

The songs from:

# A BRIEFE

## DISCOVRSE

*Of the true (but neglected) vse of  
Charact'ring the Degrees by their  
Perfection, Imperfection, and Diminution  
in Measurable Musicke against the Common  
Practise and Customs of these  
Times.*

*Examples whereof are exprest in the  
Harmony of 4. Voyces, Concerning the  
Pleasure of 5. vsuall  
Recreations.*

- |                      |                    |
|----------------------|--------------------|
| 1 <i>Hunting,</i>    | 3 <i>Dauncing</i>  |
| 2 <i>Hawking,</i>    | 4 <i>Drinking,</i> |
| 5 <i>Enamouring.</i> |                    |

*By Thomas Rauenscroft, Bachelor  
of Musicke.*

LONDON 1614.

Edited by Christian Mondrup



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# Preface

To my best knowledge this little book is the first modern edition of the complete music from Thomas Ravenscroft's treaty from 1614. As suggested in the lengthy title of the treaty, *A Briefe Discourse Of the true (but neglected) vse of Charact'ring the Degrees by their Perfection, Imperfection and Diminution in Measurable Musicke against the Common Practise and Customs of these Times* it's subject is the learned bachelor of music's attempt to keep the - at this time already oldfashioned - mensural notation style alive. It is characteristic, however, that the 20 songs said to serve as examples of this technique, make use of rather few of the subtleties described in the treaty section. I think this is due to the prevailing music idiom of the songs: they are mostly kept in a simple homophonic major/minor style requiring few of the complex mensural notation facilities.

## Five recreations

Ravenscroft's introduction to the mensural notation section doesn't contribute much to the modern reader's understanding of this matter. Of greater interest is, however, the last part of the author's preface where he introduces five kinds of 'recreations' forming the headings of the sections into which he divides the 20 songs by himself and his contemporaries John Bennet and Edward Pearce. In his characterization of the recreations that men are supposed to enjoy Ravenscroft offers the modern reader a glimpse into early 17'th English urban culture and way of thinking:

“As for this little worke, and the Diuersities therein, they appertayne all, to the common *Recreations* that man take, and therein vtter that Passion which men discouer in the vse of those *Recreations*: As are

$$\left\{ \begin{array}{l} 1 \text{ Hunting} \\ 2 \text{ Hawking} \end{array} \right\} \quad \left\{ \begin{array}{l} 3 \text{ Dauncing} \\ 4 \text{ Drinking} \end{array} \right\}$$

5 *Enamoring*:

All which are here as liuely Characteriz'd, es euer were any of the kind yet among vs, withall *Measure*, and *Rule to Art* appertayning.

1. 2.

*Hunting & Hawking* haue the first place, as the most *generous* and *worthy* kindes of *Recreations*. In the *performance* of both which, such are the *Times*, *Numbers*, and *Measures*, obseruable, not in *Man* alone that vses the *Pastime*, but euen in the *Creatures* also, that either *make* the *Game*, or *pursue* it, as being duely *Composed*, beget an *excellent Harmony*, and require the *Singers skill* to vtter them, as if he were then abroad at the *performing* of them.

3.

The next we present is *Dauncing*, but that with some difference from the common *Exercise* now a daies of it, in our *Maskes* and *Reuells*: As not grounded on the *Dauncing* of *Measures*, and accordingly bound to some particular *Rules* and *Numbers*, proper to the *Nature* of the *Dauce* onely, which then is afoot: But fashioned like those *Antique Daunces*, which the *Poets* would haue vs beleeeue, the *Fayries*, and the *Satyres*, and those other *Rurall Natures* frequented, and hauing in them, much more *variety* and *change* then any other *Composition*, and withall so expressing our *imperfect Moods* and *Measures*, for their *Tact*, *Prolation*, and *Diminution*, that in singing, *cunningly* and *Sprightly* to resemble them, must needs giue the *performance* high commendation, and the Hearer the most pleasing delight that may be.

4.

*Drinking* is our *fourth Recreation*. For so'tis become (at least, if not the *first*) by the vse & *Delight* that men now take in it, and so, for their sakes, I am content now to terme it. And among all the rest, for theirs Especially, that in the *Aery* part of our *Faculty*, for want of *Skill* and *Reason* in that which they *performe*, set their *Strength* and *Spirits* to search it out of the other *Elements*, chiefly out of those two, that the *Ayre* is enuironed with, *Fire* and *Water*, well

*compos'd and Brew'd* together, wherein they are resolved to grow *exceedingly skilfull*, or else it shal cost their Braines a fiering, and their Bowells a drowning. The *Earth* indeed they looke least after, t'is base that they account, and for Mechanick Spirits to runne so lowe, The *Note* they sing is of a higher *Strayne*, their *Recreation* lies in a brauer *Element*, wherein they *houer*, so *vnlke Men*, so long, so *desperatly*, that at last, in their *miserable ends*, they scarce get the *Earth* honestly to couer them.

'Tis not then either for *Direction* or *Encouragement* herein, that I would be thought to bring this *part*; they that take me so, much mistake me, who can better hope, that the perfect *presentation* of this illaudible *demeanour*, will turne this *Sport* into so much *Earnest*, as shall teach the *Innocent Auditor* to *loath* them, if perhaps not *reclayme* the *guilty*.

5.

Ovr last *Recreation* heere, is, that they terme *Enamouring*, a *Passion* as (more or lesse) possessing and affecting all, so truely exprest by none, but *Musick*, that is, *Song*, or *Poetry*: the former whereof, giues herein both a *relish*, and a *beauty* to the latter, inasmuch as *Passionate Tunes* make *Amorous Poems* both willinglier heard, and better remembred. I haue heard it said, that *Loue* teaches a man *Musick*, who ne're before knew what pertayned thereto: And the Philosophers three *Principall Causes* of *Musick*, 1. *Dolour*, 2. *Ioy*, 3. *Enthusiasme* or *rauishing of the Spirit*, are all found by him within *Loues Territories*. Besides, we see the *Soueraignty* of *Musicke* in this *Affection*, by the *Cure* and *Remedy* it affords the *Dispasionate*, and *Infortunate Sonnes of Loue*, thereby to asswage the *turmoyles*, and quiet the *tempest* that were raised in them."

## The music

In his paper on Thomas Ravenscroft *A Country Masque for Hodge Trillindle and His Zweet Hort Malkyn* Joel I Kramme characterizes the music in *A Briefe Discourse* like this:

"The music of *A Briefe Discourse* includes six works by John Bennet, two by Edward Pearce, and twelve by Ravenscroft that represent some of his finest effort. All but six require recourse to instrumental accompaniment-as always, a viol consort-and of this number, four are dances with lyric texts, obviously designed to be sung, played and danced. Of these, the unattributed "Urchins Dance" and Bennets "Elves Dance" can definitely be assigned to the repertoire of songs from the childrens dramas, and the other two dances are of the same style and voice disposition. While some scholars see stylistic elements from the madrigal in the four, four-part dances (Austern <sup>1</sup>), the present author views the homophonic, four-square nature of the music to be a reflection of its association with the contemporary London theater, be it real or imagined. From the Stuart court masque to Shakespeares plays, the satyrs, elves, and fairies that were said to populate "... our hallowed greene" were played by young boys singing in the treble and median voice-range in a musical style reflective of their diminutive stature and simple needs. Not infrequently, they probably played the instruments upon which they were taught music at St. Pauls Cathedral, the viol, as well as sundry other common instruments available to the boy actors <sup>2</sup>."

and on the *Enamouring* section says:

"Upon a cursory examination, one might first conclude that the eight selections representing the "Enamoring" section of *A Briefe Discourse* were written to be performed as a "jig-like cantata" (Mateer <sup>3</sup>) or some other popular stage musical. But scholars have noted that number fifteen in the collection, Pearces "The Mistris of her Servant," is found as a professional love song to Fontinell from Act V, scene ii of the anonymous, *Blurt, Master Constable*. Once again, Ravenscroft is indebted to the childrens drama repertoire for some of his music. The dramatic continuity of the Enamoring section is further challenged by including two selections by John

<sup>1</sup> Linda P. Austern, *Music in English Childrens Drama of the Later Renaissance*, Amsterdam, 1992, p. 217

<sup>2</sup> <http://www.gmd.de/Misc/Music/scores/ravenscroft/enamouring.htm>

<sup>3</sup> David Mateer, article on Thomas Ravenscroft in *New Grove Dictionary of Music and Musicians*, London 1980, p. 623

Bennet, the opening "Three Fooles," and "The Servant of his Mistress," which follows immediately. The balance and symmetry reflected in the musical styles of Bennets "The Servant" and that of Pearces "The Mistress," however, should be noted, as they make a perfect paired response to the prologue nature of the opening dialogue found in "Three Fooles." In their musical style, they represent the English consort song, with that by Bennet being more in the style of the lute song ayre set for viols, while that by Pearce has phrases of irregular and unpredictable length, as one would expect of the 16th-century consort song. The texts of both contain the usual Arcadian references found in madrigals and masque songs of the period. <sup>4</sup> "

## The composers

### Thomas Ravenscroft

Not very much is known of Ravenscroft's life. The following notes are from Joel I. Kramme's above mentioned paper quoting in its turn Linda P. Austern <sup>5</sup> , Ian Payne <sup>6</sup> , 1984 and David Mateer <sup>7</sup> .

"The earliest apparent mention of Thomas Ravenscroft is to be found in the records of Chichester Cathedral where *Thomas Raniscroft* is listed as a chorister in 1594. His name appears next in a list of the choir members at St. Pauls Cathedral, London in 1598, although a similar list of choristers at St. Pauls in 1594 does not include him. Ravenscroft was still at St. Pauls in 1600 when Edward Pearce was the organist and choir director. Austern suggests Ravenscrofts tenure at St. Pauls continued until 1604 when he left for Cambridge (Austern <sup>8</sup> ). The precise date of his birth remains a mystery, due in part to his apparent status as a child prodigy, for in the prefatory poem to *A Briefe Discourse*, the author (R. LL.) describes Ravenscroft as a youth of twenty-two years of age, while a marginal note confirming this states that he received the bachelor of music when he was fourteen (Ravenscroft, Discourse "In Approbation"). Indeed, the University Book of Supplicats lists a *Thomas Rangecraft* from Pembroke Hall as having taken that degree in 1605. Mateer suggests a birthdate of c. 1582, while Ian Payne in a later article attempts to show that Ravenscroft was born c. 1587"

While it has been customary to see Ravenscroft as a not very talented composer Linda P. Austern says that Ravenscroft

"is the single most important figure in the preservation of the meager repertoire of childrens dramatic songs that have survived to the present day. Ravenscroft published four very eclectic collections of secular music between 1609 and 1614, each of which includes musical settings of contemporary dramatic lyrics. But it has recently been shown that the only plays for which he preserves unique settings of undisputed dramatic origin were acted by the children of Pauls between c. 1597 and c. 1604, the approximate years for which Ravenscroft was a member of the St. Pauls Cathedral Choir. Since the musical manuscripts actually used by the childrens companies have apparently vanished into the mists of time, Ravenscrofts collections are extremely important. They not only add significantly to the extant body of late Renaissance theatrical songs, but preserve a unique musical record, sparse though it may be, of a once celebrated London dramatic company <sup>9</sup> ."

### Edward Pearce

Uncertain are also the birth- and death years of another of the composers represented in this collection of songs, Edward Pearce, choir master of the Chapel Royal, 1589-1600.

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<sup>4</sup> Kramme, op. cit.

<sup>5</sup> Austern, op. cit.

<sup>6</sup> Introduction to the Boethius Press facsimile edition of *A Briefe Discourse*

<sup>7</sup> Mateer, op. cit.

<sup>8</sup> Op. cit., p. 20

<sup>9</sup> Op. cit., p. 212-213

“A boy of this name sang at Canterbury Cathedral between 1567 and c.1576 and as a man in at least 1579-80. Pearce was sworn into the Chapel Royal in place of Ellis Stemp on 16 March 1588/9. He witnessed decrees passed on 2 December 1592 and 19 April 1598, and also the admission of William Asplend on 26 March 1593. By an indenture of 11 May 1599 Edmund Pearce was granted the office of almoner at St Paul’s cathedral ”as soon as [it] shall become void.” That year on behalf of the gentlemen of the Chapel he received the L3 given towards their Chapel Feast. In 1600 the Cheque-Book notes he ”yealded up his place for the Mastership of the Children of Poules, and John Heathman was sworne in his place the 15th of August, from Westminster.” With the boys of St Paul’s he presented plays at court on New Year’s Day 1600/1 and 1601/2. He remained a gentleman of the Chapel extraordinary and in that capacity attended the funeral of Queen Elizabeth on 28 April 1603. He presented a further play with the St Paul’s boys on ShroveMonday 1603/4. He is listed as master of the children at St Paul’s in a visitation of 1 October 1607 <sup>10</sup> .”

## John Bennet

We do not know the exact birth- and death dates of the third composer, John Bennet. David Brown <sup>11</sup> deduces his origin from the north-west of England from a dedication in his madrigal collection (1599) and sets his birth year to 1575–1580 and his death year to 1599–1614. David Brown’s article on Bennet comments a.o. his sacred and secular and finally remarks:

“His remaining published works, six contributions to Ravenscroft’s *A Briefe Discourse* (1614), reveals a vigorous native character, owing nothing to his earlier madrigals. Intended for unsophisticated diversion, they are forthright and humorous. Some are straightforward vocal pieces, while others combine verses with a repeated chorus <sup>12</sup> .”

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<sup>10</sup> Andrew Ashbee and David Lasocki, ed., *A Biographical Dictionary of English Court Musicians, 1485-1714*, Aldershot: Ashgate, 1998, vol II, p. 890

<sup>11</sup> Article on John Bennet, *New Grove Dictionary of Music and Musicians*, London 1980

<sup>12</sup> Op. cit.

Hunting  
A Hunts vp

John Bennet  
A Briefe Discourse, 1614, no. 1

Cho:

TREBLE. The *Hunt* ist vp, the *Hunt* is vp, sing

MEDIVS. The *hunt* ist vp, the *hunt* is vp, sing

TENOR. The *hunt* ist vp, the *hunt* is vp, sing

BASIS. The *Hunt* ist vp, the *Hunt* is vp, sing

4

mer - ri - ly wee, the *Hunt* is vp, sing mer - ri - ly wee, the

mer - ri - ly wee the *hunt* is vp, sing mer - ri - ly wee the

mer - ri - ly wee, the *hunt* is vp, sing mer - ri - ly wee, the

8 mer - ri - ly wee, the *Hunt* is vp, sing mer - ri - ly wee, the

7

*Fine* *verse*

Hunt is vp: Hey downe

hunt is vp. Hey downe

hunt is vp,

8 hunt is vp. Hey downe



# Hunting

11

The *Birds* they sing, the *Deare* they fling, hey no - ny no - ny

14

no - ny no, the *Hounds* they crye, the *Hun - ters* they flye, hey

17

tro - li - lo, tro - lo - li - lo, hey tro - lo - li - lo - li - li lo. *dc al Fine*

2 The *Woods* resounds,  
 To heere the *Hounds*,  
 hey, nony nony nony-no:  
 The *Rocks* report  
 This merry sport,  
 hey, trolilo trolililo.  
*Cho* The *hunt* is vp, the *hunt* is vp,  
 Sing merrily wee the *hunt* is vp.

3 Then hye apace  
 Vnto the *chase*  
 hey, nony nony nony-no  
 Whilst euery thing  
 Doth sweetly sing,  
 hey, troli-lo trololy-lo.  
*Cho* The *hunt* is vp, the *hunt* is vp,  
 Sing merrily wee the *hunt* is vp.

Hunting  
A Hunting Song

Edward Pearce  
A Briefe Discourse, 1614, no. 2

TREBLE. MEDIVS. TENOR. BASIS.

Hey tro-la, tro-la, hey tro-la,  
 Hey tro-la, tro-la, hey tro-la,  
 Hey tro-la, tro-la, hey tro-la,  
 Hey tro-la, tro-la, tro - - tro-la,  
 tro-la, there, there boyes there there boyes there, hoi-cka,  
 tro-la, there, there boyes there, there boyes there, hoi-  
 tro-la, there, there boyes there, there boyes there, boyes  
 tro-la, there, there boyes there, there boyes there,  
 hoick, hoi-cka, hoick, whoope whoope whoope whoope  
 -cka hoick, hoi-cka hoick, whoop whoop whoop whoop whoop  
 there: hoi-cka hoick, whoop: whoop: whoop: whoop: whoop:  
 hoi-cka hoick, hoic-ka hoick, whoop, whoop, whoop, whoop,  
 Crie there they goe, crie, there they goe, they goe they  
 crye there they goe, crye there they goe, they goe they  
 crye there they goe, crye there they goe, they goe they  
 crye there they goe, crye there they goe, they goe they

# Hunting

20

goe, they are at a fault, *Boy* winde the Ho (ho ho ho) rne,

goe, they are at a fault: *Boy,* winde the Ho (ho ho ho) rne,

goe, they are at a fault: *Boy* winde the Ho (ho ho ho) rne

goe, they are at a fault: *Boy* winde the ho (ho ho ho) rne,

26

Ho rne, *Boy* winde the Ho

ho rne, *Boy* winde the ho

Ho rne *Boy,* winde the Ho

ho rne, *Boy,* wind the ho

31

rne, Ho rne, Ho rne: Sing ti-ue, ti-ue, ti-ue,

rne, ho rne, ho rne, sing ti-ue, ti-ue, ti-ue,

rne, Ho rne, Ho rne: Sing ti-ue, ti-ue, ti-ue,

rne, Ho rne, Ho rne: sing ti-ue, ti-ue, ti-ue:

36

Sing ti-ue, ti-ue, ti-ue, Now in full crie, with yee-ble ya-ble, gib-ble gab-ble

sing ti-ue, ti-ue, ti-ue, now in full crye, with yee-ble yabble,

Sing ti-ue, ti-ue, ti-ue, Now in full crie, with yee-ble ya-ble, gib-ble gab-ble

sing ti-ue, ti-ue, ti-ue, now in full crye, with

# Hunting

40

hey with yee-ble ya-ble, gib-ble gab-ble hey with  
gib-ble gab-ble, hey: with yee-ble yab-ble, gib-ble gab-ble, hey:  
hey: with yee-ble yab-ble, yee-ble yab-ble, gib-ble gab-ble,  
yee-ble ya-ble, gib-ble gab-ble hey, with: yee-ble ya-ble, gib-ble gab-ble

43


gib-ble gabble hey, with yee-ble ya-ble, gib-ble gabble hey with hey,  
with hey: with yee-ble yabble, gib-ble gabble, yee-ble yabble, gib-ble gabble, hey:  
hey: with yee-ble yabble, yee-ble yabble, gib-ble gabble, yee-ble yabble, gib-ble gabble, hey:  
hey, with yee-ble yabble, gib-ble gabble, yee-ble yabble, gib-ble gabble, hey:

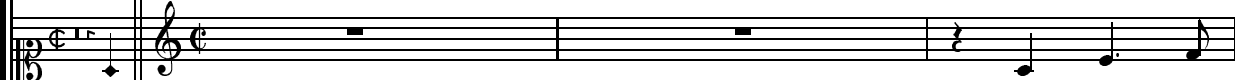
47


the *Hounds* doe knocke it lus - ti - ly, with o - pen mouth and lus - tie crye. With  
the *Hounds* doe knocke it lus - ti - ly, with o - pen mouth and lus - tie crye.  
the *Hounds* doe knocke it lus - ti - ly, with o - pen mouth and lus - tie crye. With  
the *Hounds* doe knocke it lus - ti - ly, with o - pen mouth and lus - tie crye.


Hawking  
A Hawkes-vp, for a Hunts vp

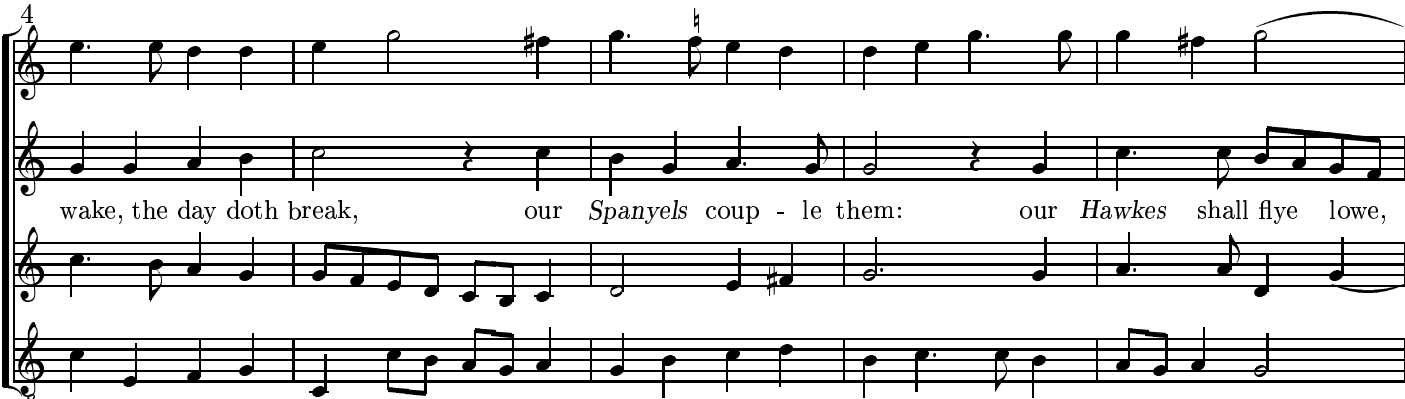
Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 3

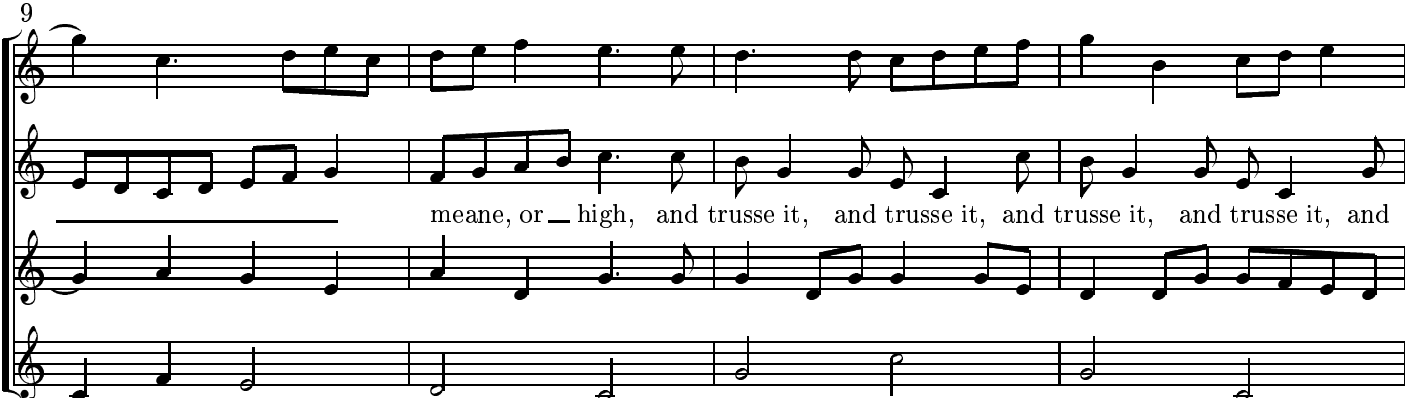
TREBLE.  Awake

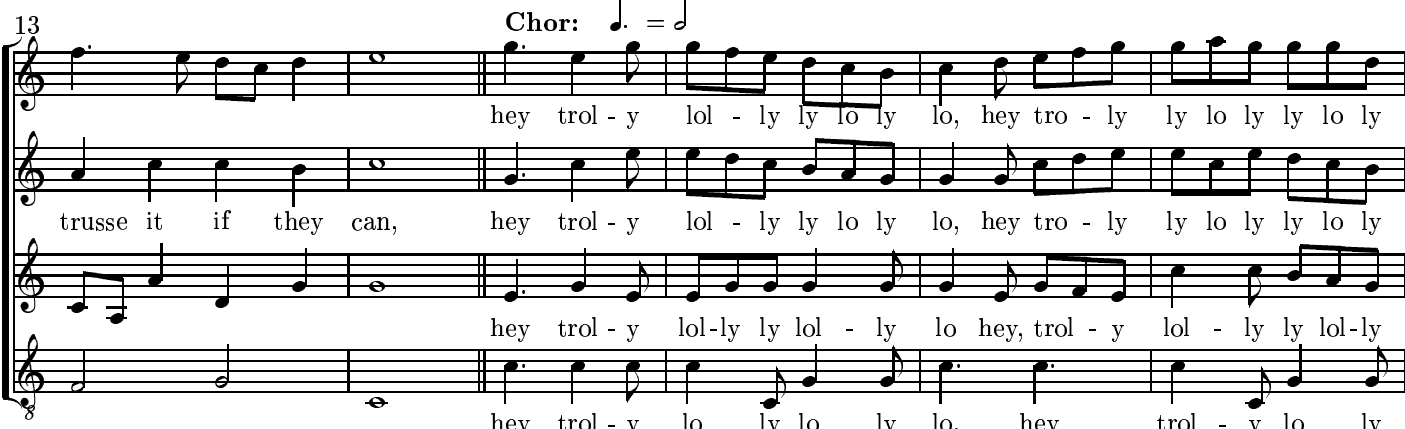
MEDIVS.  A - wake, a -

TENOR.  Awake, awake

BASIS  Awake

4  wake, the day doth break, our *Spanyels* coup - le them: our *Hawkes* shall flye lowe,

9  meane, or \_ high, and trusse it, and trusse it, and trusse it, and trusse it, and

13 **Chor:** ♩. = ♪  hey trol - y lol - ly ly lo ly lo, hey tro - ly ly lo ly ly lo ly  
trusse it if they can, hey trol - y lol - ly ly lo ly lo, hey tro - ly ly lo ly ly lo ly  
hey trol - y lol - ly ly lol - ly lo hey, trol - y lol - ly ly lol - ly  
hey trol - y lo ly lo ly lo, hey trol - y lo ly

Hawking

19

lo hey trol - y ly lo ly lo ly lo hey trol - y ly lo ly lo ly lo, and  
 lo hey trol - y ly lo ly lo ly lo hey trol - y ly lo ly lo ly lo, and  
 lo hey, tro - ly lol - ly ly lo lo hey, trol - y lol - ly lol - ly lo, and  
 lo, hey tro lo ly lo, hey tro lo ly lo, and

24

trusse it, and trusse it, and trusse it if they can, you can, and trusse it if you can.  
 trusse it, and trusse it, and trusse it if they can, you can, and trusse it if they can.  
 trusse it, and trusse it, and trusse it if they can, you can, and trusse it if you can.  
 trusse it, and trusse it, and trusse it if they can, you trusse it if you can.


Then rise, arise  
 For *Phæbus* dies  
 (in golde) the dawne of day,

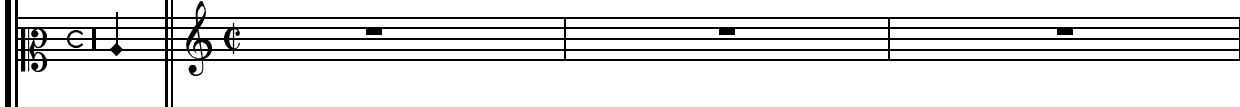
And Coveyes lye  
 in Fields hard by,  
 then Sing we care away.


*Chor:* Hey trolly, lolly, then sing we care away.


Hawking  
Hawking for the Partridge

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 4

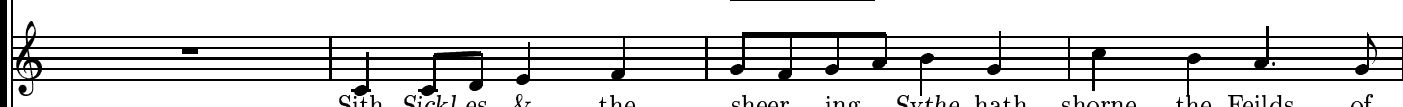
TREBLE.  Sith Sicles

MEDIVS. 

TENOR.  Sith Sicles


BASIS.  Sith Sicles

4 


 Sith Sickl-es & the sheer - ing - Sythe, hath shorne the Feilds of







8 

late, now shall our Hawkes & we - be - blythe, Dame Par - tridge ware your







12  $\text{♩} = \text{♩}$  

pate: our murd - ring Kites, in all their flights, wil sild or neu-er neu-er







Hawking

17

neu - er seld or neu - er misse, To trusse you eu - er eu - er

21

*♩. = ♩.*

whur ret, whur ret, *Quand-do*  
 eu - er eu - er, & make your bale our blisse, whur ret du - ty, whur  
 whur ret *Cat - er*, ret *Trea*, whur  
 whur ret, whur ret,

26

ret, whur ret, *Nimb - le* ret, hey dogs hey  
 ret *Beau - ty* ret, whur ret *Loue*, whur ret, hey dogs  
 ret *Iew*, whur ret, *Dam - sell* ret, whur ret, hey dogs  
*Trau - ell* ret, whur ret, *Trou - er* ret, hey dogs

30

hey dogs hey dogs hey, ware haunt, ware haunt, ware haunt, hey *Wanton* ret, *Su - gar*,  
 hey hey dogs hey ware haunt, ware haunt, ware haunt, hey *Sempster*, ret  
 hey, hey dogs hey, ware haunt, ware haunt, ware haunt, hey *Call is* ret  
 hey hey dogs hey ware haunt ware haunt ware haunt hey *Daunc - er* ret



Hawking

35

ret, *Mis-tris*, ret, *Tricker* ret, *Craft-y* ret, *Minion* ret, whur

*Fa-ver*, ret *Minx*, ret *Di-do*, ret *Ci-uill*, ret *Lemmon*, ret, whur,

*Dou-er*, ret *Sant*, ret *Cherrie*, ret *Caruer*, ret *Courtyer* ret, whur,

*Ierk-er* ret *Quoy* ret, *Stately* ret, *Rul-er* ret, *Ierman* ret, whur,

39

whur, let flie let flie

whur, let flie

whur, let flie let flie

whur, let flye let flye let

42

*O well flowne O well*

let flie *O well flowne O well flowne O well*

*O well flown O well flown O well*

flye let flye let flye *O well flowne O well flowne O well*

46

*flowne O well flowne well flown, wel flown, eag - - - er*

*flowne O well flowne O well flowne well flowne well flowne eag - - - er*

*flown O well flown O well flown well flowne well flowne eag - - - er*

*flowne O well flowne O well flowne, well flowne, well flowne, eag - - - er*

Hawking

50 verse

Kyte, Marke, marke, marke, marke, marke,  
 Kite, marke, Marke, marke, marke, marke, O Marke be -  
 Kyte marke marke marke marke marke  
 Kite, marke : marke marke marke marke

55

the Ley, this was a fayre, most

59

fayre, this was a fayre, most fayre and King - ly

63 Cho.

we Falk - ners thus make sul - len Kites, yeeld pleasure fit for Kings,  
 flight, we Falk - ners thus make sul - len Kites yeeld pleas-ure fit for Kings, and sport with  
 we Faulk - ners thus make sul - len Kites yeeld pleas-ure fit for Kings, &  
 we Faulk - ners thus make sul - len Kites, yeeld pleasure fit for Kings,

# Hawking

68

and sport with them and sport with them and sport with sport with them, and sport with them, and sport with & sporte with them, & sporte with

71

them in those de - lights, and oft in oth - er things, and them in those de - lights, and oft, and oft in oth - er things, and them in those de - lights, & oft in oth - er things, and them in those de - lights, and oft and oft in oth - er things, &

75

oft, and oft, and oft, and oft, and oft in oth - er things, oft, and oft, and oft, and oft in oth - er things. oft and oft in oth - er things. oft & oft & oft & oft & oft in oth - er things.

Hunting  
For the Hearne and Ducke

John Bennet  
A Briefe Discourse, 1614, no. 5

TREBLE.  Lv - - - - -

MEDIVS.  Lv - - - - - er

TENOR.  Lver Faulk - - - ners

BASIS.  Lver Faulk - - - ners

3  
er Faulk - ners lu - - - er, giue war - ning to the  
Faulk - ners lu - - - lu - er, giue war - ning to the  
lu - er, lu - er Faulk - ners, luer luer, giue war - ning to the  
luer, luer Faulk - - - ners luer luer, giue war - ning to the

7  
Feild, let flye let flye, make  
Feild, let flye let flye, make  
Feild, let flye let flye let flye, make  
Feild, let flye let flye let flye, make

11  
moun - ting Hearnnes to yeild, make moun - ting Hearnnes to yeild. Dye fear - full  
moun - ting Hearnnes to yeild, make moun - ting Hearnnes to yeild. Dye fear - full  
moun - ting Hearnnes to yeild, make moun - ting Hearnnes to yeild. Dye fear - full  
moun - ting Hearnnes to yeild, make moun - ting Hearnnes to yeild. Dye fear - full

# Hunting

16  
 Duckes, and climbe no more so high, and  
 Duckes climbe no more so high, no more so high,  
 Duckes, dye fear - full Duckes and climbe no more so high,  
 Duckes, dye climbe no more so high, and climbe no more so high, no

19  
 climbe no more so high, and climbe no more so high. The Ny - as Hawke will  
 and climbe no more, no more so high. The Ny - ase Hawke will  
 and climbe no more so high. The Ny - as Hawke will  
 more so high, so high. The Ny - ase Hawke will


23  
 kisse the A - zure Skie, But when our Soare Hawkes flye, & stiffe windes  
 kisse the A - zure Skye, But when our Soare Hawkes flye and stiffe windes  
 kisse the A - zure Skie, But when our Soare Hawkes flye and swift windes  
 kisse the A - zure Skye, But when our Soare Hawkes flye, & stiffe windes


27  
 blowe, then long to late we Faulk - ners crye hey ho,  
 blowe, then long to late we Faulk - ners crye, hey ho hey lo hey lo hey  
 blowe, then long to late we Falk - ners crye hey ho hey lo hey lo hey  
 blowe, then long to late we Faulk - ners crye hey ho hey lo hey lo hey





The Fayries Daunce


Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 6


TREBLE.  Are you haunt our hal - lowed greene,


MEDIVS.  Are you haunt our hal - lowed greene,


TENOR.  Are you haunt our hal - lowed greene,


BASIS.  Are you haunt our hal - lowed greene,

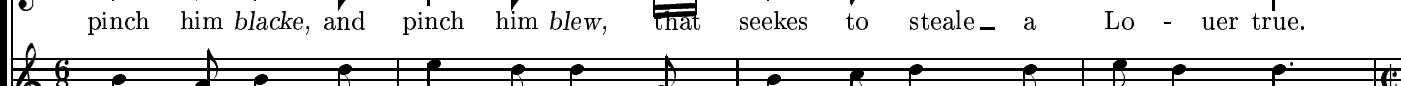
3  none but Fay - ries here are seene, downe and sleepe, wake and weepe:

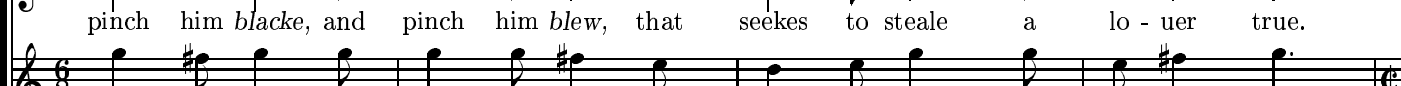
 none but Fay - ries here are seene: Downe and sleepe, wake and weepe,

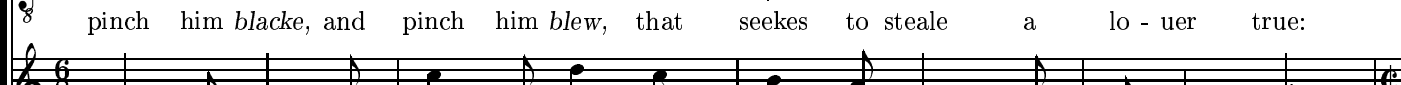
 none but Fay - ries here are seene: Downe and sleepe, wake and weepe,

 none but Fay - ries here are seene: Downe and sleepe, wake and weepe,

7  $\text{♩} = \text{♩}$   pinch him blacke, and pinch him blew, that seekes to steale a Lo - uer true.

 pinch him blacke, and pinch him blew, that seekes to steale a lo - uer true.

 pinch him blacke, and pinch him blew, that seekes to steale a lo - uer true:

 pinch him blacke, and pinch him blew, that seekes to steale a lo - uer true.

Davncing

11  $\text{♩} = \text{♩}$

When you come to heare vs sing, or to tread our

When you come to heare vs sing, or to tread our

When you come to heare vs sing, or to tread our

When you come to heare vs sing, or to tread our

14  $\text{♩} = \text{♩}$

Fay - rie ring, pinch him black, & pinch him blew, O

Fay - rie ring, pinch him black, and pinch him blew, O

Fay - rie ring, pinch him black, and pinch him blew, O

Fay - rie ring, pinch him black, and pinch him blew, O

17  $\text{♩} = \text{♩}$

thus our nayles shall hand - le you, thus our nayles shall hand - le you.

thus our nayles shall hand - le you, thus our nayles shall hand - le you.

thus our nayles shall hand - le you, thus our nayles shall hand - le you.

thus our nayles shall hand - le you, thus our nayles shall hand - le you.



Davncing  
The Satyres Daunce

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 7

TREBLE.      Round a round a round a

MEDIVS.      Round a round a round a

TENOR.      Round a round a round a

BASIS.      Round a round a round a,

3  
Round a round a round a keep your ring to the glo - rious Sunne we sing  
Round a round a round a keepe your ring, to the glo - rious Sunne we sing.  
Round a round a round a keep your ring to the glo - rious Sunne we sing  
Round a round a round a keep your ring to the glo - rious Sunne we sing.

7  
Hoe! hoe! he that weares the fla - ming rayes, and the Im - pe - riall  
Hoe!, hoe! he that weares the fla - ming rayes, & the Im - pe - riall  
Hoe! hoe! he that weares the fla - ming rayes, and the Im - pe - riall  
Hoe!, hoe! he that weares the fla - ming rayes, & the Im - pe - riall

12  
Crowne of Bayes, him with him, with him, with shoutes and songs, we praise, we praise,  
Crowne of Bayes, him with him, with him, with shoutes and songs, we praise, we praise,  
Crowne of Bayes, him with him, with him, with shoutes and songs, we praise, we praise,  
Crowne of Bayes, him with him, with him, with shoutes and songs, we praise, we praise,

Davncing

17  $\text{♩} = \text{♩}$

hoe! hoe! that in his boun - tie would vouch-safe, to

hoe! hoe! that in his boun - tie would vouch-safe, to

hoe! hoe! that in his boun - tie would vouch-safe, to

ho! ho! that in his boun - tie would vouch-safe, to

21

grace the hum - ble, hum - ble, hum - ble Syl - uans & their

grace the hum - ble, hum - ble, hum - ble Syl - uanes and their

grace the hum - ble, hum - ble, hum - ble Syl - uanes and their

grace the hum - ble, hum - ble, hum - ble Syl - uanes and their

26  $\text{♩} = \text{♩}$

shag - - - - - gy race.

shag - - - - - gy race.

shag - - - - - gy race.

shag - - - - - gy race.

Dancing  
The Urchins Dance

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 8

TREBLE.      MEDIVS.      TENOR.      BASIS.

By the moone      By the moone we sport & play,  
By the moone      By the moone we sport & play,  
By the Moone      By the Moone we sport & play  
By the Moone      By the Moone we sport and play

5

with the night be - gins our day, as we friske as we friske as we  
with the night be - gins our day, as we friske as we friske as we  
with the night be - gins our day, as we friske as we friske as we  
with the night be - gins our day, as we friske as we friske as we

10

friske the dew doth fall, trip it, trip it, trip it, trip it, trip it, litt - le Vr - chins  
friske the dew doth fall, trip it, trip it, trip it, trip it, trip it, litt - le Vr - chins  
friske the dew doth fall, trip it, trip it, trip it, trip it, trip it, litt - le Vr - chins  
friske the dew doth fall, trip it, trip it, trip it, trip it, trip it, litt - le Vr - chins

15

all, light - ly light - ly as the little, litt - le bee, two by  
all, light - ly, light - ly as the little, litt - le bee,  
all, light - ly, lightly, light - ly, lightly, as the little, litt - le Bee,  
all, light - ly, lightly, light - ly, lightly, as the little, litt - le Bee, two by

Davncing

21

two, two by two, and three by three, and three by  
 two by two and three by three, and three by  
 two by two and three by three, and three by three,  
 two by two and three by three, and three by three, and three by

26


three, and three by three, and a - bout goe we, and a - bout goe we, and a - bout, about, a -  
 three, and three by three, and a - bout goe we, and a - bout goe we, and a - bout, about, a -  
 and three by three, and a - bout goe we, and a - bout goe we, and a - bout, about, a -  
 three, and three by three, And a - bout goe we, and a - bout goe we, and a - bout a - bout a -


31


bout, about, and a - bout, a - bout goe we, and a - bout, a - bout goe we.  
 bout, about, & a - bout a - bout goe we, and a - bout a - bout goe we.  
 bout, about, and a - bout, a - bout goe we, and a - bout, a - bout goe we.  
 bout a - bout and a - bout a - bout goe we, and a - bout a - bout goe we.


The Elues Daunce


John Bennet  
A Briefe Discourse, 1614, no. 9


TREBLE.  Round a - bout round a - bout in a faire ring a,


MEDIVS.  Round a - bout: round a - bout: in a faire - ring a,


TENOR.  Round a - bout round a - bout in a faire ring a,

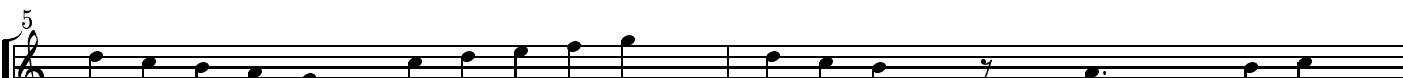
BASIS.  Round a - bout round a - bout in a faire ring a,


3  thus we daunce thus we daunce and thus we sing a,


 Thus we daunce, thus we daunce and thus we sing a,


 Thus we daunce, thus we daunce, and thus we sing a,

 Thus we daunce, thus we daunce, and thus we sing a,

5  trip and trip and goe, too and fro and fro, too and fro, too and fro,

 trip and trip and goe, too and fro and fro, too and fro and fro,

 trip and trip and goe, too and fro and fro, too and fro and fro,

 trip and trip and goe, too and fro and fro, too and fro & fro & fro


Davncing


7  
o - uer this green a, all a - bout, in and out, all a - bout,  
o - ver this green a, All a - bout, in and out, all a - bout,  
— uer this green a, All a - bout, in and out, all a - bout,  
8 o - uer this green a, All a - bout, in and out, all a - bout,


9  
in and out, all a - bout, in and out o - - uer this greene a.  
in and out, all a - bout, in and out o - - uer this greene a.  
in and out, all a - bout, in and out o - - uer — this greene a.  
8 in and out, all a - bout, in and out o - - uer this greene a.


Drinking  
Of Beare

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 10


TREBLE.  Trudge a - way quick - ly & fill the black Bole, de -

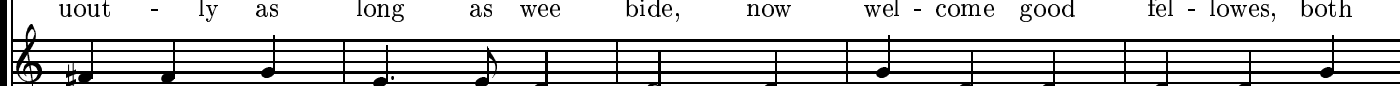
MEDIVS.  Trudge a - way quick - ly and fill the black Bole, de -

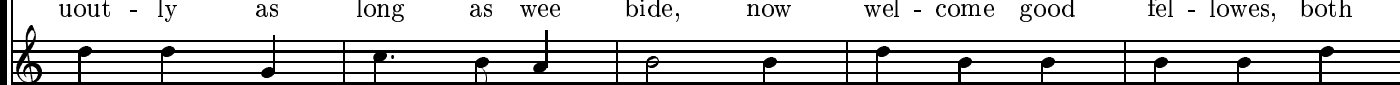
TENOR.  Trudge a - way quick - ly & fill the black Bole, de -

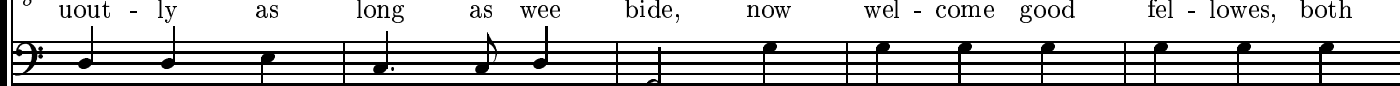
BASIS.  Trudge a - way quick - ly and fill the black Bole, de -

5 uout - ly as long as wee bide, now wel - come good fel - lowes, both


 uout - ly as long as wee bide, now wel - come good fel - lowes, both


 uout - ly as long as wee bide, now wel - come good fel - lowes, both


 uout - ly as long as wee bide, now wel - come good fel - lowes, both


 uout - ly as long as wee bide, now wel - come good fel - lowes, both

10 stran - gers and all, let mad - nes & mirth set sad - nes a - side.


 stran - gers and all, let mad - nes & mirth set sad - nes a - side.


 stran - gers and all, let mad - nes and mirth set sad - nes a - side.

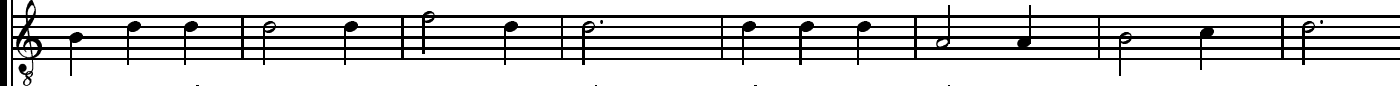
 stran - gers & all, let mad - nes & mirth set sad - nes a - side.


 stran - gers and all, let mad - nes & mirth set sad - nes a - side.

16 Verse

 Of all recko - nings I loue good cheere, with hon - est folkes in com - pa - ny:

 Of all recko - nings I loue good cheere, with hon - est folkes in com - pa - ny:

 Of all recko - nings I loue good cheere, with hon - est folkes in com - pa - ny:

 Of all recko - nings I loue good cheere, with hon - est folkes in com - pa - ny:

Drinking

24

and when drinke comes my part for to beare, for still me thinks one

30

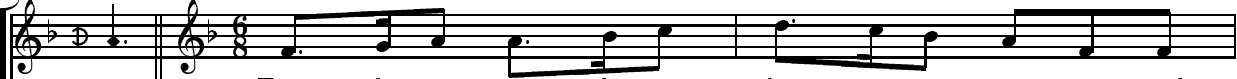
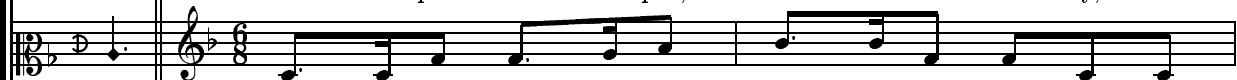
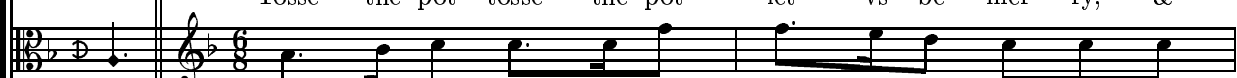
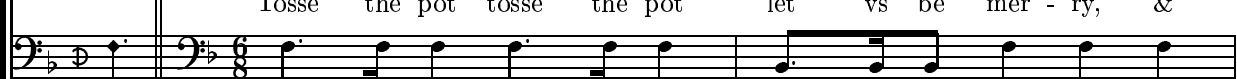
tooth is drye, for still me thinks one tooth is drye.  
for still me thinks one tooth is drye.  
for still me thinks one tooth is drye.  
for still me thinks one tooth is drye.




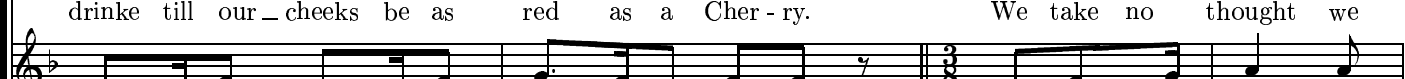
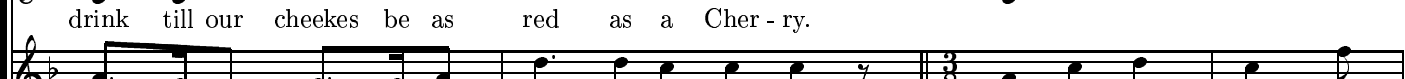

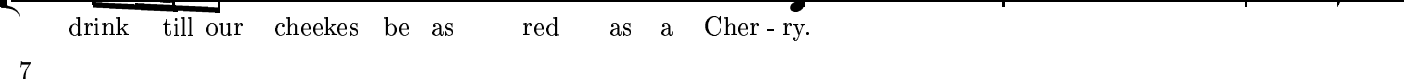
Drinking  
Of Ale

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 11


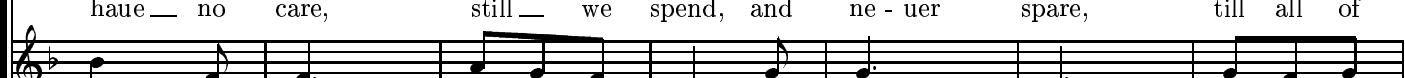


Cho

TREBLE.   
MEDIVS.   
TENOR.   
BASIS. 


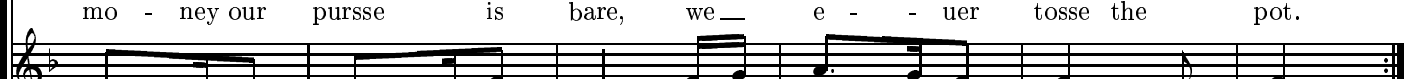


Tosse the pot tosse the pot, let vs be mer - ry, and  
Tosse the pot tosse the pot let vs be mer - ry, &  
Tosse the pot tosse the pot let vs be mer - ry, &  
Tosse the pot tosse the pot, let vs be mer - ry, &

3   
Fine Vers.   
3   
3   
3 

drinke till our - cheekes be as red as a Cher - ry. We take no thought we  
drink till our cheekes be as red as a Cher - ry.  
drink till our cheekes be as red as a Cher - ry.  
drink till our cheekes be as red as a Cher - ry.

7   
7   
7   
7 

haue — no care, still — we spend, and ne - uer spare, till all of

14   
14   
14   
14 

mo - ney our pursse is bare, we — e - - uer tosse the pot. d. c. al Fine

Drinking

2 We drinke Carouse with hart most free,  
A harty draught I drinke to thee:  
Then fill the pot againe to me,  
and euer tosse the pot,  
*Cho:* Tosse the Pot &c.

3 And when our mony is all spent,  
Then sell our goods, and spend our rent,  
Or drinke it vp with one consent,  
and euer tosse the pot.  
*Cho:* Tosse the Pot &c.

4 When all is gone we haue no more,  
The let vs set it on the score,  
Or chalke it vp behinde the dore,  
and euer tosse the pot.  
*Cho:* Tosse the Pot &c.


5 And when our credit is all lost,  
Then may we goe and kisse the post,  
And eat Browne bread in steed of rost,  
and euer tosse the pot.  
*Cho:* Tosse the Pot &c.


6 Let vs conclude as we began,  
And tosse the pot from man to man,  
And drinke as much now as we can,  
and euer tosse the pot.  
*Cho:* Tosse the Pot &c.


*Cho:* Tosse the pot tosse the pot let vs be merry,  
And drinke till our cheekes be as red as a Cherry.


Drinking  
Ale and Tobacco

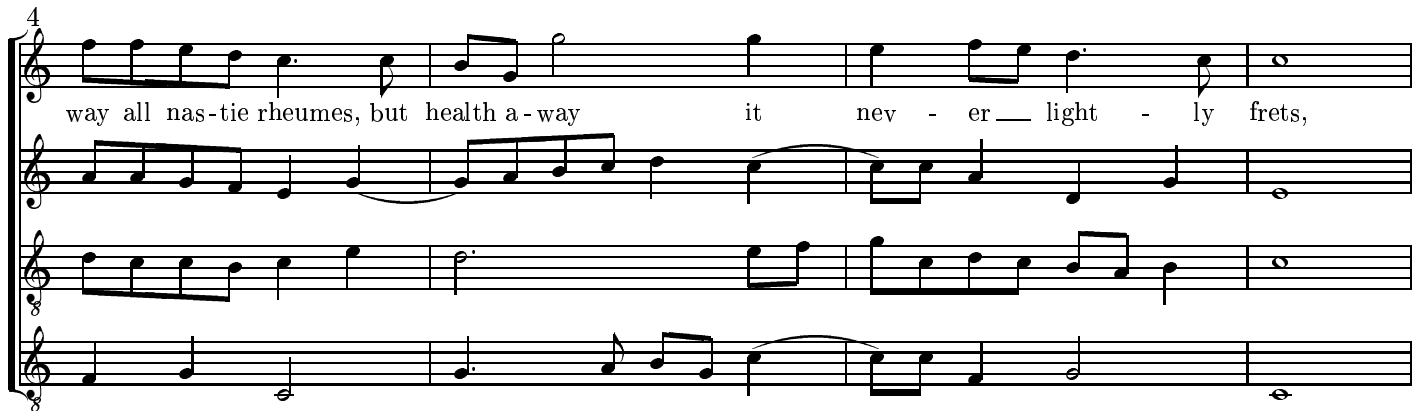
Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 12

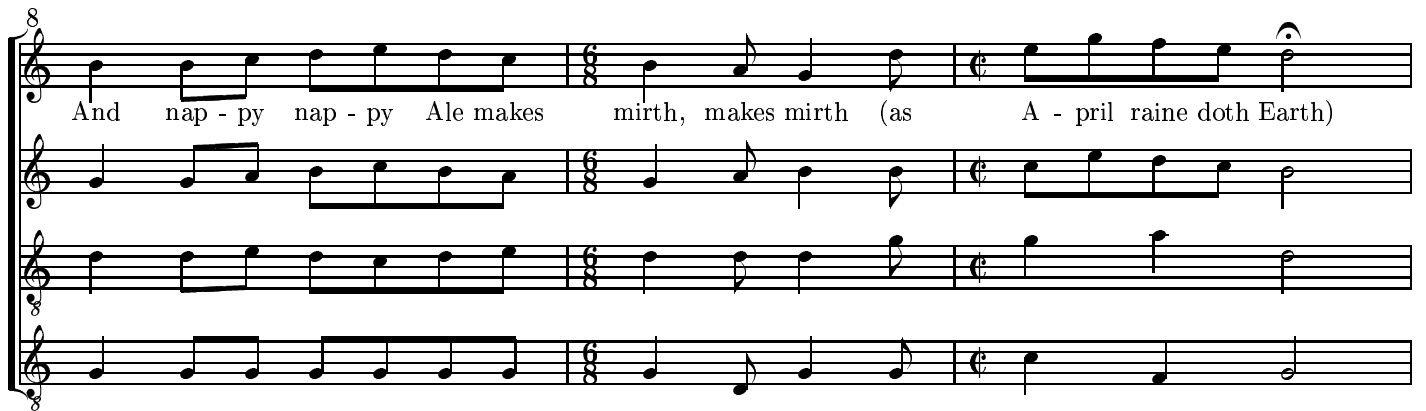
TREBLE.  To - bac - co fumes a -

MEDIVS.  Tobacco fumes &c.

TENOR.  Tobacco fumes &c.

BASIS.  Tobacco fumes, &c.

4  way all nas-tie rheumes, but health a-way it nev - er — light - ly frets,

8  And nap - py nap - py Ale makes mirth, makes mirth (as A - pril raine doth Earth)

11  Spring like the pleas - ant — spring, where ere it soak - ing — wets.

Drinking

15 **Cho.**

But — in that spring of mirth of mirth, such mad - nes mad - nes mad - nes mad - nes

But in that spring of mirth of mirth, such mad - nes mad - nes mad - nes mad - nes

But — in that spring of mirth of mirth, such mad - nes, mad - nes, mad - nes, mad - nes,

But in that spring of mirth of mirth such mad - nes mad - nes mad - nes mad - nes

18

madnes hye doth growe, as fills a foole by birth, a foole a foole by birth, with

madnes hye doth growe, as fillis a foole by birth a foole a foole by birth, with

madnes hye doth growe, as fillis a foole by birth, a foole a foole by birth, with

madnes madnes hye doth growe, as fillis a foole by birth by birth with

22

crotchets, with crotchets, with crotchets, with Ale and To - bac - co, To - bac - co, To -

crotchets, with crotchets, with crotchets, with Ale and To - bac - co, To - bac - co, To -

crotchets, with crotchets, with crotchets, with Ale and To - bac - co, To - bac - co, To -

crotch - ets crotch - ets crotch - ets Ale and To - bac - co, To - bac - co, To -

25

bac - co with Ale and To - bac - co, To - bac - co, To -

bac - co with Ale and To - bac - co, To - bac - co, To -

bac - co with Ale and To - bac - co, To - bac - co, To -

bac - co with Ale and To - bac - co, To - bac - co, To -

Drinking

27

bac - co, with Ale with Ale and To - bac - co.  
bac - co, with Ale with Ale and To - bac - co.  
bac - co, with Ale with Ale, & To - bac - co.  
8 bac - co, with Ale and To - - bac - co.

The image shows a musical score for the song 'Drinking'. It consists of four staves of music. The first staff is in treble clef, the second in treble clef, the third in bass clef, and the fourth in bass clef. The lyrics are written below each staff. The first staff has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note. The lyrics are: 'bac - co, with Ale with Ale and To - bac - co.' for the first three staves, and '8 bac - co, with Ale and To - - bac - co.' for the fourth staff.

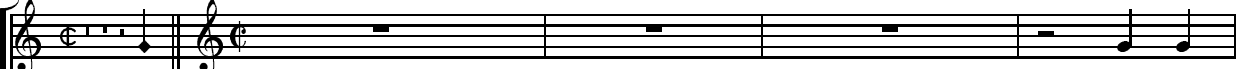
One cleares the braine, the other glads the heart,  
which they retaine, by nature and by art:  
The first by nature cleares, by Arte makes giddy will,  
the last by nature cheares, by Art makes heady still.


*Chorus*


So we, whose Braynes els lowe swell hye with crotchet rules,  
Feed on these two, as fat as headdy giddy fooles.


Of Enamouring  
Three Foles

John Bennet  
A Briefe Discourse, 1614, no. 13


TREBLE.  What seekes


MEDIVS.  What seekes, &c.


TENOR.  What seeks,


BASIS.  What seekes, &c.

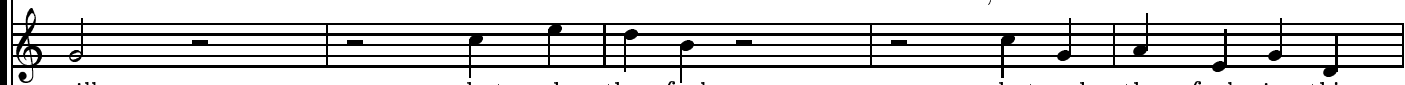
5  thou foole, what seekes thou foole in this place?


 thou foole a wo - mans stouborne


 thou foole



10  thou foole,

 will, what seekes thou foole, what seekes thou foole in this

 thou foole



15  thou foole,

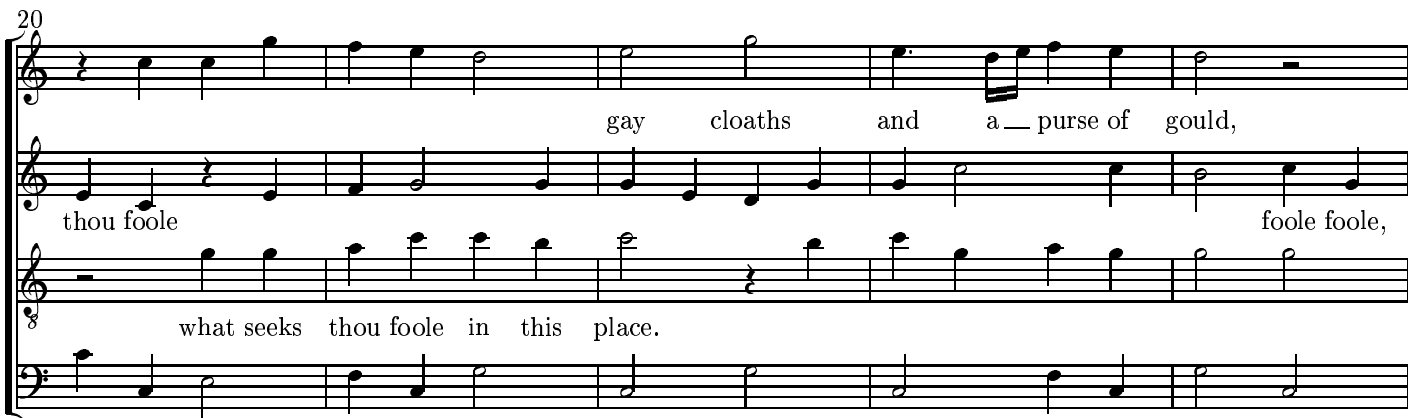
 place.

 the bab - le of a foole, what seekes thou foole,



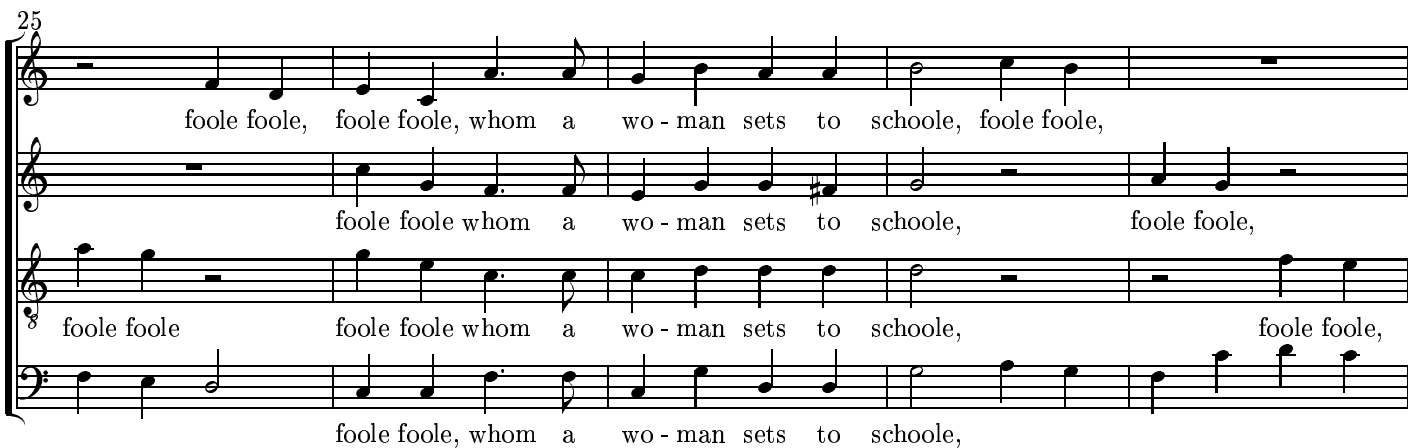
Of Enamouring

20



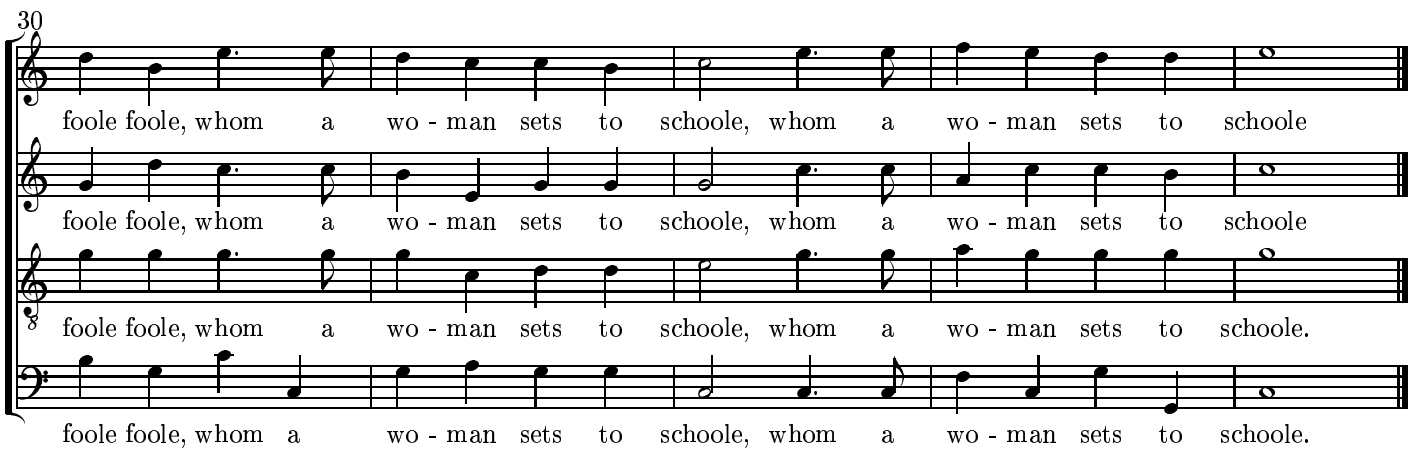
gay cloaths and a purse of gould,  
thou foole foole foole,  
what seeks thou foole in this place.

25



foole foole, foole foole, whom a wo-man sets to schoole, foole foole,  
foole foole, whom a wo-man sets to schoole, foole foole,  
foole foole, whom a wo-man sets to schoole, foole foole,  
foole foole, whom a wo-man sets to schoole,


30





foole foole, whom a wo-man sets to schoole, whom a wo-man sets to schoole  
foole foole, whom a wo-man sets to schoole, whom a wo-man sets to schoole  
foole foole, whom a wo-man sets to schoole, whom a wo-man sets to schoole.  
foole foole, whom a wo-man sets to schoole, whom a wo-man sets to schoole.

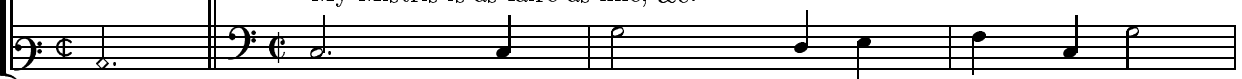
Of Enamouring  
The Seruant of his Mistris




John Bennet  
A Briefe Discourse, 1614, no. 14


TREBLE.  My Mistris is &c. —





MEDIVS. 

TENOR.  My Mistris is as faire as fine, &c.

BASIS.  My Mistris is &c.

4   
  
My Mis - tres is as faire as fine, milkwhite fin - gers, Cher - ry nose,  
  


9   
  
like twinckling day - starres lookes her eyne, light - ning all thinges where she goes,  
  


14   
  
Faire as Phœ - be though not so sick - le : smooth as glasse though not so brick - le.  
  




## Of Enamouring

My heart is like a Ball of Snowe,  
melting at her luke-warme sight:  
Her fiery Lips like Night-worms glowe  
shining cleere as Candle-light.  
Neat she is, no Feather lighter:  
Bright she is, no Dazie whiter.

Of Enamouring  
The Mistris of her Seruant

Edward Pearce  
A Briefe Discourse, 1614, no. 15

TREBLE.

MEDIVS.

TENOR.

BASIS.

Loue for such a cherry lip, &c.

Loue for such a cherry lip, &c.

Loue for such a cherry lip, &c.

5

Loue for such a cher - ry lip, would be glad to pawne his Ar - rowes,

10

Ve - nus heere to take a sip, would sell her Doues and teeme of

15

Spar - rowes, but shee shall not so, hey no no ny no ny no,

Of Enamouring

19

none but I this lip must owe, — hey no - ny no - ny no - ny, hey no - ny

23

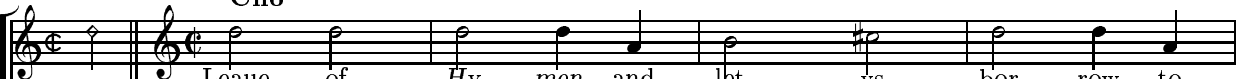
no - ny no - ny no - ny no - ny, hey no - ny no - ny no - ny no - ny no - ny no.


Did *Ioue* see this wanton eye,  
*Ganymed* should wayte no longer:  
*Phebe* heere one night to lye,  
 would change her face, and looke much younger.  
 but shee shall not see,  
 hey no ny, no ny no.  
 none but I this lip must owe  
 hey no ny, no ny no.

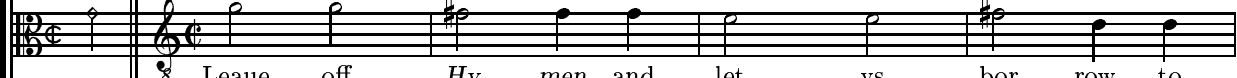
Of Enamouring  
 Their Mariage Zolemnized


Thomas Ravenscroft  
 A Briefe Discourse, 1614, no. 16

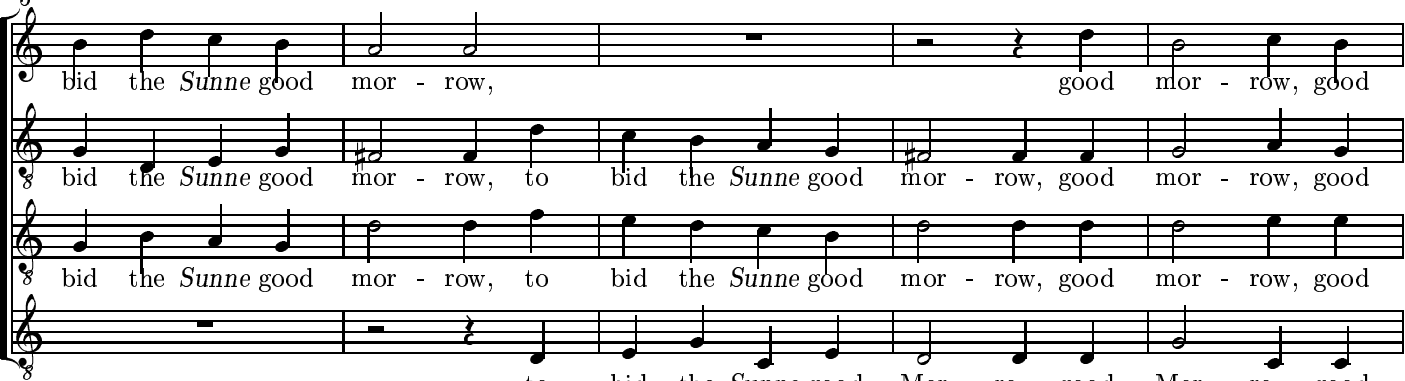
Cho

DREBLE.  Leauē of Hy - men, and let vs bor - row to

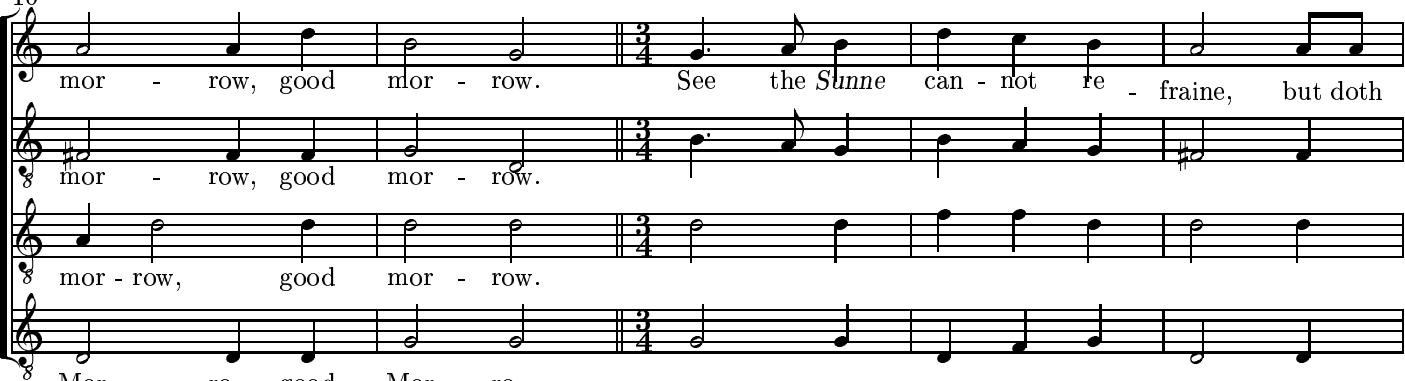
MEDVZ.  Leauē of Hy - men and let vs Bor - row to

DENOR.  Leauē off Hy - men and let vs bor - row, to

BAZIS.  Leauē off Hy - men and let vs bor - row,

5  bid the Sunne good mor - row, good mor - row, good  
 bid the Sunne good mor - row, to bid the Sunne good mor - row, good mor - row, good  
 bid the Sunne good mor - row, to bid the Sunne good mor - row, good mor - row, good  
 to bid the Sunne good Mor - row, good Mor - row, good

Fine Verse ♩. = ♪

10  mor - row, good mor - row. See the Sunne can - not re - fraine, but doth  
 mor - row, good mor - row. See the Sunne can - not re - fraine, but doth  
 mor - row, good mor - row. See the Sunne can - not re - fraine, but doth  
 Mor - row, good Mor - row. See the Sunne can - not re - fraine, but doth

15  rise and giue a - gaine, that which you of Hy - men bor - row, and with  
 rise and giue a - gaine, that which you of Hy - men bor - row, and with  
 rise and giue a - gaine, that which you of Hy - men bor - row, and with  
 rise and giue a - gaine, that which you of Hy - men bor - row, and with

Of Enamouring

19

smi - ling bidst good mor - row, good mor - row to the Sunne, and to our -

24


*d c al Fine*


Brides good - night to your sweet Beau - ties, sweet Beau - ties touch your side.

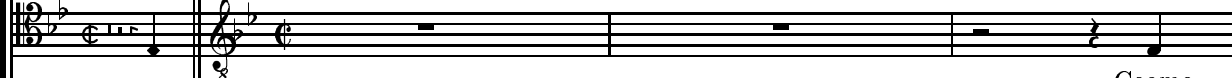
Of Enamouring  
Hodge Trillindle to his Zweet hort Malkyn


Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 17

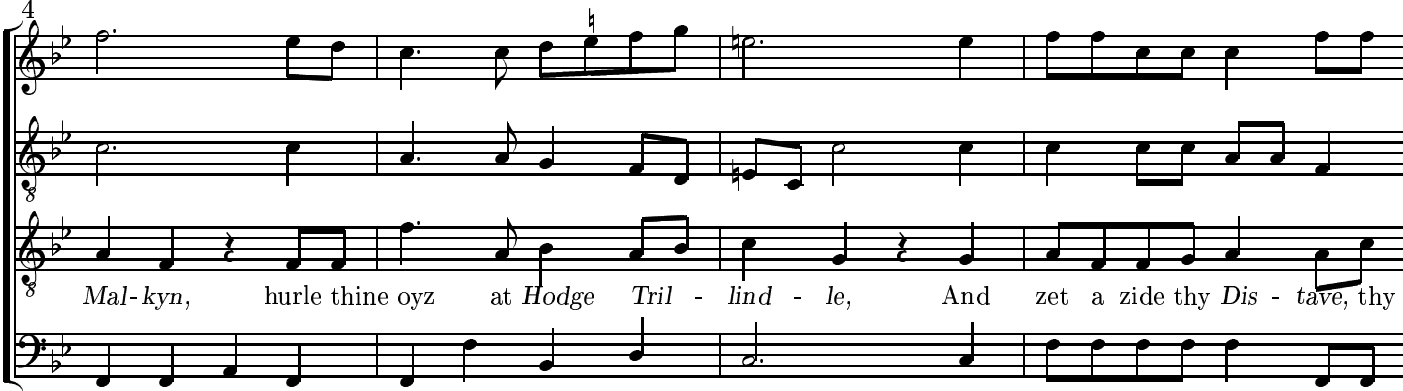
Vurst bart.

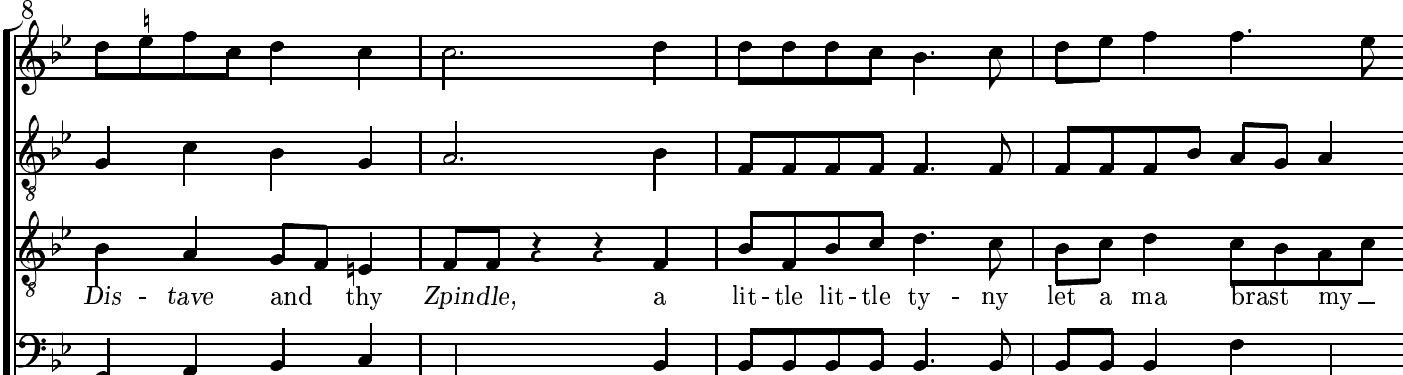
DREBLE.  Coame Malkyn, &c.

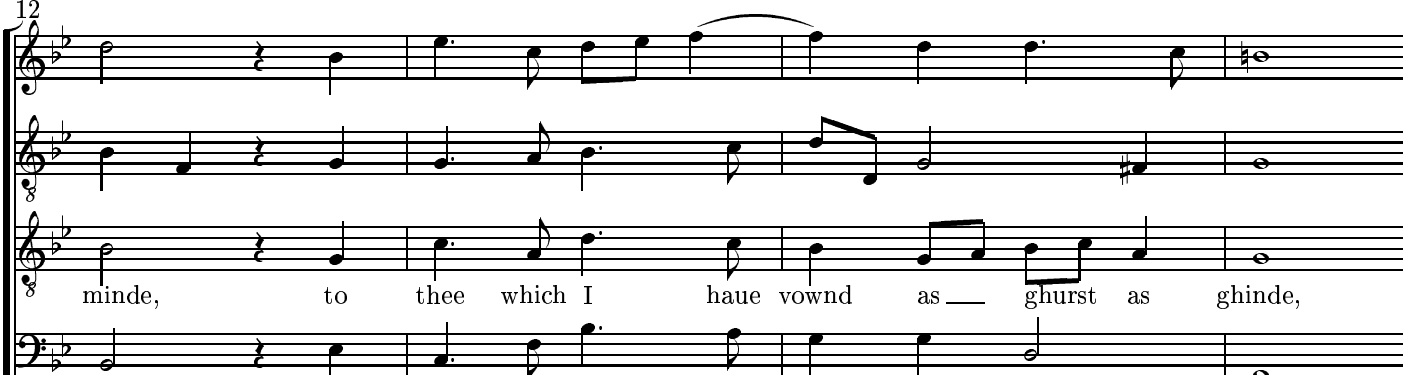
MEDVZ.  Coame Malkyn, &c.

DENOR.  Coame

BAZIS.  Coame Malkyn, &c.

4   
Mal-kyn, hurle thine oyz at Hodge Tril - lind - le, And zet a zide thy Dis - tave, thy

8   
Dis - tave and thy Zpindle, a lit-tle lit-tle ty - ny let a ma brast my -

12   
minde, to thee which I haue vownd as — ghurst as ghinde,

Of Enamouring

16

yet loave ma (Zweet, Zweet, Zweet) a lit - tle ty - ny vit, and wee a lit - tle lit - tle

20

Wedelocke wooll gom - mit, a lit - tle lit - tle ty - ny Wedelocke wooll gom -

24

mit, y — vaith wooll wee, wooll wee, that wee — wooll y — vaith lo.

*Zegund bart vollowes.*

Of Enamouring  
Malkinz anzwet to Hodge Trillindle

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 18

*Zecund bart.*

DREBLE. Yo tell yo tell ma—  
MEDVZ. Yo tell yo tell ma zo, &c.  
DENOR. Yo tell yo tell ma zo, &c.  
BAZIS. Yo tell yo tell ma zo, &c.

zo : but Ro - ger I cha vound your words but— wynde : thon

not for vor - ty bound, wool I beeleaue yo vur - ther yon— Ich zee your

words and deeds loyke Beans and Ba - coan gree : But if yol loae ma



Of Enamouring

15

long a lit - tle lit - tle vit, Thon wed - locke Ich a lit - tle lit - tle wool go -

Musical score for measures 15-18. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a basso continuo line. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "long a lit - tle lit - tle vit, Thon wed - locke Ich a lit - tle lit - tle wool go -".

19

mit, A lit - tle lit - tle ty - ny wed - locke wool gom - mit y

Musical score for measures 19-22. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a basso continuo line. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "mit, A lit - tle lit - tle ty - ny wed - locke wool gom - mit y".

23

vayth wool I, thot ich wool thot ich wool thot ich wool i \_\_\_ vayth lo.

Musical score for measures 23-26. The system consists of four staves: vocal line, piano accompaniment (treble and bass clefs), and a basso continuo line. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The lyrics are: "vayth wool I, thot ich wool thot ich wool thot ich wool i \_\_\_ vayth lo." The system ends with a double bar line.


*Dthurd bart vollowes.*


Of Enamouring  
Their Goncluzion


Dhurd bart.

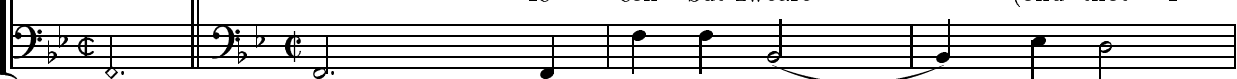
Malkyn.

Thomas Ravenscroft  
A Briefe Discourse, 1614, no. 19

DREBLE.  Ich con but zweare,&c.

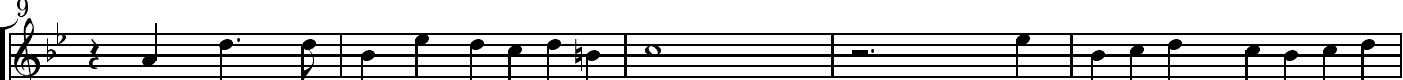
MEDVZ.  Ich con but zweare, &c.

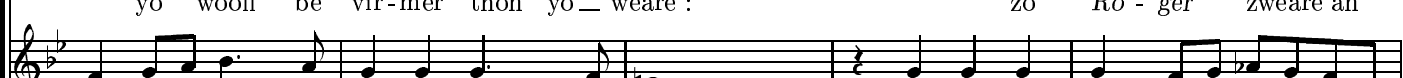
DENOR.  Ich con but zweare (ond thot I


BAZIS.  Ich con &c.


4  Thon Ro - ger zweare


 chill) vn - bonab - ly to loaue atha ztill, thot wool I lo.

9  yo wooll be vir-mer thon yo\_ weare : zo Ro - ger zweare an

 by thease ten Boans

14  oape hold Hodge O hold, [hold] oie to wyd yo\_ gape,

 verse

 by Ia-

Of Enamouring

18 verse

O hold, O hold, thowlt byte I zweare my wozen.  
by Ia- whay thou beleaue ma whon Ich zweare,

22 verse

Ich do good Hodge thon zweare no more,  
zo do thou.

27

Ich wool bee thoyne and God a bee - vore,  
Ich wool be thoyne, & God a bee -

31 Cho ♩. = ♩

vore. Thon geat wee Growdes ond Boag - bipes ond Boag - bipes ond  
Thon geat wee Growdes ond Boagbipes, Boagbipes ond Boagbipes, Boagbipes ond  
Thon geat wee Growds ond Boag - bipes ond Boag - bipes ond  
Thon geat wee Growds, ond Boag - bipes and Boag - bipes and

Of Enamouring

36

Boag - bipes ond Boag - bipes ond Boag - bipes, Harbes ond Da - bors, ond  
 Boagbipes, Boagbipes ond Boagbipes, Boagbipes ond Boag - bipes, Harbs ond Da - bors, ond  
 Boag - bipes ond Boag - bipes ond Boag - bipes, Harbs ond Da - bors, ond  
 Boag - bipes and Boag - bipes and Harbs and Da - bors,

40


Boag - bipes, Harbes ond Da - bors to leead vs on to eand ower loaes to  
 Boag - bipes, Harbs ond Da - bors to leead vs on to eand ower loaes, to  
 Boag - bipes, Harbs ond Da - bors to  
 Harbs and Da - bors, to leead vs one to eand ower loaes to


44


eand ower loaes great la - - bors, to eand ower loaes, great la - bors  
 eand ower loaes great la - - bors, to eand ower loaes, great la - bors  
 leead vs on to eand ower loaes, to eand ower loaes great la - bors.  
 eand ower loaes, great la - - bors to eand ower loaes great la - bors.


Of Enamouring  
Their Wedlocke


John Bennet  
A Briefe Discourse, 1614, no. 20

DREBLE.  A Bor-gens a bor-gens, che hard long a - goe bee


MEDVZ.  A Bor-gens a Bor-gen cha hord long a - goe bee


DENOR.  A Bor-gens a bor-gen, cha hord long a - goe, bee


BAZIS.  A Bor-gens a Bor-gen, cha hord long a - goe, bee


6  mer-ry merry merry mer-ry ond a vig vor woe, verse


 mer-ry merry merry mer-ry ond a vig vor woe Zing —


 mer-ry merry merry mer-ry ond a vig vor woe

 mer-ry merry merry mer-ry ond a vig — vor woe,

12  gleare — zing — zweet — and zure, ower Zong zhall bee but zhort Mu- zicke

 6

 6

 6

21  O — tis salient zport, then let this burden zweet - ly zung be

 foice, ond daunzing

 6

 6

Of Enamouring

28

ztill, A Bor - gens a Bor - gen bee't good be it ill, A Bor - gens a  
A Bor - gens a  
A Bor - gens a  
A Bor - gens a

34

Bor - gen, vor weale or vor woe. So e - uer led dis blea - - sing Bor - den  
Bor - gen vor weale or vor woe, zo e - uer led dis blea - - sing Bur - den  
Bor - gen, vor weale or vor woe. So e - uer led dis blea - - sing Bor - den  
Bor - gen vor weale or vor woe, so e - uer led dis blea - - sing Bur - don

40

goe, So e - uer led dis blea - - sing blea - sing Bur - - den goe.  
goe, so e - uer led dis - blea - sing led this blea - - - sing bur - don goe.  
goe, so e - uer let so e - uer let so e - uer let dis bleasing bur - don goe.  
goe, so e - uer led, so e - uer led dis blea - sing bor - don goe.

## Critical notes:

### A Hunting Song

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>	
42	Treble	2	b in orig	.
48	Basis	3	Note missing in orig	.
50	Basis	3	Note missing in orig	.

### A Hawkes-*vp*, for a Hunts *vp*

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
8	Treble	1	Semiminima (crotchet) <b>g</b> not in the source
29	Treble	1	Longa in the source
29	Tenor	1	Longa in the source
29	Basis	1	Longa in the source

Note values have been halved in the second section.

There are quite a few rather freely treated dissonances in *A Hawkes-*vp*, for a Hunts *vp** justified - I think - by the imitations of hunting horns, see for instance bar 11 and 12.

### For the Partridge

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
15	Basis	2	Dotted semiminim (crotchet) <b>g</b> not in orig.
39	Tenor	2	<b>d</b> in orig.
69	Medius	2-3	Fusae (quavers) in orig.

### For the Hearne & Duck

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
2	Treble	5	d in orig.
3	Tenor	2-3	fusae in orig.
4	Basis	1-2	fusae in orig.

### Fayries Daunce

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
19	Basis	3	F sharp in orig

### Satyres Daunce

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
12	Basis	3	Fermata lacks in orig.
24	Basis	1-2	D in orig.

## Vrchins Daunce

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
18	Treble	1-2	Fermata on pause before note in orig.
18	Tenor	1-2	Fermata between pause and note in orig.

## Elues Daunce

Note values have been halved.

## Of Ale

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
19	Medius	3	Point for semibrevis is missing in orig.

Note values in verse have been halved.

## Of Ale and Tobacco

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
5	Treble	3	Semiminim (crotchet) rest after note in orig.

The first two staves of the original print have erroneous alto clefs. The remaining staves have correct tenor clefs.

Note values have been halved in the triple meter sections.

## Three fooles

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
24	Treble	3	b in orig.
27	Tenor	2	c in orig.

## The Seruant of his Mistris

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
7	Tenor	3	Note missing in orig., director points at <b>b</b> , superfluous dotted fusa <b>f</b> follows.
17	Treble	1-5	Double note values in orig.
17	Medius	3-4	Double note values in orig.
17	Tenor	1-3	Double note values in orig.
17	Bsis	1-2	Double note values in orig.

In the original print there is a conflict between the ending of the medius part and that of the other parts. While the fourth- and third last notes of the medius part are notated as a dotted semiminima followed by a fusa the note values of the corresponding notes in the other parts are the double of that. This is unquestionably an error, but the correction of it is not obvious. One solution - the one I have chosen - is to base the transcription on the relatively strong metric structure of the song and let the note values of the last phrase in the medius part, the leading part in this song, be analogous to those of the preceding phrase. This solution requires a halving of the note values of the ending notes of the other parts and also a halving of the last two notes of the medius part.



Another possible, but in my opinion musically inferior, solution is to keep the original values of the treble, tenor and basis parts and then double the note values of the fourth- and third last notes of the medius part.

#### The Mistris of her Seruant

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
11	Tenor	1	dot missing in orig.
13	Tenor	1	note missing in orig.

#### Their Mariage Zolemnized

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
17	Dreble	1	Point for semiminima note lacks in orig.
28	Dreble	1	Point for semibreve note lacks in orig.
28	Denor	1	F in orig.

Note values halved in second section.

#### Hodge Trillindle to his Zweet hort Malkyn

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
4	Denor	2	Semiminim (crotchet) rest after note lacks in orig.
9	Dreble	2	Semiminim (crotchet) c in orig.
17	Bazis	1–2	Notes lacking in orig.
19	Meduz	3	Note lacking in orig.
23	Denor	6	Semiminim (crotchet) in orig.

#### Malkinz anzwer to Hodge Trillindle

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
8	Meduz	2–3	Parallel fifth with Denor note 2–3 (sic !)

#### Their Wedlocke

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
1	Dreble	1	Semibrevis rest lacks in orig.
2	Dreble	1	Minima rest lacks in orig.

#### Their Goncluzion

<i>Bar No.</i>	<i>Part</i>	<i>Note No.</i>	<i>Comment</i>
45	Bazis	1	Brevis in orig.