

Anthony Doherty

A Pleasaunce of Song

for Male Voice and Piano

FOR PERUSAL USE ONLY



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1. A-Maying
2. Jillian of Berry
3. The Nut-Brown Ale
4. Go and Catch a Falling Star
5. St. Ives
6. I Mun Be Married a Sunday
7. The Wind and the Rain

Seven short songs from the Elizabethan era, mostly about the general topic of fun and how to have it.

Anthony Doherty

P.O. Box 3017

Antioch CA 9453

braptormusic@gmail.com

braptormusic.wix.com/dohertymusic

A Pleasaunce of Song I A-Maying

Thomas Nashe c. 1590

Anthony Doherty

Vivace ♩ = 176

Trips and go, heave and ho! Up and down, to and

sempre leggiero

mp

This system contains the first five measures of the piece. It features a vocal line in treble clef with a key signature of two sharps (D major) and a 2/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The piano part is marked *mp* and *sempre leggiero*. The lyrics are: "Trips and go, heave and ho! Up and down, to and".

fro! From the town to the grove, Two and two,

mf

This system contains measures 6 through 10. The vocal line continues with the lyrics: "fro! From the town to the grove, Two and two,". The piano accompaniment is marked *mf*. The lyrics are: "fro! From the town to the grove, Two and two,".

let us rove A - may - ing, a - play - ing: Love hath no gain -

f *mf*

This system contains measures 11 through 15. The vocal line continues with the lyrics: "let us rove A - may - ing, a - play - ing: Love hath no gain -". The piano accompaniment is marked *f* and *mf*. The lyrics are: "let us rove A - may - ing, a - play - ing: Love hath no gain -".

4

A-Maying

15

say - ing, So mer - ri - ly trip and go, trip and go!

f

This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It starts at measure 15 with the lyrics "say - ing, So mer - ri - ly trip and go, trip and go!". The piano accompaniment (bottom two staves) features a bass clef and a key signature of two sharps. It begins with a whole rest in the left hand and a half note in the right hand, followed by a series of chords and single notes. A dynamic marking of *f* (forte) is placed above the piano part in measure 18.

20

no ritard

ppp

This system contains the next two staves of music. The vocal line (top staff) has a whole rest in measure 20. The piano accompaniment (bottom two staves) continues with a bass clef and a key signature of two sharps. It features a series of chords and single notes. A dynamic marking of *ppp* (pianissimo) is placed above the piano part in measure 24. The instruction "no ritard" is written above the piano part in measure 20.

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A Pleasaunce of Song II

Jillian of Berry

Francis Beaumont (?) 1613

Anthony Doherty

Bumptiously $\text{♩} = 80$

For Jil - li - an of Ber - ry she dwells on a hill,

And she hath good beer and ale to sell,

10

And of good fel - lows she

mp

13

thinks no_ ill, And thith - er_ will we go now, now, now, And

16

thith - er_ will we_ go now.

f

19

And when you have made a

mp

22

lit - tle stay, You need not ask what is to

25

pay, But

molto riten.

28

rall. *a tempo*

kiss your host - ess and go — your way, And thith - er — will we

mp

31

go now, now, now, And thith - er — will we — go now.

f *ff*

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A Pleasaunce of Song III

The Nut-Brown Ale

John Marston (?) 1576-1634

Anthony Doherty

Robustly ♩ = 128 *rit.* *a tempo*

f

The nut - brown ale, the

f

rit. *a tempo*

mp

nut-brown ale, puts down all drink when it is stale! The toast, the nut - meg,

f

mf

and the gin - ger will make a sigh - ing

mp

12 *f*

man a sing - er. The

mp

16 *rit.*

nut-brown ale, the nut-brown ale, puts down all drink when it is stale!

f

a tempo

20 *f* *mp* *f*

Ale gives a buf-fet to the head, but gin-ger un-der-props the brain. When

f *p*

24 *mp* *f*

ale would strike a strong man dead, then nut-meg tem-pers it a - gain. The

24 *f* *p*

8^{va}

28 *ff*

nut-brown ale, the nut-brown ale, puts down all drink when it is stale! The

28 *f*

Meno mosso ♩ = 92 *molto rit.*

32 nut-brown ale, the nut-brown ale, puts down all drink when it is stale!

32 *ff*

A Pleasaunce of Song IV

Go and Catch a Falling Star

John Donne (1572-1631)

Anthony Doherty

Lively ♩ = 132

Go and catch a fall - ing star,

Get with child a man - drake root,

Tell me where all past years are, or who cleft the Dev - il's foot;

10

Teach me to hear mer - maids sing - ing, To

mp *mf*

14

keep off en - vy's sting - ing, And find what wind

mp *mf* *p* *mp*

19

serves to ad - vance an hon - est mind. If

f

22

thou be'st born to strange sights, Things in - vis - i - ble go see,

p *f* *p*

25

Ride ten thou-sand days and nights, Till age snow white hairs on thee;

f *p* *mf*

28

Thou, when thou re - turn'st, will tell me

p *mp* *mf*

33

All strange won - ders that be - fell thee, And swear no-where

mp *mf p* *mp*

38

lives a wo - man true and fair.

f

41

If thou find'st one, let me know; Such a pil - grim - age were sweet.

f

44

Yet do not; I would not go, Though at next door we might meet.

f *mf* *f*

47

Though she were true when you met her,

mp *mf* *f*

51

And last till you write your let - ter,

p *f*

55

Yet she will be false, ere I come, to two or

59

three!

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A Pleasaunce of Song V

Saint Ives

Anon.

Anthony Doherty

Sprightly $\bullet = 120$

As I was

5 go-ing to Saint Ives, I met a man with sev-en wives.

10 Ev - 'ry wife had sev-en sacks; In ev - 'ry sack were sev-en cats;

f *ff* *mf* *sfz* *mf* *sfz* *p* *sfz* *p* *sfz*

14

ev - 'ry cat had sev-en kits. Kits, cats, sacks, and

mf *sfz* *p* *mf*

19

wives: How ma-ny, how ma-ny, how ma-ny, how ma-ny, how

19

f *p* *p*

24

ma-ny, how ma-ny were go-ing to Saint Ives?

24

f *sfz* *mf* *ff*

A Pleasaunce of Song VI

I Mun Be Married a Sunday

Nicholas Udall c. 1552

Anthony Doherty

Lively ♩ = 132

f *p* *ff*

4 I mun be mar-ried a Sun - day; I mun be mar-ried a Sun - day;

mp

9 Who - so - ev - er shall come that way, I mun be mar-ried a Sun - day.

mf *f*

14

Rois - ter Dois - ter is my name; Rois - ter Dois - ter is my name; a

14

mf

20

lust - y brute I am the same; I mun be mar - ried a Sun - day.

20

24

Chris - tian Cus - tance have I found;

24

mp

I Mun Be Married a Sunday

22

29

Chris - tian Cus - tance have I found; a wid - ow worth a thou - sand pound; I

33

poco rit. **Meno mosso** ♩. = 96

mun be mar-ried a Sun - day. Cus - tance is as

38

rit.

sweet as hon - ey; Cus - tance is as sweet as hon - ey; I her lamb and

a tempo

42

she my co - ney; I mun be mar-ried a Sun - day.

mf *f*

46

When shall we make our wed - ding feast,

mf

52

when shall we make our wed - ding feast, There shall be cheer for

p

58 **Presto** ♩. = 144

man and beast; I mun be mar-ried a Sun - day. I

ff *f* *mp*

64

mun be mar-ried a Sun - day; I mun be mar-ried a Sun - day;

68 **Tempo primo**

Who - so - ev - er shall come that way, I mun be mar-ried a Sun - day.

ff

A Pleasaunce of Song VII The Wind and the Rain

William Shakespeare (*Twelfth Night*)

Anthony Doherty

With vigor $\text{♩} = 72$

When that I was and a lit - tle ti - ny boy, With hey, ho, the
But when I came to man's es - tate,

wind and the rain, A fool - ish thing was but a toy, For the rain it rain - eth
'Gainst knaves and thieves men shut their gate,

13 1 2

ev' - ry day. ev' - ry day.

13 1 2

mp

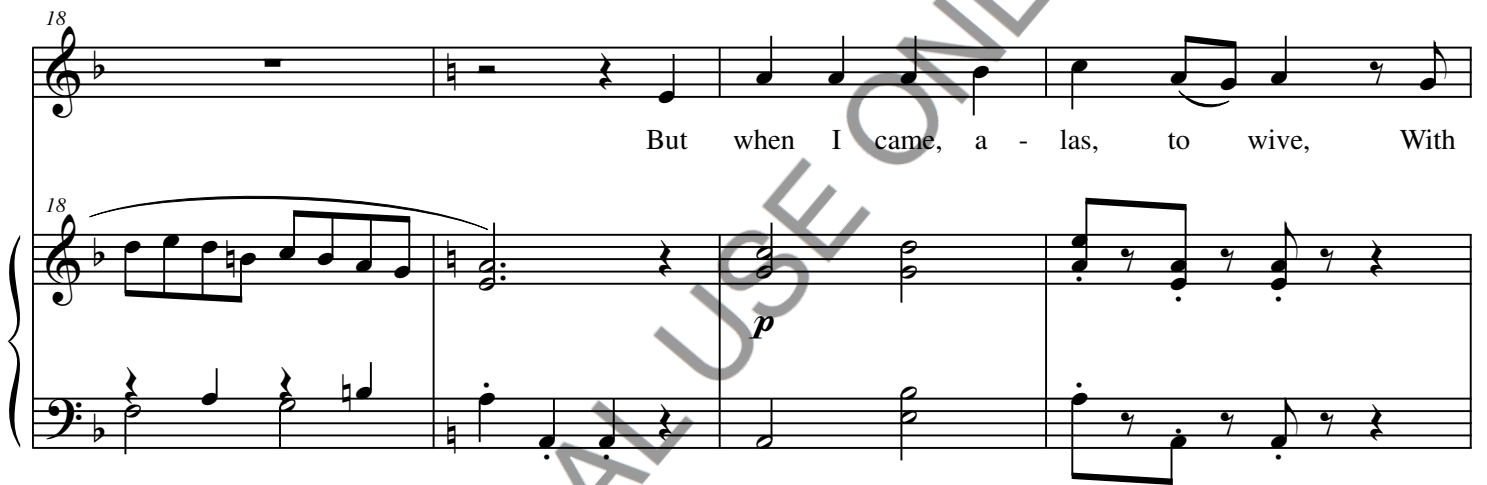


18

But when I came, a - las, to wive, With

18

p



22

hey, ho, the wind and the rain, By swag - ger - ing could I

22

mp *mf*



26

nev - er thrive, For the rain it rain - eth ev' - ry day.

p *mf* *p*

30

But

pp *f*

34

when I came un - to my beds, With hey, ho, the wind and the

38

rain, With toss-pots still had drunk-en heads, For the

42

rain it rain - - - - eth ev' - ry day.

46

A great while a - go the

50

world be - gun, With hey, ho, the wind and the rain, But

54

Meno mosso *a tempo*

that's all one, our play is done, And we'll strive to

pp *f*

59

please you ev' - ry day.

ff

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