



Sing a song of sixpence

Bertram Luard-Selby

(1853-1918)

Bertram Luard-Selby (1853-1918) was born at The Mote, Ightham, Kent. He studied organ at the Leipzig Conservatoire and was organist at St. Barnabas-Marylebone, Highgate School, Salisbury Cathedral; St. John's-Torquay, and St. Barnabas-Pimlico. He was appointed organist of Rochester Cathedral in 1900, and held the post until 1916, when took a post at Bradfield College. He was the musical editor of *Hymns Ancient and Modern* (1904). He composed two school cantatas, chamber music including two piano quintet, a piano quartet, three sonatas for violin and piano, and many songs and part-songs. His church music includes two settings of the *Magnificat* and *Nunc dimittis*, 16 anthems, and a number of pieces for the organ. Other works include incidental music, three operas, and a one-act comic opera first produced in 1896 as a curtain-raiser for *The Mikado*.

Sing a song of sixpence

B. Luard-Selby

Allegretto ♩ = 120

Piano

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic. The right hand plays a melody of eighth notes, while the left hand provides a steady accompaniment of chords. The piece concludes with a dynamic shift to piano (*p*).

S
A
T
B

mf

Sing a song of six - pence, A pock - et full of rye, — a

mf

Sing a song of six - pence, A pock - et full of

mf

Sing a song of six - pence, A

mf

Sing a song of

Pno.

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Pno.) are shown. The vocal lines enter at measure 7 with a mezzo-forte (*mf*) dynamic. The lyrics are: "Sing a song of six - pence, A pock - et full of rye, — a" for Soprano; "Sing a song of six - pence, A pock - et full of" for Alto; "Sing a song of six - pence, A" for Tenor; and "Sing a song of" for Bass. The piano accompaniment continues with a steady accompaniment of chords.

Sing a song of sixpence

11

S
pock - et, a pock - et full of rye.

A
rye, a pock - - et full of rye.

T
pock - et full of rye, a pock - et full of rye.

B
six - pence, A pock - et full of rye, full of rye.

Pno.

15

S
Four and twen - ty black - birds Bak'd in a pie,

A
Four and twen - ty black - birds Bak'd in a pie,

T
Four and twen - ty black - birds Bak'd in a pie,

B
Four and twen - ty black - birds Bak'd in a pie,

Pno.

Sing a song of sixpence

19

S Four and twen - ty black - birds Bak'd in a pie.

A Four and twen - ty black - birds Bak'd in a pie.

T Four and twen - ty black - birds Bak'd in a pie.

B Four and twen - ty black - birds Bak'd in a pie.

Pno.

23

S When the pie was o - pen'd, When the pie was

A When the pie was o - pen'd, When the pie was

T When the pie was o - pen'd, was o - - - pen'd, the pie was

B When the pie was o - pen'd The

Pno.

Sing a song of sixpence

27

S
o - pen'd The birds be - gan to sing; Loo - dle loo - dle loo - dle loo - dle

A
o - pen'd The birds be - gan to sing; Loo - dle loo - dle loo - dle loo - dle

T
o - pen'd The birds be - gan to sing, to sing;

B
birds be - gan to sing, be - gan to sing;

Pno.

31

S
loo, Loo - dle loo - dle loo - dle loo - dle loo,

A
loo, Loo - dle loo - dle loo - dle loo - dle loo,

T
Loo - dle loo - dle loo - dle loo - dle loo, Was not that a dain - ty dish,

B

Pno.

Sing a song of sixpence

35

S Was not that a dain - ty dish To set be - fore the King?

A Was not that a dain - ty dish To set be - fore the King?

T Was not that a dain - ty dish To set be - fore the King?

B Was not that a dain - ty dish To set be - fore the King?

Pno.

39

S Was not that a dain - ty dish To set be - fore the King? The

A Was not that a dain - ty dish To set be - fore the King?

T Was not that a dain - ty dish To set be - fore the King?

B Was not that a dain - ty dish To set be - fore the King?

Pno.

Sing a song of sixpence

Più lento ♩ = 100

43

S King was in his count - ing house, Count - ing out his mon-ey; The

A Count - ing out his mon-ey;

T Count - ing out his mon-ey;

B Count - ing out his mon-ey;

Pno.

Più lento ♩ = 100

43

S King was in his count - ing house, Count - ing out his mon-ey;

A Count - ing out his mon - ey; count - ing,

T Count - ing out his mon - ey; count - ing,

B Count - ing out his mon - ey; count - ing,

Pno.

Sing a song of sixpence

51

S count - ing out his mon - ey, his mon - ey;

A count - ing out his mon - ey, count - ing, count - ing out his mon - ey, count - ing,

T count - ing out his mon - ey, count - ing, count - ing out his mon - ey, count - ing,

B count - ing out his mon - ey, count - ing, count - ing out his mon - ey, count - ing

Pno.

This system of music covers measures 51 to 54. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'count - ing out his mon - ey, his mon - ey;'. The piano part consists of a steady eighth-note accompaniment in both hands.

55

S count - ing out his mon - ey; The

A count - ing out his mon - ey, count - ing out his mon - ey;

T count - ing out his mon - ey, count - ing out his mon - ey;

B out his mon - ey, count - ing out his mon - ey;

Pno.

This system of music covers measures 55 to 58. The lyrics are: 'count - ing out his mon - ey; The'. The piano accompaniment changes to a chordal accompaniment, with the right hand playing chords and the left hand playing a simple bass line.

Sing a song of sixpence

59

S Queen was in the par - lour, Eat - ing bread and hon - ey, The

A the par - lour, hon - ey, The

T the par - lour, hon - ey, The

B the par - lour, hon - ey, The

Pno.

63

S Queen was in the par - lour, Eat - ing bread and hon - ey.

A Queen was in the par - lour, Eat - ing bread and hon - ey.

T Queen was in the par - lour, Eat - ing bread and hon - ey. The

B Queen was in the par - lour, Eat - ing bread and hon - ey.

Pno.

Sing a song of sixpence

67

S
The maid, the maid, the maid? The

A
The maid? The

T
maid, the maid, the maid? The maid? The

B
The maid? The

Pno.

Tempo I

71

S
Maid was in the gar - den, Hang - ing out the clothes,

A
Maid, the Maid was in the gar - den, Hang - ing out the

T
Maid, the Maid was in the gar - den,

B
Maid, the Maid was in the

Pno.

Tempo I

Sing a song of sixpence

75

S Hang - ing out, hang - ing out the clothes,

A clothes, Hang - ing, hang - ing out the clothes,

T Hang - ing, hang - ing out the clothes, the clothes,

B gar - den, Hang - ing out the clothes,

Pno.

79

S Down, down came a black - bird, Down came a

A Down, down came a black - bird, Down came a

T Down, down came a black - bird, Down came a

B Down, down came a black - bird, Down came a

Pno.

Sing a song of sixpence

83

S
black - bird And peck'd, and peck'd, and peck'd, and peck'd, and

A
black - bird And peck'd, and peck'd, and peck'd, and peck'd, and

T
black - bird And peck'd, and peck'd, and peck'd, and peck'd, and

B
black - bird And peck'd, and peck'd, and peck'd, and peck'd, and

Pno.

This system of music covers measures 83 to 86. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'black - bird And peck'd, and peck'd, and peck'd, and peck'd, and'. The piano part consists of a simple harmonic accompaniment with a steady bass line and chords in the right hand.

87

S
peck'd off her nose, — peck'd off her nose, And peck'd, and peck'd, and

A
peck'd off her nose, peck'd off her nose, And peck'd, and peck'd, and

T
peck'd off her nose, — peck'd off her nose, And peck'd, and — peck'd, and

B
peck'd off her nose, — peck'd off her nose, And peck'd, and peck'd, and

Pno.

This system of music covers measures 87 to 90. The lyrics are: 'peck'd off her nose, — peck'd off her nose, And peck'd, and peck'd, and'. The piano accompaniment continues with a similar harmonic structure, providing a rhythmic and harmonic foundation for the vocal lines.

Sing a song of sixpence

91

S peck'd, and peck'd off her nose, peck'd off her nose, peck'd

A peck'd, and peck'd off her nose, peck'd off her nose, peck'd

T peck'd, and peck'd off her nose, peck'd off her nose, peck'd

B peck'd, and peck'd off her nose, peck'd off her nose, peck'd

Pno.

This system of music covers measures 91 to 93. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The lyrics are: 'peck'd, and peck'd off her nose, peck'd off her nose, peck'd'. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

94

S off her nose!

A off her nose!

T off her nose!

B off her nose!

Pno.

This system of music covers measures 94 to 97. It features four vocal staves and a piano accompaniment. The lyrics are: 'off her nose!'. The vocal parts have long notes with ties, indicating a sustained sound. The piano accompaniment continues with chords and a bass line, providing harmonic support for the vocalists.

Sing a song of sixpence

98

Pno.

The image shows a piano accompaniment for the song 'Sing a song of sixpence'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a simple, folk-like style. The treble staff features a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

J. Curwen & Sons
(1886)

Sing a song of sixpence,
A pocket full of rye.
Four and twenty blackbirds
Baked in a pie.
When the pie was opened
The birds began to sing;
Was not that a dainty dish
To set before the king?

The King was in his counting house,
Counting out his money;
The Queen was in the parlour,
Eating bread and honey.
The Maid was in the garden,
Hanging out the clothes,
Down came a blackbird
And pecked off her nose!

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:
www.shorchor.net

