* *ff*  
ed - i-ble spry

B. *f* *ff*  
ed - i-ble spry

Pno. *f espr.* *ff* *mf*

14 *pp*

S. *pp*  
pinks shy lem-ons

A. *pp*  
pinks shy lem-ons

T. *pp*  
pinks shy lem-ons

B. *pp*  
pinks shy lem-ons

Pno. *ff* *pp*

17 *p cresc.* *mf* *f*

S. *p cresc.* *mf* *f*  
greens cool choc - o-lates

A. *p cresc.* *mf* *f*  
greens cool choc - o-lates

T. *cresc.* *mf* *f*  
cool choc-o-lates

B. *mf* *cresc.* *f*  
cool choc-o-lates

Pno. *cresc.* *f*

20

S.

A.

T.

B.

Pno.

23

S. *f pesante*   
un - der a lo-co - mo-tive spout spout

A. *f pesante*   
un - der a lo-co - mo-tive spout spout

T. *f pesante*   
un - der a lo-co - mo-tive

B. *f pesante*   
un - der a lo-co - mo-tive

Pno.

26

S. *f* *ff marc.*  
spout - - - ing vi - o-lets spou-

A. *f* *ff marc.*  
spout - - - ing vi - o-lets spou-

T. *f* *dim.*  
vi - o-lets

B. *f* *dim.*  
vi - o-lets

Pno. *mp* *mf* *f* *sfz* *f marc.*

29 (in eight) rit. molto *pp*

S. - ting vi - o-lets vi - o-lets

A. - ting vi - o-lets

T. *p* *ppp*  
vi - - o - lets

B. *p* *ppp*  
vi - - o - lets

Pno. (in eight) rit. molto ( $\text{♩} = 48$ )  
*f marc.* *p sub.* *ppp*



# 125. Four Elegies

At the round earth's imagin'd corners

Daniel Pinkham

Allegro ♩ = 126 (maximum)

Piano

*Ped.*

T. Solo

*ff*

At the

Pno.

*p accomp.*

T. Solo

round earths im - ag - in'd cor - ners, blow Your Trump-ets,

Pno.

T. Solo

*fff* *ff*

An - gells, and a - rise a - rise From

Pno.

13

T. Solo

death, you num - ber-lesse in - fin - i - ties Of soules, and to your

Pno.

16

T. Solo

scat-tred bod-ies goe, All whom the flood did, and

Pno.

19

T. Solo

fire shall o'er - throw, All whom warre, dearth,

Pno.

22

T. Solo

age, a - gues, tyr - an nies, De - spaire, law,

Pno.

25

T. Solo

chance, hath slaine, and you whose eyes, Shall be - hold God,

Pno.

29

T. Solo

and nev - er taste deaths woe,

Pno.

*f* *p*

33

S.

But let them sleepe, Lord, and mee mourn a space, For, if a-bove all these, my

A.

But let them sleepe, Lord, and mee mourn a space, For, if a-bove all these, my

T.

8 (Tutti)

But let them sleepe, Lord, and mee mourn a space, For, if a-bove all these, my

B.

But let them sleepe, Lord, and mee mourn a space, For, if a-bove all these, my

Pno.

*p*

For rehearsal only

41

S. *f* low - ly ground. Teach mee how to re-pent; for that's as good As if thou had'st

A. *f* Teach mee how to re-pent; for that's as good As if thou had'st

T. low - ly ground. for that's as good As if thou had'st

B. for that's as good As if thou had'st

Pno. *f* *For rehearsal only*

45

S. *p* seal'd my par-don, with thy blood.

A. *p* seal'd my par-don, with thy blood.

T. *p* seal'd my par-don, with thy blood.

B. *p* seal'd my par-don, with thy blood.

Pno. *Tempo I* *mf* *p*

50

Pno. *mf*

53

Pno. *f* *ff*

56

Pno. *Ped.*

59 *ff* Unison Chorus (Solo Tenor with chorus tenors)

T. Solo

At the round earths im - ag - in'd

Pno.

62

Choir

cor - ners, blow Your trump - ets, An - gells, and a -

Pno.

65 *fff* *ff* *marcato unis.* 2

Choir

rise, a - rise From death, you num - ber-lesse in -

Pno.

68

Choir

fin - i - ties Of soules, and to your scat-tred bod - ies goe,

Pno.

71

Choir

*unis.*

All whom the flood did, and fire shall o'er -

Pno.

74

Choir

*unis.*

throw, All whom warre, dearth, age, a - gues,

Pno.

77

Choir

*unis.*

tyr - ra - nies, De - spaire, law, chance, hath slaine and

Pno.

80

S. *you whose eyes, Shall be - hold God, and ne - ver taste deaths*

A. *you whose eyes, Shall be - hold God, and ne - ver taste deaths*

T. *you whose eyes, Shall be - hold God, and ne - ver taste deaths*

B. *you whose eyes, Shall be - hold God, and ne - ver taste deaths*

Pno.

83

S. *woe, a - rise a - rise, a - rise, a-rise, a -*

A. *woe, a - rise a - rise, a - rise, a-rise, a -*

T. *woe, a - rise a - rise, a - rise, a-rise, a -*

B. *woe, a - rise a - rise, a - rise, a-rise, a -*

Pno.



86

S. *fff*  
rise, a -

A. *fff*  
rise, a -

T. *fff*  
rise, a -

B. *fff*  
rise, a -

Pno. *fff*

89

S. *8va*  
rise!

A. *8va*  
rise!

T. *8va*  
rise!

B. *8va*  
rise!

Pno. *più forte* *8va* *senza rallentare* *8va* *tutta forza*  
*Ped.* *Ped.*

# 126. Four Madrigals

## Love

Ned Rorem

Intense

Soprano *mf* Love has un-bound my limbs and set me shak-ing, love has un- *mp* *cresc.*

Alto *mf* Love has un-bound my limbs and set me shak-ing, love *mp* *cresc.*

Tenor *mp* Love has un-bound my

Bass *mp* Love has un-bound my

4

S. *f* bound my limbs and set me shak-ing,

A. *f* *mf* has un-bound my limbs, love has un-bound my

T. *f* *mf* limbs and set me shak-ing, love has un-

B. *f* limbs and set me shak-ing,

6 *mp espr.*

S. *mp espr.* love has un-bound my limbs and set me shak - -

A. *mp espr.* limbs and set me shak - -

T. *mp espr.* bound my limbs, and set me shak - -

B. *mp espr.* love has un-bound my limbs and set me shak - -

8

S. *ff* ing, a mon - ster bit - ter - sweet *f dim.* and my un - mak - ing.

A. *f dim.* ing, a mon - ster bit - ter - sweet.

T. *ff dim.* ing, a mon - ster bit - ter - sweet and my un - mak - ing.

B. *ff dim.* ing, a mon - ster bit - ter - sweet.

10

S. *mf* Love has un - bound my limbs, *mp* has un - bound my limbs,

A. *mp* Love has un - bound my limbs,

T. *mp* Love has un - bound my limbs,

B. *mf* Love has un - bound my limbs, *p*

12

S. *p molto espr.* love has un - bound my limbs and set me shak - ing.

A. *p molto espr.* love has un - bound my limbs and set me shak - ing.

T. *p molto espr.* love has un - bound my limbs and set me shak - ing.

B. *p molto espr.* love has un - bound my limbs and set me shak - ing.

14

S. *ff* a mon - ster bit - ter - sweet and my un - mak - ing. *poco rall.*

A. *ff* a mon - ster bit - ter - sweet and my un - mak - ing.

T. *ff* a mon - ster bit - ter - sweet and my un - mak - ing.

B. *ff* a mon - ster bit - ter - sweet and my un - mak - ing.

# 127. Peter Quince at the Clavier

## Movement IV

Dominick Argento

Adagio assai

362

*ppp* *lontano* *pp* *niente* *pp* *p* *niente*

Soprano Beau - ty, Beau - ty,

Alto Beau - ty, Beau - ty,

Tenor Beau - ty, Beau - ty,

Bass Beau - ty, Beau - ty,

Piano

Poco più mosso

368

*p* *poco a poco cresc.* *mp* *mf*

S. Beau - ty is mo-men - ta - ry in the mind,

A. Beau - ty is mo-men - ta - ry in the mind,

T. Beau - ty is mo-men - ta - ry in the mind,

B. Beau - ty is mo-men - ta - ry in the mind,

Pno. Poco più mosso *mf* *sonoroso*

373 *Sempre movendo un po' più*

S. *più f*  
the fit - ful trac - ing of a por - tal; but in the

A. *più f*  
the fit - ful trac - ing of a por - tal; but in the

T. *più f*  
the fit - ful trac - ing of a por - tal; but in the

B. *più f*  
the fit - ful trac - ing of a por - tal; but in the

Pno. *più f*  
*Sempre movendo un po' più*

377

S. *f*  
flesh it is im - mor - tal, im - mor - tal.

A. *f*  
flesh it is im - mor - tal, im - mor - tal.

T. *f*  
flesh it is im - mor - tal, im - mor - tal.

B. *f* *ff*  
flesh it is im - mor - tal, im - mor - tal.

Pno. *f*

380 Adagio assai poco rit. Largo assai ed elegiaco

S. *ff* *f* *mf* *p*  
 Beau - ty, Beau - ty, Beau - ty.

A. *ff* *f* *mf* *p*  
 Beau - ty, Beau - ty, Beau - ty.

T. *ff* *f* *mf* *p*  
 Beau - ty, Beau - ty, Beau - ty.

B. *ff* *f* *mf* *p*  
 Beau - ty, Beau - ty, Beau - ty.

Pno. *sfz* *ff* *f* *mf* *poco rit.* *Largo assai ed elegiaco*  
*cantabile ma semplice* *mp*

384

S.

A.

T.

B.

Pno.

389

S. *pp* *p*  
Beau - ty,

A. *pp* *p*  
Beau - ty,

T. *pp* *p*  
Beau - ty,

B. *pp* *p*  
Beau - ty,

Pno. *p*

394

S. *ppp* *pp* poco rall. Pochino più largo  
Beau - ty.

A. *ppp* *pp*  
Beau - ty.

T. *ppp* *pp*  
Beau - ty.

B. *ppp* *pp*  
Beau - ty.

Pno. *mp* *ten.* *p* poco rall. Pochino più largo

399

S. *p* The bod-y dies; the bod-y's beau-ty lives.

A. *p* The bod-y dies; the bod-y's beau-ty

T. *p* The bod-y dies; the bod-y's beau-ty lives.

B. *p* The bod-y dies; the bod-y's beau-ty

Pno. *sim.*

403

S. *più p* So eve-nings die, in their green go-ing, a wave, in - *poco decresc.*

A. *più p* lives. So eve-nings die, in their green go-ing, a

T. *più p* So eve-nings die, in their green go-ing, a wave, in - *poco decresc.*

B. *più p* lives. So eve-nings die, in their green go-ing, a

Pno. *poco decresc.*



407

S. *pp* *poco cresc.* *p* *ancora poco cresc.*  
 ter-mi-na-bly flow-ing. So gar - dens die,

A. *poco decresc.* *pp* *p* *ancora poco cresc.*  
 wave, in - ter-mi-na-bly flow-ing. So gar - dens

T. *pp* *poco cresc.* *p* *ancora poco cresc.*  
 ter-mi-na-bly flow-ing. So gar - dens die,

B. *poco decresc.* *pp* *p* *ancora poco cresc.*  
 wave, in - ter-mi-na-bly flow-ing. So gar - dens

Pno. *pp* *poco cresc.* *p* *ancora poco cresc.*

411

S. *mp* *poco decresc.* *p* *decresc.*  
 their meek breath scent-ing the cowl of win - ter, done re - pent-ing.

A. *mp* *poco decresc.*  
 die, their meek breath scent-ing the cowl of win - ter, done re -

T. *mp* *poco decresc.* *p* *decresc.*  
 their meek breath scent-ing the cowl of win - ter, done re - pent-ing.

B. *mp* *poco decresc.*  
 die, their meek breath scent-ing the cowl of win - ter, done re -

Pno. *mp* *poco decresc.* *p* *decresc.*

415

S. *ppp* *fila di voce* *pp* *cresc.*  
So maid - ens die, to the au - ro - ral

A. *p* *decresc.* *ppp* *fila di voce*  
pent - ing. So maid - dens die, *pp*

T. *ppp* *fila di voce* *pp* *cresc.*  
So maid - ens die, to the au - ro - ral

B. *p* *decresc.* *ppp* *fila di voce*  
pent - ing. So maid - dens die,

Pno. *ppp*

419

S. *p* *rall. . . .* *Poco meno mosso* *pp*  
cel - e - bra-tion of a maid - en's cho - ral, a maid - en's

A. *pp* *cresc.* *p* *pp*  
to the au-ro - al cel - e - bra-tion of a maid - en's cho - ral, a maid - en's

T. *p* *pp*  
cel - e - bra-tion of a maid - en's cho - ral, a maid - en's

B. *pp* *cresc.* *p* *pp*  
to the au-ro - al cel - e - bra-tion of a maid - en's cho - ral, a maid - en's

Pno. *p* *rall. . . .* *Poco meno mosso* *p*

424 *morendo* Mosso ed agitato *mf*

S. cho - ral, a maid - en's cho - ral. Su-

A. cho - ral, a maid - en's cho - ral. Su-

T. cho - ral, a maid - en's cho - ral. Su-

B. cho - ral, a maid - en's cho - ral. Su-

Pno. *morendo* *brusco* *mf* Mosso ed agitato

428 *f* *mp* *rilassandosi*

S. san-na's mu-sic touched the baw-dy strings of those white el-ders;

A. san-na's mu-sic touched the baw-dy strings of those white el-ders;

T. san-na's mu-sic touched the baw-dy strings of those white el-ders;

B. san-na's mu-sic touched the baw-dy strings of those white el-ders;

Pno. *mp* *p* *mf* *3* *3* *rilassandosi*

431 *Meno mosso e rallentando*

S. *mp* *p ten.*  
but, es - cap-ing, left on - ly death's i - -

A. *mp* *p ten.*  
but, es - cap-ing, left on - ly death's i - -

T. *mp* *p ten.*  
but, es - cap-ing, left on - ly death's i - -

B. *mp* *p ten.*  
but, es - cap-ing, left on - ly death's i - -

Pno. *f* *mp* *ten.* *p* *pp*  
*Meno mosso e rallentando*

435 *Trattenuto* *molto rit. . .* *Adagio assai*

S. *pp* *f*  
ron - ic scrap-ing. Now, in its

A. *pp* *f*  
ron - ic scrap-ing. Now, in its

T. *pp* *f*  
ron - ic scrap-ing. Now, in its

B. *pp* *f*  
ron - ic scrap-ing. Now, in its

Pno. *pp* *p* *mf cresc.* *f*  
*Trattenuto* *molto rit. . .* *Adagio assai*  
*Right hand predominating* *crescendo*

440

S. *im - mor-tal - i - ty, it plays on the clear*

A. *im - mor-tal - i - ty, it plays on the clear*

T. *im - mor-tal - i - ty, it plays on the clear*

B. *im - mor-tal - i - ty, it plays on the clear*

Pho. *f 3 cresc. ff*

444

S. *viol of her mem - o - ry,*

A. *viol of her mem - o - ry,*

T. *viol of her mem - o - ry,*

B. *viol of her mem - o - ry,*

Pho. *f dim. mf mp*

*Largo assai, come prima*

450

S. *mf* *poco rall. ten.* *mp*  
and makes a con - stant sac - ra - ment of

A. *mf* *mp*  
and makes a con - stant sac - ra - ment of

T. *mf* *mp*  
and makes a con - stant sac - ra - ment of

B. *mf* *mp*  
and makes a con - stant sac - ra - ment of

Pno. *mf* *ten.*  
and makes a con - stant sac - ra - ment of

455 Adagio assai

S. *p* *pp* *lontano* *niente*  
praise, praise, praise.

A. *p* *pp* *lontano* *niente*  
praise, praise, praise.

T. *p* *pp* *lontano* *niente*  
praise, praise, praise.

B. *p* *pp* *lontano* *niente*  
praise, praise, praise.

Pno. *mp* *p* *pp*  
Adagio assai

# 128. Madrigali

## Amor, io sento l'alma

Morten Lauridsen

Lievemente, giocoso

*mp*

Soprano

Alto

Tenore

Basso

A - mor, a - mor, io sen - to l'al - ma, io sen - to l'al - ma

A - mor, io sen - to l'al - ma

5

S.

A.

T.

B.

Tor - nar, tor - nar nel fo - co o - v'i - o, nel fo - co o - v'i - o Fui

Tor - - - nar nel fo - co o - v'i - o Fui

9

S.

A.

T.

B.

lie - to et più che mai d'ar - der de - si - o. A - mor, a -

lie - to et più che mai d'ar - der de - si - o. A -

lie - to et più che mai d'ar - der de - si - o. A -

lie - to et più che mai d'ar - der de - si - o. A -

12

S.

A.

T.

B.

mor, io sen - to l'al - ma, io sen - to l'al - ma Tor - nar, tor -

mor, a - mor, Tor - nar, tor -

mor, io sen - to l'al - ma Tor - nar,

more, a - mor, Tor - nar, tor - nar,

16

S. nar nel fo - co o - v'i - o, nel fo - co o - v'i - o Fui *p*

A. nar nel fo - co o - vi - o, nel fo - co o - v'i - o Fui *p*

T. tor - nar nel fo - co o - v'i - o, nel fo - co Fui *p*

B. tor - nar nel fo - co o - v'i - o, nel fo - co Fui *p*

19

S. lie - to et più che mai d'ar - der de - si - o. *f* Io ar - do e 'n chia-ra

A. lie - to et più che mai d'ar - der de - si - o. *f* Io ar - do e 'n chia-ra

T. lie - to et più che mai d'ar - der de - si - o. *f* Io ar - do e 'n

B. lie - to et più che mai d'ar - der de - si - o. *f* Io ar - do e 'n

22

S. fiam - ma nu - tri-sco il mi - ser co - re; Et quan - to

A. fiam - ma nu - tri-sco il mi - ser co - re; Et quan - to

T. chia-ra fiam - ma nu tri-sco il mi - ser co - re; Et quan - to più s'in-

B. chia-ra fiam - ma nu tri-sco il mi - ser co - re; Et quan - to più s'in-

26

S. più s'in - fiam - ma, Tan - to più cre - sce a - mo - re,

A. più s'in - fiam - ma, Tan - to più cre - sce a - mo - re,

T. fiam - ma, Tan - to più cre - sce a - mo - re,

B. fiam - ma, Tan - to più cre - sce a - mo - re,



29 *rall.* *a tempo*

S. Per - ch'o-gni mio do - lo - re Na - sce del fuo-co o - v'i - o Fui

A. Per - ch'o-gni mio do - lo - re Na - sce del fuo-co o - v'i - o Fui

T. 8 Per ch'o-gni mio do - lo - re Na - sce del fuo-co o - v'i - o Fui

B. Per - ch'o-gni mio do - lo - re Na - sce del fuo-co o - v'i - o Fui

33 *D.C. al*  $\Phi$  *f* *(1st time only)*

S. lie - to et più che mai d'ar - der de - si - o. lo lie - to et più che mai,

A. lie - to et più che mai d'ar - der de - si - o. lo lie - to et più che mai,

T. 8 lie - to et più che mai d'ar - der de - si - o. lie - to et più che mai,

B. lie - to et più che mai d'ar - der de - si - o. lie - to et più che mai,

36

S. che mai d'ar - der de, che mai, Fui lie - to et più che mai d'ar der de -

A. che mai d'ar - der de, che mai, Fui lie - to et più che mai d'ar der de -

T. 8 che mai d'ar - der de, che mai, Fui lie - to et più che mai d'ar der de -

B. che mai d'ar - der de, che mai, Fui lie - to et più che mai d'ar der de -

39 *mf* *lunga*

S. si - o.

A. *mf* si - o.

T. 8 *mf* si - o.

B. *mf* si - o, de

## 129. Water Night

Eric Whitacre

*Adagio, sempre legato*

Soprano  
Night with the eyes of a horse that trem - bles

Alto  
Night with the eyes of a horse that trem - bles

Tenor  
Night with the eyes of a horse that trem - bles

Bass  
Night with the eyes of a horse that trem - bles

4

S.  
in the night, night with eyes of

A.  
in the night, night with eyes of

T.  
in the night, night with eyes of

B.  
in the night, night with eyes of

7

S.  
wa - ter in the field a - sleep is in your

A.  
wa - ter in the field a - sleep is in your

T.  
wa - ter in the field a - sleep is in your

B.  
wa - ter in the field a - sleep is in your

10

S.  
eyes, a horse that trem - bles is in your

A.  
eyes, a horse that trem - bles is in your

T.  
eyes, a horse that trem - bles is in your

B.  
eyes, a horse that trem - bles is in your

13

S. eyes of se - cret wa - ter. Eyes of *sub. f*

A. eyes of se - cret wa - ter. Eyes *sub. f* of

T. eyes of se - cret wa - ter. *sub. f* Eyes

B. eyes of se - cret wa - ter. *sub. f* Eyes

17

S. sha - dow - wa - ter, *mp* eyes of well - wa - ter,

A. sha - dow - wa - ter, *mp* eyes of well - wa - ter,

T. of sha - dow - wa - ter, *mp* eyes of well - wa - ter,

B. of sha - dow - wa - ter, *mp* eyes of well - wa - ter,

21

S. *p* eyes of dream - wa - ter.

A. *p* eyes of dream - wa - ter.

T. *p* eyes of dream - wa - ter.

B. *p* eyes of dream - wa - ter.

25

S. Si - lence and sol - i - tude, two lit - tle an - i - mals moon - led

A. Si - lence and sol - i - tude, two lit - tle an - i - mals moon - led

T. Si - lence and sol - i - tude,

B. Si - lence and sol - i - tude,

29

S. drink in your eyes, drink in those wa - ters.

A. drink in your eyes, drink in those wa - ters.

T. drink in your eyes, drink in those wa - ters.

B. drink in your eyes, drink in those wa - ters.

33

S. *f* If you o - pen your eyes night o - pens doors of

A. *f* If you o - pen your eyes night o - pens doors of

T. *f* If you o - pen your eyes night o - pens doors of

B. *f* If you o - pen your eyes night o - pens doors of

37

S. musk, the se-cret king-dom of the wa - ter o - pens

A. musk, the se-cret king-dom of the wa - ter o - pens

T. musk, the se - cret king-dom of the wa-ter o-pens

B. musk, the se - cret king-dom of the wa-ter o-pens

40

S. flow-ing from the cen-ter of the night. *mp* And if you close your

A. flow-ing from the cen-ter of the night. *mp* And if you close your

T. flow-ing from the cen-ter of the night. *mp* And if you close your

B. flow-ing from the cen-ter of the night. *mp* And if you close your

43

S. eyes, a riv - er, a si - lent and beau - ti - ful

A. eyes, a riv - er, a si - lent and beau - ti - ful

T. eyes, a riv - er, a si - lent and beau - ti - ful

B. eyes, a riv - er, a si - lent and beau - ti - ful

46

S. cur - rent fills you from with - in, flows for - ward,

A. cur - rent fills you from with - in, flows for - ward,

T. cur - rent fills you from with - in, flows for - ward,

B. cur - rent fills you from with - in, flows for - ward,

50

S. for - ward, dark - ens you. Night brings its wet - ness to

A. for - ward, dark - ens you. Night brings its wet - ness to

T. for - ward, dark - ens you. Night brings its wet - ness to

B. for - ward, dark - ens you. Night brings its wet - ness to

55

S. beach - es in your soul.

A. beach - es in your soul.

T. beach - es in your soul.

B. beach - es in your soul.

# NOTES AND TRANSLATIONS

## 1. ANONYMOUS—*SALVE REGINA*

This eleventh-century Gregorian chant is one of four so-called Marian antiphons (songs to the Virgin Mary) traditionally sung at the closing of the office of Compline or Vespers—*Salve regina* being sung from Trinity Sunday until the Saturday before the first Sunday of Advent. The musical style of the chant is neumatic in that text syllables set to single notes are combined with syllables set to short melismas. The musical structure contains several repetitive elements: the chant begins with two almost identical phrases; following those are two phrases that begin with similar musical motifs and textual phrases (“Ad te clamamus” and “Ad te suspiramus”); and the chant ends with three similar phrases. The beaming and sizing of notes in the transcription here attempt to emulate the shapes of the original Gregorian neumes, as well as to suggest the performance practice of semiology espoused at the Abbey of Solesmes. The text is believed to be by Hermann Contractus (1013–1054).

*Hail, queen, merciful mother, life, sweetness, and our hope, hail. To you we cry, exiled, sons of Eve; to you we sigh, groaning and weeping in this valley of tears. Hasten, therefore, our advocate; turn to us those merciful eyes of yours; and Jesus, blessed fruit of your womb, show us after our exile, O merciful, O holy, O sweet Virgin Mary.*

## 2. HILDEGARD VON BINGEN—*O VIRIDISSIMA VIRGA*

This is one of seventy-seven chants composed by Hildegard and contained in three volumes that together are entitled *Symphonia armonie celestium* (Symphony of the Harmony of Celestial Revelations). Hildegard most likely also composed the texts, many of which are about the Virgin Mary and St. Ursula and contain exotic imagery. The music is basically free in form, although many chants have repeated melodic patterns. In *O viridissima virga*, for instance, the rising pattern G–B–C–D appears nine times, and the similar rising pattern G–A–B–C appears seven times.

*Oh greenest bloom, hail, which in the swift breeze proclaimed the calls of the saints. The time has now come that you flourish in your branches. Hail, hail to you, because the sun’s heat perspires in you like the scent of balsam. Now in you blooms the beautiful flower, which gave scent to all those aromas that were once dried up. And all things were revealed in full freshness. Whence the skies gave dew upon the grass and all the land was made joyful, because her womb has produced fruit, and because the winged birds of the skies have made their nests in her.*

### 3. GUILLAUME DE MACHAUT—*MESSE DE NOSTRE DAME* (KYRIE)

Machaut's mass, which is the first-known cycle of the five portions of the Roman Catholic Ordinary, was likely composed in the 1360s for Saturday celebrations of the Lady Mass at Reims Cathedral. All of the movements except the Gloria and Credo are based on the Gregorian chant *Kyrie cunctipotens genitor* and are isometric in structure. In the Kyrie I, the tenor voice part is divided into seven talea (identical rhythmic patterns), while the contratenor (bass) part, with some inconsistencies, is in two talea. All four voice parts of the Christe are divided into three talea, and in addition, the rhythms of two of the parts are mirrored. Specifically: the triplum (soprano) and motetus (alto) each have talea that begin and end simultaneously; the tenor and contratenor are also paired with talea, although they do not line up with the triplum and motetus; and the tenor and contratenor rhythms, apart from the talea, are grouped in two-measure segments that mirror each other as seen from the beginning and end of the movement. The text is from the Ordinary of the Roman Catholic Mass.

*Lord have mercy. Christ have mercy. Lord have mercy.*

### 4. JOHANNES CICONIA—*VENECIE, MUNDI SPLENDOR / MICHAEL, QUI STENA DOMUS / ITALIE, MUNDICIE*

Composed in 1405 to celebrate the Venetian victory in the war of expansion against the Carrara family, each of the motet's three voice parts has a different text that pays tribute to the city of Venice: the top part describes the splendor of the city; the middle part praises Michele Steno, doge of Venice from 1400 to 1413; and the bottom part is in the form of a short paean. Typical of polytextual motets from the Medieval era, the top two parts have fast-moving rhythmic textures that are related, while the lowest part is slower-moving and independent. Two typical characteristics of Ciconia's writing are seen at the end of the motet: passages of hocket and the incorporation of Ciconia's name. The text is by the composer.

Top voice part: *[O] Venice, the world's splendor, in Italy you are considered a beauty, in you exists all envy for standards of excellence. Rejoice, mother of the sea; salvation, cleansing every evil person; deter the waters, you are a marshland, you bearer of the unfortunate. Rejoice greatly, honorable maiden, you carry the miraculous works—to you alone are they entrusted—of a supreme lord. Rejoice, victress of foreigners, for the power of Venice yields not to the depraved, but conquers the earth and seas. For you bind the hands of the mighty, you restore peace within your portals, and you shatter the jaws of death for all your faithful. This is sung to you with a devout voice—and having been established, may Mary protect you—by Johannes Ciconia. [Amen.]*

Middle voice part: [O] Michele, of the house of Stenos, your eminence who holds the dukedom, honor to you as a good man who leads a virtuous life. Like Phoebus, gentle prince, the world salutes you, “Hail”; palm who scatters fruit to your people, always our noble victor. Forgiving, commended as just, you are called a man of decency, you are the valued defender of the Catholic faith. You spread fitting gifts to the good, to the wicked you spread the sign of punishment in accordance with the laws and with the sword of justice. Wise, prudent, humble father—divine law being his mother—strong mind is your brother, you will be loved zealously by the republic. I pray that the seat be yours, servant of God in heaven, united at his throne forever and ever. [Amen.]

Bottom voice part: Italy, pure from all wickedness. Rejoice, mother of great merit. For you she sings with a devout voice. May Mary protect Johannes Ciconia.

## 5. JOHN DUNSTABLE—*QUAM PULCRA ES*

A motet in the discant or treble-dominated style of the late Medieval era, *Quam pulcra es* features Dunstable’s distinctive tonal harmonic language, referred to as “countenance angloise” (English countenance). The mensuration signs (meter signatures) in the original manuscript indicate a perfect tempus and an imperfect prolation at the beginning of the piece (the measures divided into three beats and the beats divisible by two, resulting in 3/2 or 3/4) and an imperfect tempus and perfect prolation at measure 39 (the measures divided into two beats and the beats divisible by three, resulting in 6/4 or 6/8). Also, the fermata signs in measures 31 and 32 are original. The text is from the Song of Solomon 7:4–7, 11–12.

*How beautiful and how lovely, my most beloved in delights. Your stature is like a palm tree, and your breasts like clusters of grapes. Your head is like Mount Carmel, your neck like a tower of ivory. Come, my love, let us go into the field, and see if the flowers give forth fruit, if the pomegranate blooms. There I will give my breasts to you. Alleluia.*

## 6. GUILLAUME DUFAY—*MISSA L’HOMME ARMÉ* (KYRIE)

Dufay’s *Missa L’homme armé* is perhaps the first of many masses during the Renaissance era to utilize the popular “L’homme armé” (The armed man) tune as a cantus firmus—the cantus firmus often being scored, as seen here, in long notes in the tenor voice part. The first third of the tune is in the tenor voice part of the first Kyrie, the middle of the tune is in the Christe, and the final third of the tune, which mirrors the beginning, is in the second Kyrie. Note that the beginning of the tune is stated in shorter rhythmic values at the end of the second Kyrie. The soprano and alto parts are constructed of free material, with occasional passages of imitation (e.g., measures 9 and 10). The bass part, typical of the early Renaissance, is in slower-moving rhythmic values. The text is from the Ordinary of the Roman Catholic Mass. See #3.



## 7. JOSQUIN DESPREZ—*MISSA DE BEATA VIRGINE (AGNUS DEI)*

The *Missa de beata virgine* (Mass of the blessed virgin), Josquin's most popular mass during the Renaissance era, uses a different Marian chant as the structural basis for each movement. In the opening and closing portions of the Agnus Dei, the chant is paraphrased in the second tenor voice part and then treated in strict canon in the alto part. The middle of the movement (traditionally the repeat of the first line of text) is a duet, generally referred to as a *bicinium*. The text is from the Ordinary of the Roman Catholic Mass.

*Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, have mercy on us. Lamb of God, who takes away the sins of the world, grant us peace.*

## 8. CLÉMENT JANEQUIN—*AU JOLI JEU*

This is an example of the Parisian chanson, a relatively homophonic version of the Renaissance chanson made popular during the middle and late years of the sixteenth century through printings by such publishers as Pierre Attaingnant. The textures of the Parisian chansons consist of alternating passages of simple imitation and homophony, with occasional duet exchanges and repeated rhythmic patterns. The texts are often of a lighthearted or humorous nature and frequently deal with courtship and amorous adventures.

*The jolly game of pushing is good to play. The other day I was going about my way when I met a beauty with a nice body. Smiling sweetly, I went to kiss her; she doubted my intentions, but I pressed on. Let it happen; I didn't want to accept a refusal. I spoke to her lovingly; she snickered, danced without music, and let it happen.*

## 9. CLAUDE GOUDIMEL—*AINSI QU'ON OIT LE CERF BRUIRE*

Printed here are two settings of Psalm 42 composed by Goudimel for the Calvinist Church. The first setting, with text to verse 1 of the psalm, is in a simple hymn-like style; the melody—from the *Geneva Psalter* and called “Geneva 42” today—is in the tenor voice part. The second setting, to verse 2, is in a slightly elaborated style, with the melody in the soprano voice part and with the other voice parts polyphonically independent. See the commentary to #11 for more detailed information about Calvinist psalm settings.

1. *As one hears the cry of the deer longing for the fresh waters of the brook, so longs my heart as it sighs, my God, after your brook. It is always crying, yearning, for the great, the great God alive. Alas, when will be the time that I see the face of God?*

2. *Day and night for my body I cry and search for sustenance, and while I search I am asked, where is your God now? I become weak as I remember that I used to lead gatherings, praying, singing, with the multitudes, to take to the temple an offering.*

## 10. CLAUDE LE JEUNE—AMOUR CRUEL QUE PENSE TU

This chanson, like Le Jeune's more famous *Revoici venir du printemps*, is an example of the *vers mesurée* or *musique mesurée* style of composition popular for a brief period of time in France during the late sixteenth century. The style, which adhered to the precepts of the Académie de Poésie et de Musique formed by Jean-Antoine Baïf, is characterized by long and short note values set to corresponding accented and unaccented text syllables, thus resulting in a metrically free but patterned rhythmic texture. The style is also characterized by a structure of verses (called *chants*) and a refrain (called a *rechant*) that are varied in voicings.

1. *Cruel love, what are you thinking, pulling away with so much harshness? I have neither soul nor heart to take advantage of your virtue. You know very well that you have me imprisoned, and I am held with strong bonds of cruelty that you use, the queen of beauty.*
2. *Alas, you are blind not to know this. Find another target other than me, one who will weaken under you. Turn your bow away from me and from now on aim it elsewhere, towards a higher goal and thus claim a greater glory.*
3. *Go and strike this beauty, this pride. Break this zeal, break this hard heart, the heart that disdains your grandeur. There, show what your strikes can do to all, and you will make yourself softened to my cries for pity and my afflictions.*

## 11. JAN PIETERSZOOM SWEELINCK—OR SUS, SERVITEURS DU SEIGNEUR

Settings of psalm texts in French from the late Renaissance are comparable in styles and purposes to settings of Lutheran chorales in German. The French pieces were used in worship services and private devotionals by the Huguenots (members of the Protestant Reformed Church of France or the French Calvinists) and were mainly based on tunes in the Genevan Psalter. Like German Lutheran chorale settings, the French psalm settings were composed in three styles: hymn-like, with the tune in the tenor voice part; slightly adorned, with the tune in the soprano voice part and imitative phrases in the other parts; and motet-like, with imitative phrases in all parts. Sweelinck's setting here, which is based on the tune generally referred to as "Old Hundredth," is basically in the second style, although the tune is not restricted to the soprano voice part; it appears first in the bass, then in the soprano, and finally in the tenor. The text is from Psalm 134:1.

*Let us now, servants of the Lord, who by night in his honor, stand in his house in service, give praise and elevate his name. Lift your hands on high and to the holy temple of God, and to him who is worthy, recite your prayers aloud. God, who has made and framed the earth and sky by his power, from Mount Sion on high, his good face made appearance.*

## 12. PHILIPPE VERDELLOT—*ITALIA MIA*

The Italian madrigal was generally a serious secular art form at the beginning of the Renaissance era, with texts by famed poets that address weighty subjects and with music in the learned style of motets. The text of *Italia mia* comes from the first paragraph of a letter written by Francesco Petrarca (1304–1374), one of the greatest poets in Italian history. Petrarch's letter, although referring to the many wars that raged in Italy during the fourteenth century, was probably written in response to the war between Parma and Milan in the 1340s. Verdelot's madrigal, considered one of the finest examples of the genre, alternates passages of homophony with imitative polyphony and treats the poetry in a narrative fashion, with very little text repetition. Verdelot further aids in the expression of the text by shaping harmonic tension to reflect natural spoken declamation and to coincide with cadential pauses.

*My Italy, though words are no remedy for the many mortal wounds that I see in your beautiful body, I would like at least my sighs to be such as hopes for the Tiber and Arno and Po, where sorrowful and sad I now sit. Ruler of heaven, I ask that the pity that led you to earth may turn you toward your beloved divine country. See, noble lord, from what trivial causes arises such a cruel war; and the hearts, hardened and closed by Mars proud and fierce, do you open, father, and soften and free. There make your truth, however unworthy I may be, through my tongue be heard.*

## 13. JACQUES ARCADELT—*IO DICO CHE FRA VOI*

Like Verdelot's *Italia mia*, this is an example of the Italian madrigal in the early part of the Renaissance era. Arcadelt's textures are basically homophonic, with brief portions of free imitation (e.g., the phrase "poi che sarete morti" in measures 10–12); the harmonic language is tonal, with regular cadences in the tonic key at the ends of major text phrases; and the final phrase of the madrigal is repeated (measures 37–41 are nearly identical to measures 42–46). The text is by the renowned sculptor and painter Michelangelo Buonarroti (1475–1564).

*I say that among you, powerful gods, every adversity should be borne patiently, and when you are dead, through a thousand wrongs and injuries, and she loves you as you now burn for her, you can justly take revenge for them. Alas, wretched is he who unhappily waits, and goes on waiting for me to finally bring him comfort. And yet you should know well, that a generous, proud, and noble heart, pardons and bears love toward the one who hurts him.*

## 14. CIPRIANO DE RORE—*ANCOR CHE COL PARTIRE*

Rore was one of the chief composers of the Italian madrigal during its second period of development in the Renaissance era. As seen in *Ancor che col partire*, the texts are often about unrequited love and are written by contemporary poets of minor status (unlike poets such as Petrarch and Michelangelo, whose works were used in the early Italian madrigal). The music consists of short rhythmic values that are referred to as *note nere* (black notes), concise phrases of music, and varied imitative textures that include duet passages. The text is by Alfonso d'Avalos (1502–1546).

*Although in parting I feel I am dying, I would part every hour, every moment, so great is the pleasure I feel in the life I gain on my return. And so thousands and thousands of times a day I would part from you, so sweet are my returns.*

## 15. GIOVANNI PIERLUIGI DA PALESTRINA—*TU ES PETRUS – QUODCUMQUE LIGAVERIS*

Palestrina's motet is an example of the multisectional construction prevalent in madrigals and motets during the middle and late years of the Renaissance era: the music is divided into distinct and separate parts or movements. In *Tu es Petrus – Quodcumque ligaveris*, the *prima pars* (first part) and *secunda pars* (second part) each end with the same text and music. Palestrina's writing is also an example of pervasive imitation: each phrase of text and music is imitated throughout all the voice parts. Furthermore, the motet has aspects of the dialogue style, seen between the upper and lower voices at the beginning of the motet's two parts and between the soprano and bass voices thereafter (the first soprano and the bass dialogue with the second soprano and baritone). It is interesting to note that Palestrina increases the number of voices that sound simultaneously as the major phrases cadence, and that the only instances of all voices scored together homophonically are at two statements of the word "claves" (keys) near the end of each part of the motet. The text is from Matthew 16:18–19.

*You are Peter, and upon this rock I will build my church, and the gates of hell will not prevail against it, and I will give you the keys to the kingdom of heaven. Whatsoever is bound on earth will be bound also in heaven, and whatsoever will be free on earth will be free also in heaven, and I will give you the keys to the kingdom of heaven.*

## 16. GIOVANNI PIERLUIGI DA PALESTRINA—*MISSA TU ES PETRUS (KYRIE)*

Palestrina's mass is an example of the parody technique, which was employed frequently during the Renaissance era. The musical material of the mass is derived from a preexisting

composition—in this case, Palestrina’s motet of the same name. The opening two measures of the Kyrie are almost identical to the opening of the motet, although the upper and lower voices are interchanged and further statements of the “Kyrie eleison” text come from phrases within the motet’s first point of imitation (e.g., the first soprano part of measures 12–15 in the mass is from measures 3–6 of the second soprano part in the motet, and measures 15–18 of the bass part in the mass, as well as most of the phrases in the latter half of the first Kyrie, are drawn from measures 9–12 of the bass part in the motet). The phrases in the *Christe* are drawn from measures 15–18 (the “*aedificabo ecclesiam meam*” text) of the bass part in the motet, and the music at the beginning of the second Kyrie comes from measures 32–35 of the first soprano part in the motet (the “*et portae inferi*” text). The end of the second Kyrie is based on the “*claves regni*” material of the motet. The entire Kyrie of the mass is, therefore, built on music from the entire first part of the motet. The text is from the Ordinary of the Roman Catholic Mass. See #3.

## 17. ORAZIO VECCHI—*FA UNA CANZONA*

Vecchi, who was famous for his madrigal comedy *L’Amfiparnaso*, composed six books of canzonets—the canzonet being a popular secular genre during the latter part of the Renaissance era that, with a homophonic texture, song-like melody in the top voice part, and humorous or lighthearted text, served as a counterpart to the serious musical and textual nature of the Italian madrigal. *Fa una canzona* pokes fun at the *note nere* (black note) style of composition, which was characterized by dense rhythmic textures of quarter, eighth, and sixteenth notes and often contained sharp harmonic dissonances and complex mensuration formulas. The text is strophic, with five verses (only three of which are shown in the score) and a refrain common to each verse.

1. *Make a canzonet without black notes, if you ever have wanted my favor; make it in a mode that invites sleep, sweetly making it come to an end.*
2. *Don’t put in harsh dissonances, because my ears are not accustomed to them. . . .*
3. *Don’t put in proportions or complex signs, over everything this is my design. . . .*
4. *And then you will have a style that Orfeo used to placate Prosperina in the depths. . . .*
5. *The same style that sweetly quieted the evil spirit in Saul. . . .*

## 18. LUCA MARENZIO—*LEGGIADRE NINFE*

This is one of twenty-nine madrigals contained in *Il trionfo di Dori*, a collection of Italian madrigals composed by the most famous madrigalists of the time and published in Venice in 1592. All the madrigals in the collection are for six voice parts, with textures that alternate between homophony and simple imitative polyphony, and all the madrigals end with the text “*Viva la bella Dori*” (Long live fair Dori). The exact derivation of this phrase is unknown, although it is believed to be a reference to the bride of Leonardo Sanudo, a Venetian nobleman who

commissioned all the poems for *Il trionfo di Dori*. The publisher of the music, Angelo Gardano, also dedicated the madrigals to Sanudo. The collection was the model for the similar English publication entitled *The Triumphs of Oriana*, published in 1601.

*Graceful nymphs and loving shepherds, with what happy countenance, in this shady valley by the clear ripples of this lively fountain, today you were drawn by Love to choose flower by flower to weave little garlands and crowns for my gentle nymph. While charming satyrs and sylvans in their exotic dress dance with modest humility, you sing, scattering roses and flowers, "Long live fair Dori."*

## 19. GIOVANNI GIACOMO GASTOLDI—AMOR VITTORIOSO

This is an example of the balletto, which, like the canzonet, was a popular counterpart to the Italian madrigal during the Renaissance era. While the madrigal employed serious texts and was generally imitative in texture, the balletto was characterized by homophonic textures, dance-like rhythms, lighthearted subject matter, sections of “fa la la” text at the ends of major poetic lines, and strophic structures. The title of the balletto translates as “Victorious Love.” The text is by the composer. All four of the original verses are printed here, although only the first two verses are shown in the score.

1. *Everyone come armed, O my strong soldiers, fa la la.*  
*I am unconquered Love, the skillful archer.*  
*Fear not at all, but in fine ranks united follow me courageously, fa la la.*
2. *They seem to be great heroes, those who are against you, fa la la.*  
*But those who might hurt you, they cannot defend themselves.*  
*Fear not at all, but courageously and strong be lively and fight, fa la la.*
3. *Happily now move your feet, let yours be the prizes, fa la la.*  
*Now let us beat scorn away, for it does not deserve to live.*  
*Fear not at all, the glory will be eternal and victory is assured, fa la la.*
4. *He already lies dead on the ground, he who had fought against us, fa la la.*  
*Now we will boldly crush all his other followers.*  
*Fear not at all, look at those who are not dead run away, scattered and defeated, fa la la.*

## 20. GIOVANNI GABRIELI—HODIE CHRISTUS NATUS EST

Gabrieli’s motet represents the “cori spezzati” (divided or broken choirs) style of composition that was popular at St. Mark’s Basilica in Venice during the latter years of the Renaissance era. Typical

of this style, which is also referred to as “polychoral,” are phrases of dialogue between the choirs, alternating passages of homophony and simple imitative polyphony, and sections of triple meter interspersed within the predominately duple texture. The text is from Luke 2:11 and 13–14.

*Today Christ is born, today the savior has appeared; today on earth the angels sing, the archangels rejoice; today the righteous exult, saying: Glory to God in the highest, and on earth peace to men of goodwill.*

## 21. CARLO GESUALDO—*RESTA DI DARMI NOIA*

Gesualdo is known for the madrigals composed late in his life that exhibit abrupt changes in texture, idiosyncratic chromaticism, and unexpected harmonic shifts. These traits, often referred to as “mannered” in style, are evident in *Resta di darmi noia*, from his sixth and final book of madrigals, published in 1611. In addition, each verbal image of text is treated separately and often set off by rests (e.g., measures 1, 4, and 13–14), and the second half of the madrigal is repeated.

*Cease troubling me, thought cruel and vain, for it can never be that which pleases you!  
Death is for me a joy, hope is not permitted, or to be happier.*

## 22. CRISTÓBAL DE MORALES—*MAGNIFICAT PRIMI TONI (ANIMA MEA)*

Morales composed two cycles of the Magnificat text, each cycle consisting of settings on the eight Gregorian chant tones and each setting titled according to those tones (*primi toni*, *secundi toni*, *tertii toni*, etc.). Typical of the time, each setting was also composed in alternatim style (sections of polyphony alternating with sections of chant) and subtitled according to the verse of text that begins the polyphony (“Anima mea” being the first verse of the Magnificat text). Also typical, the verses have varied scorings. In the setting here by Morales, which was popular throughout Europe, the repetitive chant tone is incorporated into the soprano voice part (e.g., “Quia respexit humilitatem ancillae suae”), and the other parts are coordinated through independent imitative phrases. The following translation is only of every other verse—the verses of text set by Morales.

*My soul [magnifies] the Lord. For he has regarded the low estate of his handmaiden: for behold, henceforth all generations will call me blessed. And his mercy is on them who fear him from generation to generation. He has deposed the mighty from their seats, and exalted the humble. He has helped his servant Israel, in remembrance of his mercy. Glory to the father and son and holy spirit.*

## 23. FRANCISCO GUERRERO—*A UN NIÑO LLORANDO*

This is an example of a villancico—a popular genre in Spain and the New World during the latter part of the Renaissance era, often set to Christmas texts and structured of verses or stanzas,



called *coplas* (numbers 2 and 4 below), and a refrain, called an *estribillo* (numbers 1, 3, and 5 below). The verses are generally soloistic in nature (often scored for a single voice a cappella), while the refrains are mainly choral.

1. *To a young child crying in the cold go three kings to adore, because the child can give kingdom, life, glory, and heaven.*
2. *He is born with such lowliness, although he is a powerful king, because he is lawfully giving us humbleness and poverty.*
3. *To him crying in the cold, three kings go to adore him. . . .*
4. *Come, also my soul, to adore such a high name, and you will see that this child is man and the firstborn son of God.*
5. *And although he is poor and very small, the kings go to adore him. . . .*

## 24. TOMÁS LUIS DE VICTORIA—*VERE LANGUORES NOSTROS*

Victoria's *Vere languores nostros*, along with his other famous motets *O magnum mysterium* and *Ave Maria*, represent writing in the late Renaissance that was economical in scoring, uncluttered in texture, balanced in length and distribution of phrases, and expressive in harmonic construction and text setting. In particular, the textures consist of homophonic sections that alternate with short passages of uncomplicated polyphony, the text is mainly syllabic in its rhythmic setting, and the phrases, separated by rests, impart a sense of natural declamation. The text is from Isaiah 53:4–5 and the *Tenebrae* services for Maundy Thursday.

*Truly our weaknesses he alone has borne, and our sorrows he himself has carried; through his stripes we were healed. Sweet wood, sweet nails, sweet heavy tree, which alone was found worthy to bear the king and Lord of heaven.*

## 25. HEINRICH ISAAC—*INNSBRUCK, ICH MUSS DICH LASSEN*

Composed in 1539, this is the most famous lied (song) of the Renaissance era. Typical of the genre, it has a German secular text, homophonic texture, strophic structure, and prominent melody in the soprano voice part. It also has a repeat design, which gives the piece an AABB form. While Isaac most certainly composed the alto, tenor, and bass voice parts, the soprano melody may have been a preexisting folk song. After Isaac's setting, the melody became famous as a contrafactum, with the sacred text "O Welt, ich muss dich lassen" (O world, I must leave you) used frequently as a chorale by German Baroque composers. Only one of the three verses is shown in the score.



1. *Innsbruck, I must leave you, I go on my way, to a foreign land; my joy is taken from me, which I know not how to regain, since I am suffering so.*
2. *I must now bear a great sorrow, which I alone can lament, to my dearest loved one; ah dear, let the poor man that I am, feel in my heart your pity, that I must go away.*
3. *You comfort me above all women, I will be yours forever, staying true, your honor preserving; now God must protect you, in all virtue keeping you, until I return.*

## 26. ORLANDO DI LASSO—*MUSICA DEI DONUM OPTIMI*

This is one of a limited number of Renaissance motets composed to a secular text (one that was also set by several other composers, including Lasso's contemporary, Jacobus Vaet). Lasso divided the three phrases of text into three extended points of imitation, isolating the word "musica" as its own short point and writing near-identical music to each of its statements. This compositional procedure gives the motet an ABACAD-like form. However, because Lasso also repeats most of the second half of the D section (that portion of the phrase set to the text "et horridas movet ferras"), the form is in reality ABACADD.

*Music, God's greatest gift, draws forth men, draws forth God. Music calms fierce souls, gladdens sad minds. Music even moves trees and horrible beasts.*

## 27. ORLANDO DI LASSO—*TUTTO LO DÌ*

Lasso composed in all the genres of his day—from serious and learned motets, masses, and madrigals to lighthearted and proletarian villanellas, morescas, and canzonets. As a villanella, *Tutto lo dì* is mainly homophonic in texture and is set to a playful text, one that undoubtedly has double meanings. In addition, the structure of the music has identical and near-identical repeated sections, syncopations, and a brief section of triple meter. The reference to "None" is to the ninth hour of the daily offices of the Roman Catholic Church.

*All day long you tell me, sing, sing, but don't you see that I'm out of breath? Why so much singing? I wish you would tell me, play, play, not the bells at None, but on your cembalo. Oh, if I survive the scra-scra-scratching, let me hold you in my clutches.*

## 28. JACOB HANDL—*PATER NOSTER*

Handl's setting of the Lord's Prayer is one of the most celebrated motets of the composer and of the late Renaissance era. It is in the polychoral dialogue style, with numerous exchanges between the upper and lower voices (note especially measures 27–36 and 65–69), and is basically homophonic in texture; examples of imitative polyphony are brief and only pervasive

among all the voice parts at the Amen text. Moreover, the text setting is almost entirely syllabic, with careful attention to natural speech declamation and with tonal cadences at the ends of important phrases. The text is from Matthew 6:9–13.

*Our father, who is in heaven, your name is sanctified; let your kingdom come, and be done of your will, on earth as it is in heaven. Give us our daily bread today, and forgive us our debts just as we forgive our debtors; and lead us not into temptation, but deliver us from the evil one. Amen.*

## 29. HANS LEO HASSLER—*DIXIT MARIA*

Although Hassler was born and worked in Germany and although he composed notable motets and lieder to German texts, he is best known for his Latin motets. *Dixit Maria* is in the point-of-imitation style, with brief sections of homophony—this mixture of imitative polyphony and homophony being popular throughout Europe during the middle and late years of the Renaissance era. The initial point of imitation occupies the first half of the motet, while the following and final point, which begins with a short homophonic passage and is repeated, occupies the motet's second half. The structure of the motet is therefore ABB. The text is from Luke 1: 38.

*Mary said to the angel: Behold the handmaid of the Lord; be it done to me according to your word.*

## 30. MICHAEL PRAETORIUS—*ES IST EIN ROS ENTSPRUNGEN*

The tune that Praetorius set was familiar to both Roman Catholics and German Protestants at the end of the Renaissance era: it appeared with twenty-three verses in the *Alte Catholische geistliche Kirchengeseng* (Old Catholic Hymnal) of 1599 and the *Speirschen Gesenbuch* (Speyer Hymnal) of 1600. Praetorius made his setting approximately a decade later and included it in the sixth volume of his *Musae Sioniae* published in 1609. The form of the setting is chorale-like, with a homophonic texture, an AAB strophic structure, and a prominent melody in the top voice part. Two verses are included in the edition published here, with a third verse printed below.

1. *A rose has sprung forth from a tender root, as the old ones [prophets] sang to us, from Jesse came the lineage; and it has brought a little flower, in the middle of cold winter, right at half night.*
2. *The little rose, the one that I mean, about which Isaiah spoke, has been brought to us alone by Mary, the pure maiden; from God's eternal counsel, she has borne a child and has remained a pure virgin.*
3. *The little flower so small, it smells to us so sweet; with his bright light he dispels the darkness. True human and true God, help us from all suffering, deliver us from sin and death.*

### 31. MELCHIOR FRANCK—*MEINE SCHWESTER, LIEBE BRAUT*

Published in *Geistliche Gesäng und Melodeyen* in 1608, Franck's motet is in a style typical during the latter years of the Renaissance era in Germany: the texture is basically homophonic, text phrases are presented with little repetition and in rhythmic patterns that emulate natural speech declamation, and key words are set to melodic and rhythmic shapes that pictorialize their meanings—for example, the rising and falling pattern to the word "Quellen" (fountain), the command-like setting of "Steh auf, Nordwind" (Awake, North Wind), and the melismatic treatment of "wehe" (blow). The text is from the Song of Solomon 4:12–16.

*My sister, dear bride, you are a sequestered garden, a sealed fountain, an enclosed spring. Your plants are as a pleasure garden of pomegranates with precious fruits, henna with spikenard, spikenard with saffron, calamus and cinnamon, with all kinds of trees of frankincense, myrrh and aloes, with all the finest spices, like a garden spring, like a spring of living water that flows from Lebanon. Awake North Wind, and come South Wind, and blow through my garden, that its spices may flow out.*

### 32. THOMAS TALLIS—*IF YE LOVE ME*

*If ye love me* is an example of the early anthems composed for the Anglican Church in England: the anthems are short in duration, the scoring is economical (generally for only four voice parts), the textures alternate between homophony and simple imitative polyphony, and the text settings are syllabic. In addition, there are often sectional repeats (resulting in an ABB form in the case of *If ye love me*). The edition here is scored in its original version for men's voices (male alto, tenors, and bass). The text is from John 14:15–17.

### 33. WILLIAM BYRD—*AVE VERUM CORPUS*

Byrd's Latin motet, certainly the most famous of his sacred works, was published in 1605 in a collection of pieces entitled *Gradualia ac cantiones sacrae*. These pieces, as well as those in a companion publication of 1607 entitled *Gradualia seu cantionum sacrarum, liber secundus*, were designed to be sung in private Catholic services on the major feast days of the liturgical year. The basic homophonic texture of *Ave verum corpus*, as well as its formal structure of AAB, reflect Byrd's writing for limited and amateur musical resources. The text is a sequence hymn for the Feast of Corpus Christi.

*Hail, true body, born of the Virgin Mary, who truly suffered, sacrificed on the cross for mankind; whose side was pierced, blood flowing like water; be for us a cupbearer when in death we are judged. Oh sweetness, oh holiness, oh Jesus son of Mary, have mercy on me. Amen.*

### 34. THOMAS MORLEY—*MY BONNY LASS SHE SMILETH*

One of Morley's best-known compositions in one of his favorite genres, *My bonny lass she smileth* was published in *The First Book of Balletts to Five Voices* (1595). This collection is a close copy of Giovanni Giacomo Gastoldi's *Balletti* of 1591, not only with an identical number and layout of pieces, but also with identical formal structures of the pieces (AABB with "fa la la" refrains) and with virtual translations of eight of Gastoldi's poems, including *My bonny lass she smileth* (which was *Questa dolce sirena*), *Sing we and chant it* (from *A lieta vita*), and *Shoot, false love, I care not* (from *Viver lieto voglio*).

### 35. JOHN DOWLAND—*NOW, OH NOW, I NEEDS MUST PART*

Dowland's more than eighty lute songs were published in three books. The first book, which contains *Now, oh now, I needs must part* (subtitled "The Frog Galliard"), was published in 1597 and was so popular it went through four reprintings in the following decade. The full title of the book—*The First Booke of Songs or Ayres of fowre partes wth Tableture for the Lute: So made that all the partes together, or either of them severally may be sung to the Lute, Orpherian or Viol de gambo*—provides an indication of the varying performance practices of the songs, which were generally performed either by a solo voice singing the top part with accompaniment of a lute or lute-like instrument such as the orpharion, or by four voices singing all the parts, with or without accompaniment of lute and/or a bass instrument. All the songs are strophic and contain from two to six verses.

### 36. THOMAS TOMKINS—*O PRAY FOR THE PEACE OF JERUSALEM*

This is an example of the early English anthem as it emulated the point-of-imitation Latin motet: each phrase of text is treated imitatively throughout all the voice parts. The anthem is generally shorter, however, with fewer lines of text, and the harmonic language is more tonal. A number of the anthems are also scored to take advantage of the divided choral forces typical in Anglican churches; the right side of the ensemble is called *decani* (indicating the side of the church where the dean sits) and the left side is called *cantoris* (the cantor's side). In *O pray for the peace of Jerusalem*, the top two voice parts are for *decani* and *cantoris* treble voices and are of equal range; the anthem has no alto part.

### 37. JOHN WILBYE—*FLORA GAVE ME FAIREST FLOWERS*

Generally acknowledged to be Wilbye's most popular composition, *Flora gave me fairest-flowers* is illustrative of the English canzonet at the end of the sixteenth century. With

a lighthearted text and a basically homophonic texture, the canzonet was in contrast to the madrigal, which was most often set to a more serious text with longer point-of-imitation phrases. Wilbye's canzonet also illustrates the harmonically tonal characteristic of canzonets.

### 38. THOMAS WEELKES—*WHEN DAVID HEARD THAT ABSALOM WAS SLAIN*

Generally acknowledged as one of the most artistically superior compositions of the English Renaissance, *When David heard that Absalom was slain* is difficult to identify in terms of genre classification. With its long points of imitation, it is not typical of the anthems in England during the late Renaissance. On the other hand, it is not a typical madrigal since it wasn't published as such and since it has a sacred text (from 2 Samuel 18:33). Given its madrigalistic characteristics, however, especially its text painting of "he went up" and the two simultaneous cross relations that characterize the climax of the phrase "would God I had died for thee," it is probably best described as a spiritual madrigal. In terms of scoring, it should be noted that the two soprano and two alto parts are equal in range and that each part crosses over the other frequently.

### 39. ORLANDO GIBBONS—*ALMIGHTY AND EVERLASTING GOD*

This is an example of a "full anthem" (scored entirely for choral forces), which is in contrast to the "verse anthem" (scored for a combination of choral and solo forces). It is also an example of small-scale anthems that emulated the Palestrinian motet style fashionable in Italy during the latter part of the Renaissance era: phrases are of balanced length and are treated imitatively in each voice part. *Almighty and everlasting God* is structured of four relatively equal phrases (each treated as a point of imitation) and a short closing coda.

### 40. CLAUDIO MONTEVERDI—*CONFITEBOR SECONDO*

This is one of numerous psalm settings composed by Monteverdi and contained in a publication entitled *Selva morale e spirituale*, published in 1640. Most of the settings, as here, are scored for voices, two violins, and basso continuo. The reference to "secondo" in the title distinguishes this setting from another one set to the same text (Psalm 111). The music is characterized by the repetition of short ostinato-like musical phrases and by concertato dialogue between the voices and violins.

*I acknowledge you Lord with my whole heart, in the council of the just and in the congregation. Great are the Lord's works, chosen by his desires. I acknowledge the magnificence of his deeds and his justice endures forever and ever. He has made memorials of his miracles, a merciful and compassionate Lord. He feeds those who fear him, he will remember forever his covenant. The power of his works will be announced to his people, so that he may give them the inheritance of the nations. The works of his hands are truth and justice, all his commandments are true, confirmed forever and ever, made in truth and fairness. The Lord has saved his people, he has given his pledge forever, holy and awesome is his name. The fear of the Lord is the beginning of wisdom, all who practice it understand well, his praise endures forever. Glory to the father and son and holy spirit, as it was in the beginning, is now and always, forever and ever. Amen.*

## 41. CLAUDIO MONTEVERDI—*SFOGAVA CON LE STELLE*

This madrigal comes from the fourth of eight books of madrigals composed by Monteverdi. Published in 1603, at the very beginning of the Baroque era, book 4 is transitional in nature and contains examples of Renaissance polyphony as well as numerous examples of highly expressive and speech-like settings of text. In *Sfogava con le stelle*, for example, there are seven passages of music and text that have no rhythmic notation, but instead are free—to be sung as in natural speech or as in recitative, which was a hallmark of the new Baroque operatic style.

*Together with the stars, a man sick with love under a night sky poured out his sorrow, and said, gazing upon them: Oh lovely images of the idol whom I adore. Just as you show me, while thus you shine, her rare beauty, so show to her my own feelings of passion. Make her, with your golden likenesses, merciful, yes, as you make me a lover.*

## 42. GIACOMO CARISSIMI—*JONAS (PECCAVIMUS DOMINE)*

*Jonas* is one of approximately eleven oratorios composed by Carissimi. Most of them, establishing the model of the oratorio during all later historical eras, are settings in Latin of stories that depict events in the life of Old Testament characters. Carissimi's *Jonas*, for instance, tells the story of Jonah, who is caught in a violent storm at sea, thrown overboard, swallowed and regurgitated by a whale, and sent to redeem the people of Nineveh. The chorus printed here closes the oratorio and represents the response of the Ninevites. The music of the oratorio is typical of that composed at the beginning of the Baroque era: scoring is for voices and basso continuo, and most of the text is related through recitative and descriptive choruses.

*We have sinned, Lord, and have not walked in your ways; but turn around, Lord, and let us turn back; illuminate your face and we will be saved.*

### 43. ALESSANDRO SCARLATTI—*MESSA DI S CECILIA* (SANCTUS)

Alessandro Scarlatti, father of the keyboard composer Domenico, is known mostly for his oratorios (he composed thirty-eight of them). However, he also wrote ten masses and more than one hundred motets. His early masses are in the Renaissance *prima prattica* style, called by Scarlatti “alla Palestrina.” The later masses, including *Messa di S Cecilia*, are in the Baroque *seconda prattica* style, scored for soloists, chorus, strings, and basso continuo, and characterized by figural patterns for both the chorus and instruments. In addition, as seen in the Sanctus, the voices alternate between passages of homophony and melismatic duets.

*Holy, holy, holy, Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.*

### 44. ANTONIO LOTTI—*CRUCIFIXUS*

Lotti composed three settings of the Crucifixus text from the Roman Catholic Mass Ordinary. The setting here, his most famous, was originally the second section of his *Credo* in F Major. In this larger setting, the *Crucifixus* is scored for voices and instruments *colla parte*. The music is in the form of a Renaissance motet, with each phrase of text treated imitatively throughout all the voice parts. However, the harmonic texture is Baroque in nature and characterized by Lotti’s penchant for melodic suspensions.

*He was crucified also for us under Pontius Pilate, suffered, and was buried.*

### 45. ANTONIO VIVALDI—*GLORIA RV589* (ET IN TERRA PAX)

Included in the several mass movements composed by Vivaldi are two settings of the Gloria text. The first, with the catalog number RV589, is the most popular, while the second (RV588), which is almost identical to the first, is nowadays hardly known. In both works “Et in terra pax” is the second of twelve movements. Its instrumental texture is characterized by imitative passages over repeated-note bass parts, while its vocal texture is basically one long point of imitation, replete with rising chromatic patterns and melodic suspensions that were favored during the Baroque era.

*And on earth peace to men of goodwill.*

### 46. MARC-ANTOINE CHARPENTIER—*IN NATIVITATEM DOMINI CANTICUM*, H314

Of Charpentier’s twenty-two oratorios, seven are set to texts about the Christmas story, and of these, H314 (printed here) and H416 have identical titles. In addition, the title of H414 is



almost identical (*In nativitatem Domini nostri Jesus Christi canticum*). All the French Christmas oratorios are referred to as pastorales, mostly because they contain texts that focus on the announcement of Christ's birth to the shepherds. In addition, pastorales do not relate typical Old Testament stories, and the text is not set to a preponderance of recitatives. In Charpentier's H<sub>314</sub>, for instance, the text is delivered by alternating sections of choruses and short ariosos sung by a solo bass.

*Whom did you see, shepherds, tell us, proclaim to us, who has appeared on earth? We saw the newborn from the virgin, the son who is given to us, and choirs of angels praising him. The Lord has made known his salvation, and has revealed his justice in all the earth. Sing praises to the Lord on the cithara and with the voice of a psalm, on the metal trumpet and horn. The rivers will clap their hands and the mountains rejoice at his sight, for he has come to save the earth.*

#### 47. MICHEL-RICHARD DE LALANDE—*SUPER FLUMINA BABYLONIS* (HYMNUM CANTATE NOBIS)

Lalande was famous for his grand motets, which were popular at the court of Louis XIV and were performed frequently by concert societies throughout France. All of the works in the genre were large-scale, divided into numerous movements, and scored for soloists, chorus, and instruments. Lalande's *Super flumina Babylonis*, composed in 1687, is divided into twelve movements—seven for soloists (including several duets and trios) and five for chorus alone or for chorus and soloists. “Hymnum cantate nobis,” for bass solo and chorus, is the fourth movement.

*We sing hymns from the songs of Zion.*

#### 48. HEINRICH SCHÜTZ—*MUSICALISCHE EXEQUIEN* (HERR, WENN ICH NUR DICH HABE)

This motet is the second movement of *Musicalische Exequien* (Musical Obsequies or Funeral Rites), which Schütz composed in 1636 for the funeral of his patron, Prince von Reuss. All the movements are in the Baroque concerted style (Schütz even called the movements “concerted works”). Movement 1 is in the form of a German missa, with alternating sections of music for various solo combinations and chorus. Movement 2 is in the Venetian polychoral style that Schütz favored throughout his life; the two choruses are in dialogue with each other throughout the composition, exchanging and alternating long phrases and short motifs, all set in rhythmic patterns that mirror natural spoken declamation. The third movement is also polychoral, but here the two choruses have different texts—the first “Herr, nun lässest du deinen Diener” (Lord, now let your servant depart in peace) and the second “Selig sind die Toten” (Blessed are the dead). The text for movement 2 is from Psalm 73:25–26.



*Lord, if I have but you, I ask not for heaven or for earth. When my body and my heart fail, then are you, God, forever my heart's strength and my portion.*

## 49. SAMUEL SCHEIDT—*ANGELUS AD PASTORES AIT, SSWV13*

Although the majority of Scheidt's compositions are German motets (he composed almost 150 of them), he is most known today for his Latin motets (of which he composed twenty-eight). These are mainly in a *prima prattica* Renaissance style, with fragments of text treated imitatively. However, as seen in *Angelus ad pastores ait*, Scheidt composed in a Venetian polychoral style as well. Here, Renaissance dialogue textures alternate with Baroque-style figural exchanges for the two soprano parts and for the sopranos and altos in duet. The texture is also varied to include meter changes and a section of homophony.

*The angel said to the shepherds: I announce to you great joy, because born to you today is the savior of the world. Alleluia.*

## 50. DIETRICH BUXTEHUDE—*DAS NEUGEBO'R'NE KINDELEIN, BUXWV13*

Buxtehude is known for establishing the cantata as a sacred choral genre when previously it had been a setting of secular texts scored for soloists. Most of his more than one hundred cantatas are scored for three or four voice parts, strings, and basso continuo, and in addition, most are divided into sections that are delineated by tempo changes. In *Das neugebor'ne Kindelein*, the strings appear alone at the beginning of the cantata as an introduction and as interludes between sentences of text. Also, the chorus and strings often participate in a dialogue of motivic material, and tempo changes underscore the expressive content of the text.

*The newborn child, the dearly loved little Jesus, brings again a new year to the chosen Christian flock. At this the little angels rejoice, who gladly are around with us, and sing in the air so free, that God is reconciled with us. Since God is reconciled and our friend, what can the evil foe do to us? Despite the devil, world, and hell's gate, the little Jesus is our refuge. He brings the true year of jubilation, so why do we always mourn? Take heart, it is now time for singing: the little Jesus averts all suffering.*

## 51. JOHANN LUDWIG BACH—*DAS IST MEINE FREUDE*

This motet, composed by Johann Sebastian Bach's third cousin, is typical of the genre during the Baroque era in Germany: the scoring is for double chorus; the texture is polychoral, with

exchanges of motivic material between the two choruses; the melodies contain passages of melismas used as word painting; and meter and tempo are varied to delineate changes in text expression. *Das ist meine Freude*, one of the most popular German motets of the Baroque, is notable for its repetition of the text's first word, by short motivic passages in dialogue between the two choruses, and by melismas that are set to the word "Freude" (joy). The text is from Psalm 73:28.

*This is my joy, that I stay close to God and place my confidence in the Lord.*

## 52. GEORG PHILIPP TELEMANN—*UNS IST EIN KIND GEBOREN*, TWV1:1451 (MOVEMENT 1)

Telemann's more than one thousand sacred cantatas range from small-scale pieces for solo voices and a few instruments to multimovement works scored for soloists, chorus, and large instrumental ensembles. *Uns ist ein Kind geboren* is one of the large-scale works. Its eight movements include three arias, one duet, one recitative, two choruses, and one chorale. Instrumental scoring is for trumpets, timpani, oboes, strings, and basso continuo. The choruses, as represented by movement 1 here, are expository in nature and are unified in both choral and instrumental textures by motivic material that generally contains expressive melismatic passages.

*For us a child is born, a son is given to us.*

## 53. JOHANN SEBASTIAN BACH—*B MINOR MASS* (*ET INCARNATUS EST, CRUCIFIXUS,* *AND ET RESURREXIT*)

The three movements printed here are from the *Symbolum Nicenum* (Credo) of the *B Minor Mass* and illustrate Bach's masterful treatment of the two main compositional styles employed in this monumental work. The "Et incarnatus est" and "Crucifixus" are in a neo-Renaissance *prima prattica* style, with minimal scoring for instruments and with the main phrases of text treated in a point-of-imitation fashion. The "Et resurrexit" is in the Baroque *concertato* style, with significant scoring for instruments and with alternation of extended choral and orchestral passages. In addition, the "Et resurrexit" features long melismas, a solo passage for bass and instruments, and dense textures. The tempos of all three movements are dictated by the meter signatures and the expressive nature of the texts. Of significance, the 3/2 meter during Bach's time indicated a very slow tempo, while 3/4 indicated a medium tempo, and 3/8 indicated a fast tempo.

*And was made flesh by the holy spirit of the Virgin Mary, and was made man. He was crucified also for us under Pontius Pilate, suffered, and was buried. And he rose on the third day according to*

*scriptures; and he ascended to heaven, sits at the right hand of God the father, and he will come again with glory to judge the living and dead, whose kingdom will have no end.*

## 54. JOHANN SEBASTIAN BACH—*PASSIO SECUNDUM JOHANNEN* (RUHT WOHL AND ACH HERR, LASS DEIN LIEB ENGELEIN)

The two movements printed here are at the end of Bach's *St. John Passion*. "Ruht wohl" fulfills the role of the traditional *Schlusschor*—a chorus that closes many German passion oratorios and that, with a nonbiblical poetic text, comments on the significance of the passion story. The form of the movement is ABA: the initial A begins and ends with identical statements of orchestral material; the beginning and end of the B section are almost identical; the middle of the B section is built on material from A; and the final A is a da capo of the first A. The movement is, therefore, in a mirror arrangement—a common form for Bach. "Ach Herr, lass dein lieb Engelein" is a Lutheran chorale and also fulfills a concluding role in that chorales were often used to close the first half of German oratorios and in that they generally commented on the passion story in a way that made it relevant to contemporary people. The form of the chorale is in a traditional AAB arrangement: the A portion is the *Stollen* and the B portion the *Abgesang*. Bach's *St. John Passion* is unique in ending with both a *Schlusschor* and a chorale.

*Rest well, you sacred limbs, I will no longer weep for you, rest well and bring me also to rest. The grave, that is allotted to you and that contains no further suffering, opens heaven for me and shuts off hell.*

*Oh Lord, let your dear angels at my final hour carry my soul to Abraham's bosom, while my body in its narrow chamber gently without pain or torment rests until the last day. Wake me then from death, so that my eyes see you in all joy, oh God's son, my savior and throne of mercy. Lord Jesus Christ, hear me, I will praise you eternally.*

## 55. JOHN BLOW—*SALVATOR MUNDI*

Although Blow composed more than one hundred anthems and ten Anglican services, he is best-known today for one of his two Latin motets—*Salvator mundi*. Typical of the genre during the early Baroque, it is in a Renaissance *prima prattica* style, with imitative phrases pervading the vocal texture. However, Blow also incorporates a number of Baroque traits, including an independent basso continuo line, short motivic imitative phrases, and repetition of notes (seen in the first phrase). The text is from an antiphon for Holy Unction in the *Book of Common Prayer*.

*Savior of the world, save us, who by the cross and blood redeemed us, help us, we pray to you, our God.*

## 56. HENRY PURCELL—*REMEMBER NOT, LORD, OUR OFFENCES*

This anthem, undoubtedly Purcell's most famous, is representative of the full anthem during the early years of the Baroque era in England. The texture consists of alternating sections of homophony and simple polyphony, the harmonic language is diatonic, the length of the anthem is short, and the scoring is for a cappella chorus, although use of organ *colla parte* was common at the time. The two soprano parts occupy the same range and are an indication of the typical arrangement of choral forces in Anglican churches: divided and facing each other, one half of the ensemble is referred to as *cantoris* (the cantor's side of the church), while the other half of the ensemble is called the *decani* (the dean's side of the church). The text is from the Litany in the *Book of Common Prayer*.

## 57. GEORGE FRIDERIC HANDEL—*SAUL (HOW EXCELLENT THY NAME, O LORD)*

*Saul*, composed during the late summer of 1738 and premiered in January of 1739, is considered to be Handel's first great oratorio. It was immensely popular during its day and was the most frequently performed of Handel's oratorios during the nineteenth century. (*Messiah*, composed three years after *Saul*, was more popular during the twentieth century.) The libretto of *Saul*, written by Charles Jennens, who was also the librettist for *Messiah* and two other Handel oratorios, relates the biblical story of Saul from 1 Samuel. The chorus "How excellent thy name, O Lord" occurs twice in the oratorio—at the beginning and end of Scene 1 (the music printed here is the second of the occurrences). The entire scene, indicated in the libretto as sung by a "Chorus of Israelites," is subtitled "An Epinicion or Song of Triumph for the victory over Goliath and the Philistines." The music is typical of Handel's writing in other celebratory choruses: the scoring includes trumpets and timpani, the texture alternates between homophonic and imitative sections, and there are melismatic passages for both chorus and orchestra.

## 58. MAURICE GREENE—*LORD, LET ME KNOW MINE END*

This is an example of a late-Baroque English verse anthem, categorized as such because of the scoring for an independent accompaniment and for both choral and solo voices. The basso continuo line would most likely have been realized on the organ, and the treble parts at the center of the anthem would have been sung by soloists—one each from the *cantoris* and *decani* sides of the choir. The texture of the music is in a Renaissance *prima prattica* style, characterized by continuous points of imitation that alternate with brief passages of homophony, but with the Baroque predilection for syllabic text setting and short phrases. The text is from Psalm 39:4–7 and is intended for use at funerals.

## 59. JUAN GUTIÉRREZ DE PADILLA—*VERSA EST IN LUCTUM*

This is an example of the Latin motet as it existed in the New World (Mexico and South America) during the Baroque era. The textures are in a Renaissance *prima prattica* style, with alternating imitative and homophonic phrases, and in addition there is no scoring for basso continuo or other instruments. Other Renaissance traits include manipulation of melodic material, such as can be seen with the inversion of intervals in the first soprano and altos lines at the beginning of *Versa est in luctum*. This melodic treatment is also an example of Padilla's expressive word painting (the harp being turned to mourning). The text is from Job 30:31.

*My harp is turned to mourning, and my music into the voice of weeping. Spare me, Lord, for my days are nothing.*

## 60. IGNACIO JERUSALEM—*RESPONSORIO SECUNDO DE SS JOSÉ*

Jerusalem, also known by Jerusalem Stella, composed eleven sets of responsories for the Mexico City Cathedral, where he was *maestro de capilla* from 1750 until his death in 1769. The scoring for most of these works is for soloists, chorus, and large instrumental ensemble, and the style, as seen in this "Second Responsory for St. Joseph," is mainly *galant*, with textures that are predominately homophonic and chordal, and rhythms and harmonies that are direct and uncomplicated. The text is from Genesis 41:55–56.

*When famine was in the land of Egypt, the people cried to the pharaoh for bread and he responded: Go to Joseph, and do what he tells you. When the famine had spread over the entire land, Joseph opened the storehouses and sold grain to the Egyptians.*

## 61. JOSEPH HAYDN—*THE CREATION (ACHIEVED IS THE GLORIOUS WORK)*

*The Creation*, Haydn's second oratorio, was composed between 1796 and 1798 and premiered in April of 1798. Its success was immediate, and it has become one of the most popular and frequently performed choral/orchestral works in the history of music. Haydn modeled the structural organization and details of his work on Handel oratorios, which he first heard at Handel commemoration concerts in London in 1791. For instance, Haydn's oratorio is divided into three large parts, there are frequent instances of highly descriptive word painting, numerous choruses are significant in the development of the story, and the choruses emulate Handelian textures and structures. In addition, the libretto, based on Milton's *Paradise Lost*, presumably was originally written for Handel. Haydn had it translated into German and upon finishing the

oratorio (called *Die Schöpfung*) had the text immediately retranslated back to English. When the score was first published in 1800, it contained both German and English texts. “Achieved is the glorious work,” which is often extracted and performed separately, ends the second part of the oratorio—the completion of the sixth day of creation.

## 62. MICHAEL HAYDN—*SALVE REGINA*, MH634

More prolific than his older brother Joseph, Michael’s compositional output includes approximately thirty-five masses, six oratorios, and over four hundred motets. The motets are divided into two stylistic groups—old and new. The motets in the older style emulate the a cappella imitative *prima prattica* textures of the Renaissance, while the motets in the newer style, as represented by *Salve regina* printed here, have choral textures that are basically homophonic, with more elaborate compositional material scored for instruments—generally horns, strings, and basso continuo. The text is the same as that of #1.

## 63. WOLFGANG AMADEUS MOZART—*REQUIEM* (*LACRIMOSA*)

Mozart’s *Requiem* is one of the most enigmatic compositions in the history of Western music, well-known because of its popularity and frequency of performance, but little-known for circumstances related to its authorship. Especially perplexing is the uncertainty regarding the portions of the work actually composed by Mozart and the identity of the composer of the remaining portions. It is generally assumed that Mozart wrote and partially scored the music of the work’s first three movements, up to and including the first eight measures of the “Lacrimosa,” which is the sixth and final portion of movement 3—the sequence called the *Dies irae*. The music of the “Lacrimosa,” which is perhaps the most recognizable section of the *Requiem*, is characterized by a pervasive undulating violin melody that serves as an obbligato to the basically homophonic choral texture and also as an expressive manifestation of the text.

*How tearful that day on which the guilty man will rise from embers to be judged. Spare him then, God. Merciful Lord Jesus, grant them rest.*

## 64. FRANZ SCHUBERT—*DIE NACHT*

Most of Schubert’s more than seventy part songs were composed for male voices—ensembles of men organized into singing societies that were popular throughout Austria during the early years of the nineteenth century. The texture of the repertoire composed for these ensembles is generally homophonic, and, as seen in *Die Nacht*, the form is basically strophic.

*How beautiful you are, friendly stillness, heavenly peace. See how the clear stars move in the heaven's meadows, and look down on us, silently from the blue distance. Silently approaches the mildness of spring to the soft lap of earth, adorning the silvery spring with moss and the plains with flowers.*

## 65. LUIGI CHERUBINI—*REQUIEM IN C MINOR (GRADUALE)*

Of Cherubini's twelve surviving masses, two are Requiems—one in C Minor, composed in 1816 to commemorate the anniversary of the execution of Louis XVI, and one in D Minor, composed in 1836 for intended use at Cherubini's own funeral. The first of the Requiem settings, the more expansive, is scored for mixed chorus and orchestra consisting of oboes, clarinets, bassoons, horns, trumpets, trombones, timpani, tam-tam, and strings. The Graduale from this Requiem, which is the second of the work's seven movements, is scored for chorus and only violas, cellos, and basses. The texture of the choral writing is an imitative duet for the major part of the movement, the sopranos and tenors in dialogue with the altos and basses.

*Rest eternal grant them, Lord, and let perpetual light shine on them. The just man will be remembered forever, he will not fear hearing evil.*

## 66. GIOACHINO ROSSINI—*STABAT MATER (INTRODUZIONE)*

Rossini's compositional output consists mostly of operas, all of which were composed during the first half of his life (he had composed forty operas by the time he was thirty-seven). He wrote mostly small-scale vocal and instrumental works during the remaining years of his life, with the exception of two large-scale choral works—the *Stabat mater* between 1832 and 1842 and the *Petite messe solennelle* in 1864 (revised in 1867). The *Stabat mater* is a cantata-like work in ten movements, all of which involve soloists except for movements 5 and 10. The first movement, printed here, is for solo quartet and chorus, with a brief section for solo tenor in the middle portion of the movement. The instrumental scoring represents what would become the standard in full orchestras—flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani, and strings.

*The sorrowful mother stood weeping beside the cross where her son was hanging.*

## 67. WILLIAM BILLINGS—*CHESTER*

Billings composed more than two hundred hymns, most of which were given place-names (e.g., Nantucket, Hampshire, Cambridge, and Chester) that had no particular relevance to the hymn texts, although the texts, as seen below, occasionally make reference to events and people in



New England. The melody of the hymns was placed in the tenor voice part, with performance of the soprano and tenor parts sung by both males and females. The texture of the music is homophonic and the form strophic. The first and final verses are printed with the music, while all five verses, presumably written by Billings himself, are printed here.

1. *Let tyrants shake their iron rod, and slav'ry clank her galling chains, we fear them not, we trust in God, New England's God forever reigns.*
2. *Howe and Burgoyne and Clinton too, with Prescott and Cornwallis join'd, together plot our overthrow, in one infernal league combin'd.*
3. *When God inspir'd us for the fight, their ranks were broke, their lines were forc'd, their ships were shatter'd in our sight, or swiftly driven from our coast.*
4. *The foe comes on with haughty stride, our troops advance with martial noise, their vet'rans flee before our youth, and gen'als yield to beardless boys.*
5. *What grateful off'ring shall we bring? What shall we render to the Lord? Loud Halleluiahs let us sing, and praise his name on ev'ry chord.*

## 68. HECTOR BERLIOZ—*LA DAMNATION DE FAUST* (*APOTHÉOSE DE MARGUERITE*)

The secular choral/orchestral works of Berlioz are difficult to categorize, in large part because they do not conform to well-established genres and because Berlioz described them in new, unique ways. *La damnation de Faust*, for example, was labeled a “légende dramatique” (dramatic legend). The work has all the characteristics of an oratorio, however (a narrative story of an historic figure related through recitatives, solo passages, and choruses), and is usually referred to as such. The *Apothéose de Marguerite* is the final scene of the work, which represents the forgiveness of Marguerite and depicts her ascent into heaven. The scoring is indicative of the creative and extravagant nature of Berlioz, who calls for eight to ten harps that play from two parts and a children’s chorus ad libitum that sings from the soprano solo part.

*Rise up to heaven, naive soul, that love led astray. Return to your original beauty that an error altered. Come, the heavenly virgins, your sisters, the seraphim, will dry the tears that earthly sorrows still exact. Hope on and smile on your blessings. Come, Marguerite.*

## 69. CAMILLE SAINT-SAËNS—*CALME DE NUITS*

While Saint-Saëns is known mainly for his instrumental compositions and the opera *Samson et Dalila*, he composed a number of choral works, including forty secular cantatas and part songs for the many choral societies that were popular in France during his lifetime. Many of the part songs were scored for men’s voices, and their considerable vocal challenges testify to the high level of amateur singing in France. *Calme de nuits*, published with *Les fleurs et les arbres*



as op. 68, is scored for mixed voices a cappella and represents Saint-Saëns's simple though highly effective style. The texture is predominately homophonic, and the harmonic language is simple and direct.

*The calm of night, the freshness of evening, the vast shimmering of the spheres, the great silence of black caverns, you enchant every thoughtful soul. The bright sun, merriment, and noise, you bring fleeting joy; only the poet is haunted by his love of quiet things.*

## 70. GABRIEL FAURÉ—*REQUIEM* (AGNUS DEI)

During the six-year compositional history of the *Requiem*, Fauré made a number of changes in both content and orchestration. The mass began and was performed as a five-movement work (Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei and Communion, and In paradisum) scored for solo soprano, mixed chorus, and a small number of instruments. The final and published version included two more movements (the Offertory and Libera me) and scoring for full orchestra. This orchestration was most likely not done by Fauré, however, who preferred the more intimate, chamber-like setting. The Agnus Dei, which became the fourth movement of the *Requiem*, has an ABACDA structure: the first and second A sections feature the choral tenors alone; the B and C sections are for chorus, with the B section in the tonic key of F Major and the C section in A-flat Major; the D section has music and text from the beginning of movement one; and the final A section recapitulates the movement's opening orchestral material.

*Lamb of God, who takes away the sins of the world, grant them rest forever. May eternal light shine on them, Lord, with your saints forever, for you are merciful. Grant eternal rest to them, Lord, and let perpetual light shine on them.*

## 71. GIUSEPPE VERDI—*MESSA DA REQUIEM* (SANCTUS)

Verdi began thinking about composing a Requiem in 1868, four days after the death of Gioachino Rossini. This Requiem was to be a composite work by thirteen Italian composers, Verdi writing the last movement (Libera me). Troubles plagued the process, and the work was not performed as planned. But after the death of Italy's beloved poet Alessandro Manzoni in 1873, Verdi decided to compose his own complete Requiem, which he did and which was performed a year later on the first anniversary of the poet's death. This work, while notable for its operatic writing and many expressive and dramatic passages, is also remarkable for its many balanced structural elements. The entire work, for example, centers around the Sanctus, which is the only movement not scored for soloists and which is structured as a double fugue framed by a short introduction and a closing. The text is the same as that of #43.

## 72. LUDWIG VAN BEETHOVEN—*MISSA IN C MAJOR, OP. 86 (KYRIE)*

The *Missa* in C Major is the result of a commission Beethoven received from Prince Nikolaus Esterházy in 1807 to compose a mass in celebration of the name day of the prince's wife. This commission followed and was to be in the tradition of the six masses Joseph Haydn had composed for the princess between 1796 and 1802. Beethoven's mass is similar to Haydn's masses in structure and design: the vocal scoring is for standard SATB chorus and SATB soloists generally scored in a quartet texture; the orchestral scoring is the same as in Haydn's final mass; the movements of both masses are structured similarly, with the Gloria and Credo divided into three parts; and the two masses are approximately the same length. However, as noted by the wide range of expressive markings, Beethoven's mass is more dramatic. The Kyrie, for example, has ten Italian words at the beginning of the movement that attempt to create a specific expressive quality: "Andante con moto assai vivace quasi allegretto ma non troppo" (A walking tempo with motion and very vivacious as an allegretto but not too much). The music of this Kyrie also returns at the end of the mass. The text is the same as that of #3.

## 73. FELIX MENDELSSOHN—*ELIAS (SIEHE, DER HÜTER ISRAELS) / ELIJAH (HE, WATCHING OVER ISRAEL)*

Mendelssohn was a highly respected and active conductor during his lifetime, leading numerous performances of oratorios, including Handel's *Messiah* and *Judas Maccabaeus*, J. S. Bach's *St. Matthew Passion*, and Joseph Haydn's *The Creation*. These oratorios were the models for Mendelssohn's two oratorios—*Paulus*, composed from 1834 to 1836, and *Elijah*, composed in 1846. Both works are an amalgamation of elements from traditional English oratorios (with recitatives, arias, and choruses) and from German Lutheran Passions (with chorales). *Elijah* was a commission from the Birmingham Festival, and although Mendelssohn originally set the text in German, he supervised its translation into English, which was the language of the premiere performance and all subsequent performances he conducted. "He, watching over Israel" (*Siehe, der Hüter Israels*) is in part 2 of the oratorio, at the place in the story when Elijah is asleep in the wilderness and angels sing over him. The structure of the movement is Handelian: a melody is stated and developed, another melody follows and is treated similarly, then both melodies are combined and developed.

## 74. ROBERT SCHUMANN—*MINNESPIEL, OP. 101 (SO WAHR DIE SONNE SCHEINET)*

Schumann composed several cycles of vocal chamber music similar in design to the *Liebeslieder Walzer*, op. 52, and *Neue Liebeslieder Walzer*, op. 65, by Johannes Brahms; all the cycles consist

of solo songs, duets, and vocal quartets accompanied by piano. Schumann's three cycles, *Spanisches Liederspiel*, *Spanische Liebeslieder*, and *Minnespiel*, were composed in 1849, the year after he founded the Dresden Verein für Chorgesang. *Minnespiel* contains eight pieces (three solos, three duets, and two quartets), with "Schön ist das Fest des Lenzes" (Beautiful is the festival of spring) serving as the fifth piece and "So wahr die Sonne scheint" ending the cycle. The several solo lines in this latter piece indicate and highlight the vocal chamber nature of the entire cycle.

*As truly as the sun shines, as truly as the flames spark, as truly as the clouds weep, as truly as spring blooms, as truly as I felt as I held you in my embrace, you love me, as I love you, I love you, as you love me. The sun may stop shining, the clouds may no longer weep, the flames may die down, spring may no longer blossom, but we will embrace each other and feel this way forever; you love me, as I love you, I love you, as you love me.*

## 75. FRANZ LISZT—*AVE VERUM*

Liszt is so known for his piano and orchestral repertoire, most people are unaware that he composed a significant amount of choral music, including five masses and a large number of motets and other small-scale sacred genres. Much of this music was written for the Catholic Church, which fascinated Liszt for most of his life. He even took minor orders and lived in a monastery for two years. Liszt was also drawn to the Cäcilien movement, which had as its mission the return of church music to the ideals of the Council of Trent and the Counter-Reformation. The motets, therefore, as exemplified in *Ave verum*, are a cappella and in clear textures so that the text can be understood easily.

*Hail, true body of Christ, born of the Virgin Mary, truly suffered, sacrificed on the cross for mankind, whose side was pierced, whence flowed water and blood, be for us a foretaste when in death we are examined. Amen.*

## 76. ANTON BRUCKNER—*OS JUSTI*

Although much of Bruckner's choral music exemplifies characteristics of the Cäcilien movement, as described above in the commentary on Franz Liszt, Bruckner was not a proponent of the reform precepts; rather, he adhered to the conservative musical characteristics of the geographical area in which he lived and worked most of his life. In addition, much of his sacred music was written not for concert purposes, but for liturgical use in the Augustinian monastery of St. Florian and the cathedral in Linz. This is the case with most of the motets, including *Os justi*. This motet is a cappella, in a texture of alternating sections of homophony and imitative polyphony, and it ends with a statement of Gregorian chant.

*The mouth of the righteous will meditate wisdom, and his tongue will speak what is just. The law of his God is in his heart, and his steps will not falter. Alleluia.*

## 77. JOHANNES BRAHMS—*EIN DEUTSCHES REQUIEM* (SELIG SIND, DIE DA LEID TRAGEN)

Brahms composed his Requiem over a period of twelve years, beginning with what is now the fourth movement and ending with the fifth. It may be considered surprising, therefore, that the overall work has many elements of symmetry. As examples: the ending material of movements 1 and 7 are identical; movement 1 is in the tripartite key structure of F-Major / D-flat Major / F-Major, while the seventh movement, as a mirror, is in F-Major / A-Major / F-Major; movements 2 and 6 begin in minor keys, have ABA structures, and close with fugal material; movements 3 and 5 feature soloists; and movement 4, which stands in the middle of the Requiem, has the rondo-like structure of ABACA. The entire Requiem, as represented by the text of movement 1 from Matthew 5:4 and Psalm 126:5–6, consists of selected passages from Martin Luther's translation of the Bible that convey the composer's general view of death as peace after life's many pains.

*Blessed are they who bear grief, for they shall be comforted. Those who sow with tears will reap with joy. They go forth and weep and bear precious seeds, and come with joy and bring their sheaves.*

## 78. JOHANNES BRAHMS—*WALDESNACHT, DU WUNDERKÜHLE*

Brahms composed six sets of small-scale secular part songs, beginning with five pieces for male chorus in the early years of his compositional career and ending with five pieces for mixed choir nine years before his death. *Waldesnacht, du wunderkühle* comes from the set composed in 1873 and 1874 entitled *Sieben Lieder*, op. 62. All the pieces in this opus, as well as many of the pieces in the other opuses of part songs, have texts that reflect the tranquil and untroubled state of the countryside and its restorative effects on humankind. Many of the pieces, including *Waldesnacht, du wunderkühle*, are basically homophonic and strophic.

1. *Forest night, so wondrously cool, you a thousand times I greet; after the loud bustle of the world, oh how your rustling is sweet. Dreamily, I sink my tired limbs into the soft shelter of the moss, and I feel as if I would again be rid of all life's insane torments.*
2. *Distant flute song, die away, you that stirs a vast longing and carries thoughts into the beautiful, alas, envied distance. Let the forest night rock me, soothe all pain, and a blessed contentment I will inhale with its fragrances.*

3. *In the secret, narrow circles, you become well, you wild heart, and a peace floats down with soft flutterings. Sing me, lovely bird songs, into a gentle slumber. Insane torments, disappear again, wild heart, now good night.*

## 79. JOSEPH RHEINBERGER—*ABENDLIED*

Like Bruckner, Rheinberger was not a proponent of the Cäcilien movement, the precepts of which he believed were too limiting and restrictive. However, also like Bruckner, much of Rheinberger's sacred output is modeled on music of the past. This is especially evident in the motets, which are frequently in a neo-Renaissance style. *Abendlied*, for example, is a cappella and in a polyphonic texture. Furthermore, it begins with a dialogue between the upper and lower voices, continues with points of imitation, and ends with a return to the music of the motet's beginning—thus giving the piece an ABA structure. The text is from Luke 24:29.

*Remain with us, for it will be evening, and the day will be over.*

## 80. ANTONÍN DVOŘÁK—*V PŘÍRODĚ* (*NAPADLY PÍSNĚ V DUŠI MOU*)

Dvořák's music is similar in many ways to that of Brahms, who admired Dvořák and promoted his music. The small-scale secular repertoire, for instance, was composed in sets or cycles of opuses, texts are often about pastoral subjects, the organization of musical material often results in repeat structures, and textures are mainly a cappella, homophonic, and strophic. *V přírodě*, which translates as "In nature's realm" or "Songs of nature," is the title given to the complete opus—a collection of five part songs composed in 1882. "Napadly písně v duši mou" is the first piece in the opus and has an ABB structure. The text is from a poem by Vítězslav Hálek.

1. *Songs filled my heart one lovely day, how could I know they would be calling; just like the dew upon the hill, dew never warns us before falling.*
2. *Nature is sparkling heavenly, just as a child is happy, glowing; how can I know if these are songs of joy or merely songs of weeping and woe.*
3. *Now with the moonlight on the dew, gone are the songs that sadden or console me; now as I'm waiting for another dawn, I'm hoping they'll again fill my soul.*

## 81. ANTON ARENSKY—*OTCHE NASH*

The Divine Liturgy of the Russian Orthodox Church, officially called *Liturgiia Sv. Ioanna Zlatoustá* (Liturgy of St. John Chrysostom), consists of numerous traditional texts that, like

those in the Roman Catholic Mass, are spoken, chanted, or sung chorally. The Lord's Prayer is common to both Russian and Catholic services. However, it has been set chorally in the Divine Liturgy, while it is traditionally chanted or spoken in the Roman Mass. Arensky's setting, like other notable ones by Nikolai Rimsky-Korsakov and Nicolai Kedroff, is homophonic, without text repetition, and at a soft dynamic level. None of the settings includes the text "for thine is the kingdom, power, and glory forever," which is chanted before the final "Amen."

*Our father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our debts, as we forgive our debtors, and lead us not into temptation, but deliver us from evil. Amen.*

## 82. ALEKSANDR GRECHANINOV—SVETE TIHIY

The text that begins "Svete tihiy" is part of the *Vsenoshchnoye bdeniye* (All-Night Vigil), which is celebrated in the Russian Orthodox Church before major feasts or on Saturday evenings. This service was popular with Russian composers, including Tchaikovsky, Chesnokov, and Rachmaninoff, who wrote complete settings of the Vigil. Most other Russian composers either wrote partial settings or chose a few of the constituent parts and set them as motet-like pieces, and most of the settings of "Svete tihiy," as represented by the one printed here by Grechaninov, are thickly scored and harmonically expansive, with dialogue effects between the upper and lower voices, and with low tessituras for the basses.

*Gladsome light of the holy glory of the immortal, heavenly father, holy, blessed, Jesus Christ. Now that we have come to the sun's setting, and behold the light of evening, we praise the father, son, and holy spirit, God. You are worthy at every moment to be praised in hymns by solemn voices, son of God, giver of life, all the world glorifies you.*

## 83. PAVEL CHESNOKOV—DUH TVOY BLAGIY

Chesnokov composed a number of sacred pieces that are not a part of either the Divine Liturgy or the All-Night Vigil. Ten of these pieces, which include the composer's most popular repertoire, were written as a cycle of communion hymns published as op. 25. *Duh tvoy blagiy* is the final piece in the cycle and, like many of the other pieces, is formally organized. It has an ABA structure, the A portions featuring short homophonic phrases in dialogue between the upper and lower voices, and the B section composed as an imitative duet between the sopranos and altos. In addition, there is repeat of melodic material in each of the A and B sections. The text is from Psalm 143:10.

*Let your good spirit lead me on a level path. Alleluia.*

## 84. SERGE RACHMANINOFF—*VSENOSHCHNOYE BDENIYE (BOGORODISTE DEVO)*

“Bogorodiste devo” is the sixth and most popular of the fifteen pieces or movements in Rachmaninoff’s *Vsenoshchnoye bdeniye* (All-Night Vigil), which was composed in a two-week period during January and February of 1915. The work as a whole is based on several forms of Orthodox chant—*znamenny* (movements 8, 9, 12, 13, and 14), Greek (movements 2 and 15), and Kievan (movements 4 and 5). “Bogorodiste devo,” often referred to as “Ave Maria” or “Hail Mary,” is one of the six movements not based on chant, although its melodic characteristics are chant-like. The texture of the piece is basically homophonic, with a Russian trademark passage sung by sopranos and tenors in octaves.

*Mother of God, rejoice, Mary full of grace, God is with you. Blessed are you among women, and blessed is the fruit of your womb, for you have given birth to the savior of our souls.*

## 85. HUBERT PARRY—*SONGS OF FAREWELL (MY SOUL, THERE IS A COUNTRY)*

Parry contributed significantly to the part song repertoire, composing approximately fifty pieces in the genre and publishing many of them in collections. *My soul, there is a country* is the first piece from his final collection, titled “Songs of Farewell” and composed between 1916 and 1918, the year of his death. The poems for the collection do not deal with the usual pastoral or amorous subjects; instead, they are spiritual in nature and deal mainly with the subject of death and the afterlife. Most of the poems were written by seventeenth-century English poets, including Henry Vaughan (1622–1695), whose poem *Peace* was used for *My soul, there is a country*.

## 86. CHARLES VILLIERS STANFORD—*BEATI QUORUM VIA*

Stanford’s small-scale sacred output includes both English anthems and Latin motets. For the latter genre, Stanford conformed to the prevailing practice of emulating Renaissance styles, scoring pieces for a cappella chorus, and composing them in imitative textures. These traits are evident in the three motets of op. 38—*Justorum animae*, *Coelos ascendit hodie*, and *Beati quorum via*. The third motet, printed here, features the upper and lower voices in dialogue and a point-of-imitation setting of the words “qui ambulant lege Domini” that word-paints a path from earth to heaven. The text is from Psalm 119:1.

*Blessed are the undefiled in the way, who walk in the law of the Lord.*



## 87. EDWARD ELGAR—*AS TORRENTS IN SUMMER*

This part song comes from Elgar's cantata *Scenes from the Saga of King Olaf*, op. 30, the full work scored for soprano, tenor, and bass soloists, chorus, and full orchestra, and premiered at the North Staffordshire Music Festival in 1896. The text for the cantata is an adaptation of the poem *The Saga of King Olaf* by Henry Wadsworth Longfellow (1807–1882), which relates aspects of the life, battles, and death of the Norse crusader. Elgar divides the story into nine scenes, framed by a prologue and an epilogue. “As torrents in summer,” which is the only part of the cantata scored for a cappella chorus, is in the epilogue, almost at the end of the cantata. The form of the chorus, following that of the poem, is strophic.

## 88. LOWELL MASON—*NEARER, MY GOD, TO THEE*

This is one of approximately thirty hymns composed by the American music educator Lowell Mason. It is contained in most Protestant hymnals, usually under the name “Bethany,” and was made famous for its alleged performance by the band of the *Titanic* as it sank in the North Atlantic in 1912. The text of the hymn was written in 1841 by the English poet Sarah Flower Adams (1805–1848) and contains five verses—one more than printed with the music here (“Then with my waking thoughts bright with thy praise, out of my stony griefs Bethel I’ll raise; so by my woes to be nearer, my God, to thee. . .”), which occurs as verse 4. Note that Mason’s original scoring is in the meter 6/4, not in the common 4/4 seen in most modern printings.

## 89. EDWARD MACDOWELL—*THE BROOK*

MacDowell, known today for the artist colony he and his wife established in Peterborough, New Hampshire, composed twenty-four part songs. Eighteen are scored for male chorus, three for female chorus, and three others for mixed chorus. Two of those for mixed chorus were published together as *Two Northern Songs*, op. 43, composed between 1890 and 1891 and set to poetry by MacDowell himself. “The brook” is number 1 of the set and is perhaps the best-known American part song of the nineteenth century. It has a strophic quality in that the second half of the piece is similar to the first in melodic and rhythmic design.

## 90. AMY BEACH—*THREE SHAKESPEARE CHORUSES* (THROUGH THE HOUSE GIVE GLIMMERING LIGHT)

Amy Beach, also known as Mrs. H. H. A. Beach, was mostly known during her day as a concert pianist; she made her performing debut with the Boston Symphony Orchestra when she was seventeen, and during the middle years of her life had an extensive career in Europe. She also was known and admired for her many compositions, which total almost two hundred works



and which include eighty-four songs and seventy choral compositions. A large number of the compositions are scored for women's voices; Mrs. Beach, who cofounded and served as the first president of the Society of American Women Composers, was an important advocate of women in music. The *Three Shakespeare Choruses* were composed for and premiered by the Detroit Madrigal Club in 1896. The text is from Shakespeare's *A Midsummer's Night's Dream*, Act 5, Scene 2.

## 91. CLAUDE DEBUSSY—*TROIS CHANSONS DE CHARLES D'ORLÉANS* (DIEU! QU'IL LA FAIT BON REGARDER)

Debussy's three chansons, set to texts by the Medieval-era French poet Charles d'Orléans (1391–1465), are the composer's only music scored for a cappella chorus. The first and third chansons, "Dieu! qu'il la fait bon regarder" and "Yver, vous n'êtes qu'un villain," were composed in 1898 and are similar in structure to the Parisian chansons of the Renaissance, with alternating passages of imitative polyphony and homophony. Both chansons also have an ABA structure. The second chanson, "Quand j'ai ouy le tabourin," was composed in 1908 and is in the style of an accompanied song. The music of all three pieces is characteristic of Debussy's Impressionistic style, with harmonies juxtaposed in nontraditional ways to produce effects of color.

*God! she is fair to look upon, graceful, good, and beautiful; for all the great virtues that are hers, everyone is ready to give praise. Who could tire of her? Her beauty is always renewing itself. On neither side of the ocean do I know any woman or girl who is in all virtues so perfect. It is a dream to even think on her: God! she is fair to look upon!*

## 92. MAURICE RAVEL—*TROIS CHANSONS* (NICOLETTE)

Ravel's three chansons, composed in 1914 and 1915, are like those by Debussy in many ways: the first and third pieces are modeled on Parisian chansons of the Renaissance; the second chanson is an accompanied song; and nontraditional harmonies are used to produce effects of color. However, the two composers use different formal structures. "Nicolette," for example, is strophic. Also, Ravel uses modern notational techniques to add color to text expression. Note the nonsense syllables at the end of verse 2, the portamentos in verse 3, and the dissonant minor-second intervals at the beginning of verse 4.

*Nicolette, at Vespers time, went walking in the field to pick daisies, daffodils, and lilies of the valley. She jumped merrily in high spirits, looking around here, there, and everywhere. She encountered an old grumbling wolf with bristling fur and glinting eye, who said, "Hey there, Nicolette, do you want to go to grandmother's house?" Breathlessly, Nicolette ran away, losing her cap and white shoes. She then encountered a handsome page with blue trousers and a gray coat, who said, "Hey there, Nicolette, do you want a*

*sweet friend?" Sensibly, poor Nicolette turned away slowly and with a heavy heart. She then encountered an old gray-haired man, crooked and ugly, foul-smelling and fat-bellied, who said, "Hey there, Nicolette, do you want gold?" Quickly, she ran to his arms, and pretty Nicolette never again returned to the fields.*

### 93. FRANK MARTIN—MASS (AGNUS DEI)

Martin composed the Kyrie, Gloria, Credo, and Sanctus of his mass for double chorus in 1922 and added the Agnus Dei in 1926. The completed work was not released for performance or publication, however, until 1963, when it was premiered by the Bugenhagen Kantorei of Hamburg. At the time of the premiere Martin wrote: "I considered [the mass to be] between God and myself. I felt then that an expression of religious feelings should remain secret and removed from public opinion." The music, while conservative in terms of harmonic vocabulary and traditional in terms of imitative textures, is not based on models of the past. The Agnus Dei is particularly inventive (and effective): the second chorus chants the text in a steady cortège-like succession of unchanging rhythmic values, while the first chorus sings a melody, mostly in unison, that is frequently in syncopation against the second chorus rhythms. The text is the same as that of #7.

### 94. ARTHUR HONEGGER—*LE ROI DAVID* (LA MORT DE DAVID)

Honegger's music set to text about the life of King David was composed in 1921 as incidental music to a play, which was staged in its initial performance. Honegger immediately revised the score, however, changing the genre subtitle from "drama biblique" (biblical drama) to "psaume symphonique" (symphonic psalm), reducing the spoken dialogue to short links between musical numbers, and presenting the work in concert form. In this revision, the work was divided into twenty-seven numbers grouped into three parts (David's Youth, David as King, and David's Old Age). "La mort de David" (David's death) is the final movement. The scoring for the revision is for solo voices, chorus, and seventeen wind and percussion instruments, while a further revision in 1923 is for full orchestra, including strings.

*The spirit of God speaks through me: A just one will come to men, ruling in the fear of God. He is as the light of the morning, when the sun rises. Oh, this life was so fair! I bless you, you who granted it to me. God says to you: A day will dawn when a flower will blossom from your green stem. And its perfume will fill all the people here below with the breath of life. Hallelujah!*

### 95. LILI BOULANGER—*VIEILLE PRIÈRE BOUDDHIQUE* (PRIÈRE QUOTIDIENNE POUR TOUT L'UNIVERS)

Lili Boulanger, sister of the famous teacher Nadia Boulanger, composed fifteen choral works before her tragic death from cancer at the age of twenty-four. *Vieille prière bouddhique*, one

of eight works for chorus and orchestra, was drafted in 1914 and completed in 1917. The text, from the Buddhist *Visuddhimagga*, is subtitled “Prière quotidienne pour tout l’Univers” (Daily prayer for the entire universe). The music, while generally Impressionistic, contains melodic and harmonic elements that are often referred to as exotic and that reflect the Eastern nature of the text.

*Let all things that breathe, without enemies, without obstacles, transcending sadness and achieving happiness, be able to move freely along the path that is destined for them. Let all creatures everywhere, all spirits and all living things, without enemies. . . . Let all women, let all men, Aryans and non-Aryans, all gods and all humans, and those who have fallen, without enemies. . . . In the East and in the West, the North and the South, that all begins that exist, without enemies. . . .*

## 96. FRANCIS POULENC—*QUATRE MOTETS POUR LE TEMPS DE NOËL (HODIE CHRISTUS NATUS EST)*

This is one of four motets in a set generally called in English the “Christmas motets.” This set, composed in 1951 and 1952, followed a similar collection of four Lenten motets composed in 1938 and 1939. All the motets are a cappella and have Latin texts. *Hodie Christus natus est* reflects Poulenc’s general practice of structural organization (repeating large sections of music) and his penchant for stringing together short cubist motifs, all separated by rests. For instance, the first section is comprised of motifs that are in the arrangement aabbcdef, followed by a repeat of the first part of f; the second section is abcdef, followed by a repeat of the second part of f; and the third section is abcdef, followed by several fragments of f. The text is the same as that of #20.

## 97. MAURICE DURUFLÉ—*REQUIEM (IN PARADISUM)*

The majority of Duruflé’s compositional output is based on Gregorian chant. This includes his *Messe cum júbilo*, four motets, and the *Requiem*, which began as a series of organ pieces based on Gregorian chants. In most instances, Duruflé quotes chant exactly, without elaboration or alteration. In the final movement of the *Requiem*, for example, the choral sopranos begin by singing the “In Paradisum” chant as found in the *Liber usualis*, while the orchestra provides an harmonic accompaniment. For the latter portion of the movement, the chant is given over to the solo organ part while the chorus accompanies homophonically. The entire work exists in a version scored for full orchestra (printed here) and in a scoring by Duruflé himself for organ. The text is an antiphon from the Roman Catholic Requiem Mass.

*May angels lead you into Paradise, may the martyrs receive you at your coming and lead you into the holy city of Jerusalem. May a choir of angels receive you, and with the once-poor Lazarus, may you have eternal rest.*

## 98. ARNOLD SCHOENBERG—*VIER STÜCKE*, OP. 27 (UNENTRINNBAR)

Schoenberg composed his *Vier Stücke* (Four Pieces), op. 27, for chorus in 1925, several years after he began writing in the twelve-tone idiom. The first three pieces of the set are a cappella, while the fourth piece is scored for chorus and mandolin, clarinet, violin, and cello. “Unentrinnbar” (Inescapable) is the first piece in the set and is in the form of a strict canon followed by a short homophonic closing. Each statement of the canon consists of the four permutations common to general manipulation of the twelve-tone row, with the soprano and tenor rows in the order of original, retrograde, inversion, and retrograde inversion, and the alto and bass beginning with the inversion. The text, as well as that of the second piece in the set, is by Schoenberg; the texts of the third and fourth pieces are German translations of Chinese poems.

*The courageous are those who accomplish acts beyond the measure of their courage. They possess only the strength, the mandate to conceptualize, and the character to refuse rejection. Were a god so ungracious as to grant them a realization of their lot, then they would not be so envied. And that is why they are envied.*

## 99. ANTON WEBERN—*ENTFLIEHT AUF LEICHTEN KÄHNEN*

This is Webern’s first choral work, composed in 1908, the same year as his *Passacaglia* for orchestra. Both compositions are based on traditional formal structures (the choral work being a double canon), which undoubtedly reflects Webern’s study of older music; he received a doctorate in musicology in 1906. Both works are advanced harmonically, however, and are considered to be atonal. *Entflieht auf leichten Kähnen* was originally scored for a cappella chorus (the version printed here), although Webern added an accompaniment of violin, viola, cello, harmonium, and piano in 1914. The text is from the poem *Das Jahr der Seele* by Stefan George (1868–1933), one of Webern’s favorite poets, and the structure of the music in three sections reflects the poem’s three verses.

*Flee in light boats from intoxicated worlds of sun that milder tears might always reward you for your flight. Watch this frenzy of blond, light blue visions and drunken delights unfold, devoid of ecstasy. That the sweet shudders in the new suffering will not envelop you—let it be the silent sorrow that fills this spring.*

## 100. PAUL HINDEMITH—*SIX CHANSONS* (LA BICHE)

Hindemith composed his set of six chansons in 1938 for the Swiss conductor and composer Georges Haenni (1896–1980) and his choral ensemble Chanson Valaisanne. Hindemith had

just moved from Germany to Switzerland and was attracted to Valais, in the southwestern area of the country. The music represents the composer's style of "Gebrauchsmusik" (functional or practical music) in that its demands, in terms of pitch and rhythm, are not great. The music also represents Hindemith's tonal style, referred to as "pandiatonic" (indicating the use of the chromatic scale in a diatonic manner). In "En hiver," the fifth chanson in the set, Hindemith employs all but two notes of the chromatic scale while maintaining a tonic sense of E-flat Major. The chansons are all also structured with repeat patterns. "La Biche," for example, is basically in an ABCA form. The texts are all by Rainer Maria Rilke (1875–1926), a German poet who wrote approximately four hundred poems in French.

*O doe, what lovely ancient forest depths abound in your eyes; how much open trust mixed with how much fear. All this, borne by the lively gracility of your bounds. But nothing ever disturbs that unpossessive unawareness of your brow.*

## 101. HUGO DISTLER—*LOBE DEN HERREN*, OP. 6/I, NO. 2

Much of Distler's music, including the motet here, is composed in a style that emulates the German Lutheran music of the late Renaissance, especially the music of Heinrich Schütz. During Distler's student days in Leipzig he became interested in the historic music sung by the Thomanerchor, and during his time working in various churches and schools he became involved in several movements that sought to return the Lutheran Church (liturgy, music, and organ building) to older, original principles. In terms of composition, Distler often set chorale tunes such as "Lobe den Herren" here, which was written (text and music) by Joachim Neander (1650–1680), who was one of the most important Lutheran hymnists of the seventeenth century. In addition, Distler often composed sets of music for the liturgical year, giving the sets titles used by Schütz and other early composers. For example, Distler's op. 12 from 1934 to 1936 is titled *Geistliche Chormusik*, and his op. 6/I from 1933 is titled *Kleine Geistliche Abendmusik*. "Lobe den Herren" is the second of three motets in op. 6/I. Of the five verses of the original chorale, Distler set the first two, arranging them in an ABA format.

1. *Praise the Lord, the mighty king of glory, my dear soul, that is what I desire. Come to the assembly, psalter and harp awake, let the music be heard.*
2. *Praise the Lord, who splendidly rules over everything, who has led you on eagle's wings, who supports you and has given you pleasure. Have you not perceived this?*

## 102. PABLO CASALS—*O VOS OMNES*

Casals composed in a conservative style, one that reflected his interest in the standard nineteenth-century cello repertoire he played in recitals across Europe, Russia, South America,

and the United States. Most of his choral works are Latin motets, characterized by traditional functional harmonies, rhythms that reflect a natural declamation of text, and uncomplicated textures. *O vos omnes* is basically homophonic, with phrases of text clearly delineated, and with the motet's opening melodic material used as a closing. The piece, therefore, has an ABCA structure. The text is from the Roman Catholic antiphon for the third Nocturn of Holy Saturday.

*O all ye who pass by the way, attend and see if there is any sorrow like my sorrow.*

### 103. LUIGI DALLAPICCOLA—*SEI CORI DI MICHELANGELO BUONARROTI IL GIOVANE (IL CORO DELLE MALMARITATE)*

This is the first of six secular pieces composed between 1933 and 1936 to poetry of Michelangelo Buonarroti the Younger (1568–1646), nephew of the famous sculptor and painter of the Sistine Chapel ceiling. The texts reflect characteristics of Petrarch (1304–1374), whose poems were used frequently by early-Renaissance Italian madrigalists, and likewise, Dallapiccola's music reflects characteristics of the early madrigals. For instance, the first two pieces in the set, "Il coro delle malmaritate" (Chorus of the unhappy wives) and "Il coro dei malammogliati" (Chorus of the unhappy husbands), have alternating passages of homophony and imitative polyphony and also varied rhythms for expressive effect.

*From our misfortune, young maids, learn this lesson, from our misfortune, this lesson, young maids, and you'll not say with bitter weeping: Wretched, unhappy women! Better for us most surely! Shut in a little convent, to have lopped off our tresses, renouncing names and adornments, dressed in black, gray, or white, to castigate our bodies with cords of rope and scourges for to better ourselves! Better for us most surely to rise and go to matins, with little trembling tapers, long ere the cock crows. To hide in a Bigallo, enroll in a Rosano, end up in a Majano, at Portico, Bolderone, give up all, in Mugnone take on a veil at Lapo's, or else to hide our head in a Monticel di buoi. Better for us most surely! Learn then this lesson and make sure that you think, think, think, be sure, or else they'll titter and greet you with: Heigh ho, heigh ho.*

### 104. BÉLA BARTÓK—*ŠTYRI SLOVENSKÉ PIESNE (NA HOLI)*

Like a number of composers in the early part of the twentieth century, including fellow Hungarian Zoltán Kodály (1882–1967), Bartók was interested in native folk material. He collected thousands of folk songs and published nine volumes of arrangements for two- and three-part children's chorus and approximately twenty-five arrangements for mixed chorus. *Štyri slovenské piesne* (Four Slovak Folk Songs), published around 1916 and scored with piano

accompaniment, is his most popular set. The piece printed here is titled *Szénagyűjtéskor énekelt dal* (Song of the Hay-Harvesters from Hiadei) and is, characteristically, in extended and mixed meters. It is also strophic (choral parts only).

*Where the Alps freely soar, with flowers in the valleys, I rest softly. My work is done for the day and the barn filled with hay. It is night and we can return home peacefully.*

## 105. ZOLTÁN KODÁLY—*MISSA BREVIS* (KYRIE)

Although known today as a music educator who developed a system of sight-reading based on solfège syllables and also as a musicologist who collected and transcribed thousands of folk songs, Kodály composed a number of significant sacred choral works. The *Missa brevis*, originally composed as an organ mass, was transcribed for chorus in 1948. It contains all five portions of the Roman Catholic Mass Ordinary plus opening and closing instrumental movements entitled, respectively, “Introitus” and “Ite, missa est.” The music is characterized by modal harmonies and imitative textures that reflect Kodály’s devotion to Hungarian music of past centuries. The text is the same as that of #3.

## 106. KRZYSZTOF PENDERECKI—*PASSIO ET MORS DOMINI NOSTRI JESU CHRISTI SECUNDUM LUCAM* (FINAL SCENE)

Penderecki’s *St. Luke Passion*, as it is generally called, was commissioned by the West German Radio to commemorate, in 1966, the seven hundredth anniversary of the founding of Münster Cathedral. It is modeled on the passions of J. S. Bach, with a division of the work in two movements and with reflective texts interspersed between the biblical passages. In addition, Penderecki paid homage to Bach by using his name as a musical motif (B-flat [“B” in German nomenclature], A, C, and B-natural [“H” in German nomenclature]) more than one hundred times throughout the score, including several times—both in its original and inverted formats—in the final scene. The general fabric of the music is avant-garde, with newly created notational symbols, aleatoric passages, quarter tones, and sprechstimme. The text of the final scene is from Luke 23:44–46, John 19:30, and Psalm 31:1–3, 5.

*It was about the sixth hour, and there was darkness over all the earth until the ninth hour. And the sun was darkened, and the veil of the temple was rent in the midst. And Jesus cried with a loud voice: Father, into your hands I commend my spirit. And having said this, he died. It is finished. In thee, Lord, I trust, let me never be confounded; deliver me in your righteousness. Incline your ear to me, deliver me speedily, be my strong protector and a house of defense, to save me. Into your hand I commend my spirit, you have redeemed me, Lord God of truth.*



## 107. IGOR STRAVINSKY—MASS (GLORIA)

Stravinsky composed his *Mass* between 1944 and 1947, during his so-called neoclassical period, when his writing was characterized by traditional formal structures, sparse textures, scoring focused on wind instruments, and a harmonic language based on functional tonality. The *Mass*, for example, is in an arch form: the Kyrie and Agnus Dei movements are entirely choral, basically homophonic, and in three sections; the Gloria and Sanctus movements feature soloists and are melismatic; and the Credo stands alone as, in the composer's words, "a statement of faith." In addition, the scoring of the *Mass* is for double woodwind quintet (two oboes, English horn, two bassoons, two trumpets, and three trombones). Apart from these characteristics, the Gloria and Credo illustrate Stravinsky's penchant for repetition of rhythmic patterns in a motoristic manner.

*Glory to God in the highest, and on earth peace to men of goodwill. We praise you, we bless you, we worship you, we glorify you. We give thanks to you according to your great glory. Lord God, king of heaven, God the father almighty. Lord Jesus Christ, the only begotten son, Lord God, lamb of God, son of the father. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits at the right hand of the father, have mercy on us. For you alone are holy, you alone are Lord, you alone are most high, Jesus Christ, with the holy spirit in the glory of God the father. Amen.*

## 108. SERGEY PROKOFIEV—ALEKSANDR NEVSKY (ALEKSANDR'S ENTRY INTO PSKOV)

This cantata-like work was composed during a period of time when Prokofiev was focusing on the composition of music for children (e.g., *Peter and the Wolf*) and on music set to patriotic texts. *Aleksandr Nevsky* (Alexander Nevsky), op. 78, was originally composed in 1938 as music for the film by Sergei Eisenstein about Nevsky's defeat of Teutonic invaders at the Battle on the Ice at Lake Chudskoye in 1242. The film and its music were so successful, Prokofiev took parts of the film score and fashioned them in 1939 into a separate work divided into seven movements—Russia under the Mongolian Yoke; Song about Alexander Nevsky; The Crusaders in Pskov.; Arise, ye Russian People; The Battle on the Ice; The Field of the Dead; and Alexander's Entry into Pskov. The work as a whole is richly scored, with numerous percussion instruments (including bells, glockenspiel, xylophone, and tambourine), and the melodic content of many of the movements, especially the last, has elements of Russian folk songs.

*Russia marched to mighty battle; Russia overcame the enemy; on our native soil let no foe exist. Whoever invades will be killed. Be merry, sing, mother of Russia! In our native Russia, let no foe exist, let no foe see our native villages. Whoever invades Russia will be killed. In our native Russia, in great Russia let no foe exist. At the mighty festival all Russia has gathered together. Be merry, Russia, our mother!*



## 109. VELJO TORMIS—*LAULUSILD*

Tormis is one of a number of modern-day Estonian composers who are devoted to the folk material of their country. Like Bartók and Kodály in the early years of the twentieth century, Tormis is a collector of folk melodies and a composer who incorporates these melodies into his original compositions. He is particularly known for his settings of “regisvärssid,” or ancient runic folk songs. He is also known for combining folk material from different Baltic countries. *Laulusild* (Bridge of Song), for example, includes both Finnish and Estonian folk songs (first separately and then together). The text is from an Estonian folk song and the *Kalevala*, the Finnish epic folk poem about the ancient lands called Kaleva. The structure of *Laulusild* is strophic, with two major verses, the first of which is further divided into repeated phrases.

*I have a good mind to take into my head and begin singing, begin reciting, reeling off a tale of kin, singing a tale of their kind. The words unfreeze in my mouth, the phrases tumble, they scramble on my tongue, scatter on my teeth. When I start to sing, alleaa, to spin a yarn, alleaa. Dear brother, little brother, fair one who grew up with me. Begin singing with me, begin reciting with me since we are now together, since we have come from two ways; we seldom get together, meet each other, on these poor borders, the luckless lands of the north. Let us strike hand to hand, fingers into finger snaps, sing of good things, bring forth some of the best things, for those dear ones to hear, for those with a mind to know, among the young ones rising, among the people growing.*

## 110. ARVO PÄRT—*BERLINER MESSE* (KYRIE)

The *Berliner Messe* was originally composed in 1990 for the German Catholic Days celebrated in Berlin and scored for SATB soloists and organ. Pärt rescored it in 1991 for SATB chorus and strings, and in 1997 he made an arrangement of the string accompaniment for organ. The mass is comprised of the traditional five portions of the Latin Ordinary plus two Alleluia verses—“Emitte spiritum tuum” (Send forth your spirit) and “Veni sancte spiritus reple tuorum corda fidelium” (Come holy spirit, fill the hearts of your faithful people)—and the motet “Veni sancte spiritus, et emitte coelitus lucis tuae radium” (Come, holy spirit, and send forth a ray of your heavenly light). The music, typical of Pärt’s writing after 1976, is in a minimalist style characterized by the blending of diatonic scales and triadic arpeggios, called by Pärt “tintinnabuli” (from the effect of sound lingering after a bell has been struck). The text is the same as that of #3, 6, and 16.

## 111. JEAN SIBELIUS—*FINLANDIA*

Like many composers of his generation, Sibelius was interested in folk material of his native country; he studied its history, collected folk songs, and composed music (e.g., *Kullervo*) that paid homage to the past. Sibelius was also interested in the current state of his country and

wrote a number of works that were political in nature and that served to promote Finnish independence from Russia. These works include *Atenarnes sång* (Song of the Athenians), *Isänmaalle* (To the Fatherland), and his most famous work, *Suomi herää* (Finland Awakens), which was later renamed *Finlandia*. This last work was originally composed in 1899 as an orchestral tone poem for a political rally in support of free speech. In 1927 Sibelius extracted the final portion of the work and published it as the last section of his Masonic Ritual Music, op. 113, with text by the opera singer Väinö Sola. A decade later he replaced those words with others by the popular Finnish poet and essayist Veikko Antero Koskenniemi (1886–1962), the opening phrase of which is, “Oi, Suomi, katso, sinum päiväs koittaa” (O Finland, look, your dawn approaches). This text subsequently became famous around the world as a hymn and as the popular, although not official, national anthem of Finland. The text of the hymn printed in many twentieth- and twenty-first-century Protestant hymnals begins “Be still, my soul, the Lord is on thy side.”

## 112. EINOJUHANI RAUTAVAARA—*SUITE DE LORCA* (CANCIÓN DE JINETE)

Although Rautavaara studied in Finland and received a degree in musicology, his interests have been beyond those of his native country, and for much of his choral music he has chosen poetry by major European writers of the early twentieth century. *Suite de Lorca*, for example, employs four poems by Federico García Lorca (1898–1936)—“Canción de jinete” (The Rider’s Song), “El grito” (The Scream), “La luna asoma” (The Moon Comes Out), and “Malagueña.” The music is basically tonal, with rhythmic characteristics of Spanish popular songs, and each of the four pieces has a different textural or harmonic feature—ostinatos in “Canción de jinete,” glissandos in “El grito,” a Phrygian scale in “La luna asoma,” and guitar-like effects in “Malagueña.”

*Córdoba, far away and alone. Small black horse, large moon, and olives in my saddle bags. Although I may know the roads, I never will arrive in Córdoba. Through the plains, through the wind, small black horse, red moon. Death is looking at me from the towers of Córdoba. Oh, that road is so long! Oh, my valiant pony! Oh, that death awaits me, before arriving in Córdoba! Córdoba, far away and alone.*

## 113. PER NØRGÅRD—I HEAR THE RAIN

Much of Nørgård’s choral music reflects his cosmopolitan training (he studied in his native Denmark as well as in France and Germany) and his exposure to the avant-garde music of Karlheinz Stockhausen, Pierre Boulez, and Luciano Berio. Nørgård’s music is also highly expressive and reflective of natural occurrences in nature and in life. *Jeg hører regnen* (I hear the rain), for example, was inspired by the sounds of the ocean and the overtones the waves seem to produce. The music begins with whispered and sibilant sounds, with changing vowels

performed independently by the singers, and also the aleatoric execution of finger snaps, claves, or drums. During the remainder of the piece, the sopranos, altos, and basses are scored in a melodically tonal texture, while the tenor part is punctuated by the terse recitation of a few words. The text is by the Danish poet Michael Strunge (1958–1986), with English translation (the only text printed in the published score) by Nørgård.

## 114. RALPH VAUGHAN WILLIAMS—*FIVE ENGLISH FOLK SONGS (THE DARK-EYED SAILOR)*

During the early years of the twentieth century, Vaughn Williams, along with his compatriot Gustav Holst, traveled the British Isles and collected more than eight hundred folk melodies. Vaughan Williams then made choral arrangements of approximately thirty of these melodies. The set of *Five English Folksongs* was composed in 1913 and includes “The dark-eyed sailor,” “The spring time of the year,” “Just as the tide was flowing,” “The lover’s ghost,” and “Wassail Song.” Each of these pieces is a free arrangement of the original tune, with the melody changing voice parts in the different strophes of text and with added supplementary musical material. In “The dark-eyed sailor,” for example, the five verses of text move among the voice parts in order to exemplify the narrative character of the story being portrayed.

## 115. GUSTAV HOLST—*LULLAY MY LIKING*

While Holst had a strong interest in folksongs of the British Isles (collecting hundreds of them with Vaughan Williams) and also interest in Hindu literature and philosophy (composing four groups of hymns from the Rig Veda), he is best remembered for his orchestral work *The Planets* and for his several choral settings of Christmas texts. Most popular of these Christmas pieces are the carols *In the bleak midwinter*, set to a poem by Christina Rossetti (1830–1894), and *Lullay my liking*, set to an anonymous English poem of the Medieval era. Both carols are strophic. However, *Lullay my liking* is unique in that the verses are set as unison solo lines followed by a choral refrain. In addition, the meters of the verses and refrain are varied to provide a sense of natural declamation.

## 116. HERBERT HOWELLS—*LIKE AS THE HART DESIRETH THE WATERBROOKS*

The anthem and related Anglican liturgical works were important during the twentieth century, especially in England, where virtually all the composers of the period made significant contributions to the genres. Howells, for example, composed more than one hundred anthems, motets, canticles, and hymns. Of these, his Christmas carol *A spotless rose* and his anthem *Like as the hart desireth the waterbrooks* are most popular. This latter piece was composed in 1941 as

part of a set of four anthems (another being *O pray for the peace of Jerusalem*), and is scored overall for SATB chorus and organ, although most of the anthem is for unison and two-part chorus. The appealing musical style, with lushly scored harmonies, is an exemplar of the anthem in England during the early years of the Modern era.

### 117. WILLIAM WALTON—*SET ME AS A SEAL UPON THINE HEART*

Compared to other major British composers of his generation, Walton's choral output is small, consisting of only twenty works. However, many of these works are well-known and highly acclaimed, including his oratorio *Belshazzar's Feast*, his motet *Where does the uttered music go*, and his wedding anthem *Set me as a seal upon thine heart*. This anthem was composed for the wedding of Ivor Wimborne and Mabel Fox-Stangways on St. Cecilia's Day (St. Cecilia being the patron saint of music), November 22, 1938. The music is in ABA form, with a tenor soloist beginning the first three phrases of the initial A section and a soprano soloist singing a phrase in the final A section. The text is adapted from the Song of Solomon 8:6–7.

### 118. MICHAEL TIPPETT—*A CHILD OF OUR TIME (DEEP RIVER)*

The first of Tippett's three oratorios, *A Child of Our Time* was composed in 1938 in reaction to the "Kristallnacht," the harassment and murder of Jews and destruction of their property throughout Germany and Austria on November 9 and 10 of that year. The oratorio also reflects the composer's study of Jungian psychology, with particular emphasis on elements of light and darkness; the motto "The darkness declares the glory of light" is at the head of the oratorio. The music, which according to Tippett is "direct and simple," is divided into three parts, each further divided into multiple, connected movements. The content and arrangement of the movements are based on the Passions of J. S. Bach, with recitatives, arias, choruses, and chorales. For the chorales, which are reflective commentaries, Tippett chose five African American spirituals, the final of which, and the one that closes the oratorio, is "Deep River." The oratorio was first performed by the Morley College choirs and the London Philharmonic Orchestra in March 1944.

### 119. BENJAMIN BRITTEN—*A CEREMONY OF CAROLS (WOLCUM YOLE)*

Britten's choral output is extensive and diverse, from large-scale choral/orchestral works such as the *War Requiem* to sets of a cappella part songs such as the *Five Flower Songs*. There is little

that unifies all the repertoire, although Britten wrote frequently for treble voices. Examples include the cantata *Saint Nicolas*, the *Missa Brevis*, the choral variations *A Boy Was Born*, and *A Ceremony of Carols*, which is a setting of nine Medieval and Renaissance Christmas poems framed by the Gregorian chant *Hodie Christus natus est* (Today Christ is born). The music of *A Ceremony of Carols*, composed in 1942 during a voyage from the United States to England, is characterized by canonic and echo effects and colorful harp sonorities. “Wolcum Yole” is the first piece in the set following the opening chant.

## 120. THEA MUSGRAVE—*ON THE UNDERGROUND* SET I (BENEDICTION)

Beginning in 1986, the London subway system (called the “Underground”), as part of a public arts program, began posting poems in the cars alongside the advertisements. The project became so popular, a number of the poems were published in anthologies entitled *Poems on the Underground*. Musgrave took an interest in the project and in 1994 made a cappella settings of random poems, which she combined into three sets, each given a separate subtitle—Set I, “On gratitude, love, and madness”; Set II, “The Strange and the Exotic”; and Set III, “A Medieval Summer.” The first piece in Set I, “Benediction,” is to the poem of the same name by Jamaican-born poet James Berry (b. 1924). The music is in an advanced tonal idiom, unified by a rising scalar passage set to the word “Thanks.”

## 121. JOHN TAVENER—*HYMN TO THE MOTHER OF GOD*

Most of Tavener’s choral works, especially those after the late 1970s, are a cappella settings of texts from or related to Greek Orthodox liturgies. This is the case with his popular *Song for Athene*, which was commissioned by the BBC in 1994 and made famous by its performance at the funeral service of Princess Diana in Westminster Abbey on September 6, 1997. Also of Greek Orthodox derivation is the “Hymn to the Mother of God,” which is the first piece from a set entitled *Two Hymns to the Mother of God* (the other piece is “Hymn for the Dormition of the Mother of God”). Both pieces feature Tavener’s recognizable textures of block chords with static rhythms. The harmonies in “Hymn to the Mother of God” are especially interesting in that the two choruses cadence at different points.

## 122. CHARLES IVES—*THREE HARVEST HOME CHORALES* (HARVEST HOME #1)

The set of *Three Harvest Home Chorales*, composed around 1902 and revised a decade later, represents Ives as a nontraditional and experimental composer—juxtaposing meters

unconventionally, employing unusual harmonies that often result in striking dissonances, and notating rhythms in new and creative manners. For example, three different meters occur simultaneously in the second of the three chorales (4/4 per measure in the soprano and alto parts, 3/2 per measure in the tenor part, and 9/2 over the space of two measures in the bass part), chord clusters set as choral recitative occur in “Harvest Home #1,” and a glissando is notated in “Harvest Home #2.” Furthermore, melodic inversion of phrases is employed in “Harvest Home #1.” The texts for the chorales are by three relatively unknown preachers—George Burges, John Hampton Gurney, and Henry Alford.

### 123. RANDALL THOMPSON—*THE PEACEABLE KINGDOM* (THE PAPER REEDS BY THE BROOKS)

Thompson is best known for his so-called Americana choral works. These include the a cappella *Alleluia*, which was commissioned for the 1940 opening of the Boston Symphony Orchestra Berkshire Music Center at Tanglewood; *Frostiana*, a collection of seven settings in various voicings of poems by Robert Frost; and *The Peaceable Kingdom*, a setting of numerous passages from Isaiah divided into eight movements and inspired by one of the “Peaceable Kingdom” paintings by Edward Hicks (1780–1849). As a subtitle to and explanation of the music and painting, Thompson quotes Isaiah 11:6–9, which begins, “The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid.” The fifth movement of the work, “The paper reeds by the brooks,” is in two musically similar sections, with Thompson’s inimitable harmonic language of diatonic melodies in parallel motion chords.

### 124. VINCENT PERSICHETTI—*FLOWER SONGS* (SPOUTING VIOLETS)

Of Persichetti’s twenty choral works, six are settings of poetry by e. e. cummings (1894–1962), who wrote almost three thousand poems, most of them notable for their use of lowercase letters and unusual syntactic arrangements. The collection of *Flower Songs*, commissioned by the Philadelphia Singers and premiered by them in 1984, contains seven settings, the second of which is titled by Persichetti “Spouting Violets,” although the original poem is called “the sky was candy luminous.” The music is characterized by the composer’s penchant for an accessible pandiatonic harmonic idiom.

### 125. DANIEL PINKHAM—*FOUR ELEGIES* (AT THE ROUND EARTH’S IMAGIN’D CORNERS)

One of the most prolific composers of choral music in the twentieth century, Pinkham wrote more than two hundred works ranging from large-scale choral/orchestral oratorios to

short a cappella anthems and part songs. His musical style is also diverse in that many of the shorter works are tonal and rhythmically uncomplicated, while other works are tonally dissonant and rhythmically complex. Most of the repertoire, however, is in a pantonal idiom with carefully notated rhythms that emulate natural speech declamation. This is the case with the *Four Elegies*, composed in 1979 and scored for tenor solo, SATB chorus, chamber orchestra (English horn, French horn, bassoon, organ, and strings), and electronic tape. Texts are by the sixteenth- and seventeenth-century British poets Robert Herrick (“To his dying brother, Master William Herrick”), Richard Crashaw (“Upon the death of a friend”), Henry Vaughan (“Silence, and stealth of days”), and John Donne (“At the round earth’s imagin’d corners”).

## 126. NED ROREM—*FOUR MADRIGALS (LOVE)*

The majority of Rorem’s choral output is similar in scope and style to his many solo art songs, of which he has composed more than four hundred. The choral repertoire is generally small-scale in both length and scoring, the melodies are often lyrical in quality, and the rhythms are generally straightforward and compatible to the declamation of the texts being set. The *Four Madrigals* of 1947 exhibit all these traits. In addition, they are noteworthy examples of the trend by twentieth-century composers to pay homage to the historical precedents of genres by emulating qualities of their texture and structure. For example, Rorem’s madrigals are in a neo-Renaissance style, with alternating passages of homophony and imitative polyphony. The texts of the madrigals are English translations of poetry by the ancient Greek poet Sappho. “Love” is the third madrigal in the set.

## 127. DOMINICK ARGENTO—*PETER QUINCE AT THE CLAVIER (MOVEMENT IV)*

During the 1980s Argento focused his choral output on cantata-like works set to long and profound poems. These include *Peter Quince at the Clavier* (1980), set to the poem of the same name by the American poet Wallace Stevens (1879–1955); *I Hate and I Love* (1982), set to poetry by the ancient Roman poet Gaius Valerius Catullus (c. 84 BCE–c. 54 BCE), and *A Tocatta of Galuppi’s* (1989), set to poetry by the British Victorian poet Robert Browning (1812–1889). In a commentary about *Peter Quince at the Clavier*, Argento writes, “Stevens’ poem takes [the story of Susanna and the Elders from an apocryphal chapter in the Book of Daniel] for a metaphor of the emotive power of beauty on the human spirit (in particular, the beauty of music), its use and abuse in stirring our feelings, and its lingering strength in memory.” The fourth, and final, movement of the work encapsulates the message of beauty through music.



## 128. MORTEN LAURIDSEN—*MADRIGALI* (AMOR, IO SENTO L'ALMA)

Lauridsen began his compositional career with four choral works that have become staples of programming with ensembles throughout the world. These include the *Mid-Winter Songs* of 1980, the *Madrigali* of 1987, *Les Chansons des Roses* in 1993, and *O Magnum Mysterium* in 1994. The set of *Madrigali*, subtitled “Six ‘Fire Songs’ on Italian Renaissance Poems,” was inspired by the madrigals of Monteverdi and Gesualdo and set to texts used by these composers and other late-Renaissance madrigalists. According to Lauridsen, “Italian love poems of [the Renaissance] have constituted a rich lyric source for many composers, and while reading them I became increasingly intrigued by the symbolic image of flames, burning, and fire that recurred within this context.” The musical textures are replete with Renaissance techniques, including word painting and eye music (e.g., the phrase “Luci serene e chiare” begins with two whole notes that depict “eyes serene and clear”), and the harmonies are unified by what the composer terms the “fire chord” (a minor triad with an added major second). “Amor, io sento l'alma,” the fourth madrigal in the set, is composed to a poem by Jhan Gero, who flourished between 1540 and 1555.

*Love, I feel my soul return to the fire where I rejoiced and more than ever desire to burn. I burn and in bright flames I feed my miserable heart; the more it is in flames, the more my loving grows, for all my sorrows are born from the fire where I rejoiced and more than ever desire to burn.*

## 129. ERIC WHITACRE—*WATER NIGHT*

Whitacre developed a unique and effective compositional style early in his career. While an undergraduate student in his twenties he composed several works that feature pandiatonic chord clusters used with repeated melodic phrases to create an organic and forward-moving structure. Examples include *Go, lovely rose* of 1990, *Cloudbust* of 1992, and *Water Night* of 1995. He also developed a sensitivity for the keys of his compositions, with scorings of *Water Night* in B-flat Minor and *Lux Aurumque* (composed in 2000) in C-sharp Minor that seem to make the keys inextricably bound to the music. The structure of *Water Night* can be seen as ABA in that the opening material returns at the end of the piece, and the clusters create chords of up to fourteen notes. The text is an English translation of a poem by Octavio Paz (1914–1998).





# GENRES

## ANTHEM

- 32. Thomas Tallis—*If ye love me*
- 36. Thomas Tomkins—*O pray for the peace of Jerusalem*
- 38. Thomas Weelkes—*When David heard that Absalom was slain*
- 39. Orlando Gibbons—*Almighty and everlasting God*
- 56. Henry Purcell—*Remember not, Lord, our offences*
- 58. Maurice Greene—*Lord, let me know mine end*
- 116. Herbert Howells—*Like as the hart desireth the waterbrooks*
- 117. William Walton—*Set me as a seal upon thine heart*
- 122. Charles Ives—*Three Harvest Home Chorales* (Harvest Home #1)

## BALLETTO AND BALLETT

- 19. Giovanni Giacomo Gastoldi—*Amor vittorioso*
- 34. Thomas Morley—*My bonny lass she smileth*

## CANTATA

- 50. Dietrich Buxtehude—*Das neugebor'ne Kindelein*, BuxWV13
- 52. Georg Philipp Telemann—*Uns ist ein Kind geboren*, TWV 1:1451 (Mvt. 1)
- 66. Gioachino Rossini—*Stabat mater* (Introduzione)
- 95. Lili Boulanger—*Vieille prière bouddhique* (Prière quotidienne pour tout l'Univers)
- 108. Sergey Prokofiev—*Aleksandr Nevsky* (Aleksandr's Entry into Pskov)
- 119. Benjamin Britten—*A Ceremony of Carols* (Wolcum Yole)
- 123. Randall Thompson—*The Peaceable Kingdom* (The paper reeds by the brooks)
- 127. Dominick Argento—*Peter Quince at the Clavier* (Movement IV)

## CANZONET

- 17. Orazio Vecchi—*Fa una canzona*
- 37. John Wilbye—*Flora gave me fairest flowers*

## CAROL

- 115. Gustav Holst—*Lullay my liking*

## CHANSON

- 8. Clément Janequin—*Au joli jeu*
- 10. Claude Le Jeune—*Amour cruel que pense tu*
- 91. Claude Debussy—*Trois Chansons de Charles d'Orléans* (Dieu! qu'il la fait bon regarder)
- 92. Maurice Ravel—*Trois Chansons* (Nicolette)
- 100. Paul Hindemith—*Six Chansons* (La biche)

## CHANT

- 1. Anonymous—*Salve regina*
- 2. Hildegard von Bingen—*O viridissima virga*

## CHORALE

- 30. Michael Praetorius—*Es ist ein Ros entsprungen*
- 54b. Johann Sebastian Bach—*Passio secundum Johannem* (Ach Herr, lass dein lieb Engelein)

## FOLK SONG SETTING

- 104. Béla Bartók—*Štyri slovenské piesne* (Na holi)
- 109. Veljo Tormis—*Laulusild*
- 114. Ralph Vaughan Williams—*Five English Folksongs* (The dark-eyed sailor)

## HYMN

- 67. William Billings—*Chester*
- 88. Lowell Mason—*Nearer, my God, to thee*
- 111. Jean Sibelius—*Finlandia*
- 121. John Tavener—*Hymn to the Mother of God*

## LIED

- 25. Heinrich Isaac—*Innsbruck, ich muss dich lassen*

## LUTE SONG

- 35. John Dowland—*Now, oh now, I needs must part*

## MADRIGAL

12. Philippe Verdelot—*Italia mia*
13. Jacques Arcadelt—*Io dico che fra voi*
14. Cipriano de Rore—*Ancor che col partire*
18. Luca Marenzio—*Leggiadre ninfe*
21. Carlo Gesualdo—*Resta di darmi noia*
41. Claudio Monteverdi—*Sfogava con le stelle*
126. Ned Rorem—*Four Madrigals* (Love)
128. Morten Lauridsen—*Madrigali* (Amor, io sento l'alma)

## MAGNIFICAT

22. Cristóbal de Morales—*Magnificat primi toni* (Anima mea)

## MASS

3. Guillaume de Machaut—*Messe de nostre dame* (Kyrie)
6. Guillaume Dufay—*Missa L'homme armé* (Kyrie)
7. Josquin Desprez—*Missa de beata virgine* (Agnus Dei)
16. Giovanni Pierluigi da Palestrina—*Missa Tu es Petrus* (Kyrie)
43. Alessandro Scarlatti—*Messa di S Cecilia* (Sanctus)
44. Antonio Lotti—*Crucifixus*
45. Antonio Vivaldi—*Gloria*, RV589 (Et in terra pax)
- 53a. Johann Sebastian Bach—*B Minor Mass* (Et incarnatus est)
- 53b. Johann Sebastian Bach—*B Minor Mass* (Crucifixus)
- 53c. Johann Sebastian Bach—*B Minor Mass* (Et resurrexit)
72. Ludwig van Beethoven—*Missa in C Major*, op. 86 (Kyrie)
93. Frank Martin—*Mass* (Agnus Dei)
105. Zoltán Kodály—*Missa brevis* (Kyrie)
107. Igor Stravinsky—*Mass* (Gloria)
110. Arvo Pärt—*Berliner Messe* (Kyrie)

## MOTET

4. Johannes Ciconia—*Venecie, mundi splendor / Michael, qui Stena domus / Italie, mundicie*
5. John Dunstable—*Quam pulcra es*
15. Giovanni Pierluigi da Palestrina—*Tu es Petrus / Quodcumque ligaveris*
20. Giovanni Gabrieli—*Hodie Christus natus est*
24. Tomás Luis de Victoria—*Vere languores nostros*

26. Orlando di Lasso—*Musica Dei donum optimi*
28. Jacob Handl—*Pater noster*
29. Hans Leo Hassler—*Dixit Maria*
31. Melchior Franck—*Meine Schwester, liebe Braut*
33. William Byrd—*Ave verum corpus*
47. Michel-Richard de Lalande—*Super flumina Babylonis* (Hymnum cantate nobis)
49. Samuel Scheidt—*Angelus ad pastores*, SSWV13
51. Johann Ludwig Bach—*Das ist meine Freude*
55. John Blow—*Salvator mundi*
59. Juan Gutiérrez de Padilla—*Versa est in luctum*
60. Ignacio Jerusalem—*Responsorio segundo de Santa José*
62. Michael Haydn—*Salve regina*, MH634
75. Franz Liszt—*Ave verum*
76. Anton Bruckner—*Os justi*
79. Joseph Rheinberger—*Abendlied*
86. Charles Villiers Stanford—*Beati quorum via*
96. Francis Poulenc—*Quatre motets pour le temps de Noël* (Hodie Christus natus est)
101. Hugo Distler—*Lobe den Herren*, op. 6/I, no. 2
102. Pablo Casals—*O vos omnes*

## ORATORIO

42. Giacomo Carissimi—*Jonas* (Peccavimus Domine)
57. George Frideric Handel—*Saul* (How excellent thy name, O Lord)
61. Joseph Haydn—*The Creation* (Achieved is the glorious work)
68. Hector Berlioz—*La damnation de Faust* (Apothéose de Marguerite)
73. Felix Mendelssohn—*Elias* (Siehe, der Hüter Israels) / *Elijah* (He, watching over Israel)
94. Arthur Honegger—*Le roi David* (La mort de David)
118. Michael Tippett—*A Child of Our Time* (Deep River)

## PART SONG

64. Franz Schubert—*Die Nacht*
69. Camille Saint-Saëns—*Calme des nuits*
74. Robert Schumann—*Minnespiel*, op. 101 (So wahr die Sonne scheint)
78. Johannes Brahms—*Waldesnacht, du wunderkühle*
80. Antonín Dvořák—*V přírodě* (Napadly písně v duši mou)
85. Hubert Parry—*Songs of Farewell* (My soul, there is a country)
87. Edward Elgar—*As torrents in summer*
89. Edward MacDowell—*The brook*

- 90. Amy Beach—*Three Shakespeare Choruses* (Through the house give glimmering light)
- 98. Arnold Schoenberg—*Vier Stücke*, op. 27 (Unentrinnbar)
- 99. Anton Webern—*Entflieht auf leichten Kähnen*
- 103. Luigi Dallapiccola—*Sei cori di Michelangelo Buonarroti il giovane* (Il coro delle malmaritate)
- 112. Einojuhani Rautavaara—*Suite de Lorca* (Canción de jinete)
- 113. Per Nørgård—*I hear the rain*
- 120. Thea Musgrave—*On the Underground* (Set 1—Benediction)
- 124. Vincent Persichetti—*Flower Songs* (Spouting Violets)
- 125. Daniel Pinkham—*Four Elegies* (At the round earth's imagin'd corners)
- 129. Eric Whitacre—*Water night*

## PASSION

- 54a. Johann Sebastian Bach—*Passio secundum Johannem* (Ruht wohl)
- 106. Krzysztof Penderecki—*Passio et mors domini nostri Jesu Christi secundum Lucam*  
(Final Scene)

## PASTORALE

- 46. Marc-Antoine Charpentier—*In nativitatem Domini canticum*, H314

## PSALM SETTING

- 9. Claude Goudimel—*Ainsi qu'on oit le cerf bruir*
- 11. Jan Pieterszoon Sweelinck—*Or sus, serviteurs du Seigneur*
- 40. Claudio Monteverdi—*Confitebor secondo*
- 48. Heinrich Schütz—*Musicalische Exequien* (Herr, wenn ich nur dich habe)

## REQUIEM

- 63. Wolfgang Amadeus Mozart—*Requiem* (Lacrimosa)
- 65. Luigi Cherubini—*Requiem* in C Minor (Graduale)
- 70. Gabriel Fauré—*Requiem* (Agnus Dei)
- 71. Giuseppe Verdi—*Messa da Requiem* (Sanctus)
- 77. Johannes Brahms—*Ein deutsches Requiem* (Selig sind, die da Leid tragen)
- 97. Maurice Duruflé—*Requiem* (In Paradisum)

## RUSSIAN ORTHODOX MOTET

- 81. Anton Arensky—*Otche nash*
- 82. Aleksandr Grechaninov—*Svete tihiy*
- 83. Pavel Chesnokov—*Duh tvoy blagiy*
- 84. Serge Rachmaninoff—*Vsenoshchnoye bdeniye* (Bogoroditse devo)

## VILLANCICO

- 23. Francisco Guerrero—*A un niño llorando*

## VILLANELLA

- 27. Orlando di Lasso—*Tutto lo dì*

# SOURCES AND PERMISSIONS

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20. *Giovanni Gabrieli Opera omnia*.
21. *Madrigale libro sesto* (1611).
22. *C. de Morales: Opera omnia*, ed. H. Anglès.
23. *Canciones y villanescas espirituales* (1589).
24. *Motecta* (1572).
25. *Heinrich Isaac: Opera omnia*.
26. *Orlando di Lasso sämtlicher Werke, neue Reihe*.
27. *Orlando di Lasso sämtlicher Werke, neue Reihe*.
28. *Tomus Primus Operis musici cantionum* (1586).
29. *Cantiones sacrae* (1597).
30. *Michael Praetorius musikalische Werke*.
31. *Geistliche Gesäng und Melodeyen* (1608).
32. *Mornyng and Evenyng prayer and Communion*, published by John Day (1565).
33. *Gradualia ac cantiones sacrae. . . liber primus* (1610).
34. *The First Booke of Balletts to Five Voyces*, published by Thomas Este (1595).
35. *The Firste Booke of Songs or Ayers. . . with Tableture for the Lute* (1597).
36. *Musica Deo sacra et ecclesiae anglicanae* (1668).



37. *The First Set of English Madrigales*, published by Thomas Este (1598).
38. *Thomas Weelkes: Collected Anthems*.
39. *First Book of Selected Church Musick*, printed by John Barnard (1641).
40. *Selva morale e spiritual* (1641).
41. *Il quarto libro de madrigale* (1603).
42. *Giacomo Carissimi: Le opera complete*.
43. *Messa di S Cecilia* (1720).
44. *Dresden Mus.* 2159/D/5.
45. *Istituto Italiano Antonio Vivaldi*.
46. Marc-Antoine Charpentier, *Mélanges autographes*.
47. *Motets de M. Delalande*.
48. *Heinrich Schütz Neue Ausgabe sämtliche Werke*.
49. *Cantiones sacrae* (1620).
50. *Dietrich Buxtehude: Werke*
51. From the Library of Princess Anna Amalia of Prussia, housed in the Staatsbibliothek, Berlin, and *Das Chorwerk* (1964).
52. *Georg Philipp Telemann Musikalische Werke*.
53. *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke*, except for vocal slurs, which are from Bach's autograph manuscript.
54. *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke*, except for vocal slurs, which are from Bach's autograph manuscript.
55. Christ Church College, Oxford, Mus. MS 14.
56. Fitzwilliam Museum, Cambridge, MS 88.
57. *Hallische Händel-Ausgabe*.
58. *Forty Select Anthems* (1743).
59. *Libro de Coro XV*, Pueblo Cathedral.
60. *Archivo Musica Sacra Cat. Met. C: de Mex.* [Mexico City Cathedral].
61. Haydn's self-engraved score of 1800, with the addition of articulation marks found in early sets of orchestral parts and noted in A. Peter Brown's 1991 Oxford edition of the oratorio. Vocal slurs are in accordance with the English text.
62. *Salve Regina*, MH634 (1796).
63. *Neue Mozart-Ausgabe*.
64. *Franz Schubert: Neue Ausgabe sämtliche Werke*.
65. Mozart autograph manuscript, Süßmayr autograph manuscript, and the *Neue Mozart-Ausgabe*. Slurring marks are based on the autograph manuscripts.
66. Revised second version (1841), published by B. Schott fils (1842).
67. *The Singing Master's Assistant* (1782).
68. *Hector Berlioz: New Edition of the Complete Works* (1979) and *Hector Berlioz: Werke* (1901).
69. *Deux chœurs* (1882).

70. Fauré manuscript Ms. 412, Bibliothèque Nationale (1888) and the Nectoux-Delage edition, published by Hamelle (1994).
71. Verdi's autograph score, with slurring consistencies based on the 1990 David Rosen edition, published by the University of Chicago Press.
72. *Ludwig van Beethovens Werke* and Beethoven's autograph manuscript.
73. *Felix Mendelssohn-Bartholdys Werke* and the 2009 Douglass Seaton edition of *Elijah*, published by Bärenreiter.
74. *Robert Schumann's Werke*.
75. *Franz Listzs musikalische Werke*.
76. *Anton Bruckner: Gesamtausgabe*.
77. First edition, J. Rieter-Bidermann (1868) and *Johannes Brahms: Neue Ausgabe sämtlicher Werke*, with expressive annotations found in the Reimenschneider Bach Institute, "A Recently Discovered Composer-Annotated Score of the Brahms *Requiem*."
78. *Johannes Brahms: Neue Ausgabe sämtlicher Werke*.
79. *Abendlied*, op. 69 no. 3 (1873).
80. *Antonín Dvořák: Souborně vydání*.
81. *Four Sacred Choruses from the Liturgy of St. John Chrysostom* (1897).
82. *Vsenoshchnoye bdeniye (All-Night Vigil)*, op. 59 (1912).
83. *Ten Communion Hymns*, op. 25 no. 10.
84. *Vsenoshchnoye bdeniye (All-Night Vigil)*, op. 37 no. 6 (1915).
85. *My Soul, There Is a Country* (1916).
86. First publication by Boosey and Hawkes (1905).
87. *Scenes from the Saga of King Olaf*, op. 30 (1896).
88. *The Sabbath Hymn and Tune Book* (1859).
89. *Two Northern Songs*, op. 43, published by Arthur P. Schmidt (1891).
90. *Through the House Give Glimmering Light*, published by Arthur P. Schmidt (1897).
91. Bibliothèque nationale, Paris, MS 192.
92. Editions Durand & Cie, Paris (1916).
93. Facsimile of the autograph manuscript, which differs from the published score in a number of respects: tenuto markings; syllabic as well as longer phrasing slurs (marked only above the soprano parts); additional *mesa di voce* signs (measures 14, 33, and 27); and textual punctuation.
94. Première version (1921), published by Foetisch Frères S.A. (1924–25).
95. *Vieille prière bouddhique*, published Durand & Cie, Paris (1921).
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