

# Margot labourez les vignes

Jacob Arcadelt  
(1514 - 1557)

1

Soprano  
Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

Alto  
Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

Tenore  
Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

Basso  
Mar - got la - bou - rez les vi - gnes, vi - gnes, vi - gnes,

4

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.

8

En re - ve - nant de Lor - rai - ne, Mar - got,

En re - ve - nant de Lor - rai - ne, Mar - got,

# Margot labourez les vignes

2

11

En re - ve - nant de Lor - rai - ne, Mar - got,  
En re - ve - nant de Lor - rai - ne, Mar - got, ren -  
En re - ve - nant de Lor - rai - ne, Mar - got,  
En re - ve - nant de Lor - rai - ne, Mar - got,

Detailed description: This block contains the first system of the musical score, measures 11 through 13. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The lyrics are: 'En re - ve - nant de Lor - rai - ne, Mar - got,'. The music is in a simple, folk-like style with a key signature of one sharp (F#) and a 2/4 time signature. The vocal lines are mostly quarter and eighth notes, with some rests. The bass line provides a simple accompaniment.

14

ren - con - tray trois ca - pi - tai - nes vi - gnes, vi - gnes,  
con - tray trois ca - pi - tai - nes vi - gnes, vi - gnes,  
vi - gnes, vi - gnes,  
vi - gnes, vi - gnes,

Detailed description: This block contains the second system of the musical score, measures 14 through 16. It features four staves: three vocal staves and one bass staff. The lyrics are: 'ren - con - tray trois ca - pi - tai - nes vi - gnes, vi - gnes,'. The music continues with similar notation to the first system. The vocal lines are more active, with some eighth notes and quarter notes. The bass line remains simple.

17

vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.  
vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.  
vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.

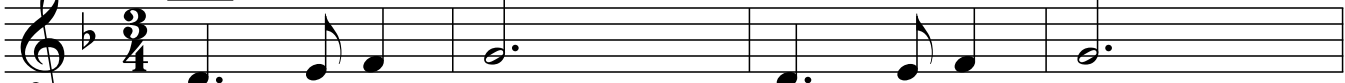
Detailed description: This block contains the third system of the musical score, measures 17 through 19. It features four staves: three vocal staves and one bass staff. The lyrics are: 'vi - gno - let, Mar - got la - bou - rez les vi - gnes bien - tost.' The music concludes with a double bar line and repeat dots. The vocal lines end with a final note, and the bass line has a few final notes.



# Canon Israélien

Original in B minor

1



Musical staff 1: Treble clef, B minor key signature, 3/4 time signature. The melody consists of a dotted quarter note, an eighth note, a quarter note, a dotted half note, a quarter note, an eighth note, a quarter note, and a dotted half note.

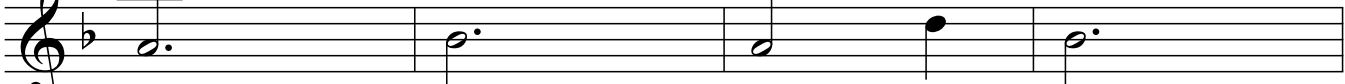
Lou lou lou lou, lou lou lou lou,



Musical staff 2: Treble clef, B minor key signature. The melody consists of a dotted quarter note, an eighth note, a quarter note, a dotted half note, a quarter note, an eighth note, a quarter note, and a dotted half note.

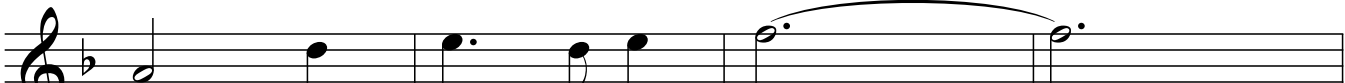
lou lou lou lou lou.

2



Musical staff 3: Treble clef, B minor key signature. The melody consists of a dotted quarter note, a dotted half note, a quarter note, a dotted half note, and a dotted half note.

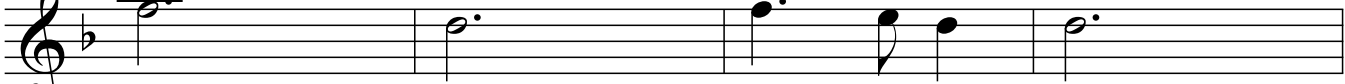
Lou lou, lou lou lou,



Musical staff 4: Treble clef, B minor key signature. The melody consists of a dotted quarter note, a quarter note, a dotted half note, a quarter note, an eighth note, a quarter note, a dotted half note, and a dotted half note.

lou lou lou lou lou.

3



Musical staff 5: Treble clef, B minor key signature. The melody consists of a dotted quarter note, a dotted half note, a quarter note, a dotted half note, a quarter note, an eighth note, a quarter note, and a dotted half note.

Lou lou, lou lou lou lou,



Musical staff 6: Treble clef, B minor key signature. The melody consists of a dotted quarter note, a quarter note, a dotted half note, a quarter note, an eighth note, a quarter note, a dotted half note, and a dotted half note.

lou lou lou lou lou.

# Sans verser de larmes

Harmonisation de Marius Trommschläger

Soprano

5. Qui peut voir le so - leil la nuit  
6. Je peux voir le so - leil la nuit

Alto

5. Qui voir le so - leil la nuit  
6. Je voir le so - leil la nuit

Tenor

5. Qui peut voir le so - leil la nuit  
6. Je peux voir le so - leil la nuit

Basse

Ooh

3

Qui peut voir sans é - toi - le  
Je peux voir la nuit sans é - toile

3

Qui peut voir sans é - toi - le  
Je peux voir la nuit sans é - toile

3

Qui peut voir sans é - toi - le  
Je peux voir la nuit sans é - toile

3

Qui peut voir sans é - toi - le  
Je peux voir la nuit sans é - toile

5

Et qui peut quit - ter son a - mi  
Mais ne peux quit - ter mon a - mi

5

Et qui peut quit - ter son a - mi  
Mais ne peux quit - ter mon a - mi

5

Et qui peut quit - ter son mi  
Mais ne peux quit - ter mon a - mi

5

Et qui peut quit - ter son mi  
Mais ne peux quit - ter mon a - mi

7

Sans ver - ser de lar - mes  
Sans ver - ser de lar - mes

7

Sans ver - ser de lar - mes  
Sans ver - ser de lar - mes

7

Sans ver - ser de lar - mes  
Sans ver - ser de lar - mes

7

Sans ver - ser de lar - mes  
Sans ver - ser de lar - mes



# Laudate Dominum K 339

Mozart

1 *p*

Sopranos  
Glo - - - ri - a Pa - tri, et Fi - li - o,

Altos  
*p*  
Glo - ri - a Pa - - - tri, et Fi - li - o,

Ténors  
*p*  
Glo - - - ri - a Pa - tri, et Fi - li - o,

Basses  
*p*  
Glo - - - ri - a Pa - tri, et Fi - li - o,

5 *f* *p*

et Spi - ri - tu - i Sanc - to. Si - - - cut e - - -

*f* *p*

et Spi - ri - tu - i Sanc - to. Si - - - cut e - - -

*f* *p*

et Spi - ri - tu - i Sanc - to. Si - - - cut e - - -

*f* *p*

et Spi - ri - tu - i Sanc - to. Si - - - cut e - - -



# Laudate Dominum K 339

10

rat in prin - ci - pi - o, et nunc, et sem - per,

rat in prin - ci - pi - o, et nunc, et sem - per,

rat in prin - ci - pi - o, et nunc, et sem - per,

rat in prin - ci - pi - o, et nunc, et sem - per,

15

et in sae - cu - la sae - cu - - - lo - - -

et in sae - cu - la sae - cu - - - lo - - -

et in sae - cu - la sae - cu - - - lo - rum.

et in sae - cu - la sae - cu - - - lo - - -

# Laudate Dominum K 339

20

rum. A - - - men, a - - -

rum. A - - - - - men, a - - - - -

A - - - - - men, a - - - - -

rum. A - - - - - men, a - - - - -

25

men, a - - - - - men, a - men.

men, a - - - - - men, a - men.

men, a - - - - - men, a - men.

men, a - - - - - men, a - men.

# Im Grünen (Op. 59, No. 1)

SATB a cappella

Helmine von Chezy

Felix Mendelssohn  
(1809-1847)

**Andante con moto**  
*mf*

Soprano

1. Im Grün er - wacht der fri - sche Muth, wenn blau der  
2. Was such'st der Mau - ern en - gen Raum, du thö - rigt  
3. Wie hol - de Kind - lein spielt um dich ihr O - dem

Alto

1. Im Grün er - wacht der fri - sche Muth, wenn blau der  
2. Was such'st der Mau - ern en - gen Raum, du thö - rigt  
3. Wie hol - de Kind - lein spielt um dich ihr O - dem

Tenor

1. Im Grün er - wacht der fri - sche Muth, wenn blau der  
2. Was such'st der Mau - ern en - gen Raum, du thö - rigt  
3. Wie hol -de Kind - lein spielt um dich ihr O - dem

Bass

1. Im Grün er - wacht der fri - sche Muth, wenn blau der  
2. Was such'st der Mau - ern en - gen Raum, du thö - rigt  
3. Wie hol -de Kind - lein spielt um dich ihr O - dem

4

Him - mel blickt. Im Grü - nen da geht al - les gut, im  
Men - schen - kind? Komm,ühl' hier un -ter'm grü - nen Baum, komm,  
wun - der - lieb, und nimmt all' dei - nen Gram mit sich, und

*p* *cresc.* *p*

Him - mel blickt. Im Grü - nen da geht al - - - les gut, im Grü - nen da geht  
Men - schen - kind? Komm,ühl' hier un -ter'm grü - - - nen Baum, komm,ühl' hier un -ter'm  
wun - der - lieb, und nimmt all' dei - nen Gram mit sich, und nimmt all' dei - nen

*p* *cresc.* *p*

Him - mel blickt. Im Grü - nen da geht al - - - les gut, im Grü - nen da geht  
Men - schen - kind? Komm,ühl' hier un -ter'm grü - - - nen Baum, komm,ühl' hier un -ter'm  
wun - der - lieb, und nimmt all' dei - nen Gram mit sich, und nimmt all' dei - nen

*p* *cresc.* *p*

Him - mel blickt. Im Grü - nen da geht al - - - les gut, im Grü - nen da geht  
Men - schen - kind? Komm,ühl' hier un -ter'm grü - - - nen Baum, komm,ühl' hier un -ter'm  
wun - der - lieb, und nimmt all' dei - nen Gram mit sich, und nimmt all' dei - nen

Grü - nen da geht al - les gut, — was je das Herz — be - drückt, — was je das  
 fühl' hier un - ter'm grü - nen Baum, — wie süß die Lüf - te sind, — wie süß die  
 nimmt all' dei - nen Gram mit sich, — du weisst nicht wo — er blieb, — du weisst nicht

al - - - les gut, — was je das Herz be - drückt, — was je das  
 grü - - - nen Baum, — wie süß die Lüf - te sind, — wie süß die  
 Gram mit sich, — du weisst nicht wo er blieb, — du weisst nicht

al - - - les gut, — was je das Herz — be - drückt, — was je das  
 grü - - - nen Baum, — wie süß die Lüf - te sind, — wie süß die  
 Gram mit sich, — du weisst nicht wo — er blieb, — du weisst nicht

al - - - les gut, — was je das Herz be - drückt, — was je das  
 grü - - - nen Baum, — wie süß die Lüf - te sind, — wie süß die  
 Gram mit sich, — du weisst nicht wo er blieb, — du weisst nicht

Herz — be - drückt, — was je das Herz be - drückt. —  
 Lüf - te sind, — wie süß die Lüf - te sind. —  
 wo — er blieb, — du weisst nicht wo er blieb. —

Herz be - drückt, was je das Herz be - drückt.  
 Lüf - te sind, wie süß die Lüf - te sind.  
 wo er blieb, du weisst nicht wo er blieb.

Herz be - drückt, was je das Herz be - drückt.  
 Lüf - te sind, wie süß die Lüf - te sind.  
 wo er blieb, du weisst nicht wo er blieb.

Herz be - drückt, was je das Herz be - drückt.  
 Lüf - te sind, wie süß die Lüf - te sind.  
 wo er blieb, du weisst nicht wo er blieb.



# Messiah: pifa

G.F. Handel

Violin I  
Violin II  
Violin III  
Viola  
Bass

Measures 1-4 of the score. The time signature is 12/8. The key signature has one flat (B-flat). The score includes trills (tr) in measures 2, 3, and 4 for Violin I, Violin II, and Viola. The Bass line starts with a whole note G2 in measure 1 and has a half note G2 in measure 2, followed by quarter notes in measures 3 and 4.

VI  
V II  
Violin III  
Va  
B

Measures 5-8 of the score. Measure 5 is marked with a '5' above the first staff. Trills (tr) are present in measures 5, 6, 7, and 8 for Violin I, Violin II, Violin III, and Viola. The Bass line continues with quarter notes in measures 5, 6, 7, and 8.

VI  
V II  
Violin III  
Va  
B

Measures 9-12 of the score. Measure 9 is marked with a '9' above the first staff. Trills (tr) are present in measures 9, 10, 11, and 12 for Violin I, Violin II, Violin III, and Viola. The Bass line continues with quarter notes in measures 9, 10, 11, and 12.

Score

# Take five

Paul Desmond

Moderately fast  $\text{♩} = 176$

Piano

The first system of the score consists of three staves. The top staff is a single treble clef line with a 5/4 time signature and a key signature of three flats. It contains four measures of whole rests, followed by a final measure with a quarter rest, an eighth note, and a quarter note. The middle and bottom staves are grouped by a brace and labeled 'Piano'. The middle staff is a treble clef line with a 5/4 time signature and a key signature of three flats, containing four measures of chords (triads) and a final measure with a quarter rest, an eighth note, and a quarter note. The bottom staff is a bass clef line with a 5/4 time signature and a key signature of three flats, containing four measures of chords (dyads) and a final measure with a quarter rest, an eighth note, and a quarter note.

5

The second system of the score consists of three staves. The top staff is a single treble clef line with a 5/4 time signature and a key signature of three flats. It contains four measures of eighth notes and a final measure with a quarter rest, an eighth note, and a quarter note. The middle and bottom staves are grouped by a brace and labeled 'Piano'. The middle staff is a treble clef line with a 5/4 time signature and a key signature of three flats, containing four measures of chords (triads) and a final measure with a quarter rest, an eighth note, and a quarter note. The bottom staff is a bass clef line with a 5/4 time signature and a key signature of three flats, containing four measures of chords (dyads) and a final measure with a quarter rest, an eighth note, and a quarter note.

9

The third system of the score consists of three staves. The top staff is a single treble clef line with a 5/4 time signature and a key signature of three flats. It contains four measures of eighth notes and a final measure with a quarter rest, an eighth note, and a quarter note. The middle and bottom staves are grouped by a brace and labeled 'Piano'. The middle staff is a treble clef line with a 5/4 time signature and a key signature of three flats, containing four measures of chords (triads) and a final measure with a quarter rest, an eighth note, and a quarter note. The bottom staff is a bass clef line with a 5/4 time signature and a key signature of three flats, containing four measures of chords (dyads) and a final measure with a quarter rest, an eighth note, and a quarter note.

# Take five

13

Musical notation for measures 13-15. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats (B-flat, E-flat, A-flat). The melody in the top staff features eighth and quarter notes with accents. The grand staff accompaniment includes chords in the right hand and a bass line in the left hand.

16

Musical notation for measures 16-18. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats. The melody in the top staff continues with eighth and quarter notes. The grand staff accompaniment features chords and a bass line.

19

Musical notation for measures 19-21. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three flats. The melody in the top staff concludes with a dotted quarter note. The grand staff accompaniment includes chords and a bass line, ending with a double bar line.