Sopranos

Altos

The TUMS Busking Book

Tenors

Edited by Philip Legge

Basses

Version 1.01
1 January 2008

The TUMS Busking Book

Edited by Philip Legge

This book is a belated thank-you present to the legions of singers from the Tasmania University Musical Society who like me, would get up early every Saturday morning during the course of the academic year to head down to the Salamanca Markets at Battery Point, Hobart, and do our best to entertain the passers-by, but most importantly try to sing well enough to convince the financially able to part with some of their hard-earned lucre. This collection is designed to update the old TUMS busking book with clear, legible, and reliably typeset versions of the familiar repertoire much as it was when I sang with TUMS in the early 1990s.

Moreover, it is possible now to include a few items with slight variations to fix a number of long-standing errors, which should not prove too controversial. In the case of a couple of items, extra verses of songs are available particularly where the song is otherwise rather short.

If you are a first-time singer at a TUMS busking session, or an unexperienced singer generally, a few notes on the format of each item may be helpful to you. At the start of each piece, a treble clef will indicate the key, and the starting notes that will be given by whomever has a pitch pipe or tuning fork.

For example:
G Major

Altos
Tenors
Sopranos, Basses

3, 4, 1

Laudate

This legend indicates that the G (the white note) is the root of the chord, and is sung by the sopranos and basses. The third and fifth of the triad are shown with black notes and are sung by tenors (B) and altos (D). Note that this does not mean the altos actually sing above the sopranos! It shows your note in relation to the other parts of the chord. Finally, in a box below the chord is the count-in you will hear prior to starting the piece at a unanimous speed.

Sopranos
Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,_____

Altos
Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

Tenors
Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni, ab

Basses
Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

Almost all of the songs have one voice to a part (or occasionally two staves contract into one) and repeat marks usually do not require a page turn backwards.

That's pretty much it — enjoy!

The initial publication of 15 January 2006 contained a few errors, soon ironed out; this revision introduces some substantial changes to El Grillo. Comments, and requests for inclusion of new items may be sent to:

Philip.M.Legge @ gmail.com

Philip Legge
Melbourne, New Year's Day 2008

Contents

Come Again!

G Major

Tenors
Sopranos
Altos, Basses

1, 2, 2, 2

The normal verses sung are the ones at the bottom of this page (1, 2, and 6), each time with a repeat of the fourth and fifth lines. The other 3 verses are on the opposite page.

John Dowland

Sopranos: Come a - gain! sweet love doth now in - vite

Altos: Come a - gain! sweet love doth now in - vite

Tenors: Come a - gain! sweet love doth now in - vite

Basses: Come a - gain! sweet love doth now in - vite

7

Sopranos: Thy gra - ces that re - frain To do me due de - light,

Altos: Thy gra - ces that re - frain To do me due de - light,

Tenors: Thy gra - ces that re - frain To do me due de - light,

Basses: Thy gra - ces that re - frain To do me due de - light,

1. Come again! sweet love doth now invite
Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.

2. Come again! that I may cease to mourn
Through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.

6. Gentle Love, draw forth thy wounding dart,
Thou canst not pierce her heart;
For I, that do approve
By sighs and tears more hot than are thy shafts
Do tempt while she, while she for triumphs laughs.

15

To see, to hear, to touch, to kiss, to die_____

To see, to hear, to touch, to kiss, to die,_____

To see, to hear, to touch, to kiss, to die, to die with

To see, to hear, to touch, to kiss, to die, to

21

_____ with thee a - gain in sweet-est sym - - pa - thy.

_____ to die with thee a - gain in sweet - est__ sym - pa - thy.

thee a - gain, with thee a - gain in sweet est__ sym - pa - thy.

die with thee a - gain in sweet - est sym - pa - thy.

3. All the day the sun that lends me shine
   By frowns doth cause me pine
   And feeds me with delay;
   Her smiles, my springs that makes my joy to grow,
   Her frowns, *her frowns*, the winter of my woe.

4. All the night my sleeps are full of dreams,
   My eyes are full of streams.
   My heart takes no delight
   To see the fruits and joys that some do find
   And mark the stormes, *the stormes* are me assign'd.

5. But alas, my faith is ever true,
   Yet will she never rue
   Nor yield me any grace;
   Her Eyes of fire, her heart of flint is made,
   Whom tears nor truth, *nor truth* may once invade.

* Dowland probably intended an F♯ here, or would have expected singers to apply the rules of *musica ficta* by sharpening the note. Dowland notated the song without a key signature, thus requiring all sharps to be explicitly written in, and the note here was probably overlooked.

PASTYME

G Minor
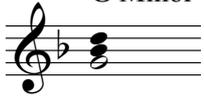
Tenors
Sopranos, Altos
Basses

1, 2, then 2 bars of clapping

Sopranos sing the alto part for verses 1 and 2, and only in the 3rd verse sing the "soprano" line. It is a descant version of the tenor part. As shown below, two bars of clapping precede the start of verse 1, but only *one* bar separates the two following verses.

Henry VIII of England

Sopranos: 3. Com - pa - ny with hon - es - ty, Is

Altos: 1. Pas - time with good com - pa - ny, I

Tenors: 1. Pas - time with good com - pa - ny, I

Basses: 1. Pas - time with good com - pa - ny, I

Sopranos: vir - tue, vi - ces to_____ flee. Com - pa - ny is good_ and ill, but

Altos: love and shall un - til_ I_ die. Grudge who lust but none_ de -ny, so

Tenors: love and shall un - til_ I die. Grudge who lust but none_ de -ny, so

Basses: love and shall un - til_ I die. Grudge who lust but none de -ny, so

Or, continue the same rhythm throughout.

Last note of verse 3 is held double.

2. Youth must have some dalliance,
of good or ill some pastance.
Company methinks then best,
all thoughts and fancies to digest.
For idleness, is chief mistress of vices all
Then who can say but mirth and play is best of all.

3. Company with honesty,
Is virtue, vices to flee.
Company is good and ill,
but every man hath his free will.
The best ensue, the worst eschew, my mind shall be
Virtue to use, vice to refuse, thus shall I use me.

Pastyme has a tendancy to get faster, so if at all possible those who clap the rhythm should try to keep as tight a rein on the tempo as is practical. The syncopated rhythms (bar 11 onwards) were never used by TUMS buskers in the early 90s, but times change and most mainlanders use this pattern now; but it may often be clearer and easier to keep the same rhythm constant throughout.

Sopranos sing with the altos for verses 1 and 2, and then jump up to the soprano line for verse 3. Note that the last note of verse 3 is held for double the length: , and the clappers will usually bring the singing to an emphatic end.

The rapid alternation between F♮ and F♯ in the alto part has never convinced me as being stylistically true, so this version has a few extra F♯s at cadences.

Laudate

Dr Christopher Tye

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni, ab

Lau - da - te no - men Do - mi - ni, vos ser - vi Do - mi - ni,

ab or - tu so - lis us - que ad oc - ca - sum e - jus.

ab or - tu or - tu so - lis us - que ad oc - ca - sum e - jus.

or - tu so - lis us - que ad oc - ca - sum e - jus, oc - ca - sum e - jus.

ab or - tu so - lis us - que ad oc - ca - sum, ad oc - ca - sum e - jus.

Yes, the bass line is actually meant to go up at the end! Doctor Tye wrote the bass part almost exactly as it is written here, and some later editor came along to ensure that "all the people" went below "the princes" – at least in terms of pitch. The other instances where the bass part is an octave higher or lower are also correct. Sopranos should note the F♯ is meant to be sustained into bar 5.

Come, ye Sons of Art

Henry Purcell

Non nobis, Domine

D Major

Altos

Sopranos, Basses

2 and 3

Anonymous

[Maestoso]

Sopranos

Non no-bis Do-mi - ne, non no - bis; sed no-mi-ni tu - o da glo - ri-am,

Altos

Non no-bis Do - mi-ne, non no - bis; sed no-mi-ni tu - o da glo-ri-

Basses

Non no-bis Do-mi - ne, non no - bis; sed no-mi-ni tu -

Fine

sed no-mi-ni tu - o da glo - ri-am. Non no-bis Do - mi - ne.

Fine

am, sed no-mi-ni tu - o da glo - ri - am. Non no - bis Do-mi - ne.

Fine

o da glo - ri-am, sed no-mi-ni tu - o da glo - ri-am. Non.

Not to us, Lord, not to us; but to your name be glory. The attribution of this canon to Byrd is spurious.

Bb/F Major

[Tenors optional]
Sopranos
Altos, Basses

1, 2, 3

Philip Legge

The canon in the tenor is not exact, and may be omitted.

[Vivace]

Sopranos

Non, non, non no - bis_ Do - mi-ne, sed no-mi-ni tu - o da

Altos

Non, non, non no - bis_ Do - mi - ne, sed no-mi-ni

Tenors

ad libitum

Non, non, non no - bis_ Do - mi - ne, sed

Basses

Non, non, non no - bis_ Do - mi - ne,

4

glo - ri - am, sed tu - o da glo - ri - am, non, non, non non!

tu - o da glo - ri - am, sed tu - o da glo - ri - am, non, non, non!

no - mi - ni tu - o da glo - ri - am, sed tu - o da glo - ri - am, non, non!

sed no - mi - ni tu - o da glo - ri - am, sed tu - o da glo - ri - am, non!

Fine

FINE KNACKS

F Major

Sopranos
Altos
Tenors, Basses

1, 2, 3, 4

John Dowland

Sopranos

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny worths but

Altos

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny-worths but

Tenors

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny-worths but

Basses

Fine knacks for la - dies, cheap, choice, brave, and new, good pen-ny-worths but

4

mon - ey can-not move, I keep a fair but for the fair to view,

mon-ey can - not move, I keep a fair but for the fair to view,

mon - ey can-not move, I keep a fair___ but for the fair to view,

mon - ey can-not move, I___ keep a fair but for the fair to view,

2. Great gifts are guiles and look for gifts again,
My trifles come, as treasures from my mind,
It is a precious jewel to be plain,
Sometimes in shells the orient pearls we find,
Of others take a sheaf, of me a grain,
Of me a grain,
Of me a grain.

3. Within this pack pins, points, laces and gloves,
And diverse toys fitting a country fair.
But my heart where duty serves and loves,
Turtles, and twins, courts brood, a heavenly pair,
Happy the heart that thinks of no removes,
Of no removes,
Of no removes.

Dona nobis pacem

F Major
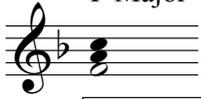
Soprano 1

1, 2, 3, 4

Soprano 1 begins alone; at bar 8 they go back to sing the
Soprano 2 line, while Soprano 2 starts from the beginning.
Tenors and Basses should enter on the fourth repetition,
and repeat their parts until everyone is sick and tired of it!

Anonymous

Sopranos: Do - na no - bis pa - cem, pa - cem,
do - na no - bis pa - cem,

Altos: do - na no - bis pa - cem,

Tenors: do - na no - bis pa - cem, pa - cem,

Basses: do - na no - bis, do - na no - bis pa - cem, do - na

5

(Soprano): do - na no - bis pa - cem, *go to Soprano 2*

(Soprano 2): do - na no - bis, pa - cem, *go to Alto*

(Alto): do - na no - bis pa - cem. *go to Soprano 1*

(Tenor): do - na no - bis pa - cem.

(Bass): no - bis, no - bis pa - cem.

Pase el agoa

F Major

Tenors
Sopranos
Altos, Basses

1, 1

The text of this Galician folksong (a vilancico) is roughly translated,
"Come to me across the water, my Lady Juliet. I will go into the
forest, there to pluck three roses."

Anonymous, late-15th/early-16th C
(Cancionero Musical de Palacio, Madrid)

Very fast 1 in a bar

Sopranos

Altos

Tenors

Basses

Pa - se el a - goa, ma Ju - li - e - ta, Da - ma, pa - se el a - goa. Ve-

13

ni - te vous a moy. Ju me'n a - nay en un_____ ver - gel, Tres ro - se-tas fui co - ller; Ma

25

Ju - li - o - le - ta, Da - ma, pa - se el a - goa. Ve - ni - te vous a moy.

Weep, O mine eyes

A Minor

Altos
Tenors, Sopranos
Basses

3, 4

John Bennet

Alle Psallite

D Minor

S/A 2

S/A 1, T, B

1, 2

Basses intone Alleluia *twice only.*

f Al - le - lu - ya.

Anonymous, 13th C

1

Sopranos & Altos

2

Tenors

Basses

Al - le, psal-li-te cum, lu - ya, Al - le,

Al - le, psal-li-te cum, lu - ya,

Al - le - lu - ya. Al - le - lu - ya. Al -

Al - le - lu - ya. Al - le - lu - ya. Al -

8

con-cre-pan-do psal-li-te cum, lu - ya,

Al - le, con-cre-pan-do psal-li-te cum, lu -

-le - lu - ya, Al - le - lu - ya,

-le - lu - ya, Al - le - lu - ya,

15

Al - le, cor-de vo-to De-o to-to psal-li-te cum, lu - ya,

ya, Al - le, cor-de vo-to

Al - le - lu - ya, Al - le -

Al - le - lu - ya, Al - le -

22

Al - le - lu - - ya.

De - o to - to psal - li - te cum, lu - ya, Al - le - lu - ya.

-lu - - - ya, Al - le - lu - - ya.

-lu - - - ya, Al - le - lu - - ya.

This motet is sufficiently short it may be worth repeating it, including the intonation. Sometimes the repeat would be sung *organum* style by one of the tenors, or a perfect fifth above the basses; this is represented by the small noteheads in the tenor part. Each of the two upper parts have the same range, so some sopranos should sing the second part (and likewise some altos should sing the first part).

Drink to me only

E♭ Major

Altos
Sopranos
Basses

1, 2

Quietly but with feeling

Sopranos

1. Drink to me on - ly with thine eyes,— And I— will pledge with mine,—
2. I sent thee late a ro - sy wreath, Not so—much honour - ing thee;—

Altos

1. Drink to me on - ly with thine eyes, And I will pledge with mine,—
2. I sent thee late a ro - sy wreath, Not so much honour - ing thee;—

Basses

1. Drink to me on - ly with thine eyes, And I will pledge with mine,—
2. I sent thee late a ro - sy wreath, Not so much honour - ing thee;—

Or leave a kiss with - in the cup and I'll not ask for wine. The
As giv-ing it a hope that there It could not with - er'd be; But

Or leave a kiss with - in the cup and I'll not ask for wine. The
As giv-ing it a hope that there It could not with - er'd be; But

Or leave a kiss with - in the cup and I'll not ask for wine. The
As giv-ing it a hope that there It could not with - er'd be; But

thirst that from the soul doth rise Doth ask a drink di - vine, The
thou there-on didst on - ly breathe, And sent'st it back to me,

thirst that from the soul doth rise Doth ask a drink di - vine,
thou there- on didst on - ly breathe, And sent'st it back to me,

thirst that from the soul doth rise Doth ask a drink di - vine,
thou there- on didst on - ly breathe, And sent'st it back to me,

But might I of Jove's nec - tar sip I would not change for thine.
Since when it grows and smells, I swear, Not of it - self, but thee.

But might I of Jove's nec - tar sip I would not change for thine.
Since when it grows and smells, I swear, Not of it - self, but thee.

But might I of Jove's nec - tar sip I would not change for thine.
Since when it grows and smells, I swear, Not of it - self, but thee.

Gaudeamus igitur

B♭ Major

Tenors
Altos
Sopranos, Basses

1, 2, X*

* It is fairly uncommon to sing all 5 verses – verses 1 &
2 are sung, and then either verse 3, verse 5, or *maybe*
verse 4. If it were to be verse 5, the count-in would be: **1, 2, 5.**

Anonymous, German early 18th C

N.B. Verse 3: ♩ ♪♪
la-bo-ri-

Sopranos: 1. Gau-de-a-mus i-gi-tur, Ju-ve-nes dum su-mus,
Post ju-cun-dum ju-ven-tu-tem Post mo-les-tam se-nec-tu-tem,
Nos ha-be-bit__ hu-mus, nos ha-be-bit__ hu-mus.

Tenors: 1. Gau-de-a-mus i-gi-tur, Ju-ve-nes dum su-mus,
Post ju-cun-dum ju-ven-tu-tem Post mo-les-tam se-nec-tu-tem,
Nos ha-be-bit__ hu-mus, nos ha-be-bit__ hu-mus.

2. Vivat academia,	3. Vivant omnes virgines,	4. Vivat et republica,	5. Vita nostra brevis est,
Vivant professores,	Faciles, formosæ,	Et qui illam regit;	Brevi finietur;
Vivat membrum quodlibet,	Vivant et mulieres,	Vivat nostra civitas,	Venit mors velociter,
Vivat membra quælibet,	Dulces et amabiles,	Mæcenatum caritas,	Rapit nos atrociter,
Semper sint in flore.	Bonæ, laboriosæ.	Quæ nos hic protegit.	Nemini parcetur.

N.B. the rhythm for "laboriosæ" above bar 9 also applies in bar 11.

Now is the month

G Major

Altos
Tenor 1
S, T2, B

1, 2

It has been traditional for TUMS buskers to enjoy the start of the
third verse by marking the word "Fie!" with a long pause. At the
repeat however the music continues without pausing.

Thomas Morley

Sopranos

1. Now is the month of May - ing, When mer - ry lads are play - ing.
2. The Spring clad all in glad - ness, Doth laugh at win - ter's sad - ness.Fa la
3. Fie! then why sit we mus - ing, Youth's sweet de - light re - fus - ing.

Altos

1. Now is the month of May - ing, When mer - ry lads are play - ing.
2. The Spring clad all in glad - ness, Doth laugh at win - ter's sad - ness.Fa la
3. Fie! then why sit we mus - ing, Youth's sweet de - light re - fus - ing.

Tenors

1. Now is the month of May - ing, When mer - ry lads are play - ing.
2. The Spring clad all in glad - ness, Doth laugh at win - ter's sad - ness.Fa la
3. Fie! then why sit we mus - ing, Youth's sweet de - light re - fus - ing.

1. Now is the month of May - ing, When mer - ry lads are play - ing.
2. The Spring clad all in glad - ness, Doth laugh at win - ter's sad - ness.Fa la
3. Fie! then why sit we mus - ing, Youth's sweet de - light re - fus - ing.

Basses

1. Now is the month of May - ing, When mer - ry lads are play - ing.
2. The Spring clad all in glad - ness, Doth laugh at win - ter's sad - ness.Fa la
3. Fie! then why sit we mus - ing, Youth's sweet de - light re - fus - ing.

6

1.   **2.**

la la la la la la la, Fa la la la la la la.
1. Now   1. Each
2. The   la.   2. And
3. Fie   3. Say

la la la la, Fa la la, Fa la la la la la la.
1. Now   1. Each
2. The   la.   2. And
3. Fie   3. Say

la la la la la, Fa la la la la la la.
1. Now   1. Each
2. The   la.   2. And
3. Fie   3. Say

la la la la la, Fa la la la la la la.
1. Now   1. Each
2. The   la.   2. And
3. Fie   3. Say

la la la la la, Fa la la la la la la.
1. Now   1. Each
2. The   la.   2. And
3. Fie   3. Say

11

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la la
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground.
dain - ty Nymphs and speak, shall we play bar - ley break?

with his bon - ny lass, up - on the green - y grass.
to the Bag - pipes' sound, the Nymphs tread out their ground. Fa la la la
dain - ty Nymphs and speak, shall we play bar - ley break?

15

la la la, fa la la la la la la la, fa la la la.
1. Each
2. And la.
3. Say

la la, fa la la la la, fa la la la la la la.
1. Each
2. And la.
3. Say

la, fa la la la, fa la la la la, fa la la la.
1. Each
2. And la.
3. Say

Fa la la la la, fa la la la la la, fa la.
1. Each
2. And la.
3. Say

la, fa la la la la la, fa la la la la la.
1. Each
2. And la.
3. Say

GREENSLEEVES

E Minor

Altos, Basses
Tenors
Sopranos

1 & a, 2 &

Attributed to Henry VIII

Sopranos & Altos

1. A - las my love you do me wrong to cast me off dis court-eous - ly, And
2. I have been rea - dy at your hand to grant what - e - ver you would crave, I
3. I bought thee pet-ti coats of the best, the cloth as fine as might__ be, I
4. Thy smock of silk both fair and white with gold em-broid - ered gor - geous - ly, Thy
5. Well I__ pray to God on high that thou my con - stan - cy mayst see, And
6. Green - sleeves now fare well a - dieu,__ God I pray to pros - per thee, For

Tenors & Basses

I have lov - èd you so long de - light - ing in your com - pa - ny.
have both wag - èd life and land your love and good - will for to have.
gave thee jew - els for thy chest, and all this cost I spent on you.
pet - ti - coat of sen - dal right, and these I bought thee glad - ly.
that yet once be - fore I die thou will vouch-safe to love__ me.
I am still thy lov - er true, come once a - gain and love__ me.

Green - sleeves__ was all my joy__ Green - sleeves__ was my de-light

Green - sleeves__ was all my joy__ Green - sleeves was my de-light

Green - sleeves was all my joy__ Green - sleeves was my de - light

Green - sleeves was all__ my joy__ Green - sleeves was my de-light

Green - sleeves was my heart of gold__ and who but my la - dy Green - sleeves.

Green - sleeves was my heart of gold and who but my la - dy Green - sleeves.

Green - sleeves was my heart of gold and who but my la - dy Green - sleeves.

Green - sleeves was my heart__ of gold__ and who but my la - dy Green - sleeves.

Round on a well-known text

E minor

All parts start on B, 8 bars apart

1 and 2

David Ellyard

The square, the square on the hy - po - te - nuse of a right - ang - led

tri - ang - le is e - qual to, is e - qual to the sum of the squares, the sum of the

squares on the two ad - ja - cent sides, fa la la, fa la la, fa la la,

fa la la, and hey, non - ny no! on the__ two ad - ja - cent sides.

El Grillo

F Major

Tenors
Sopranos
Altos, Basses

1, 2, 2, 2

Josquin Desprez

Sopranos: El gril - lo, el gril-lo è buon can - to - re Che tie-ne lon-go ver -

Altos: El gril - lo, el gril-lo è buon can - to - re Che tie-ne lon-go ver -

Tenors: El gril - lo, el gril-lo è buon can - to - re Che tie-ne lon-go ver -

Basses: El gril - lo, el gril-lo è buon can - to - re Che tie-ne lon-go ver -

- - - so. Da- le, be- ve, gril- lo, can- ta,
- - - so. Da- le, be- ve, gril- lo, can- ta,
- - - so. Da- le, be- ve, gril- lo, can- ta,
- - - so. Da- le, be- ve, gril- lo, can- ta,

[Repeat optional]

Da-le da-le be-ve be-ve gril-lo gril-lo can - ta. El gril - lo, el
Da-le da-le be-ve be-ve gril-lo gril-lo can - ta. El gril - lo, el
Da-le da-le be-ve be-ve gril-lo gril-lo can - ta. El gril - lo, el
Da-le da-le be-ve be-ve gril-lo gril-lo can - ta. El gril - lo, el

Fine

gril - lo è buon can - to - re.   Ma non fa   co - mo gli   alt - ri u - cel - li,
Van' de fat - to_____ in   alt - ro lo - co

gril - lo è buon can - to - re.   Ma non fa   co - mo gli   alt - ri u - cel - li,
Van' de fat - to   in   alt - ro lo - co

gril - lo è buon can - to - re.   Ma non fa   co-mo gli   alt - ri u-cel - li,
Van' de fat - to____ in   alt - ro lo - co

gril - lo è buon can - to - re.   Ma non fa   co - mo gli   alt - ri u-cel - li,
Van' de fat - to_____ in   alt - ro lo - co

Co - me gli   han can - ta-to un po - co.   Quan - do   l'à mag - gior el   cal-do   Al
Sem-pre el   gril - lo   sta pur sal - do.

Co - me gli   han can - ta-to un po - co.   Quan - do   l'à mag - gior el_____   cal-do   Al
Sem-pre el   gril - lo   sta pur sal - do.

Co - me gli   han can - ta-to un po - co.   Quan - do   l'à   mag - gior el   cal-do   Al
Sem-pre el   gril - lo   sta pur sal - do.

Co - me gli__ han can - ta-to un po - co.   Quan - do   l'à mag - gior el   cal-do   Al
Sem-pre el__ gril-lo   sta pur sal - do.

D.C. al Fine

[Echo]

hor can - ta sol,   *al hor can - ta____ sol* per__   a - mo - re.

hor can - ta sol,   *al hor can - ta____ sol* per__   a - mo - re.

hor can - ta sol,   *al hor can - ta sol____ per__* a - mo - re.

hor can - ta sol,   *al hor can - ta sol*   per__   a - mo - re.

Il est bel et bon

F Minor

Altos, Basses

Sopranos, Tenors

1, 2, 2, 2

Pierre Passereau

Sopranos: Il est bel et bon, bon, bon, bon, bon, com - mè - re,

Altos: Il est bel et bon, bon, bon, bon, bon, com -

Tenors: Il est bel et bon, bon, bon, bon, bon, com - mè -

Basses: Il est bel et bon, bon, bon, com -

Sopranos: Il est bel et bon, bon, bon, bon, bon, com - mè - re, com - mè - re, com - mè - re,

Altos: mè - re, Il est bel et bon, bon, bon, com - mè - re, com - mè - re,

Tenors: re, Il est bel et bon, bon, bon, com - mè - re, com - mè - re

Basses: mè - re, Il est bel et bon, bon, bon, com - mè - re,

Sopranos: mon ma - ri. Ils es - taient deux fem - mes tou - tes d'un pa - ys,

Altos: mon ma - ri. Ils es - taient deux fem - mes tou - tes d'un pa -

Tenors: mon ma - ri.

Basses: mon ma - ri.

Il est bel et bon, bon,

ys,

Di - sons l'une à l'au - tre a - vez bon ma - ri? Il est bel et

Di - sons l'une à l'au - tre a - vez bon ma - ri?

bon, bon, bon, com - mè - re, Il est bel et bon, bon, bon, bon,

Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et

bon, bon, bon, bon, bon, com - mè - re, Il est bel et bon, bon,

Il est bel et bon, bon, bon, com - mè - re,

bon, com - mè - re, com - mè - re, com - mè - re, mon ma - ri. Il ne me cour -

bon, bon, bon, com - mè - re, com - mè - re, mon ma - ri. Il ne

bon, com - mè - re, com - mè - re mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, mon ma - ri.

44

rou - ce ne_____ me bat aus - si._____

me cour - rou - ce ne_____ me bat aus - si._____

Il ne me cour - rou - ce ne_____

Il ne me cour - rou - ce

52

Il fait le mes - nai - ge, Il donne aux pou - lail - les,

Il fait le mes - nai - ge,

_____ me bat aus - si. Il fait le mes - nai - ge, Il donne

ne_____ me bat aus - si. Il fait le mes -

60

Il donne aux pou - lail - les, Et je prens mes plai -

Il donne aux pou - lail - les, Et je prens_____ mes

aux pou - lail - les, Et je prens mes_____ plai -

nai - ge, Il donne aux pou - lail - les, Et je prens

89

quet - te, pe - ti - te co - quet - te, pe - ti - te co - quet - te, pe -

co, co, co, co, dae, co, co, co, co, co, co, co, co, dae, co, co, co, co,

ti - te co - quet - te, pe - ti - te co - quet - te, pe - ti - te co -

dae, co, co, co, co, co, co, dae, co, co, co, co, co, co, dae, co, co,

94

ti - te co - quet - - te, qu'est____ ce - ci?

dae, pe - ti - te co - quet - te, qu'est ce - ci?____

quet - te, pe - ti - te co - quet - te, qu'est ce - ci?____

dae, pe - ti - te co - quet - te, qu'est ce - ci?____

99

Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et bon, bon,

Il est bel et bon, bon, bon, bon, bon, com - mè - re,

Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et

Il est bel et bon, bon, bon, com - mè - re,

bon, bon, bon, com - mè - re, com - mè - re, com - mè - re, mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, com - mè - re, mon ma - ri.___

bon, bon, bon, com - mè - re, com - mè - re mon ma - ri.___

Il est bel et bon, bon, bon, com - mè - re, mon ma - ri.___

Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et bon, bon,

___ Il est bel et bon, bon, bon, bon, bon, com - mè - re,

___ Il est bel et bon, bon, bon, bon, bon, com - mè - re, Il est bel et

___ Il est bel et bon, bon, bon, com - mè - re,

bon, bon, bon, com - mè - re, com - mè - re, com - mè - re, mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, com - mè - re, mon ma - ri.

bon, bon, bon, com - mè - re, com - mè - re mon ma - ri.

Il est bel et bon, bon, bon, com - mè - re, mon ma - ri.

If Music

This song has always proved to be on the shorter side, even with the marked repeat, so I have obtained the second verse from the *other* version of this song by Purcell! The second verse needs to start on a downbeat rather than an upbeat, so please observe the slight difference at the start: in verse 1 sing the upward stem notes, in verse 2 sing the downward stem notes. Singing both at once is not nice.

Henry Purcell

8

soul you move, for then my list'-ning soul you move With plea sures that can
feast - ed are, and all my sen - ses feast-ed are, Tho' yet the treat is

soul you move, for then my list' - ning soul you move With plea - sures that can
feast - ed are, and all my sen - ses feast-ed are, Tho' yet the treat is

soul you move, for then my list'-ning soul you move With plea - sures that can
feast - ed are, and all my sen - ses feast-ed are, Tho' yet the treat is

soul you move, for then my soul you move With plea - sures that can
feast - ed are, my sen - ses feast-ed are, Tho' yet the treat is

12

ne - ver cloy, Your eyes, your mien, your tongue de - clare That
on - ly sound. Sure I must pe - rish by your charms, Un-

ne - ver cloy, Your eyes, your mien, your tongue de - clare That
on - ly sound. Sure I must pe - rish by your charms, Un-

ne - ver cloy, Your eyes, your mien, your tongue de - clare
on - ly sound. Sure I must pe - rish by your charms,

ne - ver cloy, Your eyes, your mien, your tongue de - clare That
on - ly sound. Sure I must pe - rish by your charms, Un -

15

1.   2.

you are mu - sic ev' - ry - where, your where.
less you save me in your arms, Sure arms.

you are mu - sic ev' - ry - where, your where.
less you save me in your arms, Sure arms.

That you are mu - sic ev' - ry - where, your where.
Un-less you save me in your arms, Sure arms.

you are mu - sic ev' - ry where, your where.
less you save me in your arms, Sure arms.

Since first

D Major

Tenors
Sopranos, Altos, Basses

1, 2, 3

Attributed to Thomas Ford

Sopranos: 1. Since first I saw your face I re-solv'd To hon - our and re-

Altos: 1. Since first I saw your face I re-solv'd To hon - our and re-

Tenors: 1. Since first I saw your face I re-solv'd To_ hon - our and re-

Basses: 1. Since first I saw your face I re-solv'd To hon - our and re-

Sopranos: nown_ you; If now I be dis - dain'd I_ wish my heart had ne - ver

Altos: nown_ you; If now I be dis - dain'd I wish my heart had ne - ver

Tenors: nown you; If now I be dis - dain'd I wish my_ heart had ne - ver

Basses: nown you; If now I be dis - dain'd I wish my heart had ne - ver

8

known___ you. What I that loved and you that liked, shall we be-gin to

known you. What I that loved and you that liked, shall we be-gin to

known you. What I that loved and you that liked, shall we be - gin to

known you. What I that loved and you that liked, shall we be-gin to

12

wran - gle? No, no, no! my heart is fast and can - not dis - en-tan - gle.

wran - gle? No, no, no, no, no! my heart is fast and can - not dis - en - tan - gle.

wran - gle? No, no, no, no, no! my heart is fast and can - not dis - en-tan - gle.

wran - gle? No, no, no, no, no! my heart is fast and can - not dis - en-tan - gle.

1. Since first I saw your face I resolv'd
To honour and renown you;
If now I be disdain'd I wish
My heart had never known you.
What I that loved and you that liked,
Shall we begin to wrangle?
No, no, no! my heart is fast
And cannot disentangle.

2. The Sun, whose beams most glorious are,
Rejecteth no beholder,
And your sweet beauty past compare,
Made my poor eyes the bolder:
Where beauty moves and wit delights,
And signs of kindness bind me,
There, oh there! Where e'er I go
I leave my heart behind me.

3. If I desire or praise you too much,
That fault you may forgive me;
Or if my hands had strayed but a touch,
Then justly might you leave me.
I asked you leave, you bade me love;
Is now the time to chide me?
No, no, no! I'll love you still,
What fortune e'er betide me.

Old Mother Hubbard

F Major

Sopranos
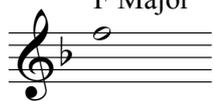
1, 2, 2, 2

Alfred Wheeler

Quick and Lively

Sopranos
ff
Old moth-er Hub-bard, she went to the cup-board, the cup-board, the cup-board, the

Altos
ff
Old moth-er Hub-bard, she

Tenors

Basses

4

cup-board, the cup-board, the cup-board, the cup-board, the cup-board, the cup-board, the

went to the cup-board, the cup-board, the cup-board, the cup-board, the cup-board, the

ff
Old moth-er Hub-bard, she went to the cup-board, the

7 *accel.*

pp *mysteriously*
cup-board, the cup-board, the cup-board, the cup-board, the cup-board, Old moth-er Hub-bard, she

pp
cup-board, the cup-board, the cup-board, the cup-board, the cup-board, Old moth-er Hub-bard, she

pp
cup-board, the cup-board, the cup-board, the cup-board, the cup-board, Old moth-er Hub-bard, she

ff
pp
Old moth-er Hub-bard, she went to the cup-board, the cup-board, Old moth-er Hub-bard, she

11

went to the cup- board, She went to the cup- board, She went to the cup- board.

went to the cup- board, She went to the cup- board, She went to the cup- board.

went to the cup- board, She went to the cup- board, She went to the cup- board.

went to the cup- board, She went to the cup- board, She went to the cup- board.

16 **ff**

Old moth-er Hub- bard, she went to the cup- board, she went to the cup- board, she went to the cup- board.

ff

Old moth-er Hub- bard, she went to the cup- board, she went to the cup- board.

ff

Old moth-er Hub- bard, she went to the cup- board, she went to the cup- board.

ff

Old moth-er Hub- bard, she went to the cup- board, she went to the cup- board.

20

Old moth-er Hub- bard, she went to the cup- board, the

What did she go there for? What did she go there

bone, bow wow, she went to get her dog-gie a bone, bow wow;

bow- wow, wow, bow - wow, bow- wow, wow, wow, wow, bow- wow,

bow- wow, wow, bow - wow, bow- wow, wow, wow, wow, bow- wow,

bones, bow-bow, wow, wow, wow, wow, bones, bones, bones,

marcato

bone for the lit-tle bow-wow-wow wow. she went to get her dog-gie a

bone for the lit-tle bow-wow-wow wow. bow - wow, bow- wow,

bone for the lit-tle bow-wow-wow wow. bow - wow, bow- wow,

bone for the lit-tle bow-wow-wow wow-wow-wow-wow-wow- wow. wow, bones,

bone, bow- wow, wow, wow, bone for the lit-tle bow-wow-wow - wow.

bow- wow, wow, wow, wow, bone for the lit-tle bow-wow-wow - wow.

bow- wow, wow, wow, wow, bone for the lit-tle bow-wow-wow - wow.

bones, wow, wow, wow, bone for the lit-tle bow-wow-wow -wow -wow -wow -wow.

♩. = 96 (about)

Sold, Sold, Sold a-gain, Sold, Sold, Sold a-gain, Sold was old moth-er Hub-bard. The

Sold, Sold, Sold a-gain, Sold, Sold, Sold a-gain, Sold was old moth-er Hub-bard. The

Sold, Sold, Sold a-gain, Sold, Sold, Sold a-gain, Sold was old moth-er Hub-bard. The

Sold, Sold, Sold a-gain, Sold, Sold, Sold a-gain, Sold was old moth-er Hub-bard. The

la-dy that went to the cup - board, And sold was the poor lit-tle dog, who did-n't re-ceive an-y

la-dy that went to the cup-board, And sold was the poor lit-tle dog, who did-n't re-ceive an-y

la-dy that went to the cup-board, And sold was the poor lit-tle dog, who did-n't re-ceive an-y

la-dy that went to the cup-board, And sold was the poor lit-tle dog, who did-n't re-ceive an-y

Try to imitate a dog.

bone,_____ Bow, wow, wow, wow, wow, wow, wow,_____ How sad, how sad, you

bone,_____ How sad, how sad, you

bone,_____ How sad, how sad, you

bone,_____ Bow, wow, wow, wow, wow, How sad, how sad, you

All at once well met

G Major

S1, Tenors
S2
Altos, Basses

1 and 2

Thomas Weelkes

Sopranos

1. All at once well met fair la - dies, Sing we now, we
2. Cy - the - re - a shall re - quite you, With de - light, de -

1. All at once well met fair la - dies, Sing we now, we now, sing we
2. Cy - the - re - a shall re - quite you, With de - light, de - light, with de -

Altos

1. All at once well met fair la - dies, Sing we now
2. Cy - the - re - a shall re - quite you, With de - light

Tenors

1. All at once well met fair la - dies, fair la - dies,
2. Cy - the - re - a shall re - quite you, re - quite you,

Basses

1. All at once well met fair la - dies, Sing we now our
2. Cy - the - re - a shall re - quite you, With de - light lest

4

now, sing we now, sing we now, we now, sing we now our
light, with de - light, with de - light, de - light, with de - light lest

now, we now, sing we now, we now, sing we now our
light, de - light, with de - light, de - light, with de - light lest

sing we now, we now, sing we now our love re - paid is,
with de - light, de - light, with de - light lest sor - row fright you,

Sing we now our love re - paid is, sing we now our love, sing we now our
With de - light lest sor - row fright you, with de - light, with de - light lest

love re - paid is, sing we now, sing we now our love re -
sor - row fright you, with de - light, with de - light lest sor - row

15

hearts do not for-sake us Till night to sleep be-take us, till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid is, to sing our love re-paid

hearts do not for - sake us Till night to sleep be-take us, till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid is, to sing our love re-paid

hearts do not for-sake us Till night to sleep be-take us, till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid is, to sing our love re-paid

hearts do not for-sake us Till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid

hearts do not for-sake us Till night to sleep be-take
help ye dain-ty la - dies To sing our love re-paid

21

us, fa la la la la la la, fa la
is,

us, fa la la la la la la, fa la la la la la la la la, fa la la la
is,

us, Fa la la la la la la la, fa la la la la la la la,
is,

us, be - take us. Fa la la la la la la la, fa la la la la
is, re - paid is.

us, to sleep be - take us. Fa la la la la la
is, our love re - paid is.

la la la la   la,   fa la la la la la   la.   Sweet / Then   la.

la   la,   fa la la la la   la   la la la   la.   Sweet / Then   la.

fa la la la la   la   la   la,   fa la   la   la la la la   la.   Sweet / Then   la.

la la la   la   la   la   la,   fa   la   la   la.   Sweet / Then   la.

la,   fa la   la la la   la   la   la la   la.   Sweet / Then   la.

Lo, how a rose

Es ist ein Ros' entsprungen

F Major

3, 4

A canon or round in 4 parts; all parts begin on C, 3 bars apart.

Melchior Vulpius

1   Lo,   how   a   rose＿＿＿   e'er   bloom -
     Es   ist   ein   Ros'＿＿＿   ent - sprung -

2   -ing,   from   ten - der   stem＿＿＿   hath
     -en   aus   ein - er   Wur＿ - ＿ - ＿ - zel

3   sprung!   Of   Jes - se's   lin - ＿ - eage   com - ＿ - ＿ -
     zart,   wie   uns   die   Alt - ＿ - en   sung - ＿ - ＿ -

4   -ing,   as   men   of   old＿＿＿   have   sung.
     -en   von   Jes - se   kam＿＿＿   die   Art.

Fa una canzona

B♭ Major

Tenors
Sopranos
Altos, Basses

Orazio Vecchi

1, 2, 2, 2

Quick and flexible

Sopranos

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

Altos

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

Tenors

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

Basses

1. Sing me a song with not a note of sad - ness!
2. Love is a bless - ing rare be - yond all mea - sure;
3. Sweet are the joys that mu - sic can a - wak - en.
4. Sing me a song to cool a lov - er's burn - ing!

6

When all the pain of love drives me to mad - ness:
Time is the thief of love who steals our plea - sure.
Mu - sic can calm the pain of hearts for - sak - en.
When to my heart the an - guish keeps re - turn - ing:

When all the pain of love drives me to mad - ness:
Time is the thief of love who steals our plea - sure.
Mu - sic can calm the pain of hearts for - sak - en.
When to my heart the an - guish keeps re - turn - ing:

When all the pain of love drives me to mad - ness:
Time is the thief of love who steals our plea - sure.
Mu - sic can calm the pain of hearts for - sak - en.
When to my heart the an - guish keeps re - turn - ing:

When all the pain of love drives me to mad - ness:
Time is the thief of love who steals our plea - sure.
Mu - sic can calm the pain of hearts for - sak - en.
When to my heart the an - guish keeps re - turn - ing:

Refrain *11*

mp

Oh, so gent - ly,
Dol - ce - men - te,

p ... *mp*

Sing me to sleep with a sweet se - re - na - ding, Oh, so gent - ly,
Fal - la d'un tuo - nó ch'in - vi - ta al dor - mi - re, Dol - ce - men - te,

p ... *mp*

Sing me to sleep with a sweet se - re - na - ding, Oh, so gent - ly,
Fal - la d'un tuo - nó ch'in - vi - ta al dor - mi - re, Dol - ce - men - te,

p

Sing me to sleep with a sweet se - re - na - ding,
Fal - la d'un tuo - nó ch'in - vi - ta al dor - mi - re,

17 *p*

oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

p

oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

p

oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

p

oh, so gent - ly from sound to si - lence fad - ing.
dol - ce - men - te fa - cen - do la fi - ni - re.

1. Fa una canzona senza note nere
Se mai bramasti la mia grazia havere.
Refrain

2. Per entro non vi spargere durezze,
Che le mie orecchie non vi sono avezze.
Refrain

3. Ne vi far cifra ò segno contra segno,
Sopra ogna cosa quest' è 'l mio disegno.
Refrain

4. Con questo stile il fortunato Orfeo
Proserpina la giù placar poteo.
Refrain

5. Questo è lo stile che quetar già feo
Con dolcezza à Saul lo spirto reo!

Falla d'un tuonó ch'invita al dormire,
Dolcemente, facendo la finire.

Your shining eyes

D Minor

Sopranos
Altos
Basses

1, 2, 3, 4

Thomas Bateson

Sopranos

mf

Your shin-ing eyes and gold-en hair, your li-ly-ros-èd lips most fair, your li-ly-ros - èd

Altos

mf

Your shin-ing eyes and gold-en hair, your li-ly-ros-èd lips most fair, your li-ly-ros - èd

Basses

mf

Your shin-ing eyes and gold-en hair, your li-ly-ros - èd lips most fair, your li-ly-ros - èd

6

lips most fair: your o - ther beau-ties that ex - cel, your o - ther beau-ties that ex -

lips most fair: your o - ther beau-ties that ex - cel, your o - ther beau- ties_ that ex -

lips most fair: your o - ther beau-ties that ex - cel, your o - ther beau-ties that ex -

11

p

cel, men can-not choose but like them well, men can-not choose but like them

p

cel, men can-not choose but like them well, but like them well, men can-not choose but like them

p

cel, men can-not choose but like them well, but like them well, men can-not choose but like them

FAIRE PHYLLIS

John Farmer

Fair Phyl-lis I saw sit-ting all a-lone, Feed-ing her flock near

Feed-ing her flock near

Feed-ing her flock near

Feed-ing her flock near

to the mount-ain side; fair side. The shep-herds knew not, they knew not whi-ther she was

to the mount-ain side; side. The shep-herds knew not, whi-ther she was

to the mount-ain side; side. The shep-herds

to the mount-ain side; side. The

gone, But aft-er her lov-er, her lov-

gone, But aft-er her lov-er, her lov-

knew not, they knew not whi-ther she was gone, But aft-er her lov-er, her lov-

shep-herds knew not, whi-ther she was gone, But aft-er her lov-

der'd whilst she was miss- ing; When he found her,

der'd whilst she was miss- ing; When he found her, O, then they fell a -

der'd whilst she was miss- ing; When he found her, O, then they fell a -

der'd whilst she was miss- ing; When he found her, O, then they fell a -

O, then they fell a - kiss - ing, a - kiss - ing, O

kiss - ing, O, then they fell a - kiss - ing, a - kiss - ing, O

kiss - ing, O, then they fell a - kiss - ing, a - kiss - ing, O

kiss - ing, O, then they fell a - kiss - ing, a - kiss - ing, O

then they fell a - kiss - ing; kiss - ing.

then they fell a - kiss - ing; kiss - ing.

then they fell a - kiss-ing up and down; he kiss - ing.

then they fell a - kiss - ing up and kiss - ing.

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