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# 1 Sweet was the song

ANON. (c. 1590)

Sweet was the song the Vir - gin sung when

Sweet was the song the Vir - gin sung when

Sweet was the song the Vir - gin sung when

Sweet was the song the Virgin sung when

Sweet was the song the Vir - gin sung when

Detailed description: This block contains the first system of a four-part vocal setting. It features five staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each staff has a vocal line with lyrics underneath. The music is in 4/4 time and G major. A large 'Copyrighted Material' watermark is overlaid diagonally across the page.

she to Beth - lem Ju - dah came, and was de -

she to Beth - lem Ju - dah came, and was de -

she to Beth - lem Ju - dah came, and was de -

she to Beth - lem Ju - dah came, and was de -

she to Beth - lem Ju - dah came, and was de -

Detailed description: This block contains the second system of the musical score. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and a fifth staff for the Bass line. Each staff has a vocal line with lyrics underneath. The music continues in 4/4 time and G major. A large 'Copyrighted Material' watermark is overlaid diagonally across the page.

### 3 Susanna fair (Susanne un jour)

ANON. after GUILLAUME GUÉROULT (1548)

ORLANDO DI LASSO (1560)

S  
Su - san - na fair  
Su - sanne un jour

S  
Su - san - na fair,  
Su - sanne un jour,

A  
Su -  
Su -

T

B

5  
some time of love re - quest - ed, Su -  
d'a - mour sol - li - ci - té - e, Su -

Su - san - na fair some time of love re -  
Su - sanne un jour d'a - mour sol - li - ci -

san - na fair some time of love  
sanne un jour d'a - mour sol - li -

Su - san - na fair some time of  
Su - sanne un jour d'a - mour sol -

Su - san - na fair,  
Su - sanne un jour,

Su - san -  
Su - sanne

**5** All creatures now

JOHN BENNET (1601)

S  
All crea - tures now are

S  
All crea - tures now are

A  
All crea - tures now are

T  
All crea - tures now are

B  
All crea - tures now are

mer - ry, mer-ry, mer-ry - mind - ed, are

mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry

mer-ry, mer-ry - mind - ed, mer-ry, mer-ry - mind - ed

mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry, mer-ry,

mer - ry, mer-ry, mer-ry, mer - ry, mer-ry, mer-ry

# 9 Death hath deprived me

JOHN DAVIES (1605)

THOMAS WEELKES (1608)

S  
S  
A  
T  
Ba  
B

Death hath -

Death hath de - priv - ed me,

Death hath de - priv - ed me, de -

Death hath de - priv - ed me

— de - priv - ed me of my dearest friend, my dear - est

hath de - priv - ed me of my dear - est

priv - ed me of — my dear - est friend,

of my dear - est friend, of — my dear - est

My

must un - to dust be brought,  
 must un - to dust be brought, to dust  
 brought, must un - to dust be brought, must un - to  
 brought, must un - to  
 brought, must un - to dust be brought, must un - to  
 brought, must un - to

35  
 must unto dust, must un - to dust be brought.  
 be brought, must - unto dust be brought, be brought.  
 dust be brought, un - to dust be brought.  
 dust, un - to dust be brought, be brought.  
 - dust be brought, must un - to dust be brought.  
 dust be brought.

Weelkes' elegy on the death of Morley, to words originally written to mourn the death of the Earl of Pembroke.

The rest after "Death" in the first bars is part of the phrase, not a breathing space, but there must be a silent moment. It is possible that in the soprano part bar 9, the flat (printed only before the second note, as here) was meant to govern the first note as well, but the context suggests that Weelkes intended this chromatic shift. The chord on "grave" in b. 12 will sound best if the basses do not force their tone. (If a D is impossible even in this quiet -- and not repeated -- context, then the whole piece must go up a semitone.)

The tension builds up to "until the world shall end" (not too hard on the first note), and relaxes after b. 30 into a simple ending. Alto and tenor have been amended in bar 25 to avoid a gap of a tenth in the chord on the first beat.