

for Raymond S. J. Daniels and the Renaissance Singers

commissioned with funding from the Ontario Arts Council

The Sun Beames of Thy Face

Mary Sidney (1561-1621)

for unaccompanied choir

Leonard Enns

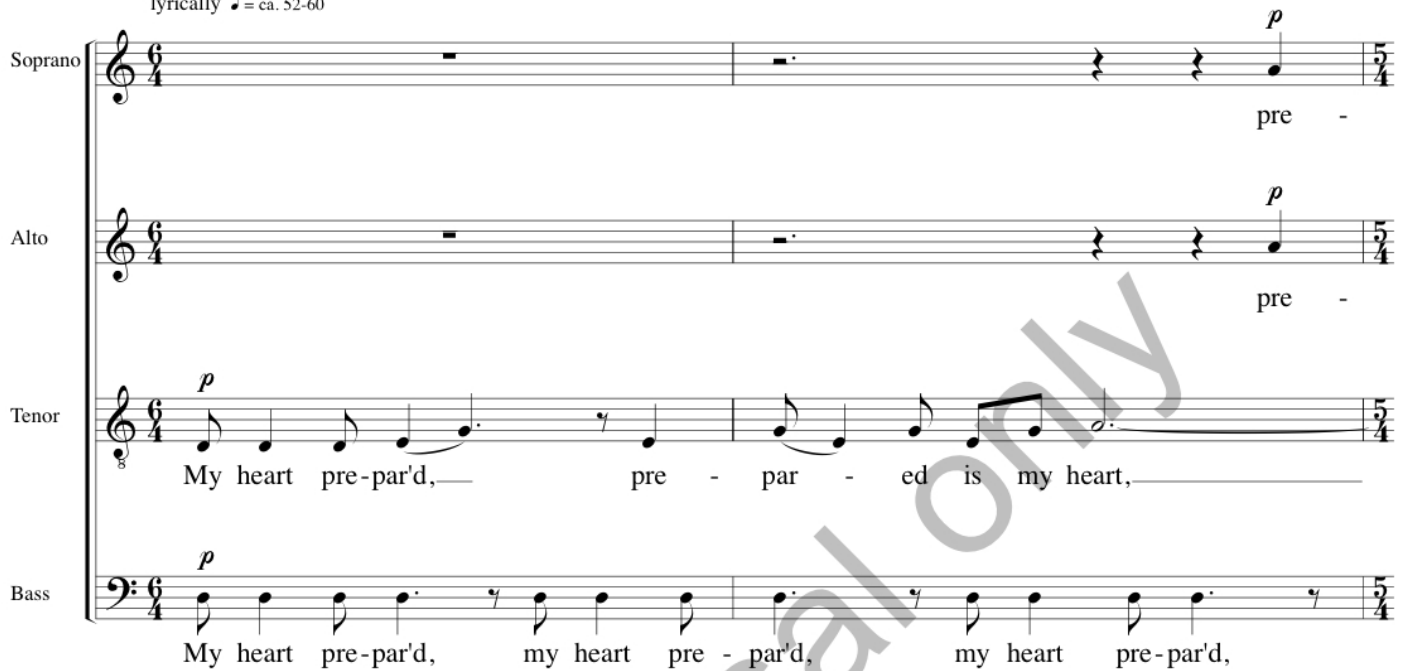
lyrically ♩ = ca. 52-60

Soprano *p* pre -

Alto *p* pre -

Tenor *p* My heart pre-par'd, — pre - par - ed is my heart, —

Bass *p* My heart pre-par'd, my heart pre - par'd, my heart pre-par'd,



par - ed is my heart To spredd thy prayse With tun - ed

par - ed is my heart To spredd thy prayse With tun - ed

my heart pre - par'd, — pre - par -

3 my heart — pre-par'd, my heart — pre-par'd, my heart pre -



Note: *a2* and *a3 divisi* occur for both Sopranos and Altos; in all cases equal groupings should be used within the sections; the Tenors and Bases each have *a2 divisi*. No separate *divisi* or *unis* indications are given, apart from the notation itself.

layes _____ Wake my tongue, my lute a - wake _____

layes _____ Wake my tongue, my lute a - wake _____

ed is my heart, Wake, a - wake _____

5 par'd, A - wake my tongue, my lute a - wake _____

mf Thou my Harp the con - sort make My self will beare a part. _____

mf Thou my Harp the con - sort make My self will beare a part. My *(no dim.) mp*

mf Thou my Harp the con - sort make My self will beare a part. _____

7 *mf* Thou my Harp the con - sort make My self will beare a part. _____

p

self the first when Morn-ing shall ap-peare

p *mp*

My self the

11 *p* *mp*

My self the first when Morn-ing shall ap -

mf

My self the first when morn, the first when

mf

My self the first when Morn-ing shall ap-peare the first when

mf

first when Morn-ing shall ap-peare when Morn-ing shall ap -

14 *mf*

peare My self the first when Morn-ing shall ap -