

**MORE**

MUSIC FOR

**DISTANCED**

**CHOIR**



*Music for four-part choir  
Selected and edited by Ian Wright,  
including music for Lent and Easter.*

*February 2021*



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## ERRATA

I'm sorry that some errors slipped through in the production of this booklet:

<b>Page</b>	<b>Bar</b>	<b>Voice</b>	<b>Correction</b>
5	48	Soprano	Second semiquaver is F natural.
8	66	Bass	Should be D, not C.
10	14	Bass	First quaver should be C#, not C natural.
14	20	Alto	First crotchet should be A (with sopranos), not F#
21	164	Tenor	First crotchet note should be E, not F#.
29	32	Alto	Third crotchet (and therefore also 2 <sup>nd</sup> quaver) should be F#

# Drop, drop slow tears

Phineas Fletcher  
(1582-1650)

Orlando Gibbons  
(1583-1625)

Soprano (S) and Alto (A) parts are shown in treble clef, Bass (B) part is in bass clef. The key signature is one flat, and the time signature is common time (4/4). The vocal parts sing:

Drop, drop slow tears, and bathe those beau - teous feet, which

The vocal parts continue:

brought from heav'n the news and Prince of peace. Cease not, wet eyes, his

The vocal parts continue:

mer - cies to en - treat; to cry for ven - geance sin doth nev - er

The vocal parts continue:

cease. In your deep floods drown all my faults and

The vocal parts continue:

fears; nor let his eye see sin, but through my tears.

# Jesu, Joy of Man's Desiring

Chorale from Cantata No.147

Text: Robert Bridges

Johann Sebastian Bach

Soprano      6

Alto      6

Tenor      6

Bass      6

1. Je - su, Joy of man's de - sir - ing,  
2. Through the way where Hope is guid - ing,

1. Je - su, Joy of man's de - sir - ing,  
2. Through the way where Hope is guid - ing,

S.      14

A.

T.

B.

Ho - ly wis - dom, Love most bright, Drawn by Thee, our  
Hark, what peace - ful mu - sic rings, Where the flock in

Ho - ly wis - dom, Love most bright, Drawn by Thee, our  
Hark, what peace - ful mu - sic rings, Where the flock in

S.      26

A.

T.

B.

souls a - spir - ing, soar to un - cre - a - ted light.  
Thee con - fi - ding, drink of joy from death- less springs.

souls a - spir - ing, soar to un - cre - a - ted light.  
Thee con - fi - ding, drink of joy from death- less springs.

2

40

S. Word of God our flesh that fash-ion'd,  
Theirs is beau - ty's fair - est plea - sure, **2**  
With the fire of life im-

A. theirs is wis - dom's ho - liest

T. Word of God our flesh that fash-ion'd,  
Theirs is beau - ty's fair - est plea - sure, **2**  
With the fire of life im-

B. theirs is wis - dom's ho - liest

49

S. pas - sion'd, Striv - ing still to Truth un - known,  
tre-a - sure. Thou dost e - ver lead thine own, **2**

A. pas - sion'd, Striv - ing still to Truth un - known,  
tre-a - sure. Thou dost e - ver lead thine own, **2**

T. pas - sion'd, Striv - ing still to Truth un - known,  
tre-a - sure. Thou dost e - ver lead thine own, **2**

B. pas - sion'd, Striv - ing still to Truth un - known,  
tre-a - sure. Thou dost e - ver lead thine own, **2**

57

S. Soar - ing, dy - ing, round Thy throne.  
In the love of joys un - known. **10**

A. Soar - ing, dy - ing, round Thy throne.  
In the love of joys un - known. **10**

T. Soar - ing, dy - ing, round Thy throne.  
In the love of joys un - known. **10**

B. Soar - ing, dy - ing, round Thy throne.  
In the love of joys un - known. **10**

# God So Loved the World

No. 9 from "The Crucifixion"

**John Stainer**  
(edited by Ian Wright)

**Andante ma non lento**  $\text{♩} = 82$

SOPRANO      **p**      **cresc.**  
 God so loved the world, \_\_\_\_\_ God so loved the world, \_\_\_\_\_ that he gave his  
 ALTO      **p**      **cresc.**  
 God so loved the world, \_\_\_\_\_ God so loved the world, \_\_\_\_\_ that he gave his  
 TENOR      **p**      **cresc.**  
 God so loved the world, \_\_\_\_\_ God so loved the world, \_\_\_\_\_ that he gave his  
 BASS      **p**      **cresc.**  
 God so loved the world, \_\_\_\_\_ God so loved the world, \_\_\_\_\_ that he gave his

10

S.      **mf**      **> mf**      **p**  
 on - ly be - got - ten Son, that who-so be - liev - eth, be - liev - eth in Him, should not per - ish,  
 A.      **mf**      **> mf**      **p**  
 on - ly be - got - ten Son, that who-so be - liev - eth, be - liev - eth in Him, should not per - ish,  
 T.      **mf**      **> mf**      **p**  
 on - ly be - got - ten Son, that who-so be - liev - eth, be - liev - eth in Him, should not per - ish,  
 B.      **mf**      **> mf**      **p**  
 on - ly be - got - ten Son, that who-so be - liev - eth, be - liev - eth in Him, should not per - ish,

19

S.      **cresc.**      **f**      **p**      **cresc.**  
 should not per - ish, but have ev - er - last - ing life. For God sent not his Son in - to the world to con -  
 A.      **cresc.**      **f**      **p**      **cresc.**  
 should not per - ish, but have ev - er - last - ing life. For God sent not his Son in - to the world to con -  
 T.      **cresc.**      **f**      **p**      **cresc.**  
 should not per - ish, but have ev - er - last - ing life. For God sent not his Son in - to the world to con -  
 B.      **cresc.**      **f**      **p**      **cresc.**  
 should not per - ish, but have ev - er - last - ing life.

28

S. *mf* *p*  
damn the world, God sent not his Son in-to the world to con-demn the world; but that the world through

A. *mf* *p*  
damn the world, God sent not his Son in-to the world to con-demn the world; but that the world through

T. *mf* *p*  
8 damn the world, God sent not his Son in-to the world to con-demn the world; but that the world through

B. *mf* *p*  
God sent not his Son in-to the world to con-demn the world; but that the world through

35

S. *pp* *cresc.*  
Him might be sav - ed. God so loved the world,\_\_\_\_ God so loved the world,\_\_\_\_

A. *pp* *cresc.*  
Him might be sav - ed. God so loved the world,\_\_\_\_ God so loved the world,\_\_\_\_

T. *pp* *cresc.*  
8 Him might be sav - ed. God so loved the world,\_\_\_\_ God so loved the world,

B. *pp* *cresc.*  
Him might be sav - ed. God so loved the world,\_\_\_\_ God so loved the world,

45

S. *mf* *> mf*  
— that he gave his on-ly be - got - ten Son, that who-so be - liev-eth, be - liev-eth in Him,

A. *mf* *> mf*  
— that he gave his on-ly be - got - ten Son, that who-so be - liev-eth, be - liev-eth in Him,

T. *mf* *> mf*  
8 that he gave his on-ly be - got - ten Son, that who-so be - liev-eth, be - liev-eth in Him,

B. *mf* *> mf*  
that he gave his on-ly be - got - ten Son, that who-so be - liev-eth, be - liev-eth in Him,

54

S. *p*      *cresc.*      *f*

A. *p*      *cresc.*      *f*

T. *p*      *cresc.*      *f*

B. *p*      *cresc.*      *f*

should not per-ish, should not per-ish, but have ev-er - last - ing life. ev-er -  
 should not per-ish, should not per-ish, but have ev-er - last - ing life, ev-er - last - ing life, ev-er -  
 should not per-ish, should not per-ish, but have ev-er - last - ing life, ev-er - last - ing life, ev-er -  
 should not per-ish, should not per-ish, but have ev-er - last - ing life, ev-er - last - ing life, ev-er -

63

S.      *dim.*      *rall.* - - - - -      *pp*

A.      *dim.*      *pp*

T.      *dim.*      *pp*

B.      *dim.*      *pp*

last - ing, ev - er - last - - ing life. God so loved the world,  
 last - ing, ev - er - last - - ing life. God so loved the world,  
 last - ing, ev - er - last - - ing life. God so loved the world,  
 last - ing, ev - er - last - - ing life. God so loved the world,

71

S.      *ppp*      *rall.* - - - - -

A.      *ppp*

T.      *ppp*

B.      *ppp*

God so loved the world, God so loved the world.  
 God so loved the world, God so loved the world.  
 God so loved the world, God so loved the world.  
 God so loved the world, God so loved the world.

# WORSHIP

ANTHEM

WORDS BY JOHN GREENLEAF WHITTIER

MUSIC BY  
GEOFFREY SHAW

**Maestoso**

The organ score consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time (indicated by '4'). The first measure starts with a forte dynamic (f) and a Gt. (pedal) instruction. The second measure shows a transition with a dynamic change and a Gt. to ped. instruction. The third measure continues with a dynamic change and a Gt. to ped. instruction. The fourth measure shows another dynamic change and a Gt. to ped. instruction.

Organ

Gt.

Gt. to ped.

The choral score includes four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are in common time (indicated by '4'). The lyrics are: "O brother man! fold to thy heart thy brother Where pi - ty". The organ part is also included at the bottom.

S.

A.

T.

B.

Org.

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11

S. dwells, the peace of God is there; To wor-ship right-ly is to love each o-ther, Each

A. dwells, the peace of God is there; To wor - ship right-ly is to love each o-ther, Each

T. dwells, the peace of God is there; To wor-ship right-ly is to love each o-ther,

B. dwells, the peace of God is there; To wor - ship right-ly is to love each o-ther, Each

Org.

16

S. smile a hymn, each kind-ly deed a prayer.

A. smile a hymn, each kindly deed a prayer.

T. Each smile a hymn, each deed a prayer.

B. smile a hymn, each kind-ly deed a prayer.

Org.

*f Sw. (Full)*

*Gt. to Ped. in*

22 *mf*

S. Fol - low with rever - ent steps \_\_\_\_\_ the great ex - am-ple Of Him whose ho - ly work was

A. Fol - low the great ex - am-ple Of Him whose ho - ly work was

T. Fol - low the great ex - am-ple Of Him whose ho - ly work was

B. Fol - low the great ex - am-ple Of Him whose ho - ly work was

Org.

*mf*

*Man.*

*Ped.*

27 *Largamente* *f* *A tempo*

S. "do - ing good"; \_\_\_\_\_ So shall the wide earth seem our Fa - ther's tem - ple,

A. "do - ing good"; \_\_\_\_\_ So shall the wide earth seem our Fa - ther's tem - ple,

T. "do - ing good"; \_\_\_\_\_ So shall the wide earth seem our Fa - ther's tem - ple,

B. "do - ing good"; \_\_\_\_\_ So shall the wide earth seem our Fa - ther's tem - ple,

*Largamente* *f Gt.* *A tempo*

*Sw. (Full)*  
*reduce Gt.*

*Gt. to Ped.*

*Gt. to Ped. in*

31

S. *mf* ————— *mp*  
 Each lov-ing life a psalm of grat - i - tude.

A. *mf* ————— *mp*  
 Each lo-v ing life a psalm of grat - i - tude.

T. *mf* ————— *mp*  
 8 Each lo ving life a psalm of grat - i tude.

B. *mf* ————— *mp*  
 Each life a psalm of grat - i - tude.

Org. *mf* *Gt.* *mp* *Sw. both hands (Full, closed)* *mp*

**Very broadly**

...ly steadily

36

S. *ff*

A. *ff*

T. *ff*

B. *ff*

Then shall all shack - les fall; the storm-y clang - our

Then shall all shack - les fall; the storm-y clang - our

Then shall all shack - les fall; the storm-y clang - our

Then shall all shack - les fall; the storm-y clang - our

## Very broadly

Musical score for Organ and Guitar. The Organ part consists of two staves: Treble (G-clef) and Bass (F-clef). The first measure starts with a forte dynamic (f) and includes a dynamic instruction "Gt. to Ped.". The second measure begins with a dynamic "ff marcato". The Guitar part (Gt.) is indicated by a slanted line above the Organ staves. The score shows various chords and rhythmic patterns for both instruments.

42

S. — Of wild war mu - sic o'er the earth shall cease; Love shall tread

A. — Of wild war mu - sic o'er the earth shall cease; Love shall tread

T. — Of wild war mu - sic o'er the earth shall cease; Love shall tread

B. — Of wild war mu - sic o'er the earth shall cease; Love shall tread

Org.

46 *ff* rall.

S. out the bale-ful fire of an-ger, And in its ash - es plant the tree of peace!

A. out the bale-ful fire of an-ger, And in its ash - es plant the tree of peace!

T. out the bale-ful fire of an-ger, And in its ash - es plant the tree of peace!

B. out the bale-ful fire of an-ger, And in its ash - es plant the tree of peace!

Org. *ff* rall. *Sw.* *Gt. to Ped. in*

# Ye choirs of new Jerusalem

C. V. Stanford (1852-1924)

*Allegro*

*Soprano mf*

Ye choirs of new Je - ru - sa - lem, your

Organ *mf*

sweet-est notes em - ploy, *f* the Pas - chal vic-to-ry to hymn in

strains of ho - ly joy. *mf* For Ju - dah's Li - on bursts his *f*

chains, crush-ing the ser-pent's head; and cries a - loud, and

The musical score consists of two staves. The top staff is for the Soprano, indicated by a treble clef and a dynamic marking of *mf*. The lyrics "Ye choirs of new Je - ru - sa - lem, your" are written below the staff. The bottom staff is for the Organ, indicated by a bass clef and a dynamic marking of *mf*. The lyrics "sweet-est notes em - ploy, f the Pas - chal vic-to-ry to hymn in" are written below the staff. The score continues with more staves, each starting with a dynamic marking of *mf*. The lyrics "strains of ho - ly joy. For Ju - dah's Li - on bursts his" are written below the staff. The score then shifts to a different section with a dynamic marking of *f*. The lyrics "chains, crush-ing the ser-pent's head; and cries a - loud, and" are written below the staff. The music concludes with a final section of staves.

29

cries a-loud through death's do-mains to wake the im-pri-soned dead,

36 ***ff*** to wake the im-pri-soned dead. ***mf*** Ye choirs of new Je  
***ff*** to wake the im-pri-soned dead. ***mf*** Ye choirs of new Je  
***ff*** to wake the im-pri-soned dead. ***mf*** Ye  
***ff*** to wake the im-pri-soned dead. ***mf*** Ye

44 ru-sa-lem, your sweet-est, sweet-est notes em-ploy, the  
ru-sa-lem, your sweet-est, sweet-est notes em-ploy, the Pas-chal, Pas-chal  
choirs of new Je-ru-sa-lem, your sweet-est notes em-ploy, the Pas-chal ***f***

51 *f*

vic-to-ry to hymn in strains of ho - ly joy, in strains of ho - ly

59

joy.

66

*mf* De - vour-ing depths of hell their prey at his com - mand re -

*mf* His ran - somed hosts pur -

71

vour - ing depths of hell their prey at his com - mand re - store;  
store; depths of hell their prey at his com - mand re - store;

76 sue their way where Je - sus goes be - fore.

*mf* His ran-somed hosts pur - sue their way where Je -

82 sus goes be - fore. *f* Tri - um - phant in his glo - ry now

*cresc.*

88

**ff** to him all power is giv'n; to him in one com-

*f* **p**

The piano accompaniment consists of sustained chords in both treble and bass staves.

94

mu - nion bow all saints in earth and heav'n.

*poco a poco cresc.*

heav'n. While we, his sol - diers,

*poco a poco cresc.*

The piano accompaniment features eighth-note patterns in the bass staff.

101

**p** His mer - cy we im - plore, with - in his pal - ace

*poco a poco cresc.*

praise our King,

*poco a poco cresc.*

The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

109 *p* with - in *poco a poco cresc.*

bright to bring, his pal - ace bright to bring and keep us, and

*meno mosso.*

117 and keep us ev - - er - - more. *f* Ye  
keep us, and keep us ev - - er - - more. *f* Ye

*meno mosso.*

*meno mosso.*

*meno mosso.*

124 choirs of new Je - ru - sa - lem

choirs of new Je - ru - sa - lem, your sweet - est notes em - ploy, the Pas - chal

130

vic-to-ry to hymn in strains of ho - ly joy,  
in strains of ho - ly

*f* All

138

joy.  
All glo-ry to the Fa-ther be,

glo-ry to the Fa-ther be, all glo - ry to the Son,

144

all glo - ry to the Son,  
all glo-ry, Ho - ly Ghost, to thee, while

all glo - ry, Ho - ly Ghost, to thee,  
all glo - ry, while

150

cresc.

end - less a - ges run, while end - less, end - less a -

end - less a - ges run, while end - less, end - less a -

cresc.

156

- ges run. **ff** Al-le - lu - ia, al - le - lu - ia, al - le

- ges run. **ff** Al-le - lu - ia, al - le - lu - ia,

163

lu - ia, al - le - lu - ia, al **rall.** le - lu - ia! A **molto** men.

**rall.** **molto**

# Songs of Springtime

## No 4. Love is a sickness

Samuel Daniel(1562-1619)

Ernest J. Moeran(1894-1950)

**Andante ♩=66**

Soprano  
Alto  
Tenor  
Bass

Piano  
(For practice only)

S.  
A.  
T.  
B.  
Pno.

Love is a sickness full of woes, All re-me-dies re -  
Love is a sickness full of woes, All re-me-dies re -  
Love is a sickness full of woes, All re-me-dies re -  
Love is a sickness full of woes, All re-me-dies re -

**Andante ♩=66**

fus - ing; A plant that with most cut - ting grows,  
fus - ing; A plant that with most cut - ting grows,  
fus - ing; A plant that with most  
fus - ing; A plant that with most

9

S. *f*, *mp* *p* *p*

A. *f*, *mp* *p*

T. *f*, *mp* *p*

B. *f*, *mp* *p* *p*

Pno. *f*, *mp* *p* *p*

Most bar - ren with best us - ing. Why  
 Most bar - ren with best us - ing. Why  
 Most bar - ren with best us - ing. Why  
 cut - ting grows, Most bar - ren with best us - ing. Why

13

S. *p* *mp* so? More we en - joy it, more it dies; If not en-joyed, it

A. *p* *mp* so? More we en - joy it more it dies; If not en-joyed, it

T. *p* *mp* so? More we en - joy it, more it dies; If not en-joyed, it

B. *p* *mp* so? More we en - joy it, more it dies; If not en-joyed, it

Pno. *p* *mp* cresc.

18

S. sigh - ing cries, Heigh - ho! Heigh - - ho! Love is a

A. sigh - ing cries, Heigh-ho! Heigh - ho! Love is a

T. sigh - ing cries, Heigh - ho! Heigh - ho! Love is a

B. sigh - ing cries, Heigh - ho! Heigh - ho! Love is a

Pno.

23

S. tor-ment of the mind, A tem - pest ev - er - last - ing;

A. tor-ment of the mind, A tem-pest ev - er - last - ing;

T. tor-ment of the mind, A tem-pest ev - er - last - ing; And

B. tor-ment of the mind, A tem-pest ev - er - last - ing;

Pno.

27

S. *f*  
And Jove hath made it of a kind Not well, nor full nor

A. *f*  
And Jove hath made it of a kind Not well, Not well, nor full nor

T. *p pp*  
Jove hath made it of a kind Not well, Not well, nor full nor

B. *f*  
And Jove hath made it of a kind Not well, nor full nor

Pno.

32

S. *pp*  
fast - ing. Why so? More we en - joy it, more it

A. *pp*  
fast - ing. Why so? More we en - joy it, more it

T. *pp*  
fast - ing. Why so? More we en - joy it, more it

B. *pp*  
fast - ing. Why so? More we en - joy it, more it

Pno.

37

S. *p* *mp* cresc. *f* *mf* rall.

A. dies, If not en-joyed, it sigh - ing cries, Heigh - ho! Heigh -

T. dies, If not en-joyed, it sigh - ing cries, Heigh - ho! Heigh -

B. dies, If not en-joyed, it sigh - ing cries, Heigh - ho! Heigh -

Pno. *p* *mp* cresc. *f* *mf* rall.

42

S. *p* *pp* *p* *ppp* *SOLO* *pp* *pp* *ppp* *morendo*

A. - ho! Heigh - ho! Heigh - ho!

T. *p* *pp* *p* *ppp* *pp* *pp* *ppp* *morendo*

B. - ho! (lips slightly open) (lips slightly closed)

Pno. *p* *pp* *p* *ppp* *pp* *pp* *ppp* *morendo*

# Songs of Springtime

## No 7. To Daffodils

Robert Herrick (1591-1674)

Ernest J. Moeran (1894-1950)

(Edited Ian Wright)

**Andante**  $\text{♩} = 72$

S. Fair daf - fo - dils, we weep to see You haste a - way so soon; As

A. Fair daf - fo - dils, we weep to sec You haste a - way so soon; As

T. 8 Fair daf - fo - dils, we weep to see You haste a - way so soon; As

B. Fair daf - fo - dils, we weep to see You haste a - way so soon; As

S. 6 yet the ear - ly - ris - ing sun Has - not at-tained his noon. Stay, stay,

A. yet the ear - ly - ris - ing sun Has not at-tained his noon. Stay, stay,

T. 8 yet the ear - ly - ris - ing sun Has not at-tained his noon. Stay, stay,

B. yet the ear - ly - ris - ing sun Has not at - tained his noon. Stay, stay,

S. II Un - til the hast - ing day has run But to the

A. Un - til the hast-ing day has run But to the

T. 8 Un - til the hast - ing day has run But to the

B. Un - til the hast - ing day has run But to the V.S.

## Soprano, Alto, Tenor, Bass

15      *mp*    *p*    *mp*    —————    *mf*    *poco rall.*

S.    ev - en-song; And, hav - ing pray - ed to - geth - er, we Will go with you a-

A.    ev - en-song; And, hav-ing prayed to - geth - er we Will go with you a-

T.    ev - en-song; And, hav-ing pray - ed to - geth - er, we Will go with you a -

B.    ev - en-song; And, hav - ing pray - ed to - geth - er, we Will go with you a -

19      *p*    **A tempo**    *mf*    —————    *f*    —————

S.    long. We have short time to stay, as you, We have as short a

A.    *p*    *mf*    —————    *f*    —————

long. We have short time to stay, as you, We have

T.    *p*    *mf*    —————    *f*    —————

long. We have short time to stay, as you, We have

B.    *p*    —————    *f*    —————

long. We have short time to stay, as you, We have

24      *mp*    *p*    —————    *mf*    —————

S.    spring; As quick a growth to meet de - cay, As you, or an - y - thing.

A.    *p*    *p*    —————    *mf*    —————

as short a spring; As quick a growth to meet de - cay, As you, or an - y - thing.

T.    *p*    *p*    —————    *mf*    —————

as short a spring; As quick a growth to meet de - cay, As you, or an - y - thing.

B.    *p*    *p*    —————    *mf*    —————

as short a spring; As quick a growth to meet de - cay, As you, or an - y - thing.

29

S. We die, As your hours do, and dry A-way, Like to the

A. We die, As your hours do, and dry A-way, Like to the

T. 8 We die, As your hours do, and dry A-way, Like to the

B. We die, As your hours do, and dry A-way, Like to the

33

S. sum-mer's rain; Or as the pearls of

A. sum-mer's rain; Or as the pearls of

T. 8 sum-mer's rain; Or as the pearls of

B. sum-mer's rain; Or as the pearls of

35

S. morn-ing's dew, Ne'er to be found again.

A. morn-ing's dew, Ne'er to be found again.

T. 8 morn-ing's dew, Ne'er to be found again.

B. morn-ing's dew, Ne'er to be found again.

# Ave Maria

**Ave Maria KV 554** Canon for 4 Voices  
Vienna, 2nd September 1788

W. A. MOZART  
*Edited by Ian Wright*

## **Andante** ♩ = 100

SOPRANO    A - ve Ma - ri - a, a - - - - ve\_ Ma - ri - a,

Musical score for soprano (S.) and alto (A.) voices. The soprano part begins with a rest, followed by a melodic line with lyrics "ave, \_\_\_\_\_". The alto part begins with a melodic line, followed by lyrics "ve Ma - ri - a,".

Soprano (S.) vocal line:

- Rest
- Upward melodic line: note, note, note, note, note
- Lyrics: "ave, \_\_\_\_\_"
- Upward melodic line: note, note, note, note, note
- Lyrics: "ve Ma - ri - a,"

Alto (A.) vocal line:

- Upward melodic line: note, note, note, note, note
- Lyrics: "ve Ma - ri - a,"
- Upward melodic line: note, note, note, note, note
- Lyrics: "ve Ma - ri - a,"

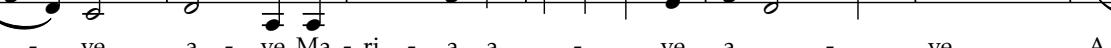
13

S. The soprano part consists of a melody in G major with a key signature of one sharp. The lyrics are "ave Mari-a, Mari-a, a, a-". The melody features eighth-note patterns and some grace notes.

A. The alto part is also in G major with one sharp. The lyrics are "ave, ve, Ma-ri-a, a,". The melody includes sustained notes and eighth-note chords.

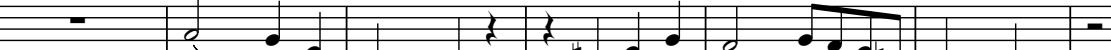
T. The tenor part is in G major with one sharp. The lyrics are "ve, Ma-ri-a, a,". This part has a more melodic line with sustained notes and eighth-note groups.

19

S. 

A. 

T. 

B. 

2 26

S. -ve Ma - ri - a, a - - - ve\_ Ma - ri - a, a -

A. a - ve Ma - ri - a, a - ve, a - ve. A - ve Ma -

T. - ve Ma - ri - a, Ma - ri - a, a - ve, a - ve Ma -

B. a - ve, a - - - ve\_ Ma - ri - a, a - - - ve

33

S. -ve, a - - - ve\_ Ma - ri - a, a - ve Ma - ri - a,

A. ri - a, a - - - ve\_ Ma - ri - a, a - ve, a -

T. ri - a, a - ve, a - - ve. A - ve Ma - ri - a, a -

B. Ma - ri - a, Ma - ri - a, a - ve, a - ve Ma - ri - a, a -

40 rit.

S. Ma - ri - a, a - - - ve, a - - ve Ma - ri - a.

A. a - - - ve\_ Ma - ri - a, a - ve Ma - ri - a,

T. - - - ve\_ Ma - ri - a, a - - ve.

B. - - - ve, a - - - ve. A - - ve Ma - ri - a,

# Cantate Domino

*A realisation for 8 voices*

**Cantate Domino** KV 73r,2 Canon for 9 Voices  
Bologna, July / August 1770      Original Key: G Major

W. A. Mozart  
*Edited I. Wright*

**Andante**

UNISON

5

10

Soprano

Alto

T.

Bass

14

S. - - - - te can-ta-te Do - mi - no o - mnis ter - ra, can-

S.2 Can-ta-te Do - mi - no o - mnis ter - ra, can - ta -

A. can - ta - - - - te can-ta-te Do - mi -

A.2 Can-ta-te Do - mi - no o - mnis ter - ra,

T. ter - ra, can - ta - - - - te

T.2 Can-ta-te Do - mi - no o - mnis

B. o - mnis ter - ra, can - ta - - -

B.2 Can-ta-te Do - mi - no



21

S. ter - ra, can - ta - - - - -

S.2 no o - mnis ter - ra, can - ta - te. Can-ta - te Do - mi - no

A. o - mnis ter - ra, can - ta - - -

A.2 can-ta - te Do - mi - no o - mnis ter - ra, can - ta - te.

T. 8 Can-ta - te Do - mi - no o - mnis ter - ra,

T.2 8 - - - te can-ta - te Do - mi - no o - mnis ter - ra, can -

B. ta - te. Can-ta - te Do - mi - no o - mnis

B.2 - - - - - te can-ta - te Do - mi -

24

S. - - - te can-ta-te Do - mi - no o - mnis ter - ra, can - ta - te.

rit.

S.2 o - mnis ter - ra, can - ta - - - te.

A. - - - - te can-ta-te Do - mi - no.

A.2 Can-ta-te Do - mi - no o - mnis ter - ra.

T. 8 can - ta - - - - te.

T.2 8 ta - te. Can-ta-te Do - mi - no o - mnis ter - ra.

B. ter - ra, can - ta - - - - te.

B.2 no o - mnis ter - ra, can - ta - te. Can-ta-te Do - mi - - no.

# Three Mozart Canons for Choir

**Ave Maria** KV 554 Canon for 4 voices  
Vienna, 2nd September 1788 Original key: F Major

W. A. Mozart  
*Edited I. Wright*

## Andante

Musical score for **Ave Maria** KV 554, Canon for 4 voices. The score consists of four staves of music in G major, 4/4 time. The vocal parts are labeled 1 through 4. The lyrics "Ave Maria" are repeated throughout the piece.

**Cantate Domino** KV 73r,2 Canon for 9 Voices  
Bologna, July / August 1770 Original Key: G Major

W. A. Mozart  
*Edited I. Wright*

## Andante

Musical score for **Cantate Domino** KV 73r,2, Canon for 9 Voices. The score consists of nine staves of music in G major, 4/4 time. The lyrics "Cantate domino" are repeated throughout the piece.

**Halleluja, Amen** KV 553 Canon for 4 Voices  
Vienna, 2nd September 1788 Original Key: C Major

W. A. Mozart  
*Edited I. Wright*

## Andante

Musical score for **Halleluja, Amen** KV 553, Canon for 4 Voices. The score consists of four staves of music in C major, 4/4 time. The lyrics "Halleluja, Amen" are repeated throughout the piece.

