

Music for Christmas

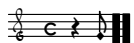
The Cantabile Renaissance Band Transcriptions by Laura Conrad

December 27, 2019

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Part I
Music of Two Parts



Now winter nights enlarge,

CANTUS.

Thomas Campion



1. Now win - ter nights en - large the num - ber of their
 Let now the chim - neys blaze, and cups o'er - flow with
 2. This time doth well dis - pence With lov - ers long dis -
 All doe not all things well; Some mea - sures come - ly



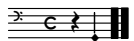
hours, And clouds their stormes dis - charge up - on the
 wine: Let well - tun'd words a - maze with har - mo -
 course; Much speech hath some de - fence, Though beau - ty
 tread; Some - knot - ted - Rid - les tell; Some Po - ems



ay - rie towres, Now yel - low wax - en lights shall waite on hunny Love, While
 nie di - vine.
 no re - morse. The Summer hath his joyes, And Win - ter his delights; Though
 smoothly read.



youthfull Revels, Masks, and Courtly sights, sleepes lead - en spels re - move.
 Love and all his plea - sures are but toyes, They shorten te - dious nights.



Now winter nights enlarge,

BASSVS.

Thomas Campion



When the God of merrie love

Cantus

Thomas Campian



When the God of mer-rie love as yet in his cra-dle
 Therewith she the babe did kisse, When a so-daine fire out



lay, thus his with-er'd nurse did say, Thou a wan-ton
 came From those burn-ing lips of his, That did her with



boy wilt prove, to de - ceive the powers a - bove, for by
 love en - flame, But none would re - gard the same, So that



thy con - tin - ual smil-ing, I see thy power of be-guiling.
 to her daie of dy - ing The old wretch liv'd e - ver cry-ing.

When the God of merrie love

Bassus

Thomas Campian



Part II
Music of Three Parts



Crions Nouel

Alexander Agricola
G.P.

Cri - ons nou-el

12 A

22

33 B

43

53 C

65

76

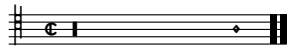
87

97 D

108

118 G.P.

128



Crions Nouel

Tenor

Alexander Agricola
G.P.

Cri - ons nou-el

12

23

34

45

57

68

80

92

103

116

126

A

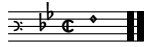
B

C

D

G.P.

Detailed description: This is a musical score for a Tenor voice part. It consists of 13 staves of music. The first staff begins with a treble clef, a common time signature (C), and a single quarter note. The lyrics "Cri - ons nou-el" are written below the first staff. The music is written in a single melodic line. There are various musical markings throughout, including accidentals (a flat sign at measure 12, a sharp sign at measure 80), dynamic markings (triple bar lines), and section markers (A, B, C, D, G.P.). Measure numbers 12, 23, 34, 45, 57, 68, 80, 92, 103, 116, and 126 are indicated on the left side of the staves. The score ends with a double bar line at the end of the 13th staff.



Crions Nouel

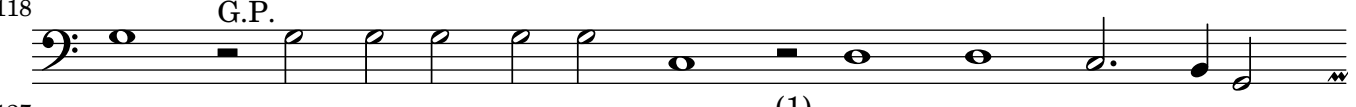
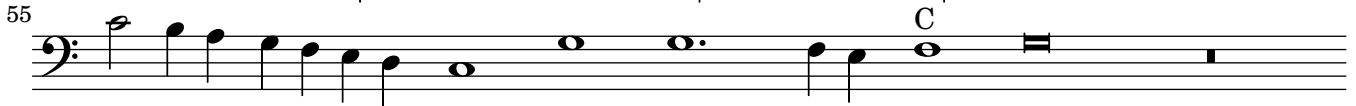
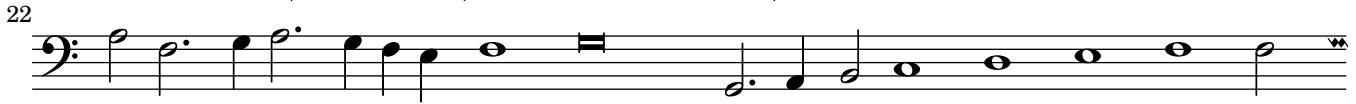
Contra

Alexander Agricola

G.P.



Cri - ons nou-el



¹Facsimile has F.

Pasttime with good company

Cantus

Henry VIII (attributed)



1. Passe-tyme with gude com - pa-nye, I love, and shall un-
 2. Youth wyll have nedes da - lyauce, Of gude or yll some
 3. Com - pa - nye with ho - ne-ste, Ys ver - tu, vyce to



til I dye. Gruch who wyll, but none de - ny, So
 pas - taunce, Com - pa - nye me thynketh them best, All
 flee. Com - pa - nye ys gude or yll, But



God be pleyd, thus lyfe wyll I. For my pastaunce: Hunt,
 thouts and fan - syes to dy-gest. For y - dle-ness, Ys
 e - v'ry man hath hys frewylle. The best en - syue, The



syng, and daunce, My hert ys sett! All
 chef ma - stres Of vy - ces all: Than
 worst es - chew, My mynd shall be: Ver -



gude - ly sport, Fore my com - fort, Who shall me lett?
 who can say, But myrth and play Ys best of all?
 tue to use, Vyce to re - fuse, Thus shall use me!

Pasttime with good company

Tenor

Henry VIII (attributed)



1. Passetyme with gude com - pa-nye, I love, and shall un - til I dye.
2. Youth wyll have nedes da - lyauce, Of gude or yll some pas - taunce,
3. Com - pa - nye with ho - ne-ste, Ys ver - tu, vyce to flee.



Gruch who wyll, but none de - ny, So God be pleeyd, thus
 Com - pa - nye me thynk-eth them best, All thouts and fan - syes
 Com - pa - nye ys gude or yll, But e - v'ry man hath



lyfe wyll I. For my pastaunce: Hunt, syng, and daunce, My
 to dy-gest. For y - dle - ness, Ys chef ma - stres Of
 hys frewylle. The best en - syue, The worst es - chew, My



hert ys sett! All gude-ly sport, Fore my com fort, Who shall me lett?
 vy - ces all: Than who can say, But myrth and play Ys best of all?
 mynd shall be: Ver - tue to use, Vyce to re - fuse, Thus shall use me!

Pasttime with good company

Bassus

Henry VIII (attributed)



1. Passetyme with gude com - pa - nye, I love, and shall un - til I dye.
2. Youth wyll have nedes da - lyauce, Of gude or yll some pas - taunce,
3. Com - pa - nye with ho - ne - ste, Ys ver - tu, vyce to flee.



Gruch who wyll, but none de - ny, So God be pleeyd, thus
 Com - pa - nye me thynketh them best, All thouts and fan - syes
 Com - pa - nye ys gude or yll, But e - v'ry man hath



lyfe wyll I. For my pastaunce: Hunt, syng, and daunce, My
 to dy-gest. For y - dle - ness, Ys chef ma - stres Of
 hys frewylle. The best en - syue, The worst es - chew, My



hert ys sett! All gude-ly sport, Fore my com fort, Who shall me lett?
 vy - ces all: Than who can say, But myrth and play Ys best of all?
 mynd shall be: Ver - tue to use, Vyce to re - fuse, Thus shall use me!

Part III
Music of Four Parts

Boston

William Billings

Trebles

William Billings

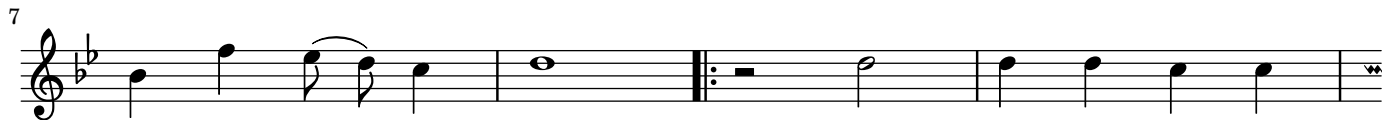
① 2 3 4



1. Me - thinks I see a heav'n-ly host of
 2. *Lay down your crooks and quit your flocks to*
 3. Then learn from hence, ye rur - al swains, the
 4. *Ex - ult ye ox - en, low for joy ye*
 5. Then sud - den - ly a heav'n-ly host A -



an - gels on the wing Me - thinks I hear their cheer-ful notes, so
Beth - le - hem re - pair; And let your wan - d'ring steps be squar'd by
 meek-ness of your God who left the bound-less realms of joy to
ten - ants of the stall, Pay your o - bei - sance on your knees, u -
 round the shep - herds thron'g Ex - ul - ting in the three-fold God And



mer - ri - ly they sing. Let all your fears be
yon - der shin - ing star. Seek not in courts or
 ran - som you with blood. The mas - ter of the
nan - i - mous - ly fall. The roy - al guest you
 thus a - dress their song. To God the Fa - ther,



ban - ish'd hence, glad ti - dings we pro - claim, For
pal - a - ces, nor roy - al cur - tains draw, But
 inn re - fused a more com - mod - ious place; Un -
en - ter - tain is not of com - mon birth, But
 Christ the Son, and Ho - ly Ghost a - dor'd The



there's a Sav - iour born to - day, and Je - sus is his name.
search the sta - ble see your God ex - ten - ded on the straw.
 gen - 'rous soul of sav - age mould, and des - ti - tute of grace.
sec - ond to the Great I Am The God of Heav'n and earth.
 First and Last, the Last and First e - ter - nal praise af - ford.

Tune and first verse from *The Singing Master's Assistant* (1778); other verses from *Suffolk Harmony* (1784), printed with the tune *Shiloh*.

Boston

William Billings

Altos

William Billings

1 ② 3 4



1. Me - thinks I see a heav'n - ly host of
2. *Lay down your crooks and quit your flocks to*
3. Then learn from hence, ye rur - al swains, the
4. *Ex - ult ye ox - en, low for joy ye*
5. Then sud - den - ly a heav'n - ly host A -

3



an - gels on the wing Me-thinks I hear their cheer - ful notes, so
Beth - le - hem re - pair; And let your wan - d'ring steps be squar'd by
 meek-ness of your God who left the bound-less realms of joy to
ten - ants of the stall, Pay your o - bei - sance on your knees, u -
 round the shep-herds throug Ex - ul - ting in the three-fold God And

7



mer - ri - ly they sing. Let all your fears be
yon - der shin - ing star. Seek not in courts or
 ran - som you with blood. The mas - ter of the
nan - i - mous - ly fall. The roy - al guest you
 thus a - dress their song. To God the Fa - ther,

11



ban - ish'd hence, glad ti - dings we pro - claim, For
pal - a - ces, nor roy - al cur - tains draw, But
 inn re - fused a more com - mod - ious place; Un -
en - ter - tain is not of com - mon birth, But
 Christ the Son, and Ho - ly Ghost a - dor'd The

14



there's a Sav - iour born to - day, and Je - sus is his name.
search the sta - ble see your God ex - ten - ded on the straw.
 gen - 'rous soul of sav - age mould, and des - ti - tute of grace.
sec - ond to the Great I Am The God of Heav'n and earth.
 First and Last, the Last and First e - ter - nal praise af - ford.

Tune and first verse from *The Singing Master's Assistant* (1778); other verses from *Suffolk Harmony* (1784), printed with the tune *Shiloh*.

Boston

Tenors

William Billings
1 2 ③ 4

William Billings



1. Me - thinks I see a heav'n - ly host of
2. *Lay down your crooks and quit your flocks to*
3. Then learn from hence, ye rur - al swains, the
4. *Ex - ult ye ox - en, low for joy ye*
5. Then sud - den - ly a heav'n - ly host A -



an - gels on the wing Me - thinks I hear their cheer - ful notes, so
Beth - le - hem re - pair; And let your wan - d'ring steps be squar'd by
meek - ness of your God who left the bound - less realms of joy to
ten - ants of the stall, Pay your o - bei - sance on your knees, u -
round the shep - herds thron'g Ex - ul - ting in the three - fold God And



mer - ri - ly they sing. Let all your fears be
yon - der shin - ing star. Seek not in courts or
ran - som you with blood. The mas - ter of the
nan - i - mous - ly fall. The roy - al guest you
thus a - dress their song. To God the Fa - ther,



ban - ish'd hence, glad ti - dings we pro - claim, For
pal - a - ces, nor roy - al cur - tains draw, But
inn re - fused a more com - mod - ious place; Un -
en - ter - tain is not of com - mon birth, But
Christ the Son, and Ho - ly Ghost a - dor'd The



there's a Sav - iour born to - day, and Je - sus is his name.
search the sta - ble see your God ex - ten - ded on the straw.
gen - 'rous soul of sav - age mould, and des - ti - tute of grace.
sec - ond to the Great I Am The God of Heav'n and earth.
First and Last, the Last and First e - ter - nal praise af - ford.

Tune and first verse from *The Singing Master's Assistant* (1778); other verses from *Suffolk Harmony* (1784), printed with the tune *Shiloh*.

Boston

William Billings
1 2 3 ④

Basses

William Billings



1. Me - thinks I see a heav'n - ly host of
2. *Lay down your crooks and quit your flocks to*
3. Then learn from hence, ye rur - al swains, the
4. *Ex - ult ye ox - en, low for joy ye*
5. Then sud - den - ly a heav'n - ly host A -

3



an - gels on the wing Me - thinks I hear their cheer - ful notes, so
Beth - le - hem re - pair; And let your wan - d'ring steps be squar'd by
 meek - ness of your God who left the bound - less realms of joy to
ten - ants of the stall, Pay your o - bei - sance on your knees, u -
 round the shep - herds throug Ex - ul - ting in the three - fold God And

7



mer - ri - ly they sing. Let all your fears be
yon - der shin - ing star. Seek not in courts or
 ran - som you with blood. The mas - ter of the
nan - i - mous - ly fall. The roy - al guest you
 thus a - dress their song. To God the Fa - ther,

11



ban - ish'd hence, glad ti - dings we pro - claim, For
pal - a - ces, nor roy - al cur - tains draw, But
 inn re - fused a more com - mod - ious place; Un -
en - ter - tain is not of com - mon birth, But
 Christ the Son, and Ho - ly Ghost a - dor'd The

14



there's a Sav - iour born to - day, and Je - sus is his name.
search the sta - ble see your God ex - ten - ded on the straw.
 gen - 'rous soul of sav - age mould, and des - ti - tute of grace.
sec - ond to the Great I Am The God of Heav'n and earth.
 First and Last, the Last and First e - ter - nal praise af - ford.

Tune and first verse from *The Singing Master's Assistant* (1778); other verses from *Suffolk Harmony* (1784), printed with the tune *Shiloh*.

Chantons Noël

Superius

Pierre Certon



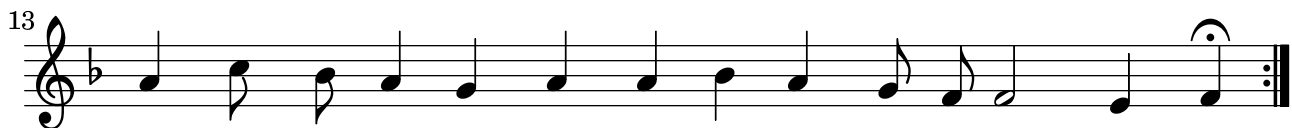
1. Chan - tons No - ël me-nons joy - eu - se vi - e,
2. dis - po-sons nous: fu-yons me - len - co - ly - e,
3. Gen - tilz pas-teurs, tri-stes-se est en o - bly - e
4. De cuer de corps convient qu'on les sup-ply - e



en - fants d'honneurs a - yez de joy-e en-vy - e
 et de lais - son tout pe - che et fol - ly - e
 Joy - e est auz cieulx et en ter - re a - no - bly - e,
 Que nous ay - ons pla-nier --e grace em-ply - e



car Dieu est nay, va l'a - ge ra - comptant, plaison lui - tant
 Pour re - cep-voir ce daulphin tri - umphant; Tout le cuer luy
 Fu - yez es-moy; a - yez le cuer plai-sant, Et en se fais-
 Pour re - cep-voir ung si chier dy - a - mant Le pe - tit a -

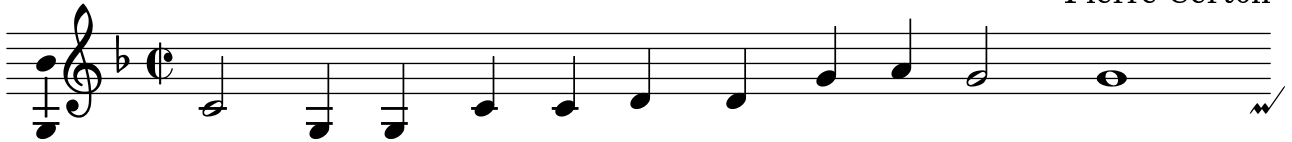


tant, en lui re - ci tannt quil ne nous lais-se my - e,
 fend, n Le pe - tit en - fant A chier tant jol - y - e,
 sant, Dieu vous va bay-sant, Quie sa gra - ce pu - bli - e
 mant al - lons re - cla-mant et sa me - re Ma - ri - e

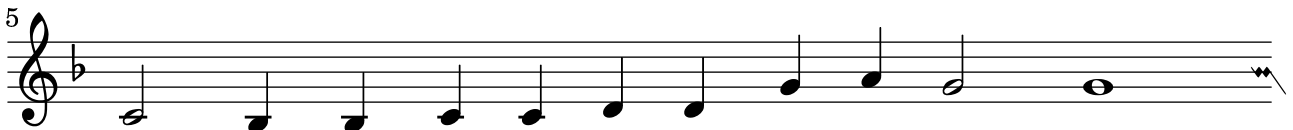
Chantons Noël

Contraténor

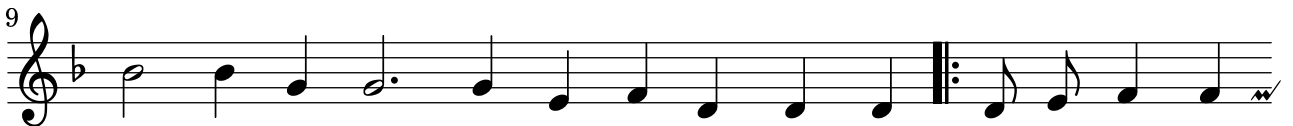
Pierre Certon



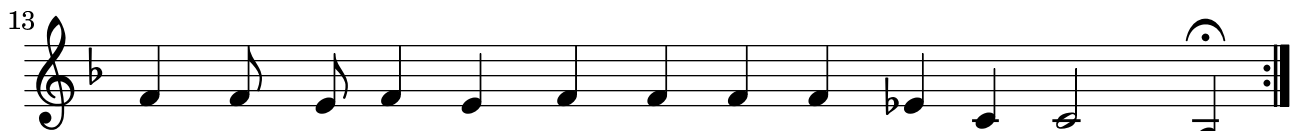
1. Chan - tons No - ël me - nons joy - eu - se vi - e,
2. dis - po - sons nous: fu - yons me - len - co - ly - e,
3. Gen - tilz pas - teurs, tri - stes - se est en o - bly - e
4. De cueur de corps convient qu'on les sup - ply - e



en - fants d'honneurs a - yez de joy - e en - vy - e
 et de lais - son tout pe - che et fol - ly - e
 Joy - e est auz cieulx et en ter - re a - no - bly - e,
 Que nous ay - ons pla - nier --e grace em - ply - e



car Dieu est nay, va l'a - ge ra - comptant, plaison lui - tant
 Pour re - cep - voir ce daulphin tri - um phant; Tout le cueur luy
 Fu - yez es - moy; a - yez le cueur plai - sant, Et en se fais -
 Pour re - cep - voir ung si chier dy - a - mant Le pe - tit a -



tant, en lui re - ci tannt quil ne nous lais - se my - e,
 fend, n Le pe - tit en - fant A chier tant jol - y - e,
 sant, Dieu vous va bay - sant, Quie sa gra - ce pu - bli - e
 mant al - lons re - cla - mant et sa me - re Ma - ri - e

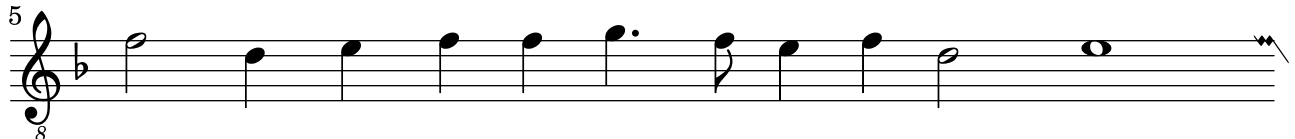
Chantons Noël

Tenor

Pierre Certon



1. Chan - tons No - ël me-nons joy - eu - se vi - e,
2. dis - po-sons nous: fu-yons me-len - co - ly - e,
3. Gen - tilz pas-teurs, tri-stes-se est en o - bly - e
4. De cueur de corps convient qu'on les sup-ply - e



en - fants d'honneurs a - yez de joy-e en-vy - e
 et de lais - son tout pe - che et fol - ly - e
 Joy - e est auz cieulx et en ter-re a - no - bly - e,
 Que nous ay - ons pla-nier --e grace emply - e



car Dieu est nay, va l'a - ge ra-comptant, plaison lui-tant
 Pour re-cep-voir ce daulphin tri - umphant; Tout le cueur luy
 Fu - yez es-moy; a - yez le cueur plai-sant, Et en se fais-
 Pour re-cep-voir ung si chier dy - a - mant Le pe - tit a -



tant, en lui re - ci tannt quil ne nous lais - se my - e,
 fend, n Le pe - tit en - fant A chier tant jol - y - e,
 sant, Dieu vous va bay-sant, Quie sa gra - ce pu - bli - e
 mant al - lons re - cla - mant et sa me - re Ma - ri - e

Chantons Noël

Bassus

Pierre Certon



1. Chan - tons No - ël me-nons joy - eu - se vi - e,
2. dis - po-sons nous: fu-yons me - len-co - ly - e,
3. Gen - tilz pas-teurs, tri-stes-se est en o - bly - e
4. De cueur de corps convient qu'on les sup-ply - e



en - fants d'honneurs a - yez de joy-e en - vy - e
 et de lais - son tout pe - che et fol - ly - e
 Joy - e est auz cieulx et en ter - re a - no - bly - e,
 Que nous ay - ons pla-nier --e grace em-ply - e



car Dieu est nay, va l'a - ge ra - comptant, plaison lui - tant
 Pour re - cep - voir ce daulphin tri - umphant; Tout le cueur luy
 Fu - yez es-moy; a - yez le cueur plai-sant, Et en se fais-
 Pour re - cep - voir ung si chier dy - a - mant Le pe - tit a -



tant, en lui re - ci tannt quil ne nous lais - se my - e,
 fend, n Le pe - tit en - fant A chier tant jol - y - e,
 sant, Dieu vous va bay - sant, Quie sa gra - ce pu - bli - e
 mant al - lons re - cla - mant et sa me - re Ma - ri - e

Adoramus te


Superius attr. Giovanni Pierluigi da Palestrina



A - do - ra - mus te Chris - te, et be - ne - di - cimus ti -
 7 bi, qui - a per sanctum crucem tu - am re - demis - timun - dum. Qui
 12 pas - sus es pro no - bis Do - mi - ne, Do - mi - ne mi - se - re - re no - bis.

Adoramus te

Altus attr. Giovanni Pierluigi da Palestrina



A - do - ra - mus te Chris - te, et
 5 be - ne - di - cimus ti - bi, qui - a per sanc - tum cru - cem
 9 tu - am re - de - mis - ti - mun - dum. Qui pas - sus es pro
 13 no - bis Do - mi - ne, Do - mi - ne mi - se - re - re no - bis.

Translation:

We adore you, O Christ, and we bless you,
 Because by your holy cross you have redeemed the world,
 And have suffered for us. Lord, have mercy on us.

Adoramus te

Tenor attr. Giovanni Pierluigi da Palestrina

8 A - do - ra - mus te Chris - te, et be - ne - di - cimus ti -

7
8 bi, qui - a per sanctum crucem tu - am re - demis - ti - mun - dum. Qui

12
8 passus es pro no - bis Do - mi - ne, Do - mi - ne misere - re no - bis.

Adoramus te

Bassus attr. Giovanni Pierluigi da Palestrina

A - do - ra - mus te Chris - te, et be - ne - di - cimus ti -

7
bi, qui - a per sanctum crucem tu - am re - demis - ti - mun - dum. Qui

12
passus es pro no - bis Do - mi - ne, Do - mi - ne misere - re no - bis.

Translation:

We adore you, O Christ, and we bless you,
 Because by your holy cross you have redeemed the world,
 And have suffered for us. Lord, have mercy on us.

En! Natus est Emanuel

Cantus Michael Praetorius (c. 1571 - 1621)

1. En natus est E-manu--el, Do-mi - nus, quem praedixit Gabriel,
 6 Do-mi - nus, Domi-nus Salvator noster est, Salvator noster est.
 12 2. Do - mi - nus, Do - mi - nus. Do-mi-nus Sal-
 20 G.P. va-tor no-ster est, Sal-va-tor no-ster est. 3. Haec lux est or-ta
 24 ho-di - e, Do - mi - nus, Ex Mari-a Vir-gi-ne, Do - mi - nus.
 30 Do-mi - nus Sal-va-tor no-ster est, Sal-va-tor no-ster est.

[1]Lo! Born is our Emanuel,
 Christ the Lord,
 As foretold by Gabriel,
 Christ the Lord,

[Refrain:]Christ the Lord,
 the Savior of mankind.

[2]This noble Child doth lay his head
 Christ the Lord,
 In a lowly manger bed, Christ the Lord,

[Refrain:]

[3]A light doth rise this blessed morn, Christ the Lord,
 Of the Virgin Mary born, Christ the Lord,

[Refrain:]

En! Natus est Emanuel

Altus

Michael Praetorius (c. 1571 - 1621)

1. En natus est E-manu --el, Do-mi-nus, quem praedixit Gabriel,
 6 Do-mi-nus, Dominus Salvator no-ster est, Salvator no - ster
 11 est. 2. Do-mi - nus, Do - mi - nus. Dominus Sal-
 20 vator no-ster est, Salvator no - ster est. 3. Haec lux est orta
 24 ho-di-e, Do - mi - nus, Ex Mari-a Vir-gi-ne, Do - mi - nus.
 30 Do-mi-nus Sal-vator no-ster est, Salvator no - ster est.

[1]Lo! Born is our Emanuel,
 Christ the Lord,
 As foretold by Gabriel,
 Christ the Lord,

[Refrain:]Christ the Lord,
 the Savior of mankind.

[2]This noble Child doth lay his head
 Christ the Lord,
 In a lowly manger bed, Christ the Lord,

[Refrain:]

[3]A light doth rise this blessed morn, Christ the Lord,
 Of the Virgin Mary born, Christ the Lord,

[Refrain:]

En! Natus est Emanuel

Tenor Michael Praetorius (c. 1571 - 1621)

1. Do - mi - nus, Do - mi - nus,
 Do - mi - nus Sal - va - tor noster est, Sal - va - tor no - ster
 est. 2. Hic ja - cet in prae - se - pi - o, Do - mi - nus,
 Pu - er ad - mi - ra - bi - lis, Do - mi - nus. Do - mi - nus Sal -
 va - tor no - ster est, Sal - va - tor no - ster est.
 G.P.
 3. Haec lux est or - ta ho - di - e, Do - mi - nus,
 Ex Ma - ri - a Vir - gi - ne, Do - mi - nus. Do - mi - nus Sal -
 va - tor no - ster est, Sal - va - tor no - ster est.

[1]Lo! Born is our Emanuel,
 Christ the Lord,
 As foretold by Gabriel,
 Christ the Lord,

[Refrain:]Christ the Lord,
 the Savior of mankind.

[2]This noble Child doth lay his head
 Christ the Lord,

In a lowly manger bed, Christ the
 Lord,

[Refrain:]

[3]A light doth rise this blessed morn,
 Christ the Lord,
 Of the Virgin Mary born, Christ the
 Lord,

[Refrain:]

En! Natus est Emanuel

Bassus Michael Praetorius (c. 1571 - 1621)

1. Do-mi - nus, Do - mi-nus, Do-minus Sal-
 9 vator noster est, Salva tor noster est. 2. Hic jacet in praese-pi-o,
 14 Do-mi-nus, Puer ad - mirabilis, Do - mi-nus. Do-minus Sal-
 20 vator no-ster est, Sal-va-tor no-ster est. G.P. 3. Haec lux est or-ta
 24 ho-di-e, Do - mi - nus, Ex Ma-ri-a Vir-gi-ne, Do - mi -
 29 nus. Do-mi-nus Sal-va-tor no-ster est, Sal-va-tor no-ster est.

[1]Lo! Born is our Emanuel,
 Christ the Lord,
 As foretold by Gabriel,
 Christ the Lord,

[Refrain:]Christ the Lord,
 the Savior of mankind.

[2]This noble Child doth lay his head
 Christ the Lord,
 In a lowly manger bed, Christ the Lord,

[Refrain:]

[3]A light doth rise this blessed morn, Christ the Lord,
 Of the Virgin Mary born, Christ the Lord,

[Refrain:]

Geborn ist Gottes Sönnelein

Contratenor

Michael Praetorius

1 ② 3 4



Ge-born ist got-tes Söh-ne-lein zu Beth-le-hem, ein Kin-de-lein, und



liegt in ei-nem Krip-pe-lein, ge-win-den arm in Win-de-lein. Schlaf sanft in mei-nes



Her-zens Schrein, dein zu - ge-rich-tes Wie-ge-lein, ver-laß mich nicht in Not und Pein, Im-



ma - nu-el, mein Brü - der-lein. Nun laßt uns sin-gen und sein froh mit



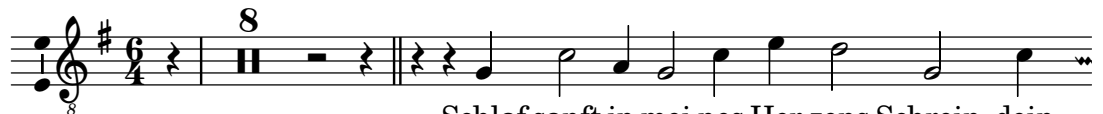
den Spie-lern in or - ga-no und mit den Sän-gern in co-ro: be - ne di-ca-mus do-mi-no.

Geborn ist Gottes Sönnelein

Tenor

Michael Praetorius

1 2 ③ 4



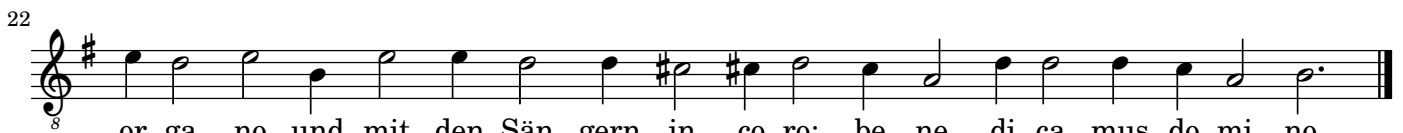
Schlaf sanft in mei-nes Her-zens Schrein, dein



zu - ge-rich-tes Wie-ge-lein, ver-laß mich nicht in Not und Pein, Im-ma - nu-el, mein



Brü-der-lein. Nun laßt uns sin-gen und sein froh mit den Spie-lern in



or-ga - no und mit den Sän-gern in co-ro: be - ne di-ca - mus do-mi - no.

Geborn ist Gottes Sönnelein

Superius

Michael Praetorius

① 2 3 4



Ge-born ist got - tes Söh - ne-lein zu Beth-le - hem, ein



Kin-de-lein, und liegt in ei-nem Krip-pe-lein, ge-win-den arm in Win-de-lein.



Schlaf sanft in mei - nes Her - zens Schrein, dein zu - ge - rich - tes



Wie - ge-lein, ver - laß mich nicht in Not und Pein, Im - ma - nu - el, mein



Brü - der-lein. Nun laßt uns sin-gen und sein froh mit den Spie-lern in



or - ga-no und mit den Sän-gern in co-ro: be - ne di-ca - mus do - mi-no.

Geborn ist Gottes Sönnelein

Bassus

Michael Praetorius

1 2 3 ④



Nun



laßt uns sin-gen und sein froh mit den Spie-lern in or - ga-no und



mit den Sän - gern in co-ro: be - ne di-ca - mus do - mi-no.

Psallite, unigenito (Singt und klingt)

Superius

Michael Praetorius (1571-1621)

L. Psal - li - te u-ni-ge-ni - to Christo De-i Fi-li-o,
 G. Singt und klingt, Jesu, Gottes Kind, und Marien Söhnelein,

5
 Psal - li - te Redemp-to-ri Domi-no, pu - e - ru-lo, ia - cen - ti
 Singt und klingt, un-serm lieben Je-su-lein im Krippelein beim Ochslein

8
 in prae-se-pi-o. Ein klein-es Kind-e-lein liegt in dem Krip-pe-
 und beim e-se-lein.

11
 lein; Al - le lieb - e En - ge-

16
 lein die-nen dem Kind-e-lein, Psal - li - te u - ni - ge - ni -
 Singt und klingt, Je-su, Got-tes

19
 to Christ-o De-i Fi - li - o, Psal - li - te Re-demp-to - ri
 Kind, und Ma-ri-en Söhn-e-lein Singt und klingt, un-serm lie-ben

22
 Do-mi-no, pu - e - ru-lo, ia - cen - ti in prae-se-pi - o.
 Je-su-lein im Krip-pe-lein beim Ochs - lein und beim e - se - lein.

Psallite, unigenito (Singt und klingt)

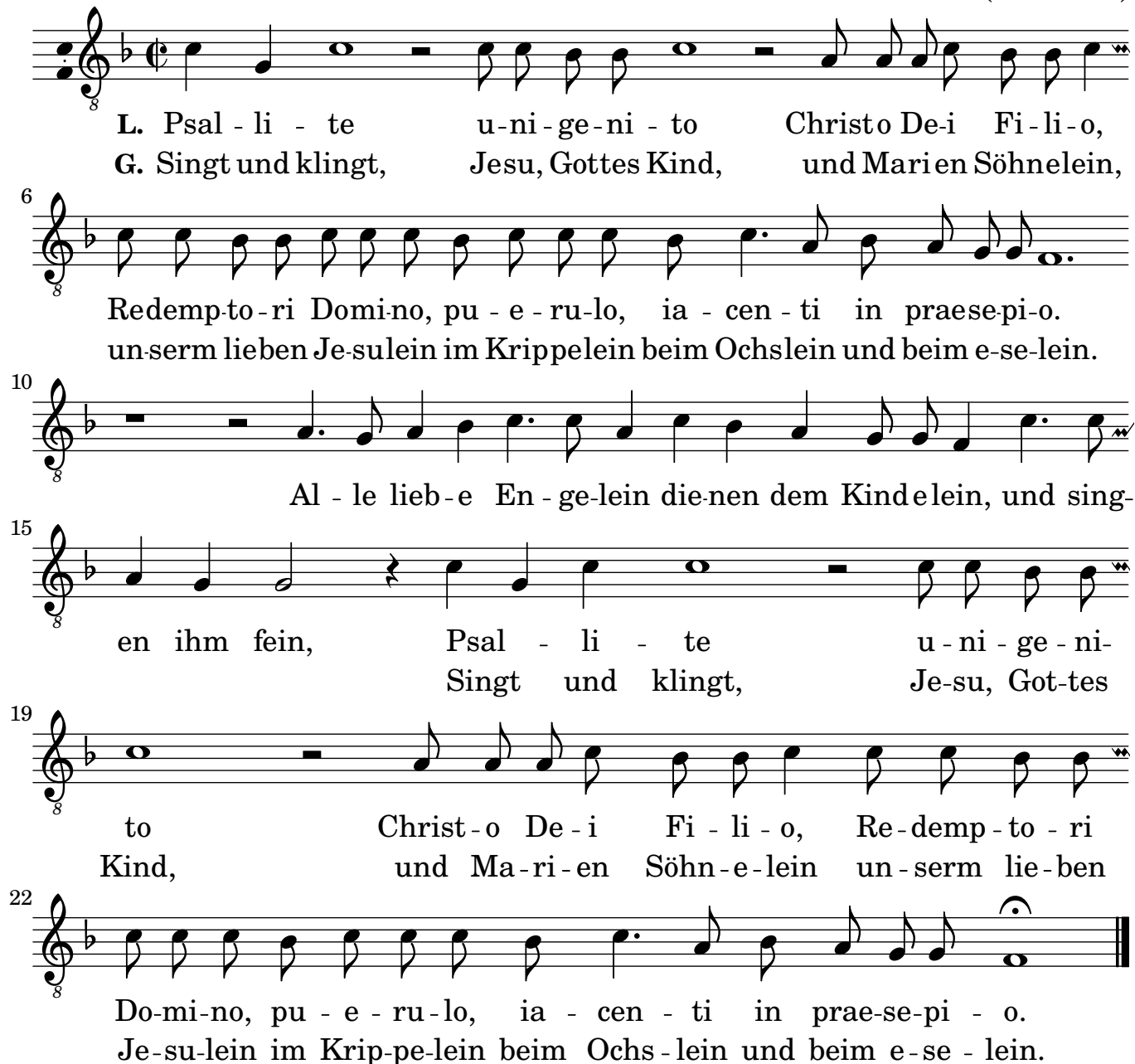
Contratenor Michael Praetorius (1571-1621)

L. Psal - li - te u-ni-ge-ni - to Christo De-i Fi-li-o,
 G. Singt und klingt, Jesu, Gottes Kind, und Marien Söhnelein,
 5 Re-demp-to - ri Do-mi-no, pu - e - ru-lo, ia - cen - ti
 un-serm lie-ben Je-su-lein im Krip-pe-lein beim Ochs -lein
 8 in praese-pi-o. Ein kleines Kindelein liegt in dem Krippelein;
 und beim e-se-lein.
 12 Al - le lieb-e En - ge-lein die-nen dem Kindelein, Psal-
 Singt
 18 li - te u-ni-ge-ni - to Christo De-i Fi-li-o, Redemp-to-ri
 und klingt, Jesu, Gottes Kind, und Marien Söhnelein un-serm lieben
 22 Do-mi-no, pu - e - ru-lo, ia - cen - ti in prae-se-pi - o.
 Je-su-lein im Krip-pe-lein beim Ochs -lein und beim e-se - lein.

Psallite, unigenito (Singt und klingt)

Tenor

Michael Praetorius (1571-1621)



8
L. Psal - li - te u - ni - ge - ni - to Christo De - i Fi - li - o,
G. Singt und klingt, Jesu, Gottes Kind, und Marien Söhnelein,

6
Redemp - to - ri Domi - no, pu - e - ru - lo, ia - cen - ti in prae - se - pi - o.
un - serm lieben Je - su - lein im Krip - pe - lein beim Och - slein und beim e - se - lein.

10
Al - le lieb - e En - ge - lein die - nen dem Kin - de - lein, und sing -

15
en ihm fein, Psal - li - te u - ni - ge - ni -
Singt und klingt, Je - su, Got - tes

19
to Kind, Christ - o De - i Fi - li - o, Re - demp - to - ri
und Ma - ri - en Söhn - e - lein un - serm lie - ben

22
Do - mi - no, pu - e - ru - lo, ia - cen - ti in prae - se - pi - o.
Je - su - lein im Krip - pe - lein beim Och - slein und beim e - se - lein.

Psallite, unigenito (Singt und klingt)

Bassus

Michael Praetorius (1571-1621)



L. Psal - li - te u - ni - ge - ni - to Christo Dei Fi - li - o,
 G. Singt und klingt, Jesu, Gottes Kind, und Marien Söhnelein,

6



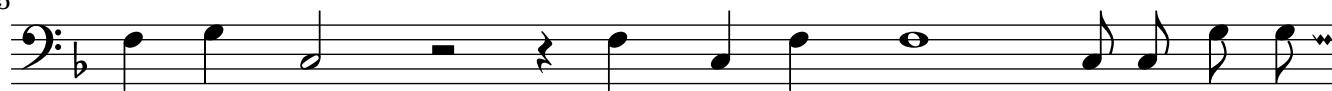
Redemp - to - ri Do - mi - no, pu - e - ru - lo, ia - cen - ti in praese - pi - o.
 un - serm lieben Je - su - lein im Krip - pelein beim Och - slein und beim e - se - lein.

10



Al - le lieb - e En - ge - lein die - nen dem Kin - delein, und sing -

15



en ihm fein, Psal - li - te u - ni - ge - ni -
 Singt und klingt, Je - su, Got - tes

19



to Christ - o De - i Fi - li - o, Re - demp - to - ri
 Kind, und Ma - ri - en Söhn - e - lein un - serm lie - ben

22



Do - mi - no, pu - e - ru - lo, ia - cen - ti in praese - pi - o.
 Je - su - lein im Krip - pelein beim Och - slein und beim e - se - lein.

Part IV
Music of Five Parts

Lullaby my sweet little baby

Superius

William Byrd

Lul-la, lul-la - by, lul - la - by, Lul-la lul-la-by, lul - la, lul-la -

8 by, my sweet lit-tle ba - by, my sweet lit-tle ba - by, my sweet lit-tle

13 ba-by, what meanest thou to cry, Lul - la, lullaby, la lul - la, lul - la, lullaby, la

18 lulla, lulla-by, la lul-la, la lullaby la lullaby, la lul - la-by, lu - la-

24 by, my sweet little baby, ba - by.

1. Be still my bles-sed babe,
2. Three kings this King of kings,
3. Lo, my lit - tle Babe,
4. But thou shalt live and raigne,

31 my bles-sed babe, Though cause thou hast to mourn, Though cause thou
 this King of kings, to see, are come from farre, to see, are
 my lit - tle Babe, bee still, la - ment no more, bee still, la -
 shalt live and raigne, as Si - billes have fore-sayd, as Si - billes

37 hast to mourn, whose blood most in - no - cent to shed the cru - el king hath
 come from farre, To each unknowen, with offerings great, by guid - ing of a
 ment no more, From fu - rie shalt thou step a - side, help have we still in
 have fore-sayd, As all the Pro - phets pro - phe - sie, whose mo - ther yet a

44 sworn, the cru - el king hath sworn: And lo, a - las, be hold,
 Starre, by guiding of a Starre: And shep - herds heard the song,
 store: help have we still in store: Wee heven - ly warn - ing have,
 maide, whose mo - ther yet a maide, And per - fect Vir - gin pure,

50
 what slaugh-ter he doth make, shed-ding the blood of in - fants all,
 which An - gells bright did sing, Giv - ing all glo - ry un - to God,
 som o - ther soyle to seeke, from death must flie the Lord of life,
 with her brestes shall up breede, Both God and man that all hath made,

57
 of in - fants all, sweet sa - vi - our, for thy sake, for thy sake,
 un - to God, for com-ming of this King, of this King,
 the Lord of life, as Lamb both myld and meeke: myld and meeke.
 that all hath made, the Sonne of heav-en-ly seede: heaven-ly seede:

63
 a king, a king is born, they say, which king this king would kill,
 Which must, Which must be made a - way, king He - rod would him kill.
 Thus must, thus must my Babe o - bey the king that would him kill.
 Whome cay - tives, cay tives none can traye, whome ty - rants none can kill,

70
 (1,2,3) Oh woe, woe, Oh woe, and woe - ful, and woe-ful heavy day, hea - vy day,
 (4.) O joy, joy, O joy, and joy - ful, and joy - ful happy day, hap - py day,

79
 when wretches have their will, when wretches have their will, will.
 when wretches want their will, when wretches want their will, will.

Lullaby my sweet little baby

Medius

William Byrd

Lul - la, lul - la - by, Lul - la lul - la - by,
 9 my sweet lit-tle ba-by, my sweet lit-tle ba-by, what mean - est thou
 14 to cry, Lul - la, lul-la - by, lul - la, lul-la-by, la lulla, lul-la-by
 20 la lul-la, la lulla-by, la lu-la-by, lu - la-by, my sweet little
 25 ba - - by.
 1. Be still my bles-sed
 2. Three kings this King of
 3. Lo, my lit - tle
 4. But thou shalt live and
 32 babe, Though cause thou hast to mourn, whose blood most
 kings, to see, are come from farre, To each un -
 Babe, bee still, la - ment no more, From fu - rie
 39 raigne, as Si - billes have fore - sayd, As all the
 in - no-cent to shed the cru - el king hath sworn:
 knowen, with offer-ings great, by guid-ing of a Starre,
 shalt thou step a - side, help have we still in store:
 Pro - phets pro - phe - sie, whose mo-ther yet a maide,
 46 And lo, a - las, be-hold, what slaugh-ter he doth make,
 And shepherds heard the song, which An - gells bright did sing,
 Wee heven - ly warn-ing have, som o - ther soyle to seeke,
 And per - fect Vir - gin pure, with her brestes shall up-breedde,

54

 shed-ding the blood of in fants all, sweet sa vi-our, for thy sake,
 Giv - ing all glo - ry un - to God, for com-ming of this King,
 from death must flie the Lord of life, as Lamb both myld and meeke:
 Both God and man that all hath made, the Sonne of heavenly seede:

62

 a king is born, they say, which king this king would kill,
 Which must, be made a - way, king He - rod would him kill.
 Thus must my Babe o - bey the king that would him kill.
 Whome caytives, none can traye, whome ty-rants none can kill,

70

 (1,2,3) Oh woe, Oh woe, and woe-ful, hea-vy day, when
 (4.) O joy, O joy, and joy-ful, hap-py day, when

79

 wretches have their will, when wret-ches have their will, have their will, will.
 wretches want their will, when wret-ches want their will, want their will, will.

Lullaby my sweet little baby

Contratenor

William Byrd

Lul-la, lul-la - by, lul - la - by, Lul-la - by, lul - la, lul-la, lul - la -
 8 by, my sweet little ba-by, ba - by, my sweet lit tle ba-by, ba - by, what meanest
 13 thou to cry, Lul-la, lullaby, la lul-la, lul-la by, la lulla, lulla by, la lulla,
 19 lul-la-lul-la by, la lul-la, lul - la - by, la lu - la - by, la lu - la lul - la - by, my
 24 sweet lit - tle ba - by, sweet ba by. 1. Be still my bles-sed
 2. Three kings this King of
 3. Lo, my lit - tle
 4. But thou shalt live and
 30 babe, my bles - sed babe, Though cause thou hast to mourn, to mourne,
 kings, this King of kings, to see, are come from farre, from farre,
 Babe, my lit - tle Babe, bee still, la - ment no more, no more,
 raigne, shalt live and raigne, as Si - billes have fore-sayd, fore - sayd,
 36 whose blood most in - no - cent to shed the cru - el king hath
 To each unknowen, with offer - ings great, by guid-ing of a
 From fu - rie shalt thou step a - side, help have we still in
 As all the Pro - phets pro - phe - sie, whose mo-ther yet a
 43 sworn, the cru - el king hath sworne: And lo, a - las, be - hold, be
 Starre, by guid-ing of a Starre, And shepherds heard the song, heard
 store, help have we still in store: Wee heven - ly warn - ing have, warn
 maide, whose mo-ther yet a maide, And per - fect Vir - gin pure, Vir

50

Lullaby my sweet little baby


Tenor

William Byrd

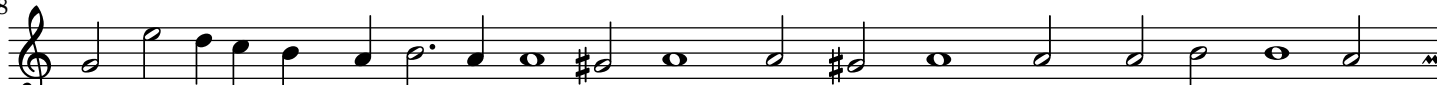
Lul - la, lul - la, lul - la, lul - la - by, lul - la, lul - la - by,
 la lulla, lulla - by, my sweet lit - tle, lit - tle ba - by, my sweet lit - tle ba - by, what
 mean - est thou to cry, Lul - la, lul - la - by, lul - la - by, by la
 lu - la - by, la lu - la, la lul - la - by, la lu - la, lul - la - by, lul - la -
 by, my sweet little ba - by, ba - by.

1. Be still my bles - sed babe, bles - sed
2. Three kings this King of kings, King of
3. Lo, my lit - tle Babe, lit - tle
4. But thou shalt live and raigne, live and


babe, be still, my bles - sed babe, Though cause thou hast to mourn, to
 kings, three kings, this King of kings, to see, are come from farre, from
 Babe, my Babe, my lit - tle Babe, bee still, la - ment no more, no
 raigne, thou shalt shalt live and raigne, as Si - billes have fore - sayd, fore -
 mourne, whose blood most in - no - cent, the cru - el king hath sworn, hath sworn,
 farre, To each with offer - ings great, by guiding of a Starre, a Starre,
 more, From fu - rie shalt thou step, help have we still in store, in store,
 sayd, Pro - phets pro - phe - sie, whose mo - ther yet a maide, a maide,
 the cru - el king hath sworn, And - lo, a - las, be - hold, what slaugh - ter he doth
 by guid - ing of a Starre, And shep - herds heard the song, which An - gells bright did
 help have we still in store, Wee heven - ly warn - ing have, som o - ther soyle to
 whose mo - ther yet a maide, And per - fect Vir - gin pure, with her brestes shall up -

51


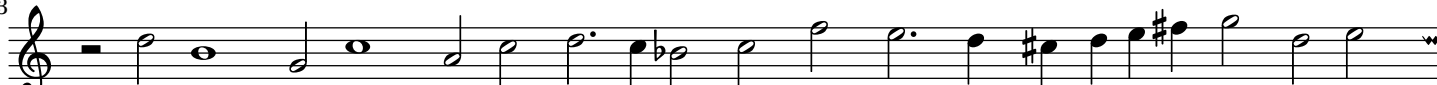
 8 make, he doth make, he doth make, shed-ding the blood, of in - fants all,
 sing, bright did sing, bright did sing, Giv - ing all glo - ry un - to God,
 seeke, soyle to seeke, soyle to seeke, from death must flie the Lord of life,
 breede, shall up-breede, shall up-breede, Both God and man that all hath made,

58



 8 sweet sa - vi - our, for thy sake, for thy sake, a king is born, they
 for com - ming of this King, of this King, Which must, be made a -
 as Lamb both myld and meeke, myld and meeke: Thus must my Babe o -
 the Sonne of heaven - ly seede, heaven - ly seede: Whome caytives, none can

65


 8 say, which king this king would kill, would kill, (1,2,3) Oh woe, woe, Oh woe, woe,
 way, King He - rod would him kill, him kill.
 bey the king that would him kill, him kill.
 traye, whome ty-rants none can kill, can kill, (4.) Oh joy, joy, Oh joy, joy,

73


 8 Oh woe and woe - ful, hea - vy day, when wret-ches have their will, have their
 Oh joy and joy - ful, hea - vy day, when wret-ches want their will, have their

80


 8 will, when wretches have their will, when wret - ches have their will, will.
 will, when wretches want their will, when wret - ches want their will, will.

Lullaby my sweet little baby

Bassus

William Byrd

7 Lul-la, lul-la - by, lul - la - by, la lul - la-by, lul - la-by, la lul-la, lul-la -

13 by, my sweet little ba - by, my sweet lit - tle ba - by, what mean - est

19 thou to cry, to cry, Lul-la, lul-la-by, la lulla, lul - la lul-la by, la lu - la - by,

24 la lu - la - by, la lul-la, lul-la la lulla, lul-la la lu-la-by, lu - la -

by, my sweet lit-tle ba - by. **1.** Be still my bles - sed babe, bles-sed
2. Three kings this King of kings, King of
3. Lo, my lit - tle Babe, lit - tle
4. But thou shalt live and raigne, live and

30 babe, Be still my bles-sed babe, Though cause thou hast to mourn, whose
kings, Three kings this King of kings, to see, are come from farre, To
Babe, Lo, my lit - tle Babe, bee still, la - ment no more, From
raigne, But thou shalt live and raigne, as Si - billes have fore - sayd, As

37 blood most in - no-cent to shed, to shed, the cru - el
each unknowen, with offer - ings great, offer-ings great, by guid-ing
fu - rie shalt thou step a - side, a - side help have we
all the Pro - phets pro-phiesie, pro - phe - sie, whose mo-ther

44 king hath sworn, hath sworn: And lo, a - las, be hold, what slaugh -
of a Starre, a Starre, And shepherds heard the song, which An -
still in store, in store: Wee heaven - ly warn - ing have, som o -
yet a maide, a maide, And per - fect Vir - gin pure, with her

51



ter he doth make, what slaugh-ter he doth make, shed-ding the blood of
 gells bright did sing, which An - gells bright did sing, Giv - ing all glo - ry
 ther soyle to seeke, som o - ther soyle to seeke, from death must flie the
 brestes shall up-breedde, with her brestes shall up-breedde, Both God and man that

58



in - fants all, sweet sa vi - our, for thy sake, for thy sake, a king is
 un - to God, for com - ming of this King, of this King, Which must, be
 Lord of life, as Lamb both myld and meeke, myld and meeke: Thus must my
 all hath made, the Sonne of heaven-ly seede, heaven-ly seede: Whome cay-tives,

64



born, they say, which king this king would kill, would kill, (1,2,3) Oh woe, Oh
 made a - way, King He - rod would him kill, him kill.
 Babe o - bey the king that would him kill, him kill.
 none can traye, whome ty - rants none can kill, can kill, (4.) Oh joy, Oh

71

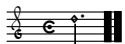


woe, Oh woe, woe, Oh woe, and woe - ful, hea - vy day, hea - vy day, when
 joy, Oh joy, joy, Oh joy, and joy - ful, hea - vy day, hea - vy day, when

79



wretches have their will, have their will, their will, when wretches have their will, will.
 wretches want their will, want their will, their will, when wretches want their will, will.



4. Lullabie

CANTVS.

Antony Holborne

11

21

4. Lullabie

ALTUS.

Antony Holborne

12

21

4. Lullabie

QUINTUS.

Antony Holborne

9

18

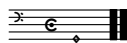
25



4. Lullabie

TENOR.

Antony Holborne



4. Lullabie

BASSVS.

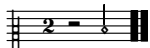
Antony Holborne



5. The Cradle.

CANTUS.

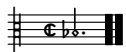
Antony Holborne



5. The Cradle.

QUINTUS.

Antony Holborne



5. The Cradle.

ALTUS.

Antony Holborne

Musical score for Altus voice part of 'The Cradle'. It consists of three staves of music in treble clef with a common time signature. The first staff starts at measure 8. The second staff starts at measure 15 and includes a repeat sign. The third staff starts at measure 31 and also includes a repeat sign.

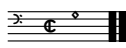


5. The Cradle.

TENOR.

Antony Holborne

Musical score for Tenor voice part of 'The Cradle'. It consists of three staves of music in treble clef with a common time signature. The first staff starts at measure 8. The second staff starts at measure 15 and includes a repeat sign. The third staff starts at measure 33 and also includes a repeat sign.



5. The Cradle.

BASSVS.

Antony Holborne

Musical score for Bass voice part of 'The Cradle'. It consists of three staves of music in bass clef with a common time signature. The first staff starts at measure 8. The second staff starts at measure 17 and includes a repeat sign. The third staff starts at measure 33 and also includes a repeat sign.



6. The New-yeeres gift.

CANTVS.

Antony Holborne

6. The New-yeeres gift.

ALTUS.

Antony Holborne

6. The New-yeeres gift.

QUINTUS.

Antony Holborne



6. The New-yeeres gift.

TENOR.

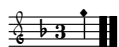
Antony Holborne



6. The New-yeeres gift.

BASSVS.

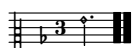
Antony Holborne



64. As it fell on a holie Eve

CANTUS.

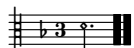
Antony Holborne



64. As it fell on a holie Eve

ALTUS.

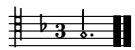
Antony Holborne



64. As it fell on a holie Eve

QUINTUS.

Antony Holborne

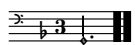


64. As it fell on a holie Eve

TENOR.

Antony Holborne

Musical score for Tenor part of 'As it fell on a holie Eve'. The score consists of three staves of music in treble clef, one flat key signature, and 3/4 time signature. The first staff begins with a measure number of 8. The second staff begins with a measure number of 6 and includes a repeat sign. The third staff begins with a measure number of 11 and ends with a double bar line.

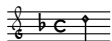


64. As it fell on a holie Eve

BASSVS.

Antony Holborne

Musical score for Bass part of 'As it fell on a holie Eve'. The score consists of three staves of music in bass clef, one flat key signature, and 3/4 time signature. The first staff begins with a measure number of 8. The second staff begins with a measure number of 6 and includes a repeat sign. The third staff begins with a measure number of 11 and ends with a double bar line.

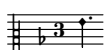


65. Heigh ho holiday.

CANTUS.

Antony Holborne

Musical score for the Cantus part. It consists of three staves of music in 3/4 time, one flat key signature. The first staff starts with a treble clef and a common time signature. The second staff begins at measure 7 and includes a repeat sign. The third staff begins at measure 12 and ends with a double bar line and repeat sign.



65. Heigh ho holiday.

ALTUS.

Antony Holborne

Musical score for the Altus part. It consists of three staves of music in 3/4 time, one flat key signature. The first staff starts with a treble clef and a common time signature. The second staff begins at measure 6 and includes a repeat sign. The third staff begins at measure 11 and ends with a double bar line and repeat sign.

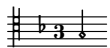


65. Heigh ho holiday.

QUINTUS.

Antony Holborne

Musical score for the Quintus part. It consists of two staves of music in 3/4 time, one flat key signature. The first staff starts with a treble clef and a common time signature. The second staff begins at measure 9 and ends with a double bar line and repeat sign.

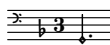


65. Heigh ho holiday.

TENOR.

Antony Holborne

Musical notation for the Tenor part, measures 8-10. The first line starts at measure 8 and ends with a repeat sign. The second line starts at measure 10 and ends with a repeat sign. The key signature is one flat and the time signature is 3/4.



65. Heigh ho holiday.

BASSVS.

Antony Holborne

Musical notation for the Bass part, measures 9-10. The first line starts at measure 9 and ends with a repeat sign. The second line starts at measure 10 and ends with a repeat sign. The key signature is one flat and the time signature is 3/4.

Bransle de la torche

Superius

M.P.C

Musical score for the Superius part of the Bransle de la torche. It consists of three staves of music in C major and common time. The first staff contains the first six measures. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 12 and includes two first endings, labeled '1.' and '2.', which conclude the piece with a double bar line.

Bransle de la torche

Altus

M.P.C

Musical score for the Altus part of the Bransle de la torche. It consists of three staves of music in C major and common time. The first staff contains the first six measures. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 13 and includes two first endings, labeled '1.' and '2.', which conclude the piece with a double bar line.

Bransle de la torche

Quintus

M.P.C

Musical score for the Quintus part of the Bransle de la torche. It consists of three staves of music in C major and common time. The first staff contains the first six measures. The second staff starts at measure 7 and includes a repeat sign. The third staff starts at measure 13 and includes two first endings, labeled '1.' and '2.', which conclude the piece with a double bar line.

Bransle de la torche

Tenor

M.P.C

Musical score for Tenor part of Bransle de la torche. The score is written in treble clef with a common time signature (C). It consists of three staves. The first staff starts at measure 8 and ends with a double bar line and a fermata. The second staff starts at measure 7 and ends with a double bar line and a fermata. The third staff starts at measure 13 and includes first and second endings, ending with a double bar line and a fermata.

Bransle de la torche

Bassus

M.P.C

Musical score for Bassus part of Bransle de la torche. The score is written in bass clef with a common time signature (C). It consists of two staves. The first staff starts at measure 9 and ends with a double bar line and a fermata. The second staff starts at measure 9 and includes first and second endings, ending with a double bar line and a fermata.