

Sopranos

Altos

THE TUMS BUSKING BOOK

Tenors

Edited by Philip Legge

Basses

Version 1
15 January 2006

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

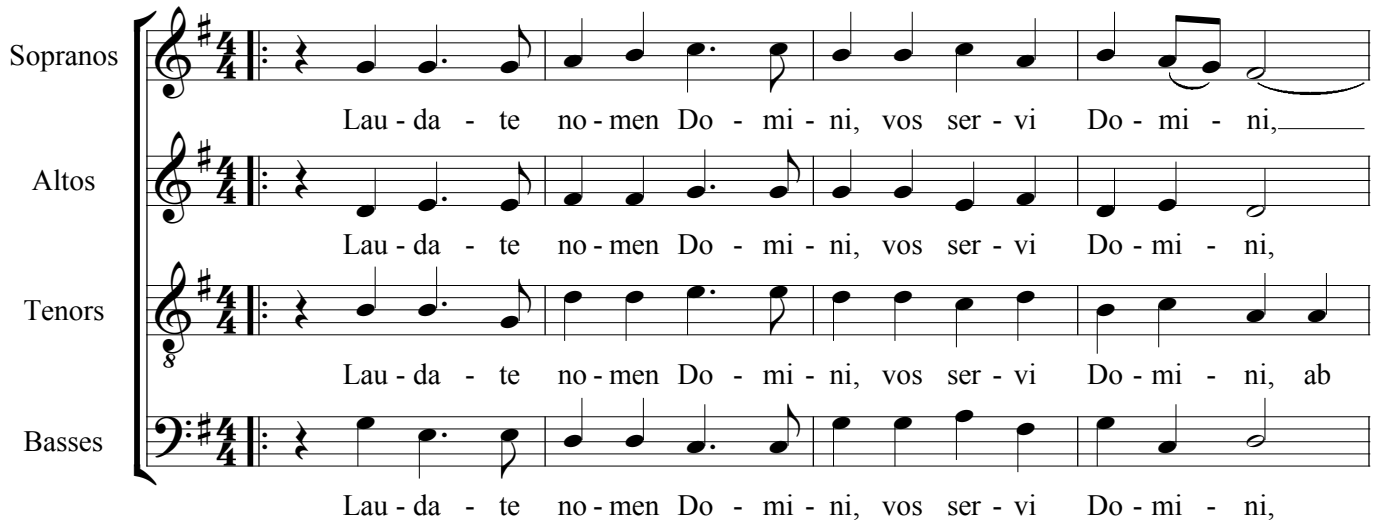


Altos
Tenors
Sopranos, Basses

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
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,

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!

Comments, and requests for inclusion of new items may be addressed to me:

philip @ netscape.net (Note that the letter L is actually the number 1.)

Philip Legge
Melbourne, 15 January 2006

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COME AGAIN!



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.