

Sopranos

Altos

THE TUMS BUSKING BOOK

Tenors

Edited by Philip Legge

Basses

Version 1.01
1 January 2008

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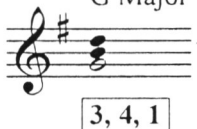
This book is a belated thank-you present to the legions of singers from the Tasmania University Musical Society who like me, would get up early every Saturday morning during the course of the academic year to head down to the Salamanca Markets at Battery Point, Hobart, and do our best to entertain the 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 inexperienced 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

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
Altos
Tenors
Basses

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

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

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COME AGAIN!



G Major

Tenors
Sopranos
Altos, Basses

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

1, 2, 2, 2

Sopranos

Altos

Tenors

Basses

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

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

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

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

7

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

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

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

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



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

4

Sopranos

Altos

Tenors

Basses

Clapping

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

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

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

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

5

vir - tue, vi - ces to___ flee. Com - pa - ny is good___ and ill, but

love and shall un - til___ I___ die. Grudge who lust but none___ de - ny, so

love and shall un - til___ I die. Grudge who lust but none___ de - ny, so

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

9

ev - 'ry man hath his free will. The best en - sue, the worst es - chew, my
 God be pleas'd thus live will I. For my pas - tance, hunt, sing and dance, my
 God be pleas'd thus live will I. For my pas - tance, hunt, sing and dance, my
 God be pleas'd thus live will I. For my pas - tance, hunt, sing and dance, my

Or, continue the same rhythm throughout.

13

mind shall be Vir - tue to use, vice to re - fuse, thus shall I use me.
 heart is set all good - ly sport, for my com - fort, who shall me let?
 heart is set all good - ly sport, for my com - fort, who shall me let?
 heart is set all good - ly sport, for my com - fort, who shall me let?

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 tendency 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 $\flat$ and F $\sharp$ in the alto part has never convinced me as being stylistically true, so this version has a few extra F $\sharp$ s at cadences.

LAUDATE

G Major

Altos
Tenors
Sopranos, Basses

3, 4, 1

Dr Christopher Tye

Sopranos

Altos

Tenors

Basses

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,

5

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.

10

De-cre-ta De-i jus-ta sunt, et cor ex-hi-la-rant. Lau-da-te De-um

15

Lau-da-te De-um prin-ci-pes et om-nes po-pu-li.

da-te De-um prin-ci-pes, lau-da-te prin-ci-pes et om-nes po-pu-li.

prin-ci-pes, lau-da-te, lau-da-te, om-nes po-pu-li.

De-um prin-ci-pes, lau-da-te prin-ci-pes et om-nes po-pu-li.

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

D Major

Tenors
Sopranos,
Altos, Basses

1, 2, 3

Henry Purcell

Sopranos

Altos

Tenors

Basses

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

Come, come, ye Sons of Art, come, come a - way, tune all your voi-ces and

7

in - stru-ments play, to ce - le-brate, to ce - le-brate this tri - um - phant

in - stru - ments play, to ce - le-brate, to ce - le-brate this tri - um - phant

in - stru-ments play, to ce - le-brate, to ce - le-brate this tri - um - phant

in - stru-ments play, to ce - le-brate, to ce - le-brate this tri - um-phant

12

1. 2.

day, day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

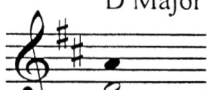
day, day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, day, to ce - le-brate, to ce - le-brate this tri - um - phant day.

day, day, to ce - le-brate, to ce - le-brate this tri - um-phant day.

NON NOBIS, DOMINE

11

D Major

 2 and 3
 Altos
 Sopranos, Basses

Anonymous

[Maestoso]

Sopranos
 Altos
 Basses

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

5
 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. *Fine*

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

 1, 2, 3
 [Tenors optional]
 Sopranos
 Altos, Basses

Philip Legge

[Vivace]

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

Sopranos
 Altos
 Tenors
 Basses

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

4 Fine

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 KNACKS

F Major

Sopranos
Altos
Tenors, Basses

1, 2, 3, 4

John Dowland

Sopranos

Altos

Tenors

Basses

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

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

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

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,

7

a beg - gar may be li-be-ral of love, though all my wares be trash,
 a beg-gar may be li-be-ral of love, though all my wares be trash, the
 a beg - gar may be li-be-ral of love, though all my wares be trash, the
 a beg-gar may be li-be-ral of love, though all my wares be trash, the heart is

11

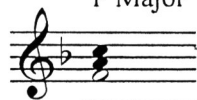
the heart is true, the heart is true, the heart is true.
 heart is true, the heart is true, the heart is true.
 heart, the heart is true, the heart, the heart is true, is true, the heart is true, the heart is true.
 true, is true, the heart is true, the heart is true, the heart is true.

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

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
 do - na no - bis pa - - - - - cem, go to Soprano 2
 do - na no - bis, pa - - - - - cem, go to Alto
 do - na no - bis pa - - - - - cem. go to Soprano 1
 do - na no - bis pa - - - - - cem.
 no - bis, no - bis pa - - - - - cem.

PASE EL AGOA

15



F Major

Tenors
Sopranos
Altos, Basses

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."

1, 1

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 -

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

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

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

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

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

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.

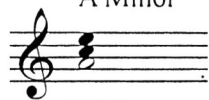
Ju - li - o - le - ta, Da - ma, pa - se el a - goa. Ve - ni - te vous a moy.

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

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

John Bennet

Sopranos *p* Weep O mine

Altos *p* Weep O mine eyes, weep O mine eyes, and

Tenors *p* Weep O mine eyes, and cease not, weep O mine

Basses *p* Weep O mine eyes, and cease not, weep

mf eyes, weep O mine eyes, weep O mine eyes, and cease

mf cease not, and cease not, weep O mine eyes, and cease

mf eyes and cease not, weep O mine eyes, weep O mine eyes, and cease

mf O mine eyes, weep O mine eyes, weep and cease

not: *p* A - las these your spring - tides, *mf* a -

not: *p* A - las these your spring - tides, *mf* a - las these your -

not: *p* A - las these your spring - tides, *mf* a -

not, and cease not: *p* A - las these your spring -

11

las these your spring - tides, me - thinks in - crease not.

spring-tides me-thinks in - crease not, me - thinks in - crease not.

las these your spring - tides me - thinks in - crease not.

tides in - crease not, me - thinks in - crease not.

14

f O when, *mf* O when be-gin you *p* To swell so

f O when, *mf* O when be-gin you *p* To swell so

f O when, *mf* O when be-gin you *p* To swell so high that I may

O when, O when be-gin you To swell so high that I may

18

dim. high that I may drown me in you, that I may drown me in you? *pp*

dim. high that I may drown me in you, that I may drown me in you? *pp*

dim. drown, that I may drown me in you, that I may drown me in you? *pp*

drown me in you, that I may drown me in you? you?

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 - 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 - 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 - lu - ya, Al - le -
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

1, 2

Altos
Sopranos
Basses

Traditional

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;

5

Orleave 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

Orleave 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

Orleave 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

9

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,

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,

13

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

21



1, 2, X*

Tenors
Altos
Sopranos, Basses

* 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

Sopranos

Altos

Tenors

Basses

1. Gau - de - a - mus i - gi - tur, Ju - ve - nes dum su - mus,

5

Post ju - cun - dum ju - ven - tu - tem Post mo - les - tam se - nec - tu - tem,

N.B. Verse 3:

9

Nos ha - be - bit hu - mus, nos ha - be - bit hu - mus.

2. Vivat academia,
Vivat professores,
Vivat membrum quodlibet,
Vivat membra quaelibet,
Semper sint in flore.

3. Vivant omnes virgines,
Faciles, formosæ,
Vivant et mulieres,
Dulces et amabiles,
Bonæ, laboriosæ.

4. Vivat et republica,
Et qui illam regit;
Vivat nostra civitas,
Mæcenatum caritas,
Quæ nos hic protegit.

5. Vita nostra brevis est,
Brevi finietur;
Venit mors velociter,
Rapit nos atrociter,
Nemini parcetur.

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

NOW IS THE MONTH



Altos
Tenor 1
S, T2, B

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

Altos

Tenors

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

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

la la la la la, Fa 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. 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. 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. 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 3. Say la.

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

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

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

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

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

5

I have lov - ed you so long de - light - ing in your com - pa - ny.
 have both wag - ed 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.

9

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

13

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

1
The square, the square on the hy - po - te - nuse of a right - ang - led

7 2
tri - ang - le is e - qual to, is e - qual to the sum of the squares, the sum of the

14 3
squares on the two ad - ja - cent sides, fa la la, fa la la, fa la la,

19
fa la la, and hey, non-ny no! on the two ad - ja - cent sides.

EL GRILLO



1, 2, 2, 2

Tenors
Sopranos
Altos, Basses

Josquin Desprez

Sopranos

Altos

Tenors

Basses

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

8

- - - 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,

15

[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

20 **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

25

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.

31 **[Echo]** **D.C. al Fine** *A capite*

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



1, 2, 2, 2

Altos, Basses

Sopranos, Tenors

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 -

7

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

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

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

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

14

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

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

mon ma - ri.

mon ma - ri.

22

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

29

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

36

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

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

67

sirs. Com - mè - re, c'est pour ri -
 plai - sirs. Com - mè - re,
 sirs. Com - mè - re, c'est pour
 mes - plai - sirs. Com - mè -

74

re. Quand les pou - lail - les cri - ent:
 c'est pour ri - re. Quand les pou - lail - les
 ri - re. Quand les pou - lail - les cri -
 - re, c'est pour ri - re. Quand les pou -

82

quand les pou - lail - les cri - ent: Pe - ti - te co -
 cri - ent: Co, co, co, co, co, co, co,
 ent: quand les pou - lail - les cri - ent: Pe -
 lail - les cri - ent: Co, co, co, co, co, dae, co, co,

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, 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, bon, com - mè - re,

107

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.

114

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,

122

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



Sopranos
Altos
Tenors, Bases

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

Sopranos

1. If mu - sic be the food of love, Sing on, sing on, sing
2. Plea - sures in - vade both eye and ear, So fierce, so fierce, so

Altos

1. If mu - sic be the food of love, Sing on, sing
2. Plea - sures in - vade both eye and ear, So fierce, so

Tenors

1. If mu - sic be the food of love, Sing on, sing on, sing.
2. Plea - sures in - vade both eye and ear, So fierce, so fierce, so, —

Basses

1. If mu - sic be the food of love, Sing on, sing on, —
2. Plea - sures in - vade both eye and ear, So fierce, so fierce, so fierce,

4

on, sing on till I am fill'd, am fill'd with joy; For then my list' - ning
fierce, so fierce the trans - ports are they wound, And all my sen - ses

on, sing on till I am fill'd, am fill'd with joy; My list' - ning
fierce, so fierce the trans - ports are, so fierce they wound, My sen - ses

— sing on till I am fill'd, am fill'd with joy; For then my list' - ning
— so fierce the trans - ports are, so fierce they wound, And all my sen - ses

— sing on till I am fill'd, am fill'd with joy; For then my
— so fierce the trans - ports are, so fierce they wound, My sen - ses

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

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

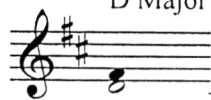
you are mu - sic ev' - ry - where, your where.
less you save me in your arms, Sure arms.

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

Attributed to Thomas Ford

1, 2, 3

Sopranos

Altos

Tenors

Basses

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

4

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

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

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

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

ff

Sopranos

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

Altos

Old moth- er Hub- bard, she

Tenors

Basses

4

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

went to the cup- board, the *ff* cup- board, the cup- board, the cup- board, the cup- board, the

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.

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

24

cup- board.

for?

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

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

29

Waltz time

ff What did she go there for?

f *p*

ff What did she go there for? *f* bow- wow, bow- wow, *p* bow- wow, bow- wow,

ff What did she go there for? *f* bow- wow, bow- wow, *p* bow- wow, bow- wow,

ff What did she go there for? *f* bow- wow, bow- wow, *p* bow- wow, bow- wow,

What did she go there for? bones, bones, bones, bones,

36

mf

mf She went to get her dog-gie a bone, bow- wow, a bone, bow- wow, a

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

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

bones, bones, bones, bones, bones, bones,

42

1.

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,

48

marcato

2.

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-wow. wow, bones,

54

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

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

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

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

60 ♩. = 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

66

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

71

Try to imitate a dog.

bone, Bow, 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

75 *to imitate a howl.* *to imitate a howl.*

poor lit-tle dog, Bow,wow, wow,wow. Bow,wow, wow,wow,

poor lit-tle dog, Bow, wow, wow, wow, wow, wow, wow. Bow, wow, wow, wow,

poor lit-tle dog, Bow, wow, wow, wow. Bow, wow, wow, wow,

poor lit-tle dog, Bow, wow, wow, wow, wow, wow, wow.

79

oh poor lit - tle dog, oh, poor lit - tle dog, who did - n't re-ceive an - y

wow, wow, wow. poor lit - tle dog, poor lit - tle dog, who did - n't re-ceive an - y

wow, wow, wow. poor lit - tle dog, poor lit - tle dog, who did - n't re-ceive an - y

poor lit - tle dog, poor lit - tle dog, who did - n't re-ceive an - y

83

bone, bow, wow, wow, wow, wow, wow.

bone. *slow and sad* Bow, wow, wow.

bone. Bow, wow, wow. (*savagely*)

bone. Bow, wow, wow. Bow, wow, wow.

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 -

Altos

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 -

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

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

8

love re - paid is. Fa la la la la la la la la la la
sor - row fright you. Fa la la la la la la la la la la

re - paid is. Fa la la la la la la la la la la
sor - row fright you. Fa la la la la la la la la la la

love re - paid is. Fa la la la la la la la la la la
sor - row fright you. Fa la la la la la la la la la la

paid fright is. Fa la la la la la la la la la la

12

la la la la la. All at la. Sweet
Cy - the - Then

la la la la la. All at la. Sweet
Cy - the - Then

la la la la la. All at la. Sweet
Cy - the - Then

la la la la la. All at la. Sweet
Cy - the - Then

la la la la la. All at la. Sweet
Cy - the - Then

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

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

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

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

is, our love re - paid is.

25

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

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

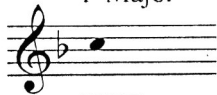
fa la la la la la la la, fa la la la la la. Sweet Then la.

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

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

LO, HOW A ROSE

F Major



ES IST EIN ROS' ENTSPRUNGEN

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

Melchior Vulpus

1
1 Lo, how a rose e'er bloom - ing, from ten - der stem - hath sprung! Of Jes - se's lin - eage com - ing, as men of old have sung.
Es ist ein Ros' ent - sprung - Wur - - - - - zel zart, wie uns die Alt - en sung. - - - - - von Jes - se kam. die Art.

4
2 - ing, from ten - der stem - hath sprung! Of Jes - se's lin - eage com - ing, as men of old have sung.
- en aus ein - er Wur - - - - - zel zart, wie uns die Alt - en sung. - - - - - von Jes - se kam. die Art.

7
3 sprung! Of Jes - se's lin - eage com - ing, as men of old have sung.
- en aus ein - er Wur - - - - - zel zart, wie uns die Alt - en sung. - - - - - von Jes - se kam. die Art.

10
4 - ing, as men of old have sung.
- en von Jes - se kam. die Art.

13

FA UNA CANZONA



B♭ Major

Tenors
Sopranos
Altos, Basses

1, 2, 2, 2

Orazio Vecchi

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:

11 *Refrain*

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

p 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, 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,

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 durezza,
Che le mie orecchie non vi sono avezze.

Refrain

3. Ne vi far cifra ò segno contra segno,
Sopra ognà 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 spirito reo!

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

YOUR SHINING EYES



Sopranos
Altos
Basses

Thomas Bateson

mf

Sopranos
Altos
Basses

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

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

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

16 *f* *p*

well. But when for them_____ they say they'll die, they say they'll die, be -

well. But when for them they_____ say they'll die, they say they'll die, be-lieve them

well. But when for them they say they'll die, they say they'll die, be-lieve

21

lieve them . not, they do but lie, be - lieve them not, they do but

not, they do but_____ lie, but lie, be - lieve them not, they do but

them not, they do but lie, be - lieve them not, they do but

25 *f*

lie, *f* be - lieve them not, they do but lie, be - lieve_____

lie, be - lieve them not, they do but lie,_____ be - lieve them not, they do but

lie, be - lieve them not, they do but lie,_____ they

29

1. *f* 2. *f*

_____ them not, they do but_____ lie. But lie.

lie, they do_____ but lie. But lie.

do_____ but lie. But lie.

FAIRE PHYLLIS



Tenors
Sopranos, Altos, Basses

John Farmer

Sopranos

Altos

Tenors

Basses

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

6

1. 2.

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

10

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 -

er, but aft-er her lov-er A-myn-tas hied. Up and

er, but aft-er her lov-er A-myn - tas hied. Up and down

er, but aft-er her lov-er A-myn-tas hied. Up and down he wan - dered, up and

- er, but aft-er her lov-er A-myn-tas hied. Up and down he wan -

19

down he wan-dered, up & down he wan-der'd, up &

up and down he wan-dered, up & down he wan-der'd, up

down, up & down he wan-der'd, up & down he wan-der'd,

-dered, he wan-dered, up

23

down he wan-der'd, up & down he wan-der'd, up & down he wan -

& down he wan-der'd, up & down he wan - der'd, he wan -

up & down he wan-der'd, up & down he wan-der'd, up & down he wan -

and down he wan -

27

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-

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

33

$\text{♩} = \text{♩}$

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

38

$\text{♩} = \text{♩}$

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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