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 *Hunting,*
2 *Hawking,*
3 *Dauncing*
4 *Drinking,*
5 *Enamouring.*

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 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
>
> $$\left\{\begin{array}{l}1\ \textit{Hunting}\\2\ \textit{Hawking}\end{array}\right\} \qquad \left\{\begin{array}{l}3\ \textit{Dauncing}\\4\ \textit{Drinking}\end{array}\right\}$$
>
> 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 and *Numbers,* proper to the *Nature* of the *Daunce* onely, which then is afoot: But fashioned like those *Antique Daunces,* which the *Poets* would haue vs beleeue, 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 *Sprightfully* 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 resolued 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 *vnlike 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 affoords 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 [1]), 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 [2] ."

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 [3]) 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

[1] Linda P. Austern, *Music in English Childrens Drama of the Later Renaissance*, Amsterdam, 1992, p. 217

[2] http://www.gmd.de/Misc/Music/scores/ravenscroft/enamouring.htm

[3] 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. [4] "

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 it's turn Linda P. Austern [5] , Ian Payne [6] , 1984 and David Mateer [7] .

"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 [8]). 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 [9] ."

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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[4] Kramme, op. cit.

[5] Austern, op. cit.

[6] Introduction to the Boethius Press facsimile edition of *A Briefe Discourse*

[7] Mateer, op. cit.

[8] Op. cit., p. 20

[9] 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 [10] ."

John Bennet

We do not know the exact birth- and death dates of the third composer, John Bennet. David Brown [11] deducts 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 [12] ."

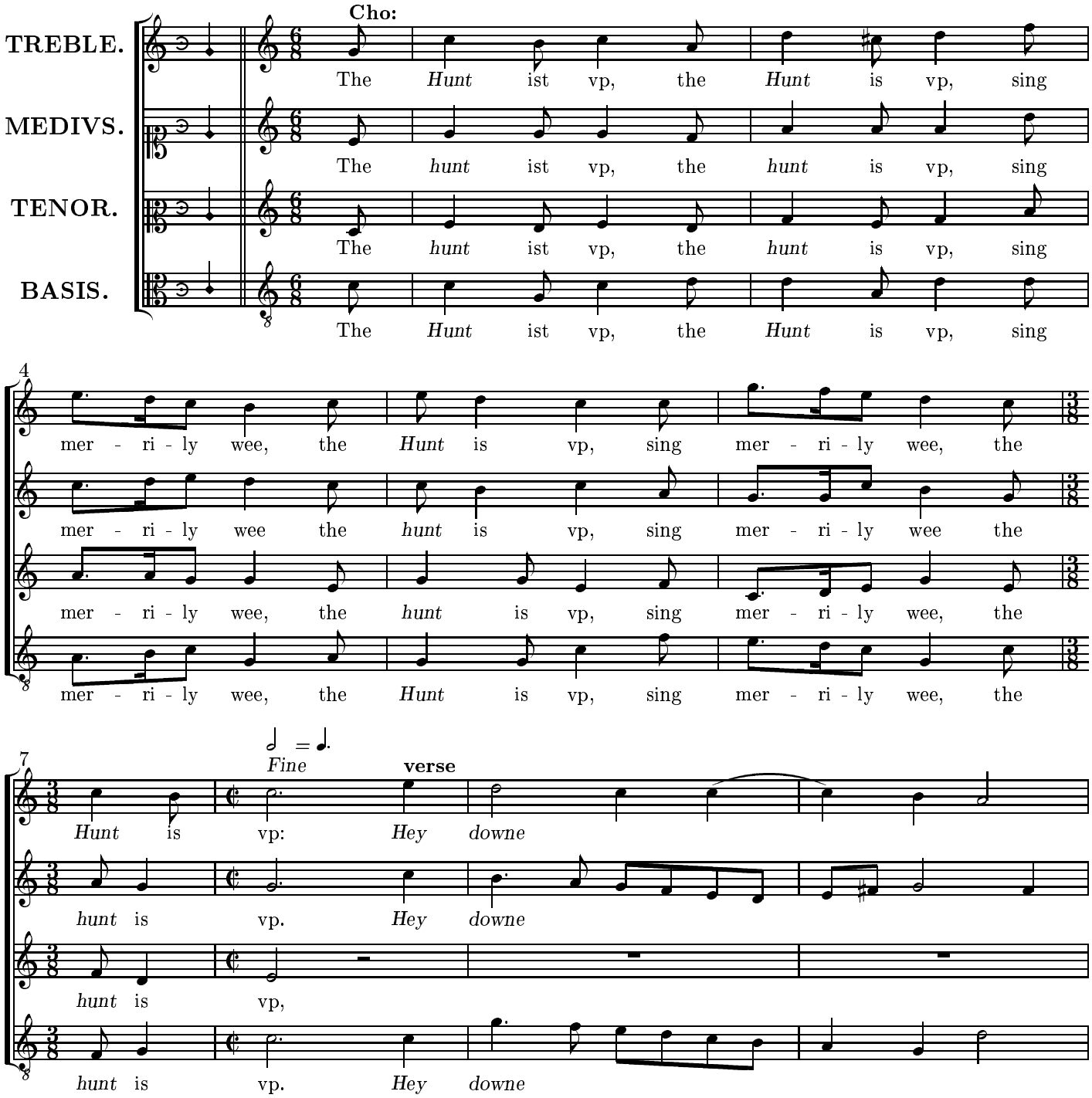
[10] Andrew Ashbee and David Lasocki, ed., *A Biographical Dictionary of English Court Musicians, 1485-1714*, Aldershot: Ashgate, 1998, vol II, p. 890

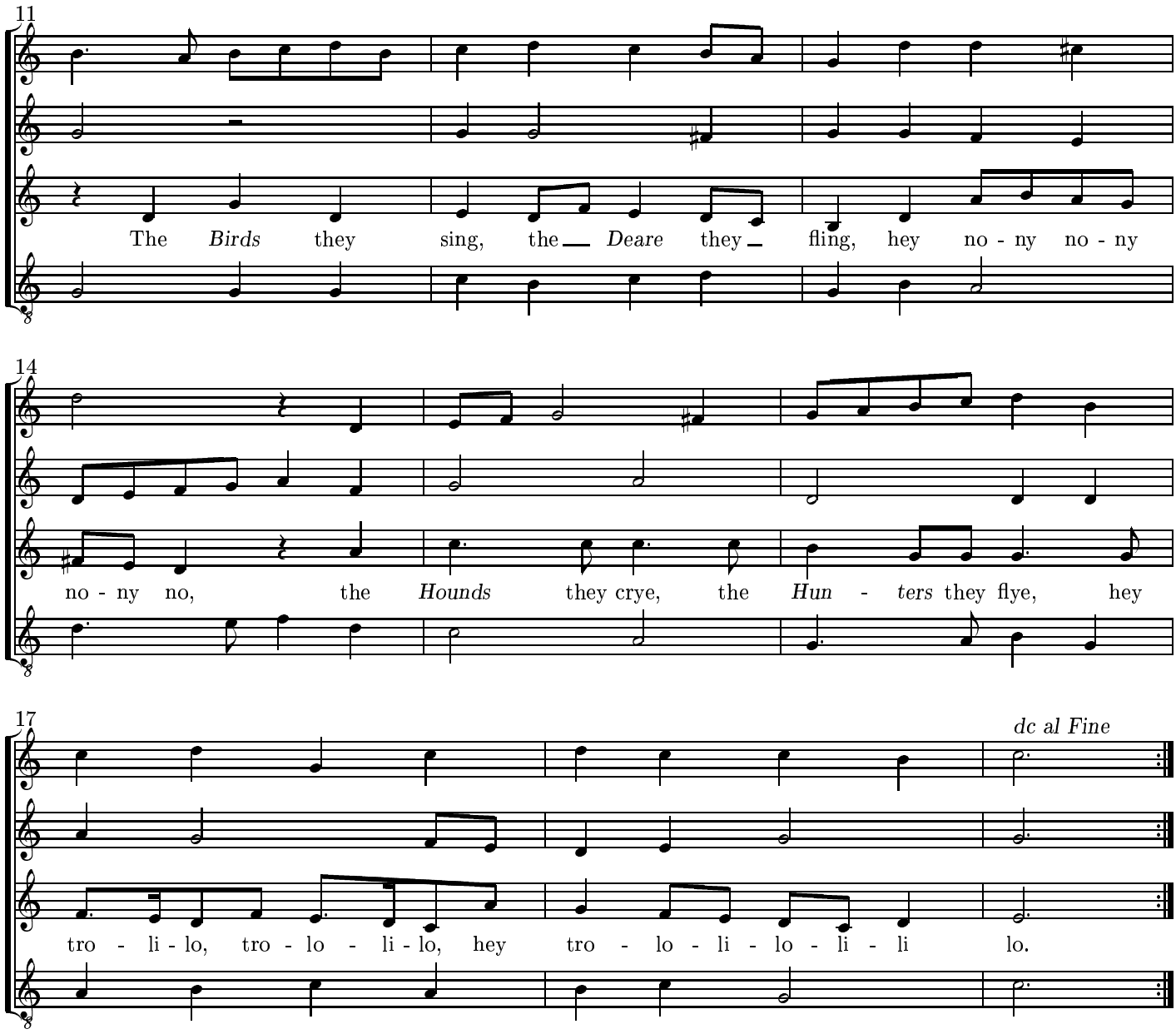
[11] Article on John Bennet, *New Grove Dictionary of Music and Musicians*, London 1980

[12] Op. cit.

A Hunts vp

Iohn Bennet
A Briefe Discourse, 1614, no. 1





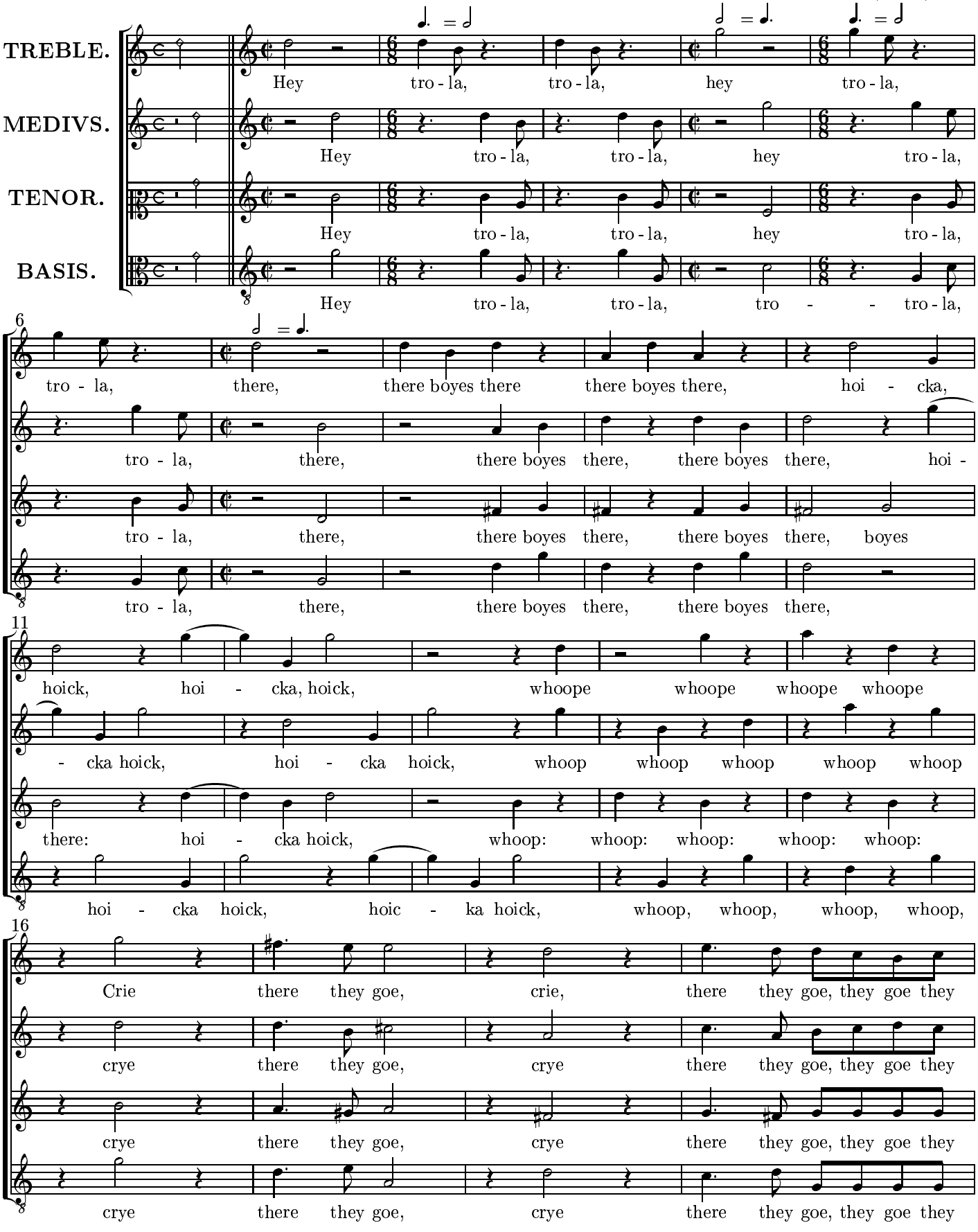
2 The *Woods* resounds,
To heere the *Hounds,*
hey, nony nony nony-no:
The *Rocks* report
This merry sport,
hey, trolilo trololilo.
Cho The *hunt* is vp, the *hunt* is vp,
Sing merrily wee the *hunt* is vp.

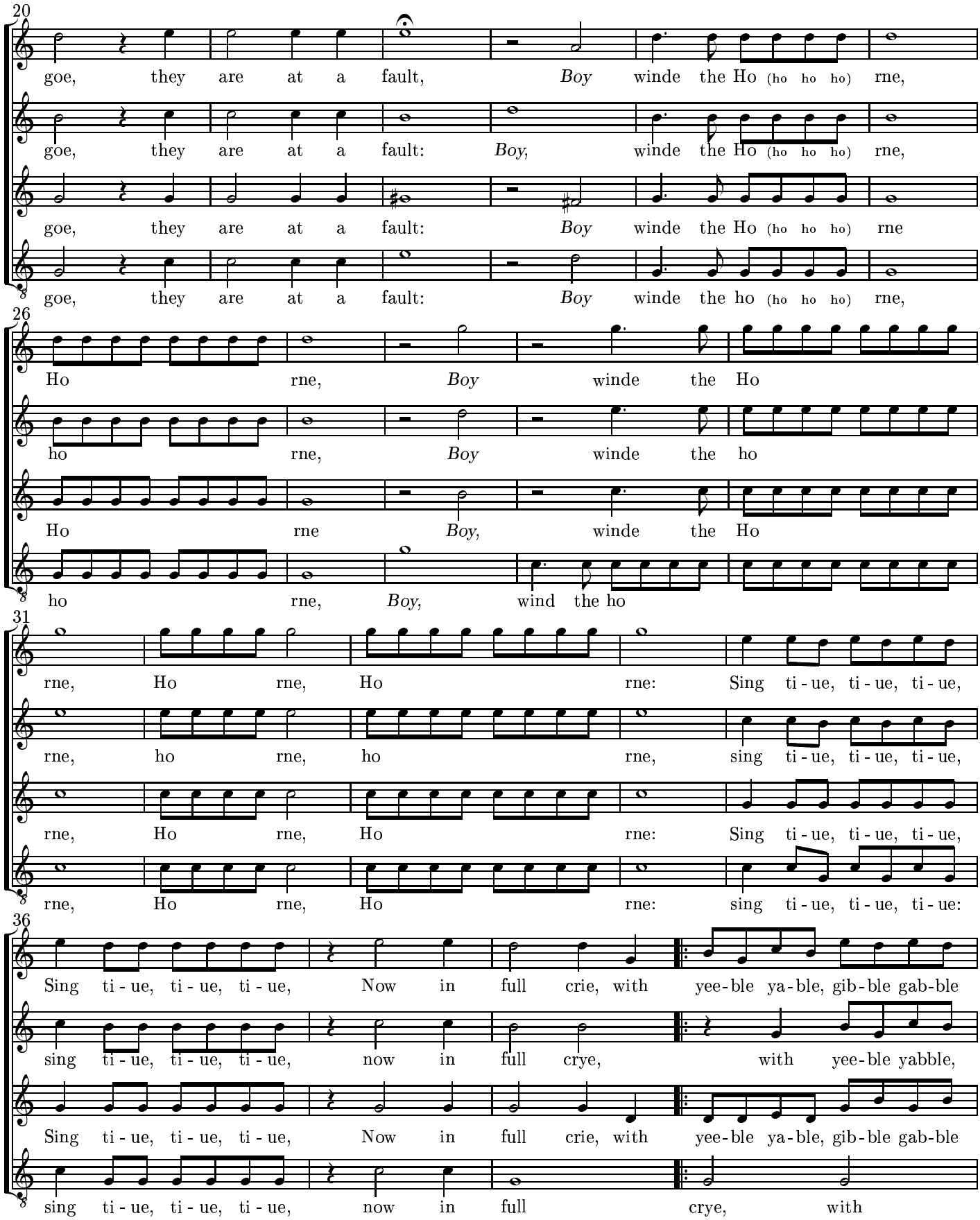
3 Then hye apace
Vnto the *chase*
hey, nony nony nony-no
Whilst euery thing
Doth sweetly sing,
hey, troli-lo trololy-lo.
Cho The *hunt* is vp, the *hunt* is vp,
Sing merrily wee the *hunt* is vp.

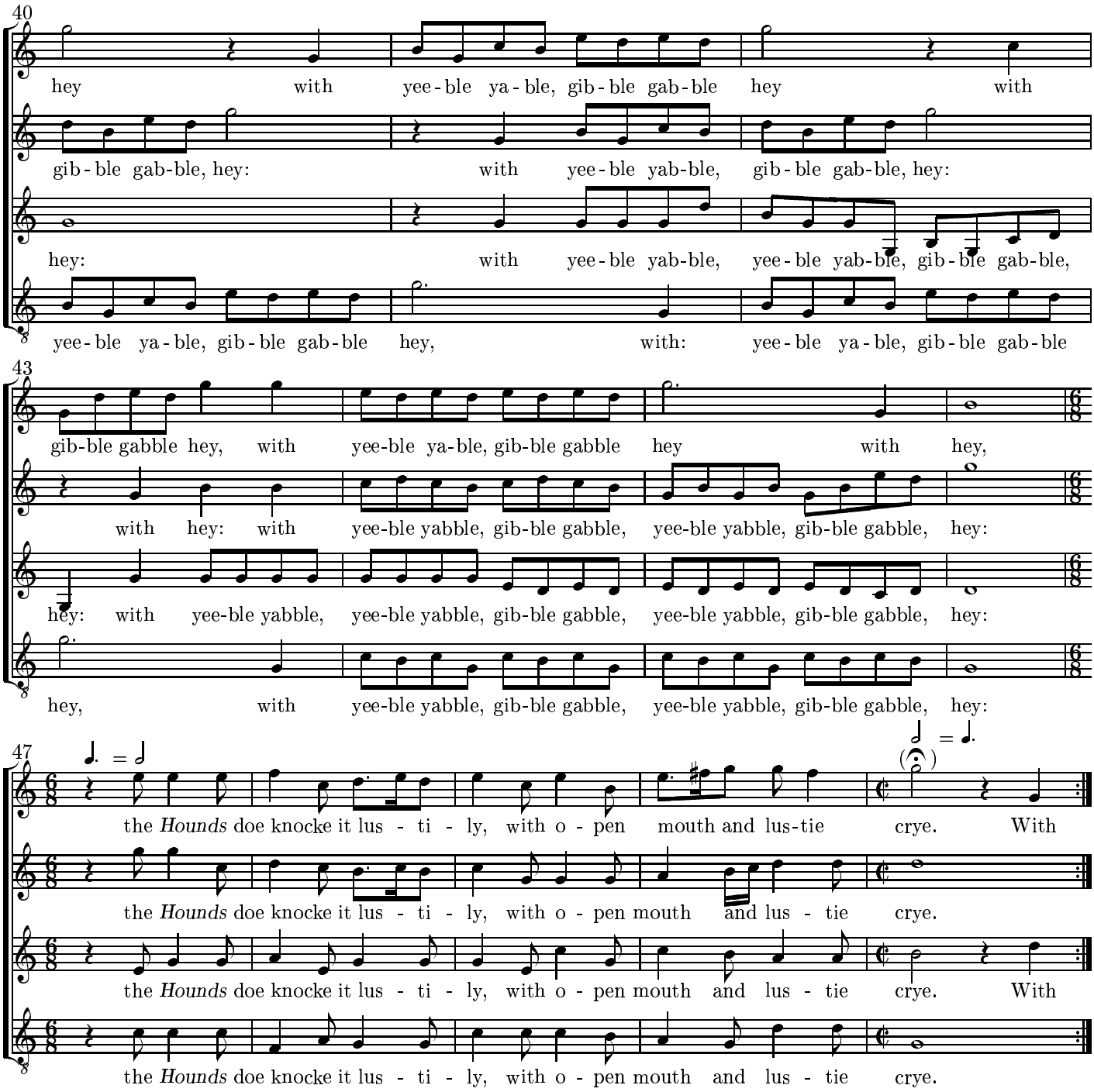
A Hunting Song

Edward Pearce

A Briefe Discourse, 1614, no. 2



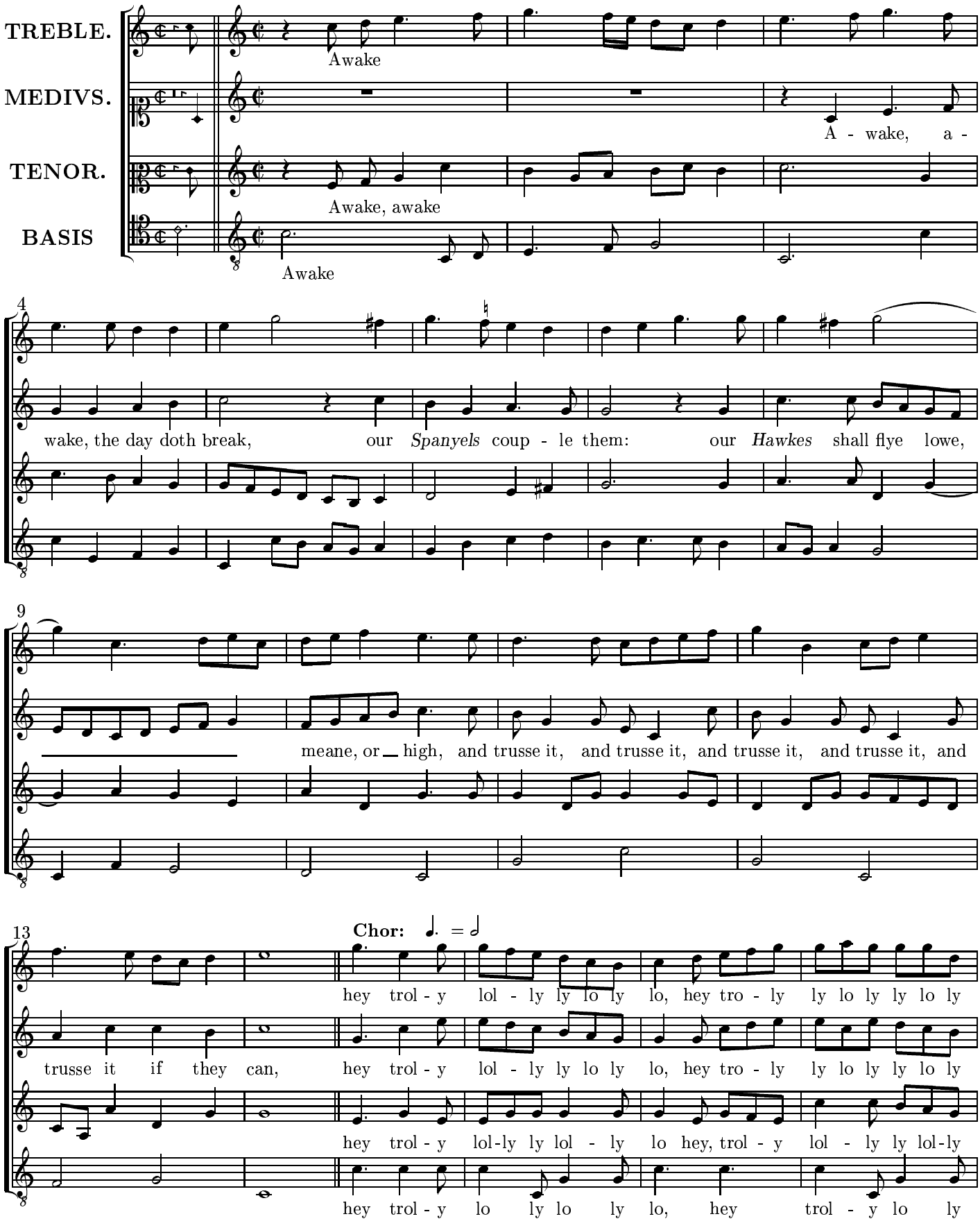

20
goe, they are at a fault, Boy winde the Ho (ho ho ho) rne,
goe, they are at a fault: Boy, winde the Ho (ho ho ho) rne,
goe, they are at a fault: Boy winde the Ho (ho ho ho) rne
goe, they are at a fault: Boy winde the ho (ho ho ho) rne,
26
Ho rne, Boy winde the Ho
ho rne, Boy winde the ho
Ho rne Boy, 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

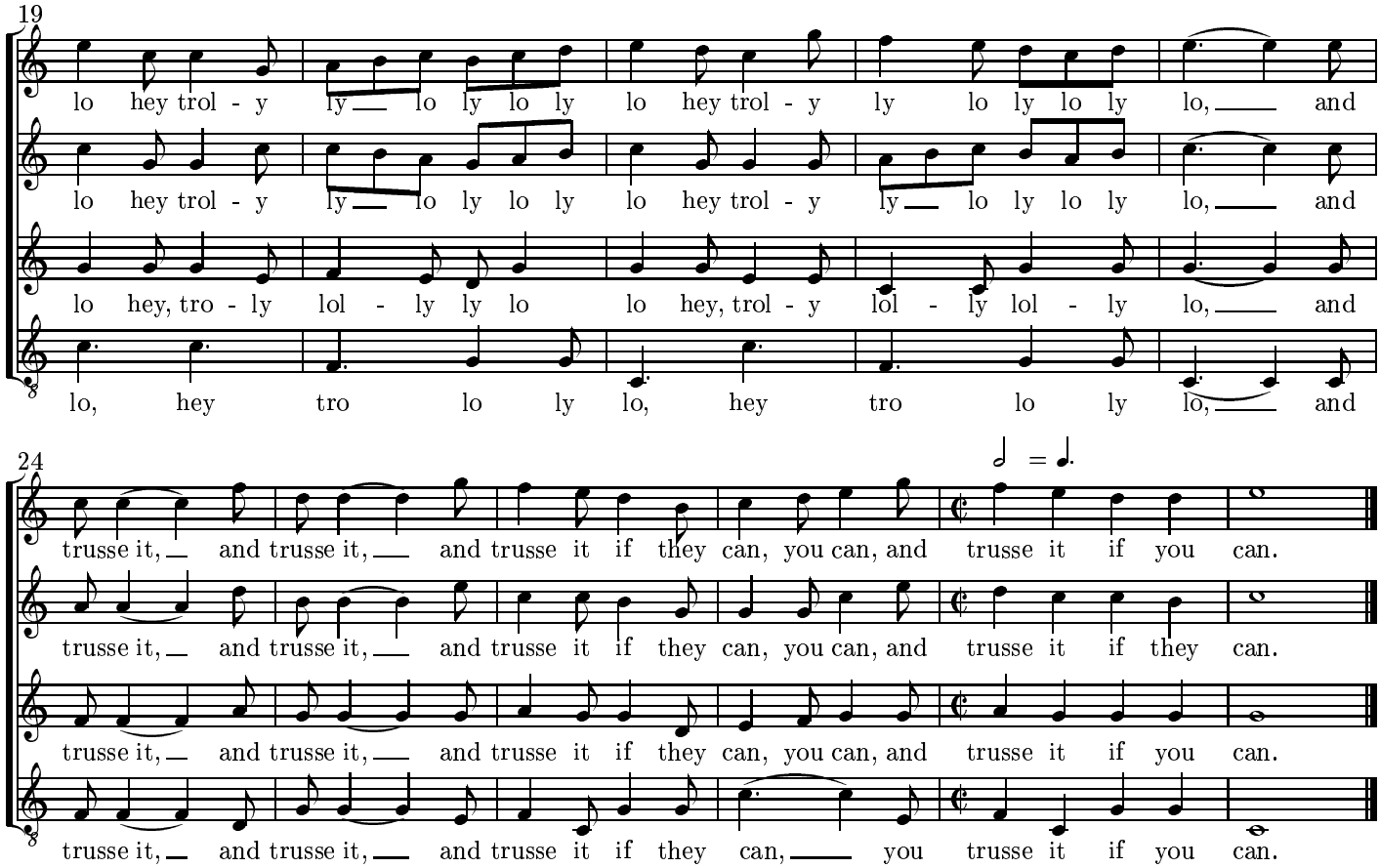

40
hey with yee-ble ya-ble, gib-ble gab-ble hey with
gib-ble gab-ble, hey: with yee-ble yab-ble, gib-ble gab-ble, hey:
hey: with yee-ble yab-ble, yee-ble yab-ble, gib-ble gab-ble,
yee-ble ya-ble, gib-ble gab-ble hey, with: yee-ble ya-ble, gib-ble gab-ble
43
gib-ble gabble hey, with yee-ble ya-ble, gib-ble 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.

A Hawkes-vp, for a Hunts vp

Thomas Ravenscroft

A Briefe Discourse, 1614, no. 3





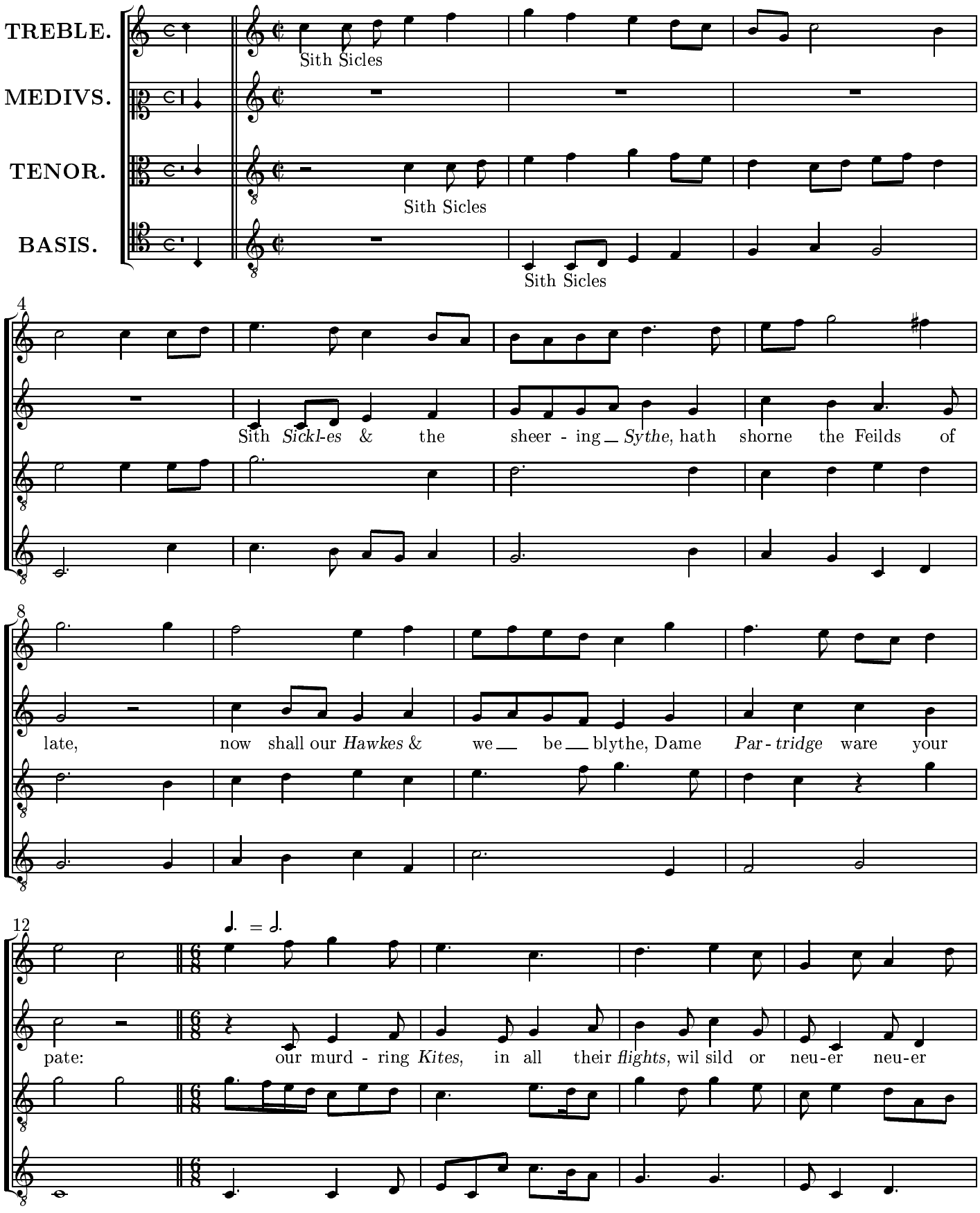
Then rise, arise
For *Phœbus* dies
(in golde) the dawne of day,

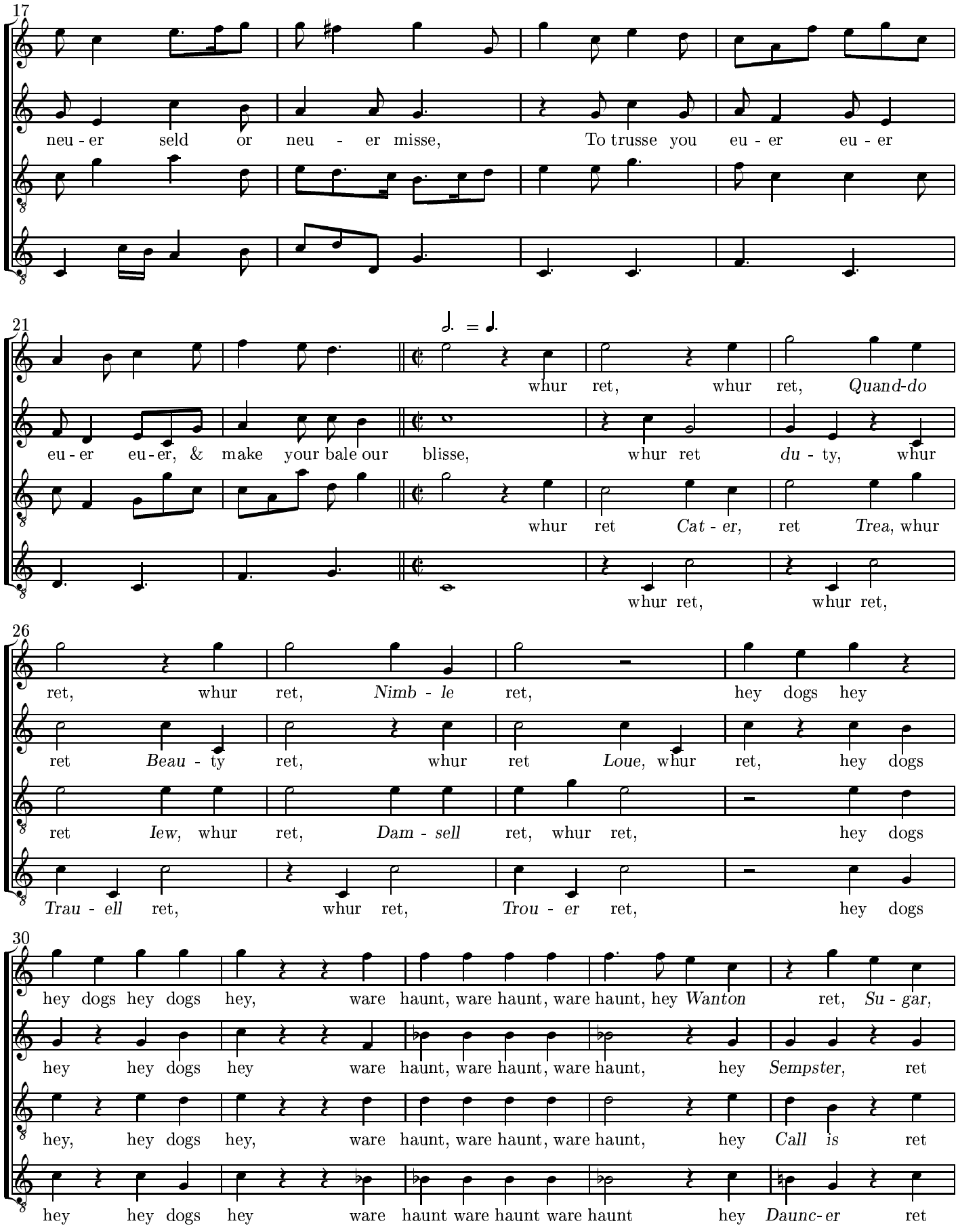
And *Coveyes* lye
in Fields hard by,
then Sing we care away.

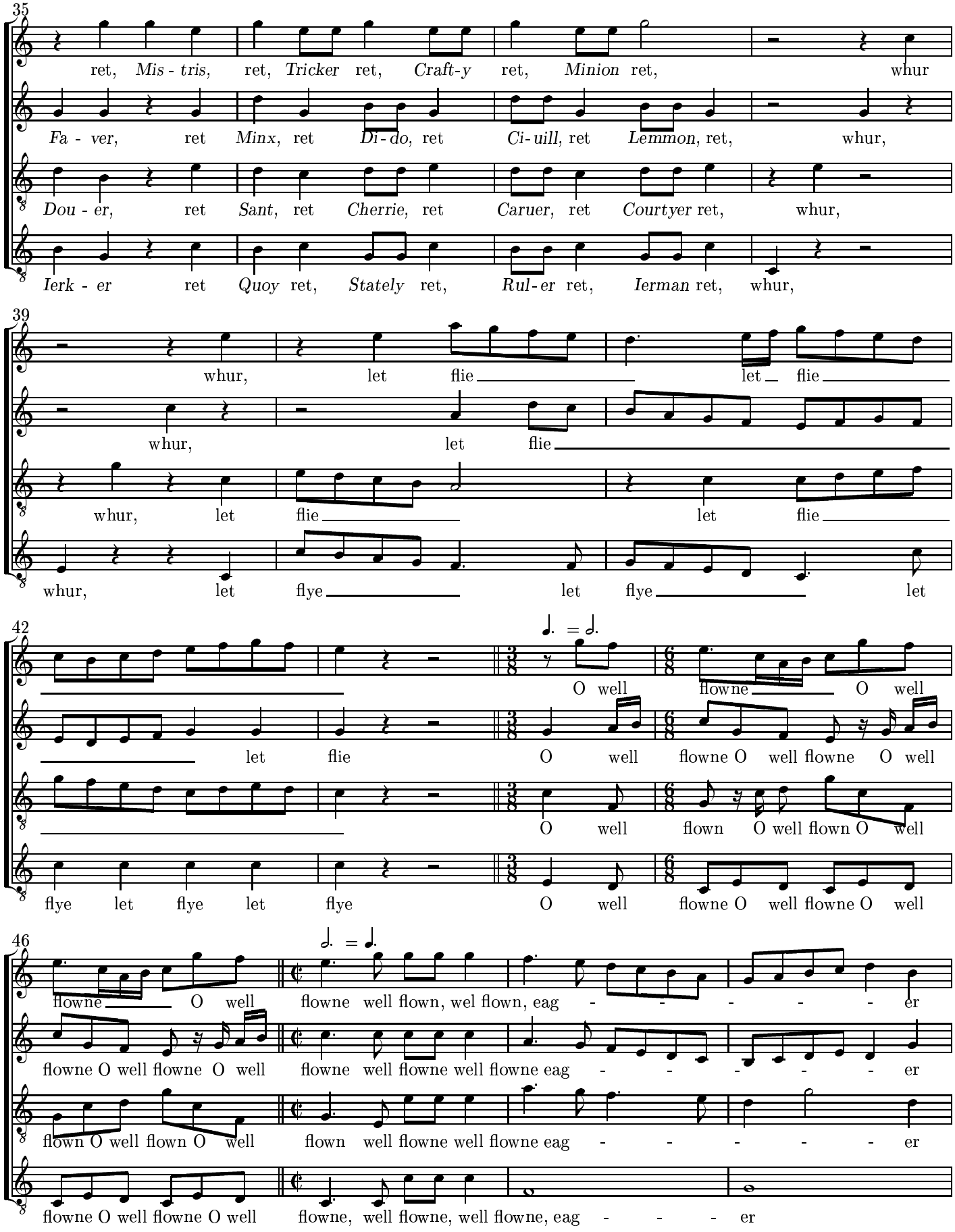
Chor: Hey trolly, lolly, then sing we care away.

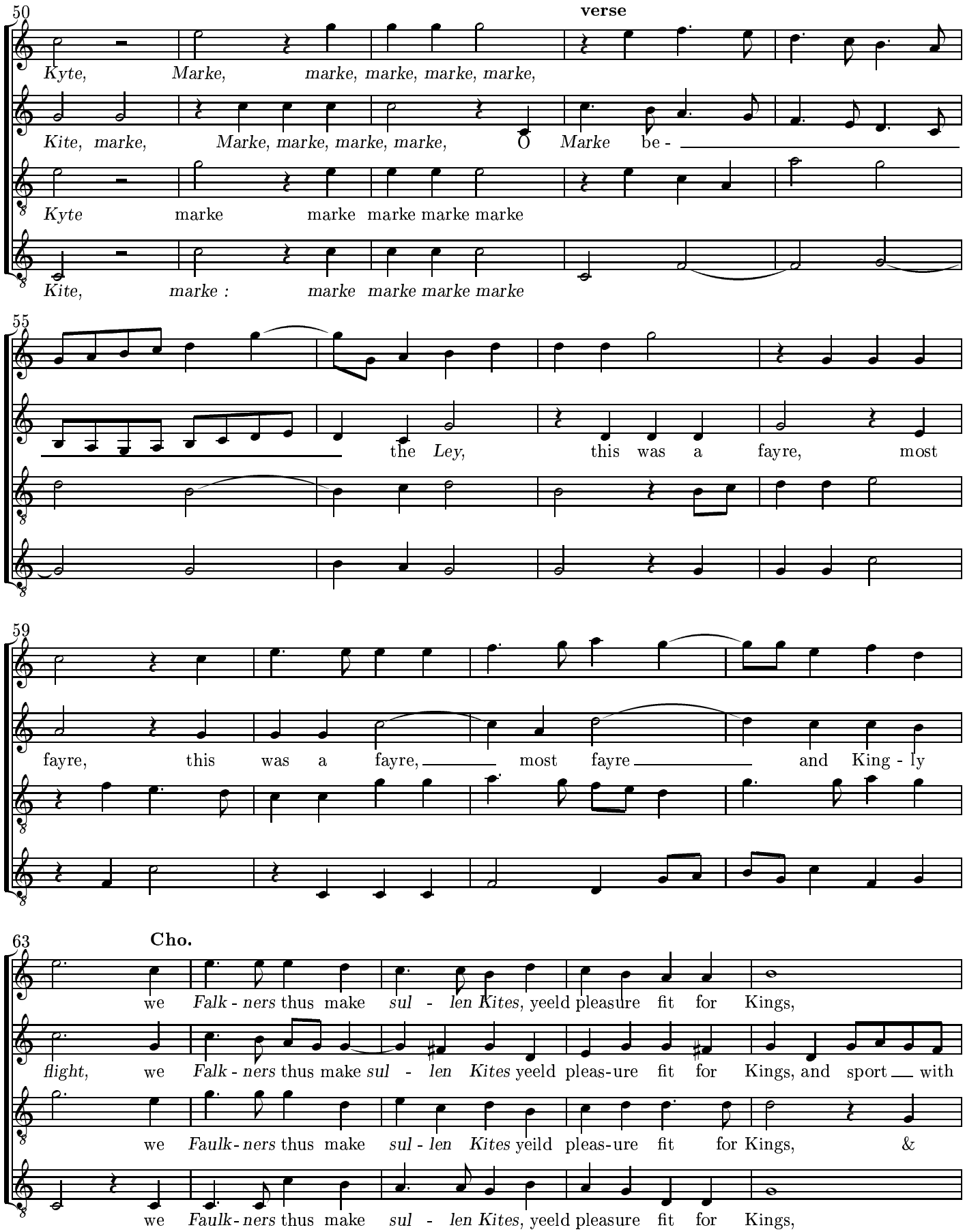
Hawking for the Partridge

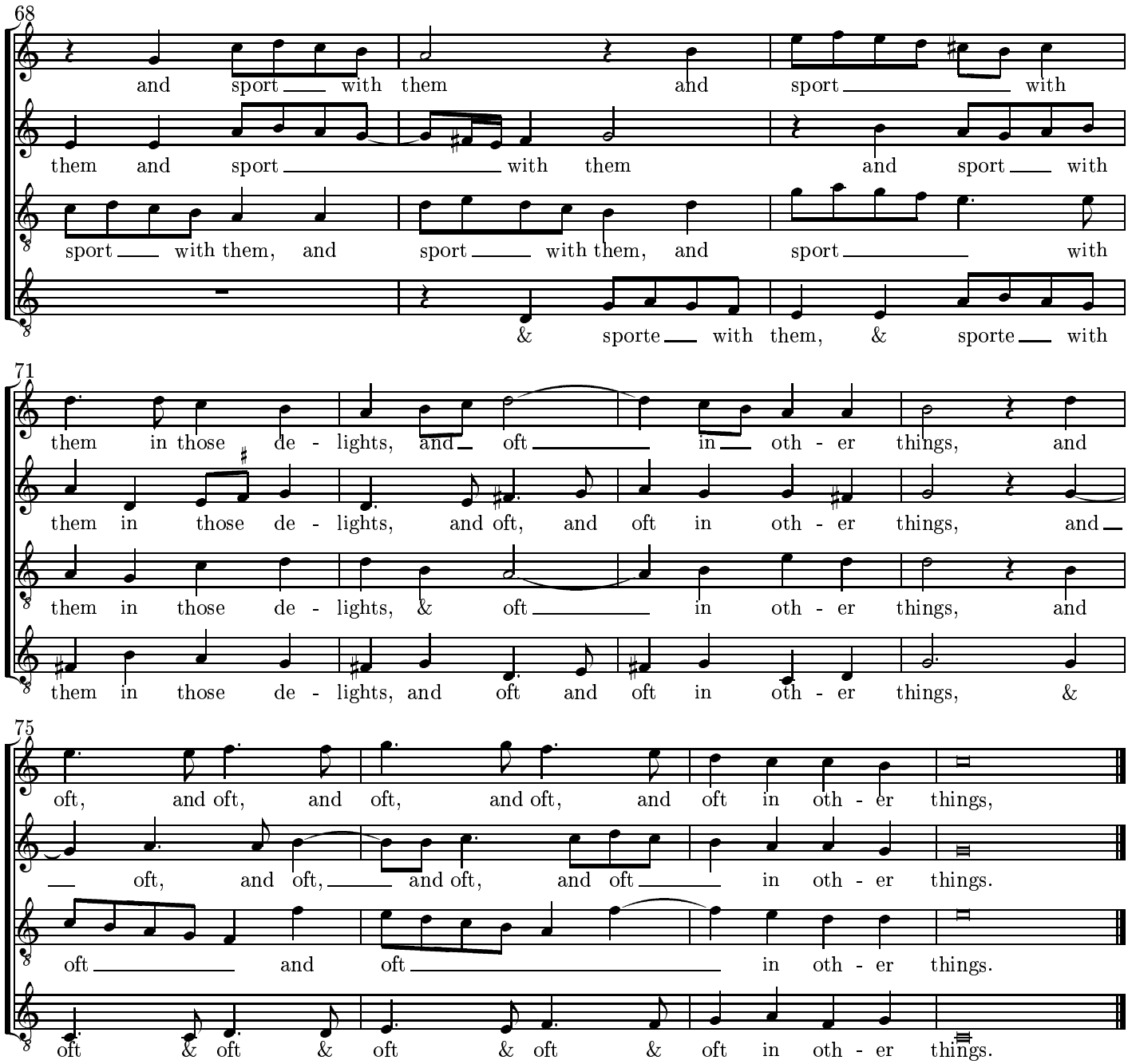
Thomas Ravenscroft
A Briefe Discourse, 1614, no. 4




17
neu - er seld or neu - er misse, To trusse you eu - er eu - er
21
eu - er eu - er, & make your bale our blisse, whur ret du - ty, whur
whur ret, whur ret, Quand-do
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


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

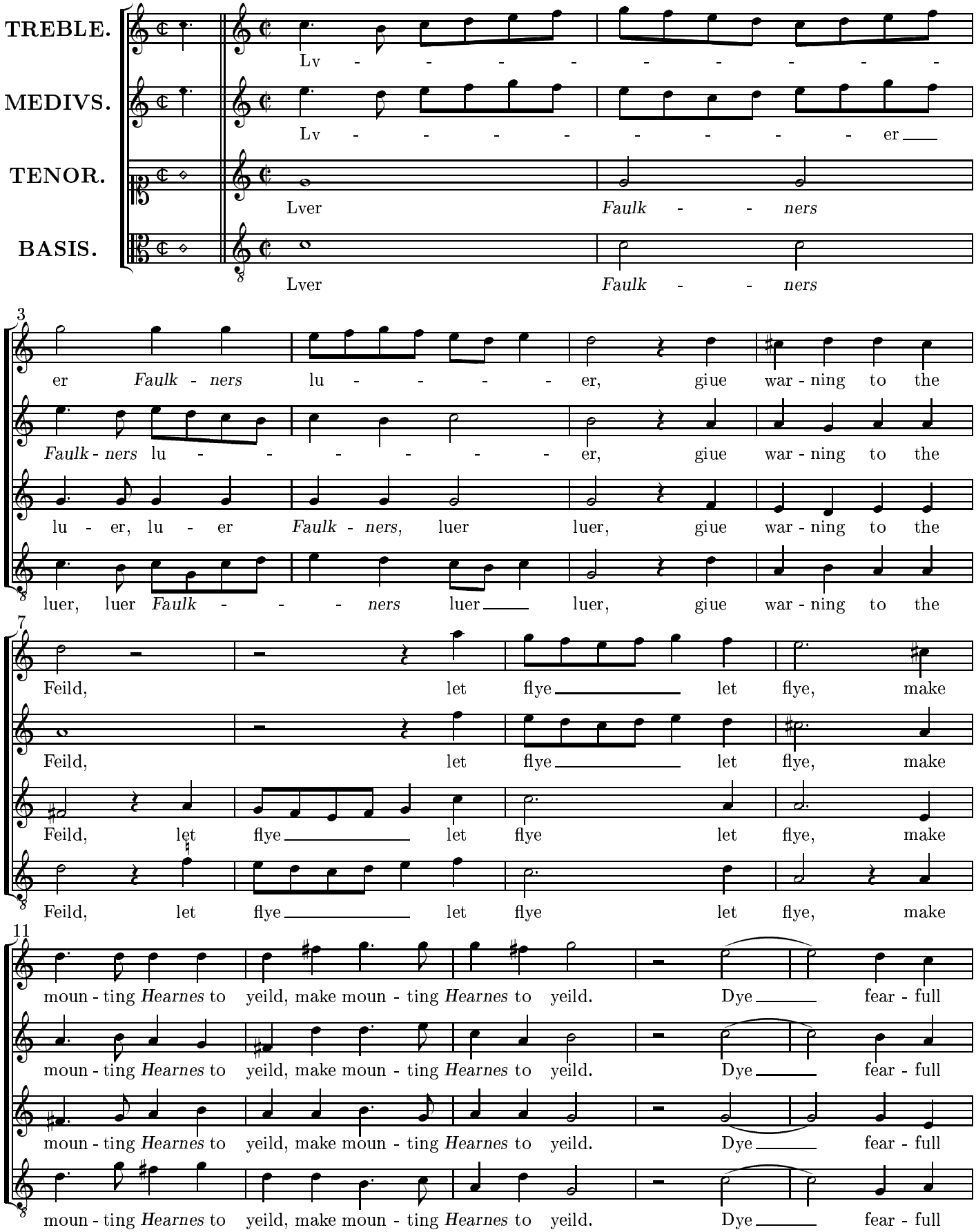

50
verse
Kyte, Marke, marke, marke, marke, marke,
Kite, marke, Marke, marke, marke, marke, O Marke be -
Kyte marke marke marke marke marke
Kite, marke : marke marke marke marke
55
the Ley, this was a fayre, most
59
fayre, this was a fayre, most fayre and King - ly
63
Cho.
we Falk - ners thus make sul - 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 yeild pleas-ure fit for Kings, &
we Faulk - ners thus make sul - len Kites, yeeld pleasure fit for Kings,

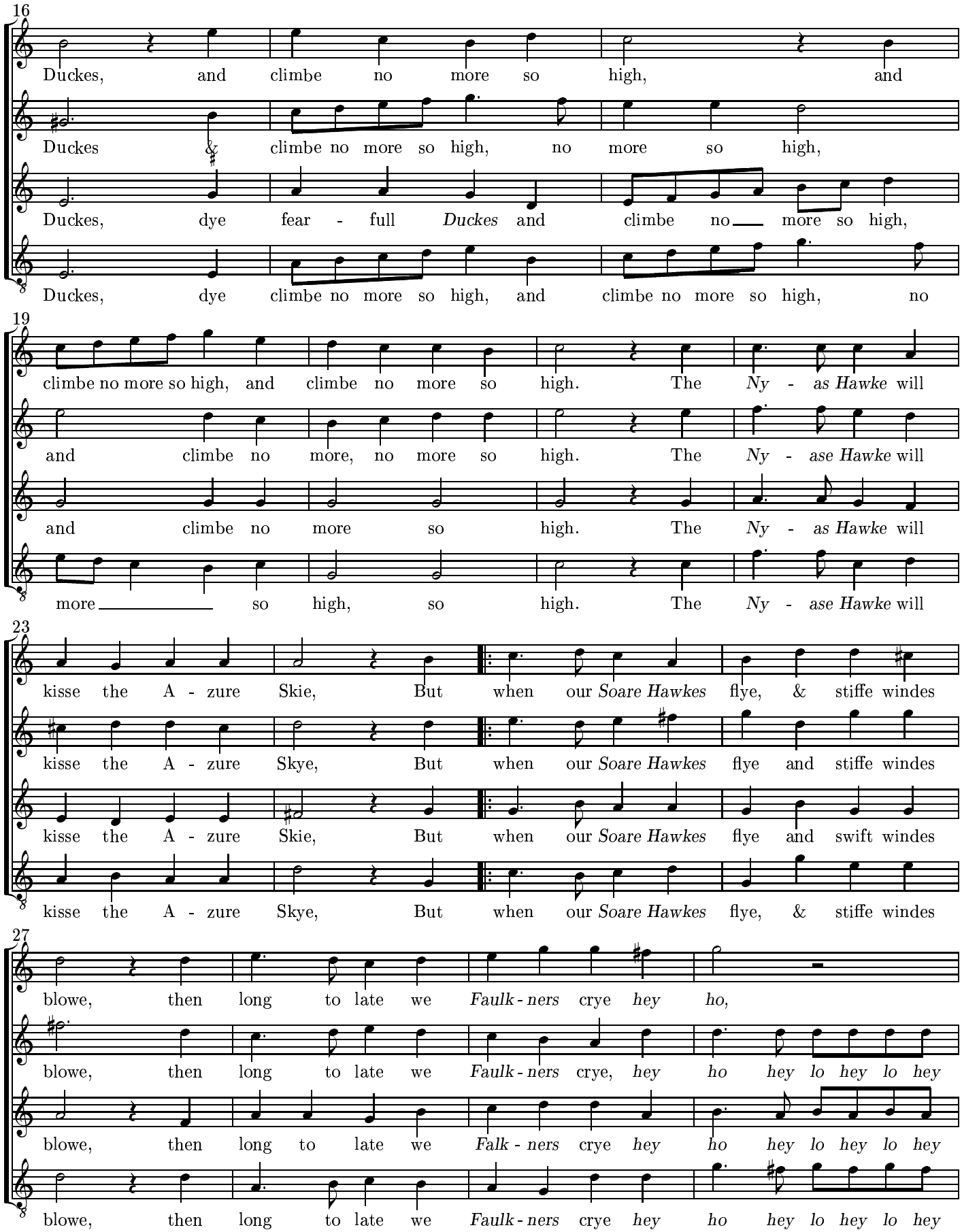

68
and sport with them and sport with
them and sport with them and sport with
sport with them, and sport with them, and sport with
& sporte with them, & sporte with
71
them in those de - lights, and oft in oth - er things, and
them in those de - lights, and oft, and oft in oth - er things, and
them in 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.

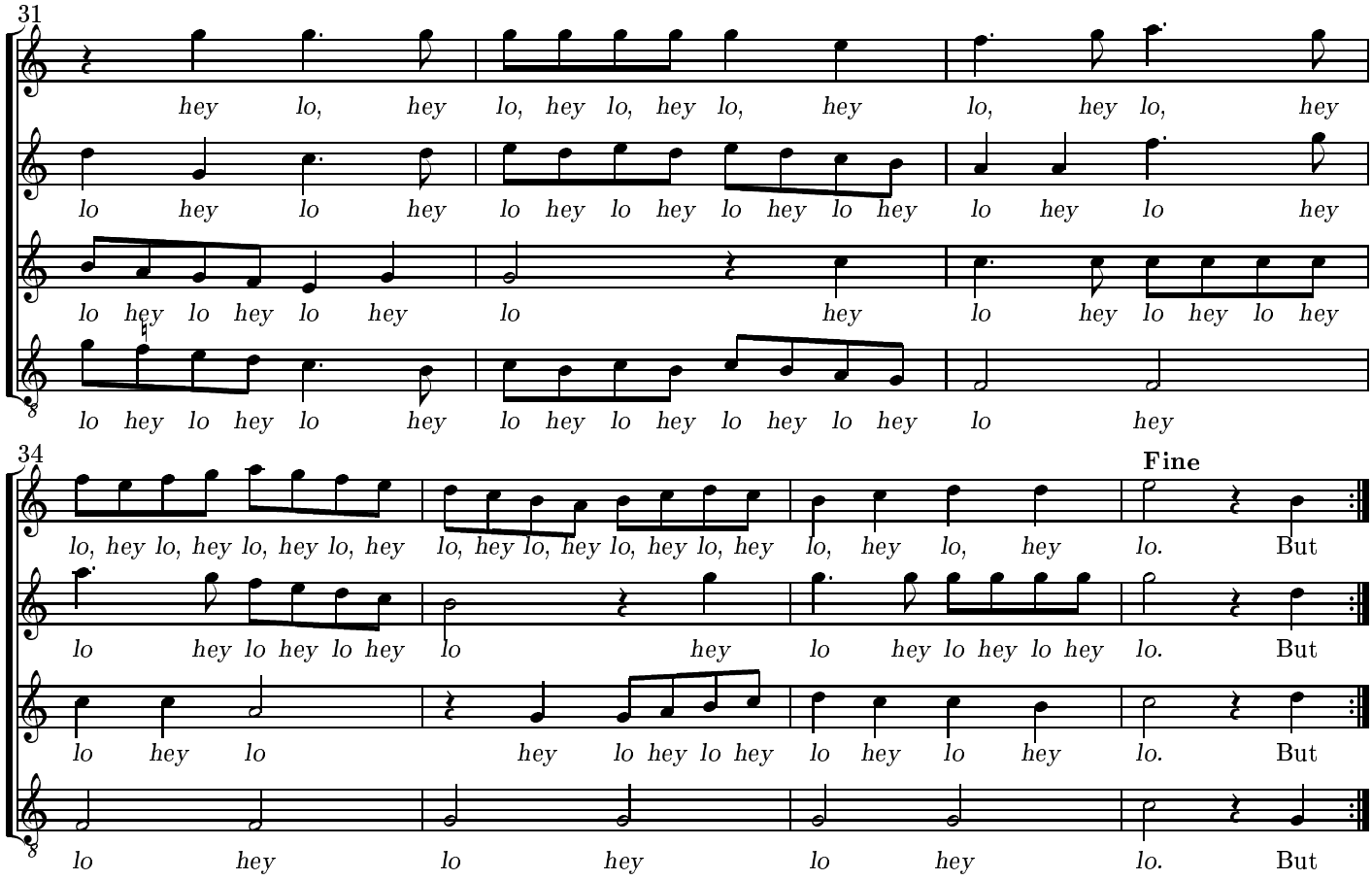
For the Hearne and Ducke

Iohn Bennet

A Briefe Discourse, 1614, no. 5

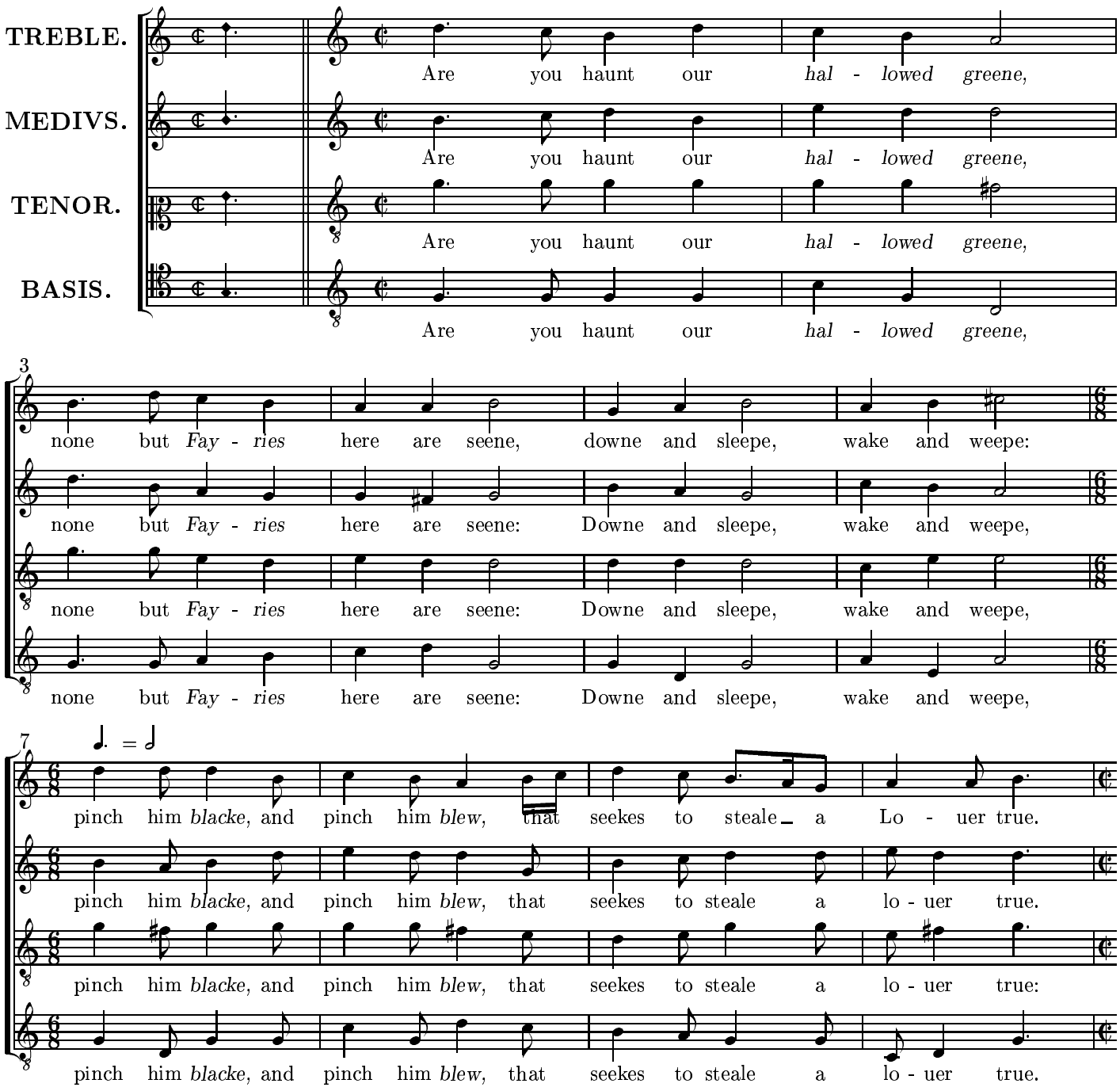


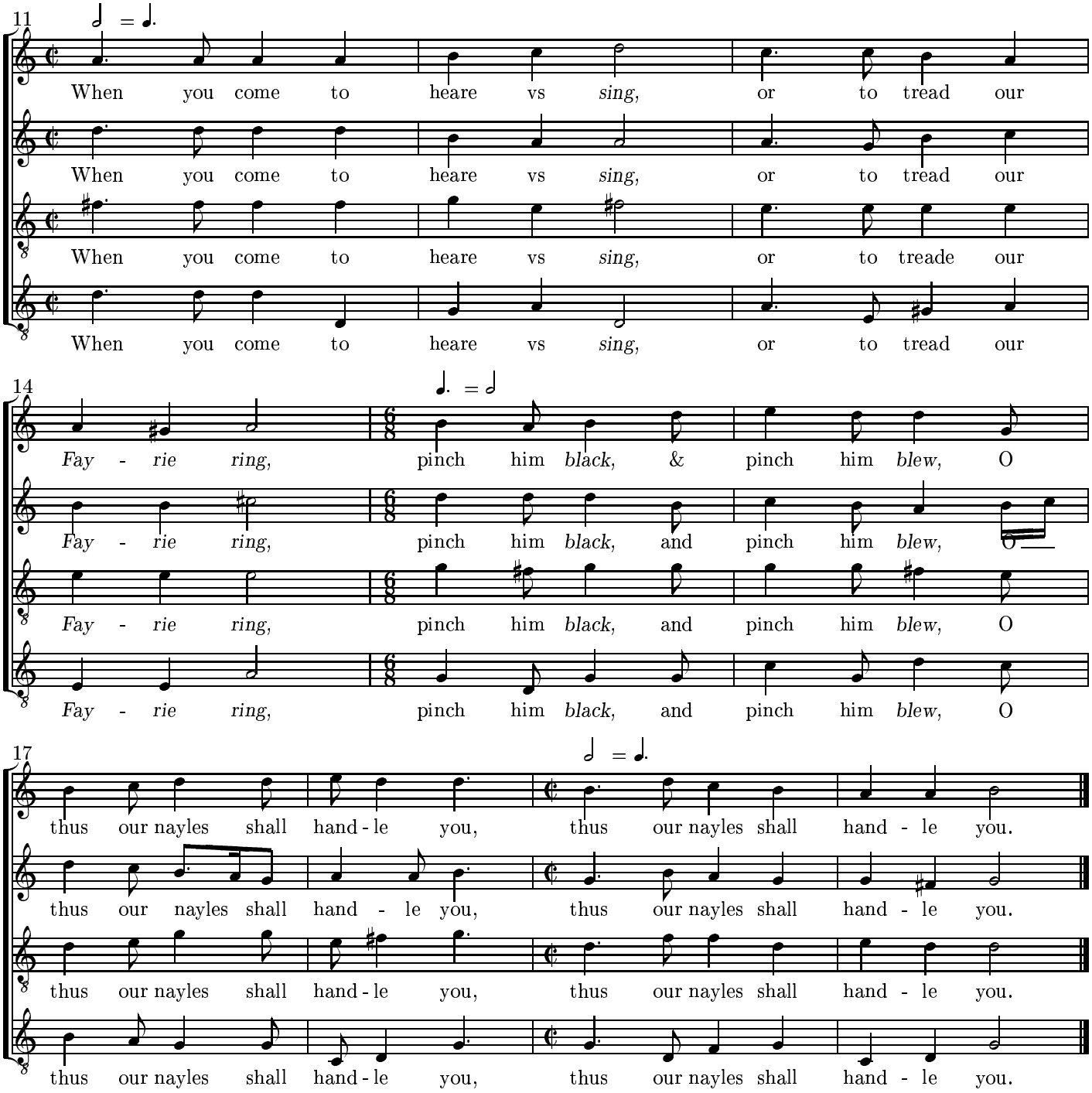

16
Duckes, and climbe no more so high, and
Duckes & climbe no more so high, no more so high,
Duckes, dye fear - full *Duckes* and climbe no more so high,
Duckes, dye climbe no more so high, and climbe no more so high, no
19
climbe no more so high, and climbe no more so high. The *Ny* - *as Hawke* will
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*


31
hey lo, hey lo, hey lo, hey lo, hey lo, hey lo,
lo hey lo hey lo hey lo hey lo hey lo hey lo hey lo hey
lo hey lo hey lo hey lo hey lo hey lo hey lo hey lo hey
lo hey lo hey lo hey lo hey lo hey lo hey lo hey lo hey
34
Fine
lo, hey lo, hey lo, hey lo, hey lo, hey lo, hey lo, hey lo, hey lo, hey lo. But
lo hey lo hey lo hey lo hey lo hey lo hey lo. But
lo hey lo hey lo hey lo hey lo hey lo. But
lo hey lo hey lo hey lo. But

The Fayries Daunce

Thomas Ravenscroft
A Briefe Discourse, 1614, no. 6

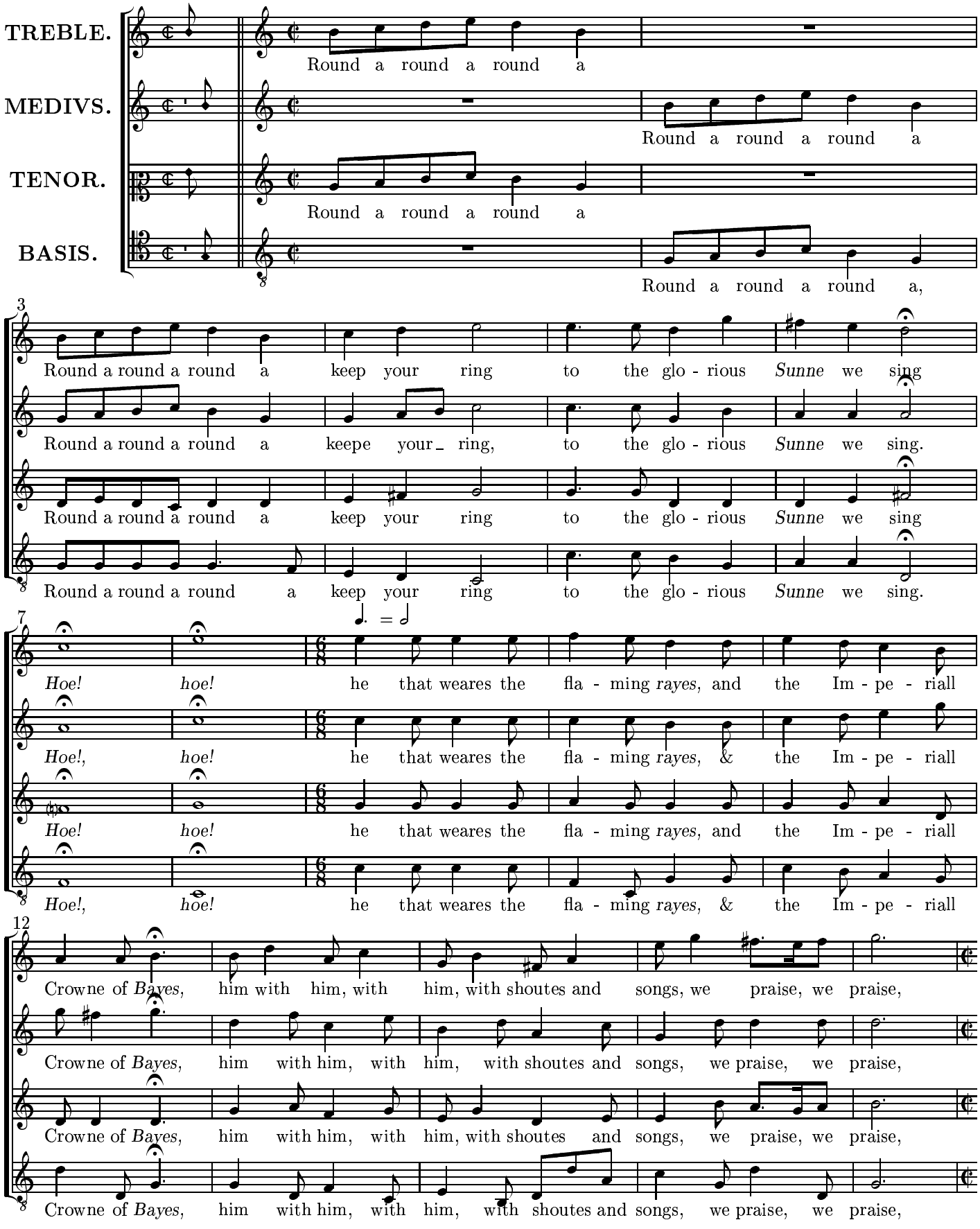


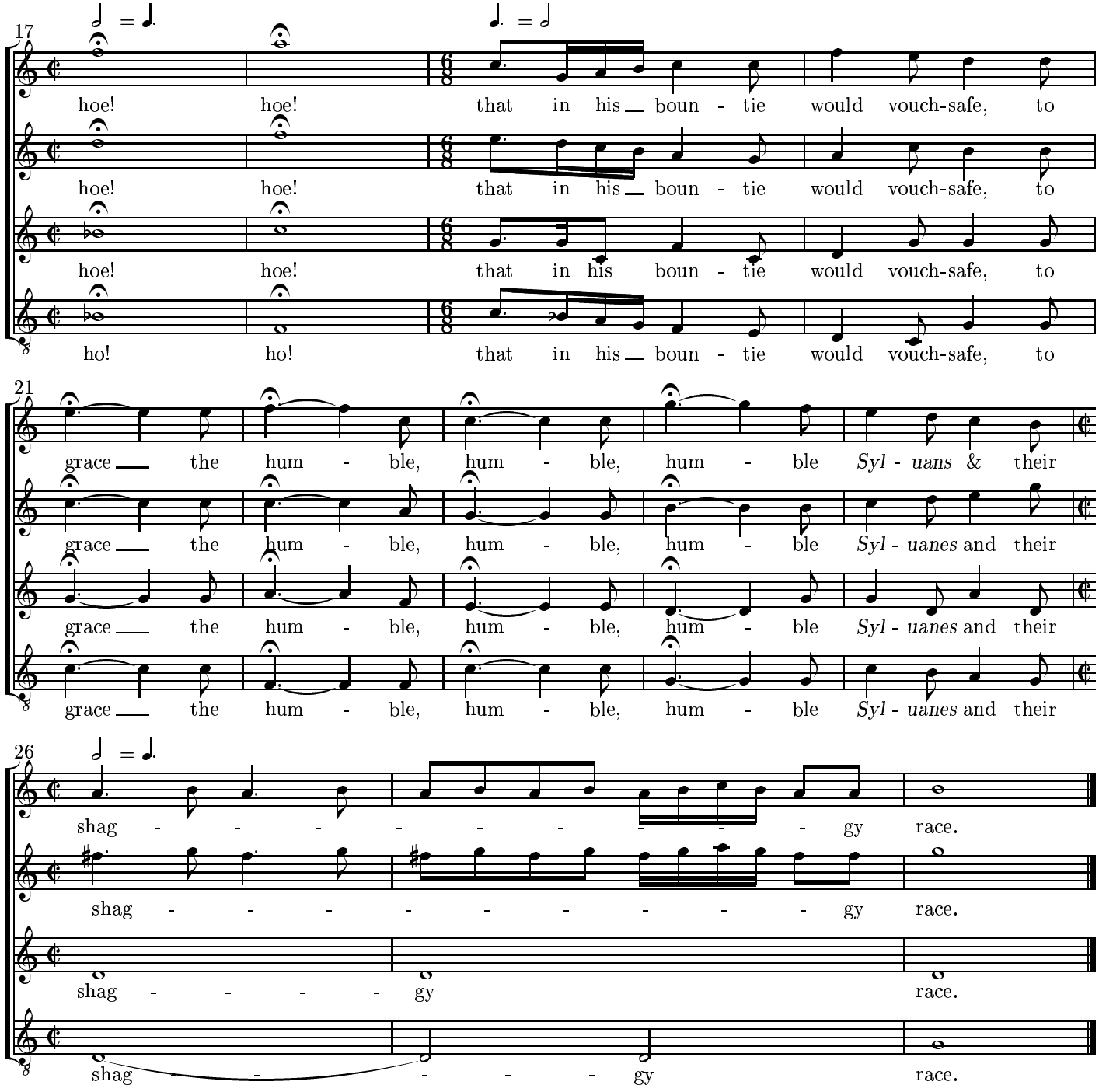

11
When you come to heare vs sing, or to tread our
When you come to heare vs sing, or to tread our
When you come to heare vs sing, or to treade our
When you come to heare vs sing, or to tread our
14
Fay - rie ring, pinch him black, & pinch him blew, O
Fay - rie ring, pinch him black, and pinch him blew, O
Fay - rie ring, pinch him black, and pinch him blew, O
Fay - rie ring, pinch him black, and pinch him blew, O
17
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.

The Satyres Daunce

Thomas Ravenscroft

A Briefe Discourse, 1614, no. 7

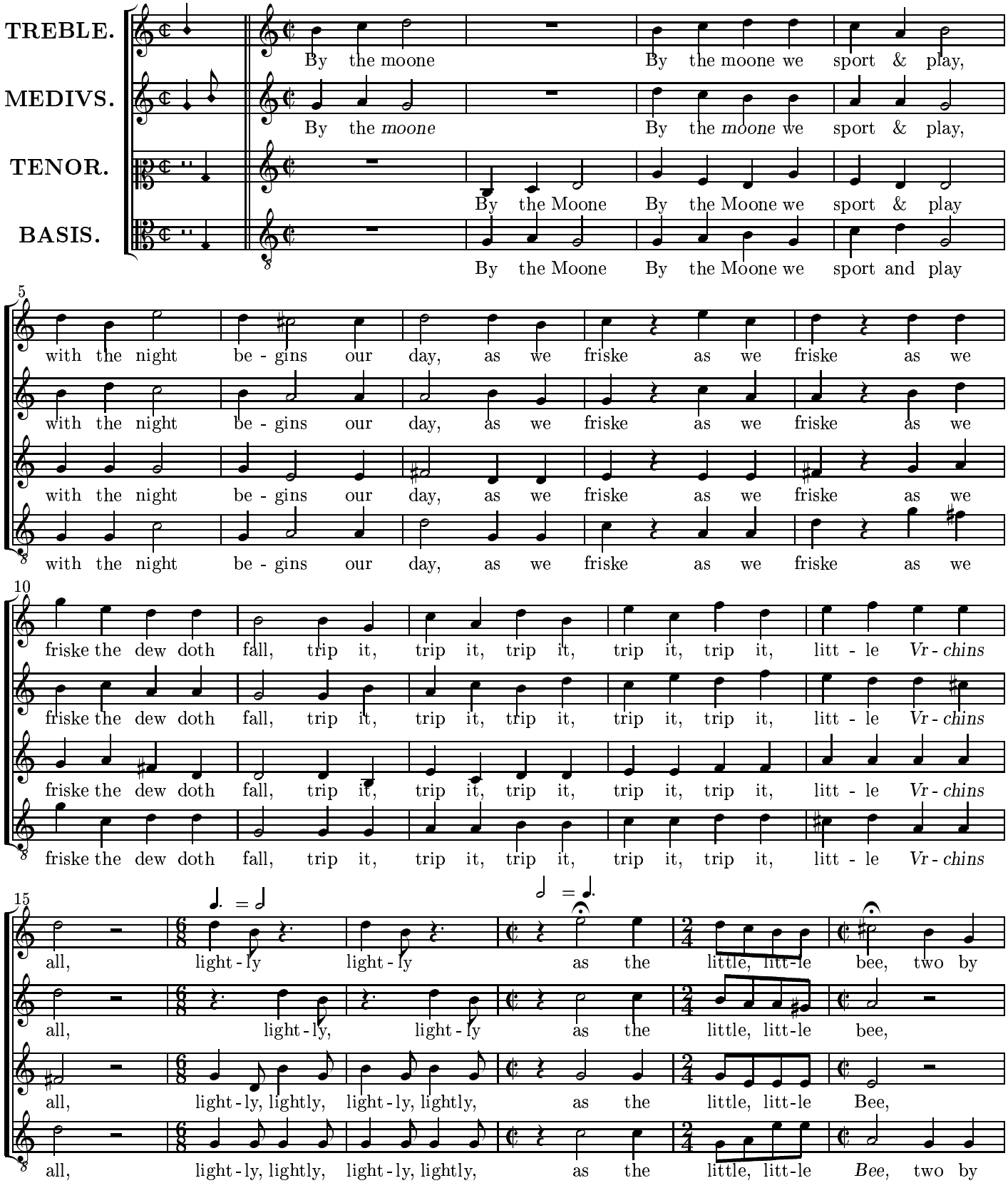


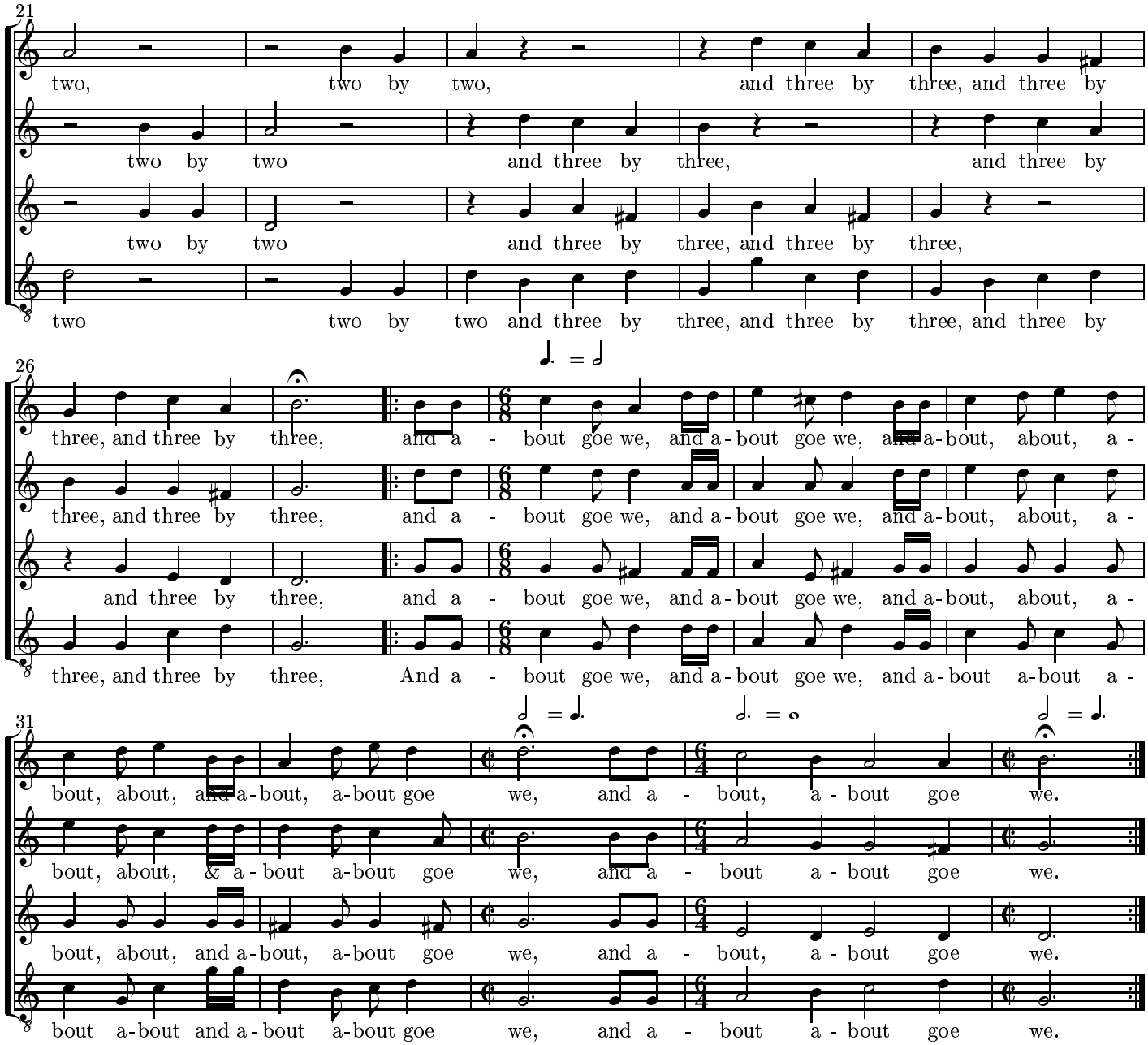

17
hoe! hoe! that in his boun - tie would vouch-safe, to
hoe! hoe! that in his boun - tie would vouch-safe, to
hoe! hoe! that in his boun - tie would vouch-safe, to
ho! ho! that in his boun - tie would vouch-safe, to
21
grace the hum - ble, hum - ble, hum - ble Syl - uans & their
grace the hum - ble, 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
shag - - - - - - - - - gy race.
shag - - - - - - - - - gy race.
shag - - - - gy race.
shag - - - - - gy race.

Davncing

The Urchins Daunce

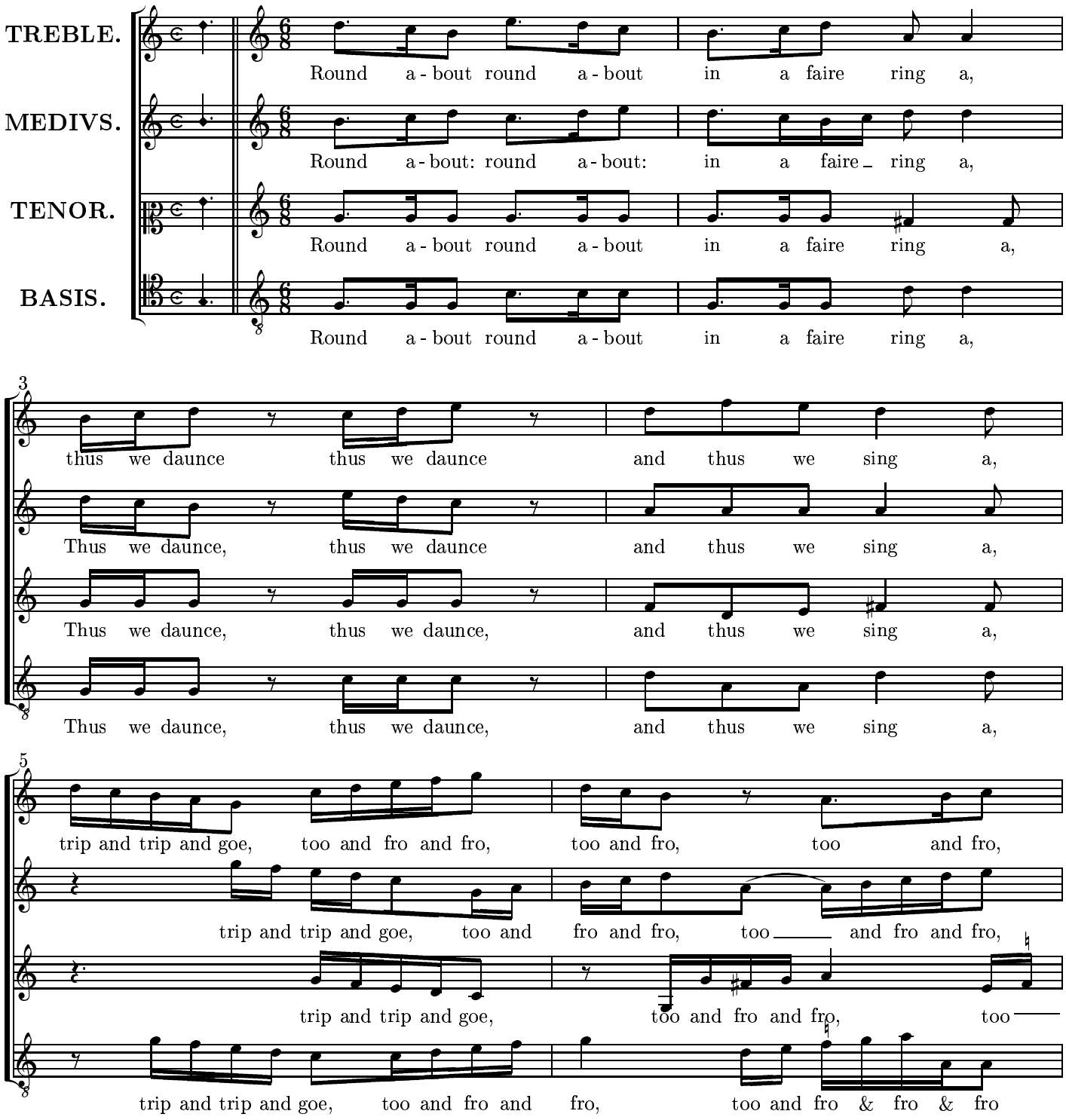
Thomas Ravenscroft
A Briefe Discourse, 1614, no. 8

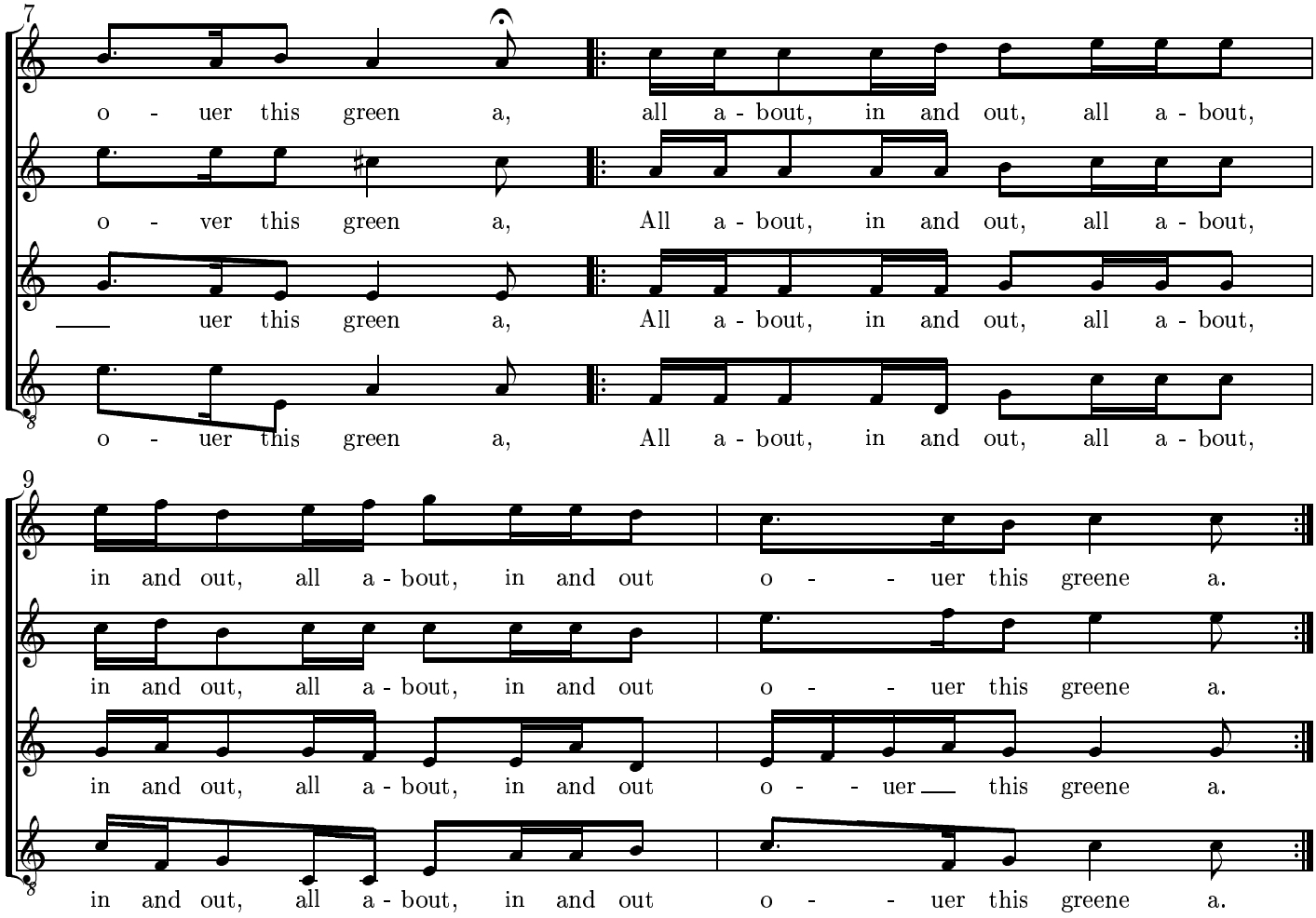



21
two, two by two, and three by three, and three by
two by two and three by three, and three by
two by two and three by three, and three by three,
two two by two and three by three, and three by three, and three by
26
three, and three by three, and a - bout goe we, and a - bout goe we, and a - bout, 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

Iohn Bennet
A Briefe Discourse, 1614, no. 9

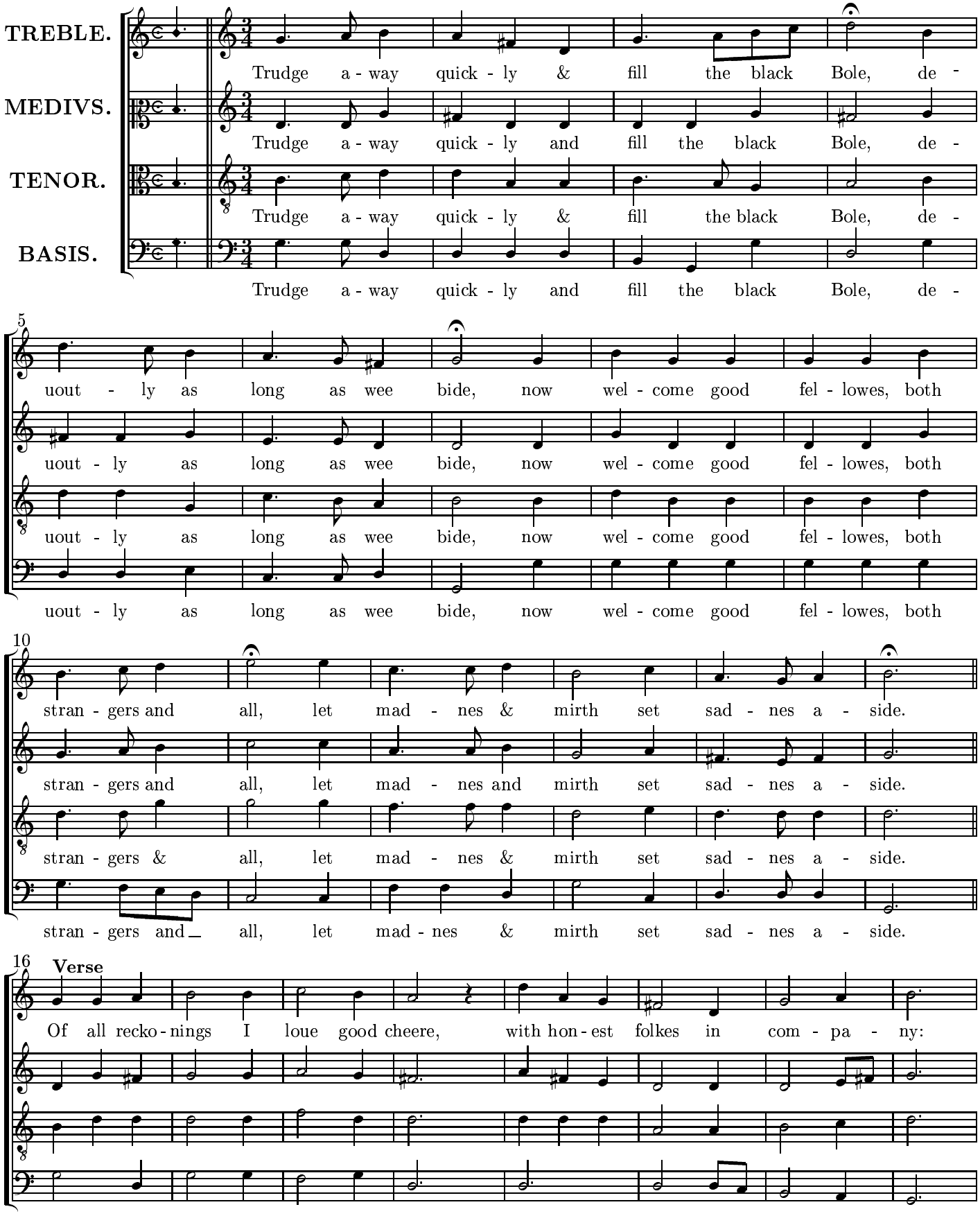


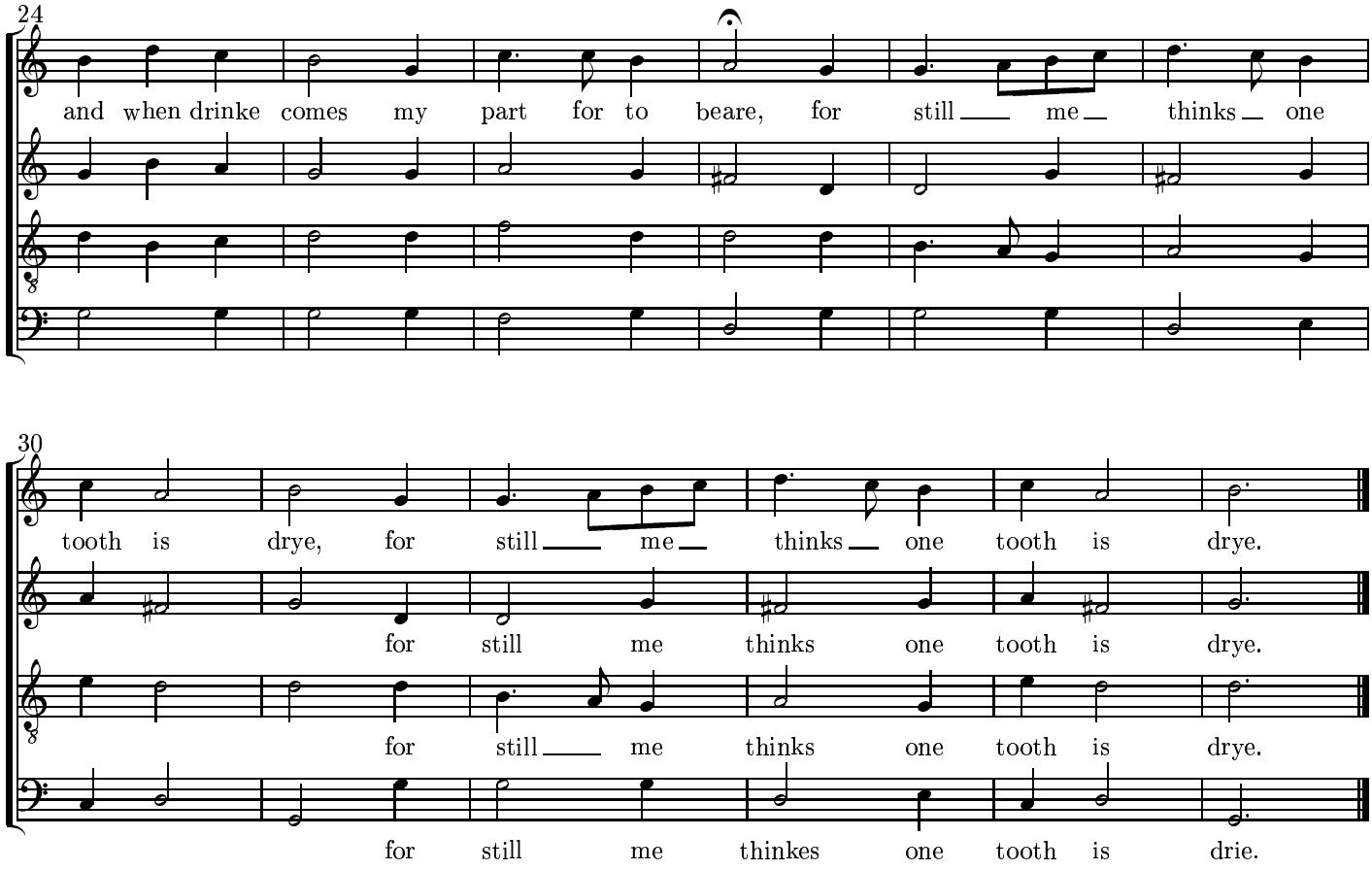

7
o - uer this green a, all a - bout, in and out, all a - bout,
o - ver this green a, All a - bout, in and out, all a - bout,
uer this green a, All a - bout, in and out, all a - bout,
o - uer this green a, All a - bout, in and out, all a - bout,
9
in and out, all a - bout, in and out o - - uer this greene 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.
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

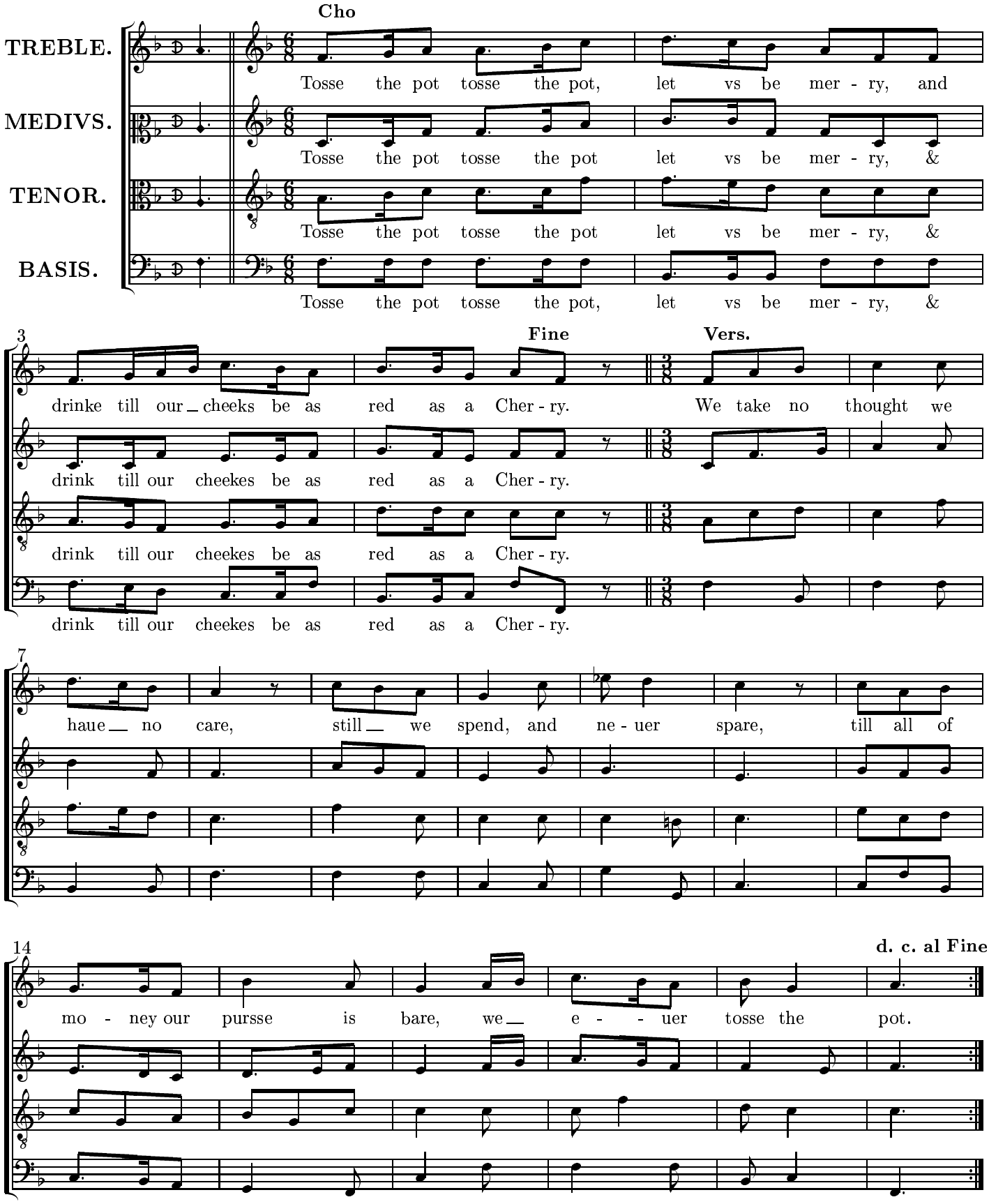



24
and when drinke comes my part for to beare, for still me thinks one
30
tooth is drye, for still me thinks one tooth is drye.
for still me thinks one tooth is drye.
for still me thinks one tooth is drye.
for still me thinkes one tooth is drie.

Of Ale

Thomas Ravenscroft

A Briefe Discourse, 1614, no. 11



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.

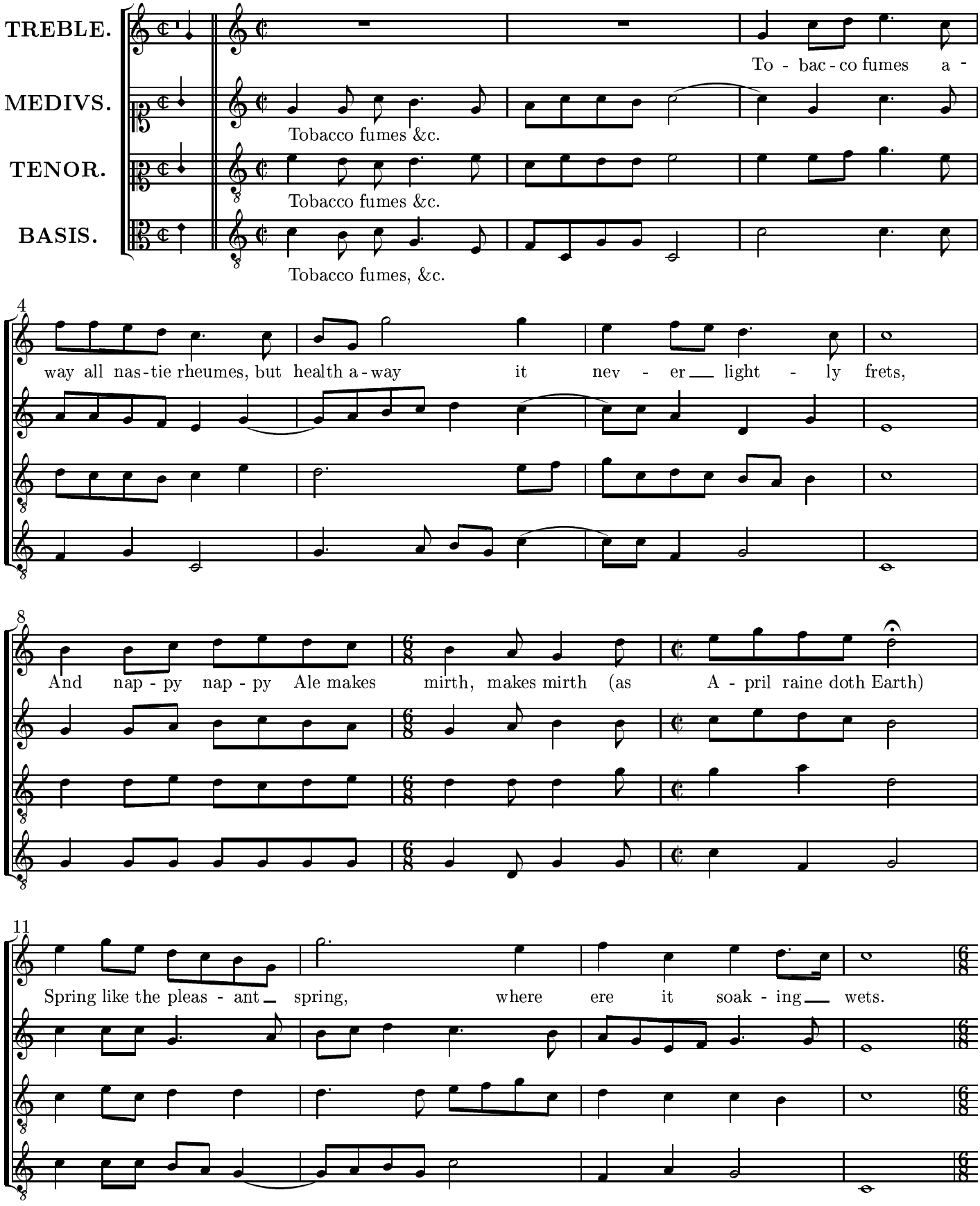
6 Let vs conclude as we began,
And tosse the pot from man to man,
And drinke as much now as we can,
and euer tosse the pot.
Cho: Tosse the Pot &c.

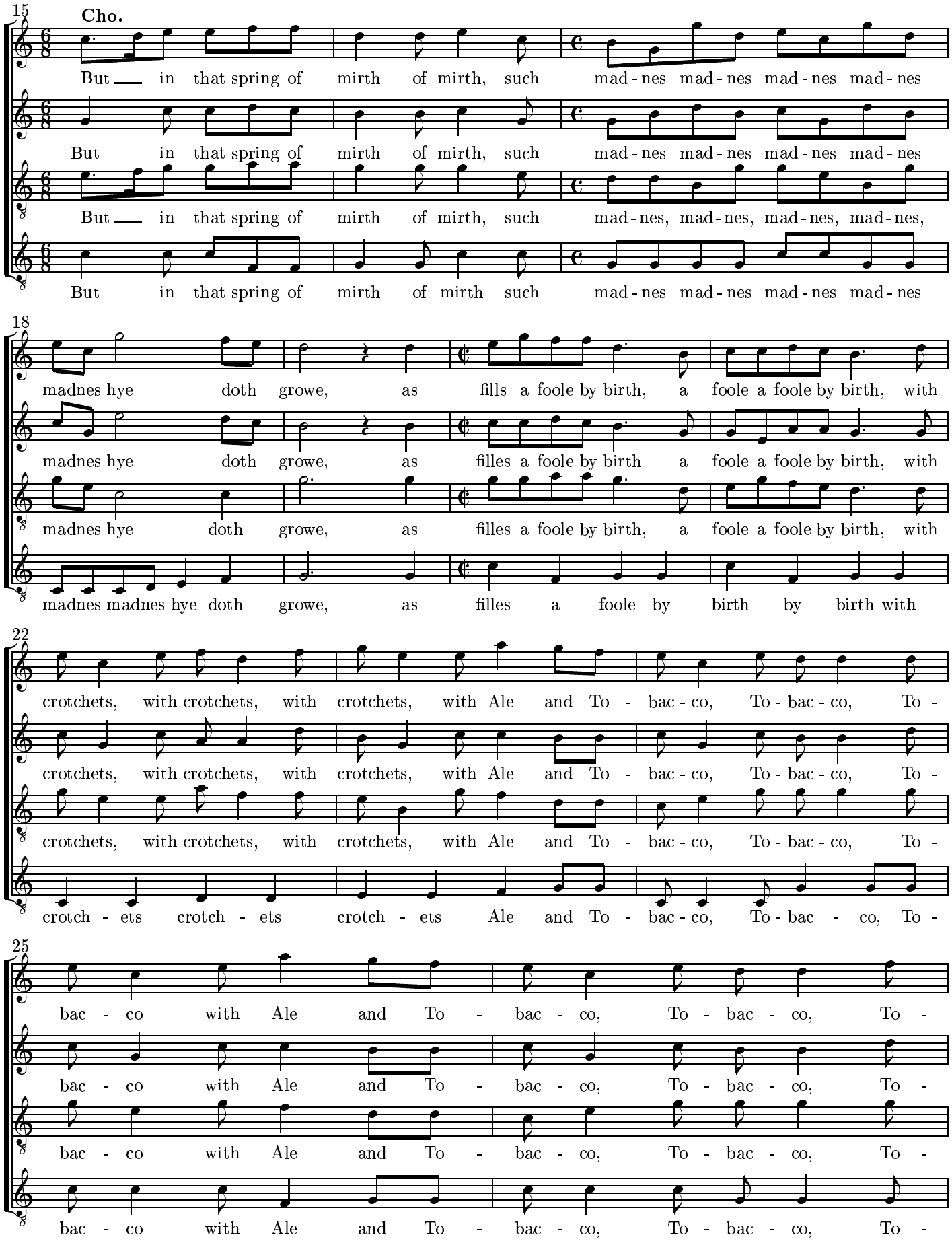
Cho: Tosse the pot tosse the pot let vs be merry,
And drinke till our cheekes be as red as a Cherry.

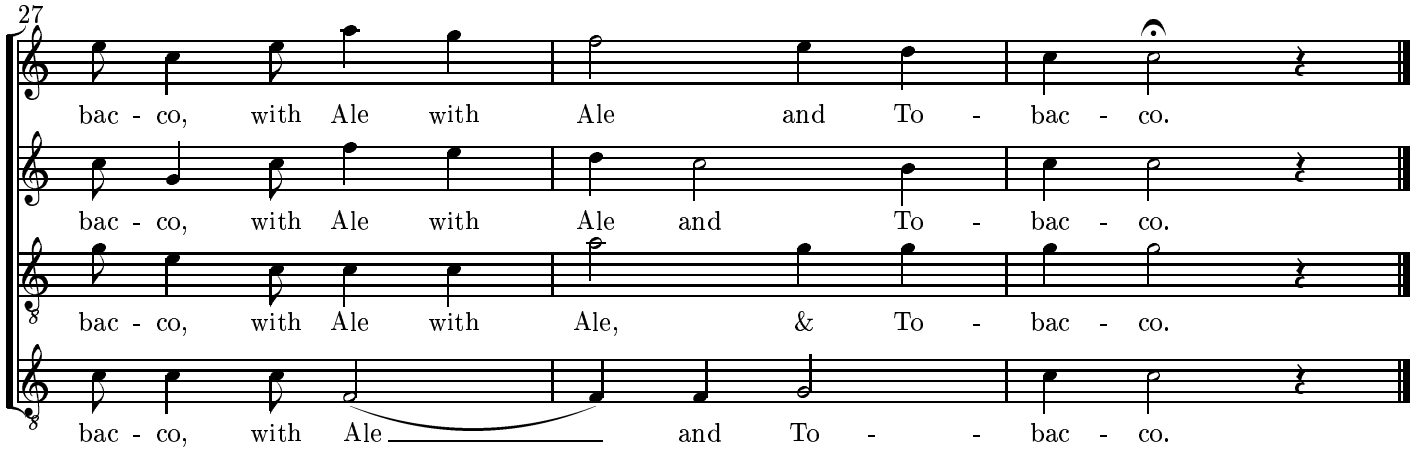
Ale and Tobacco

Thomas Ravenscroft

A Briefe Discourse, 1614, no. 12




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 filles a foole by birth a foole a foole by birth, with
madnes hye doth growe, as filles a foole by birth, a foole a foole by birth, with
madnes madnes hye doth growe, as filles 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 -



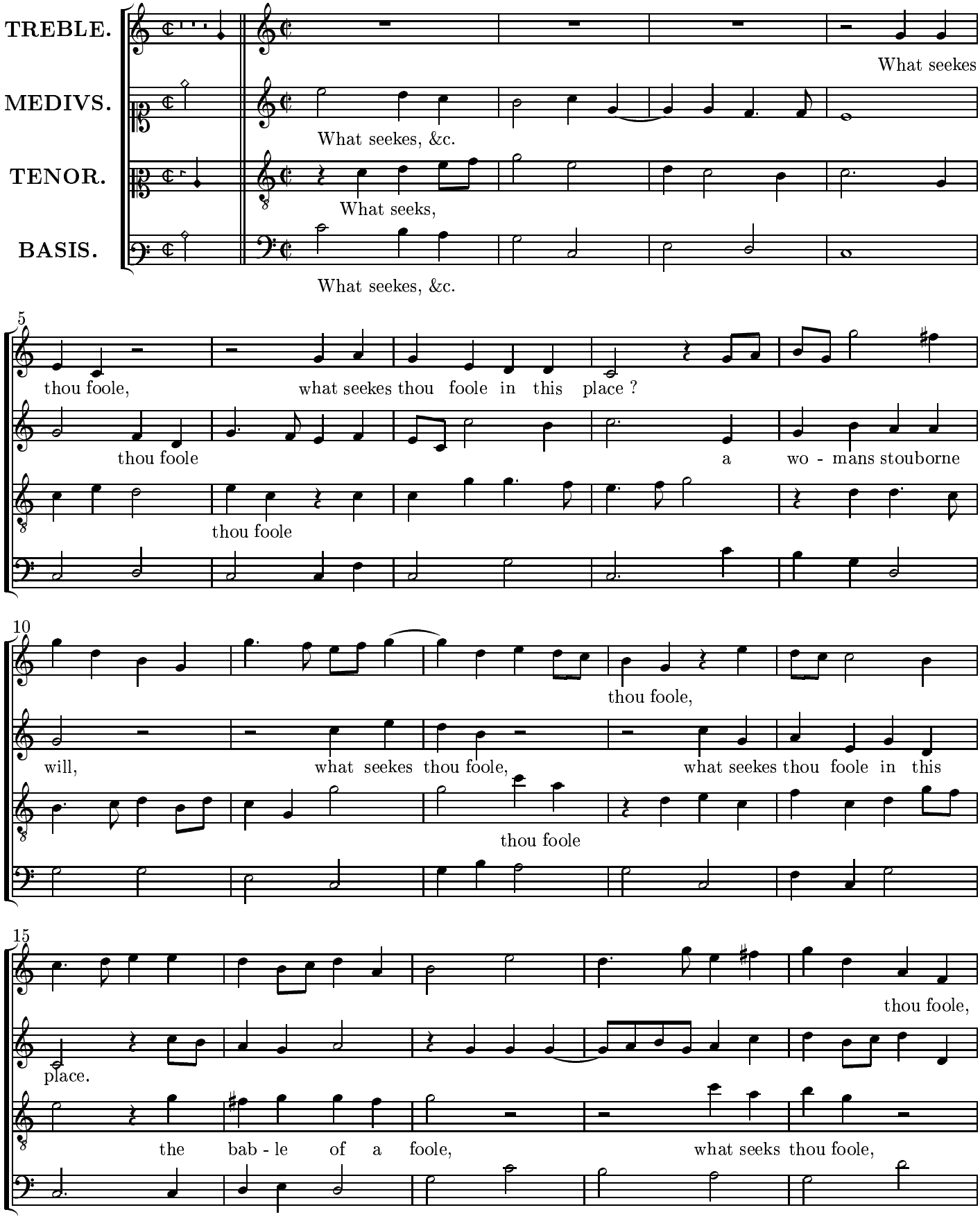
One cleares the braine, the other glads the heart,
which they retaine, by nature and by art:
The first by nature cleares, by Arte makes giddy will,
the last by nature cheares, by Art makes heady still.

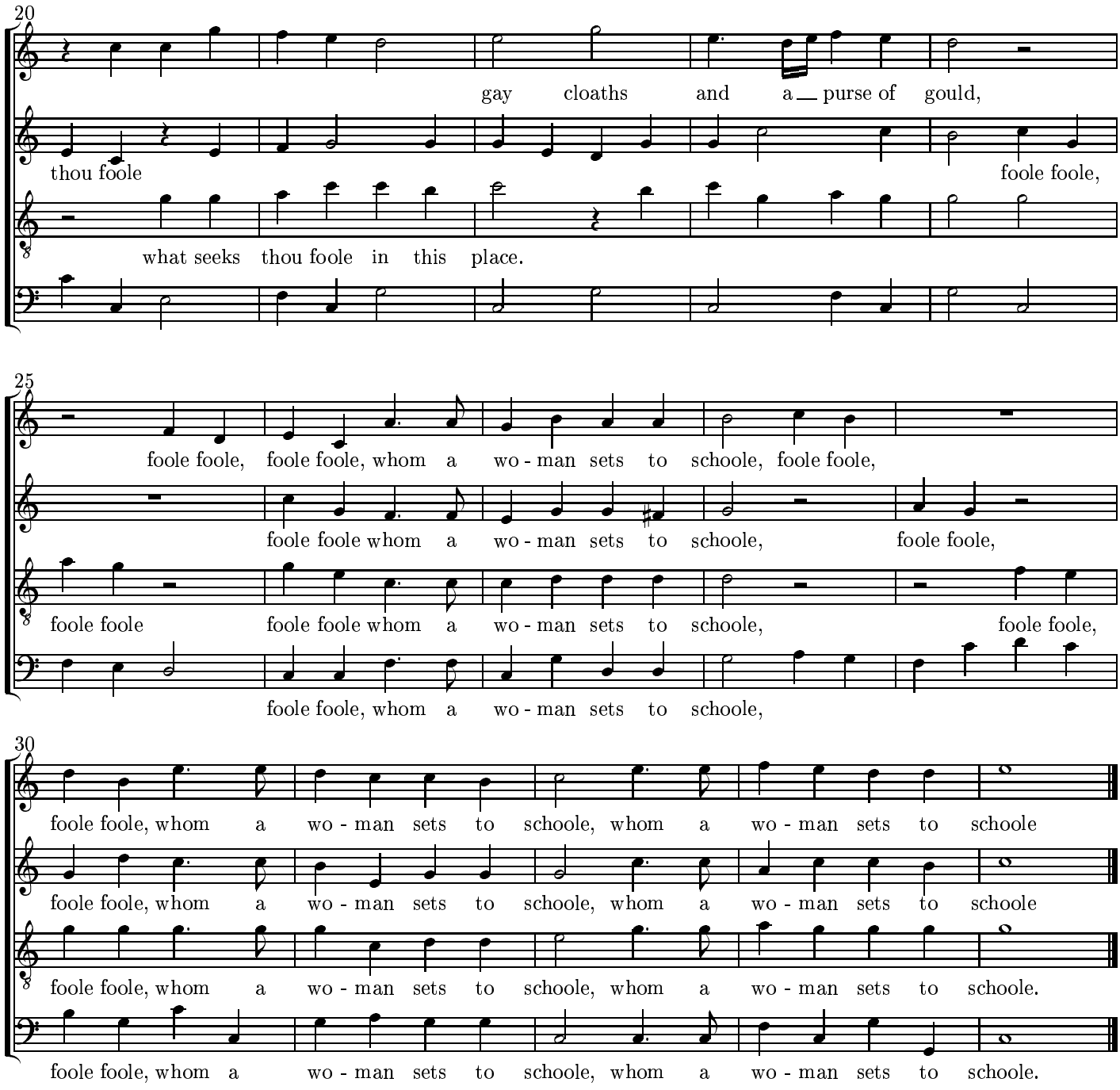
Chorus So we, whose Braynes els lowe swell hye with crotchet rules,
Feed on these two, as fat as headdy giddy fooles.

Three Fooles

Iohn Bennet

A Briefe Discourse, 1614, no. 13




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 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.

The Seruant of his Mistris

Iohn 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,

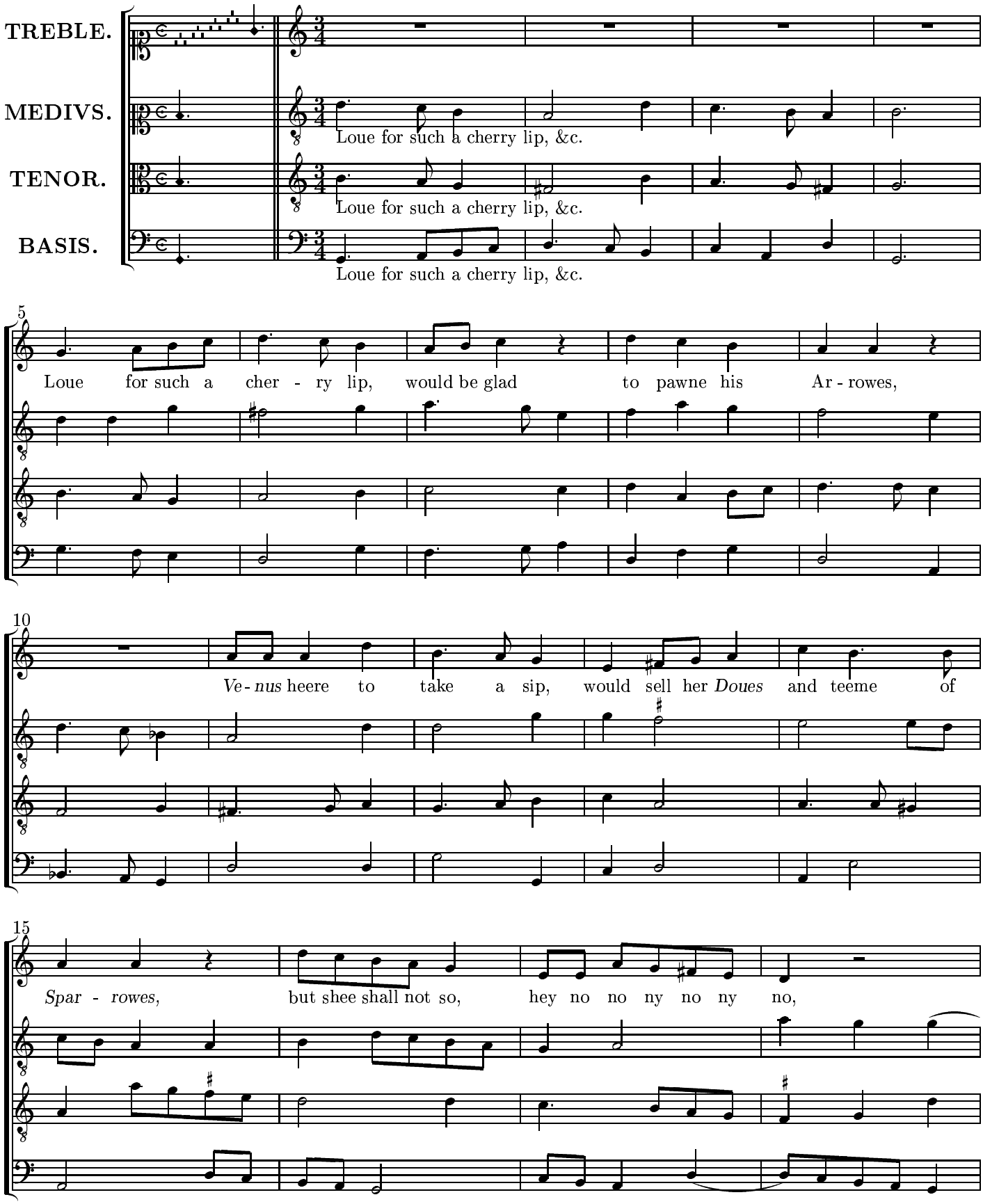
14
Faire as *Phœ - be* though not so sick - le : smooth as glasse though not so brick - le.

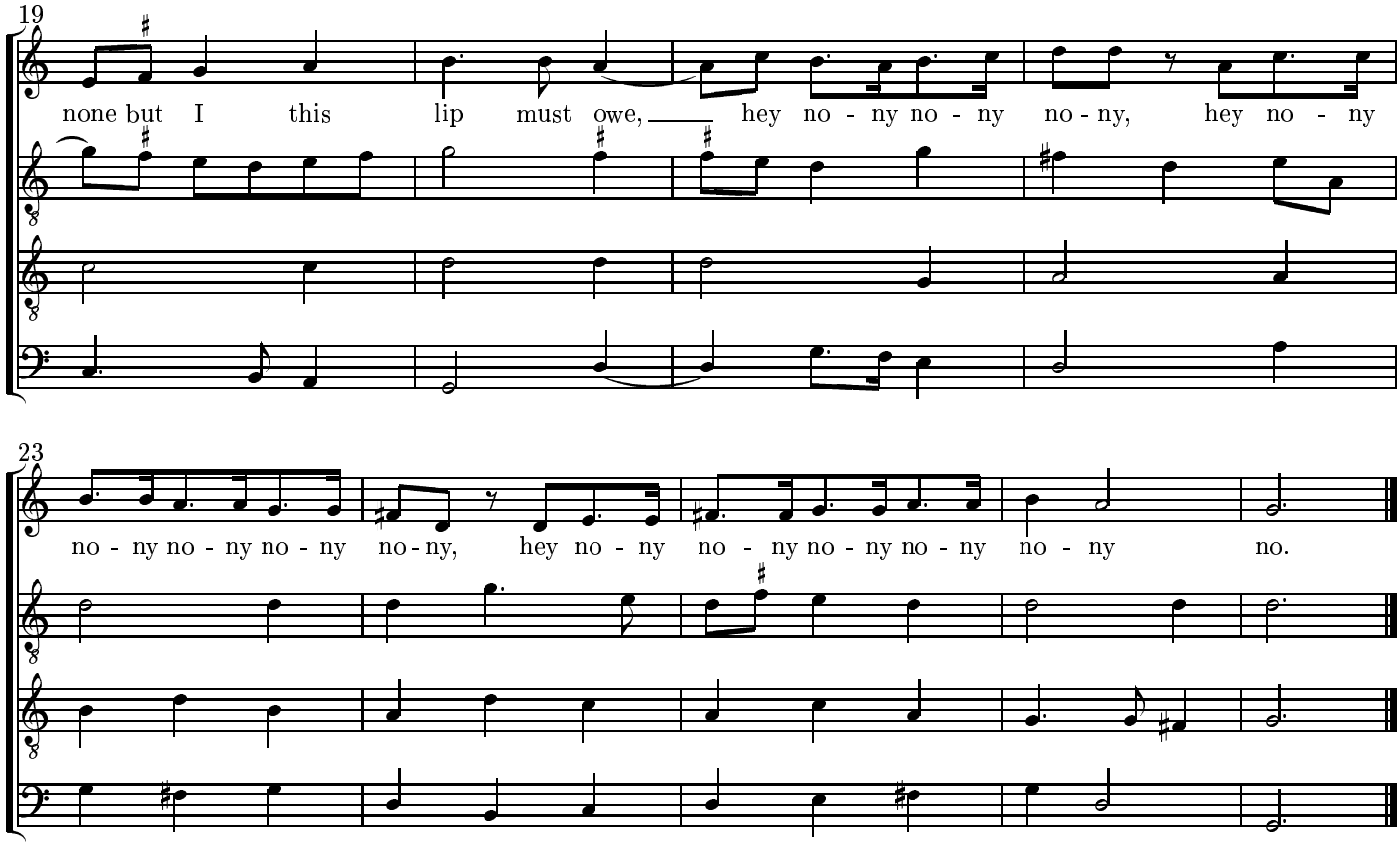
My heart is like a Ball of Snowe,
melting at her luke-warme sight:
Her fiery Lips like Night-worms glowe
shining cleere as Candle-light.
Neat she is, no Feather lighter:
Bright she is, no Dazie whiter.

The Mistris of her Seruant

Edward Pearce

A Briefe Discourse, 1614, no. 15



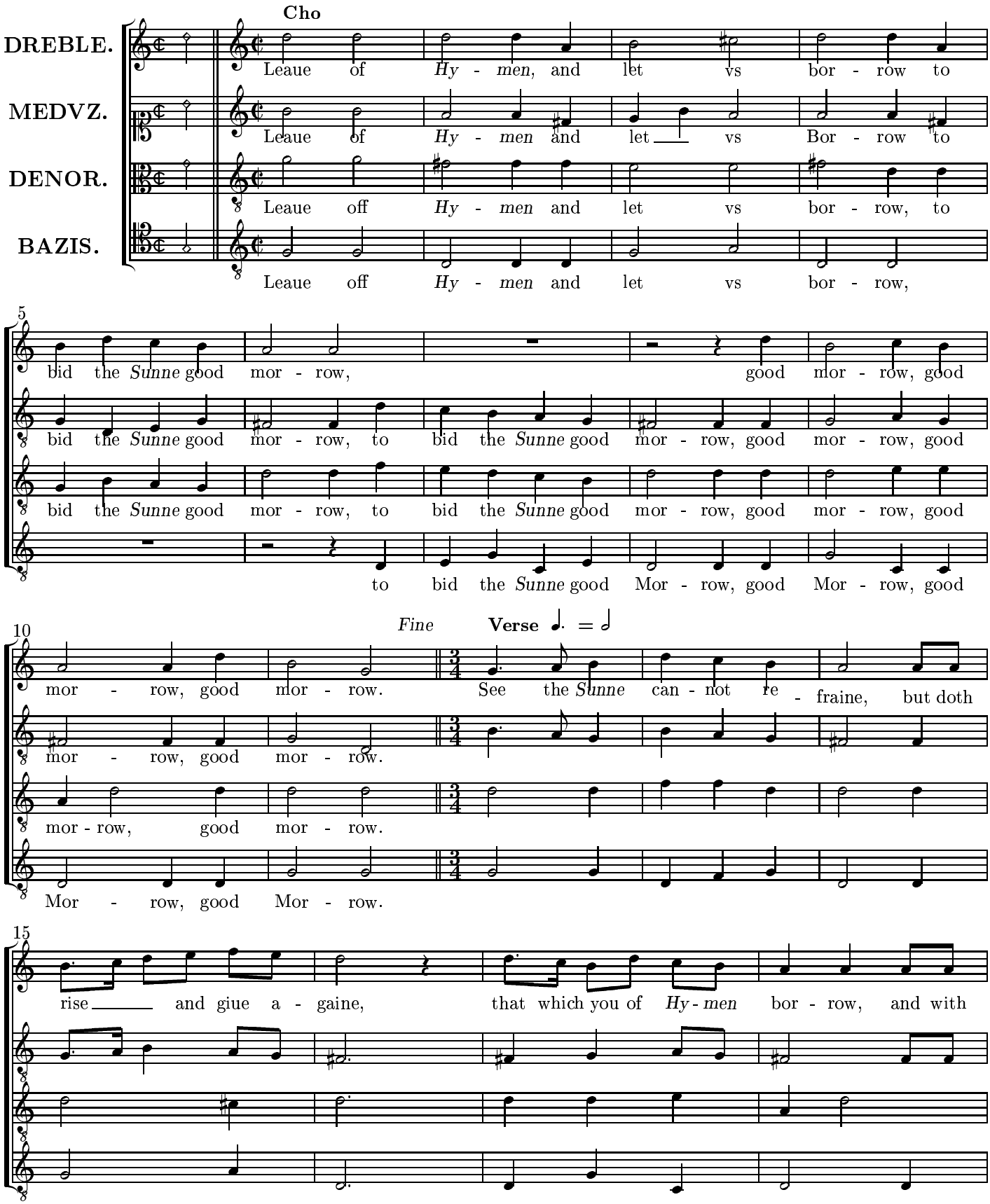


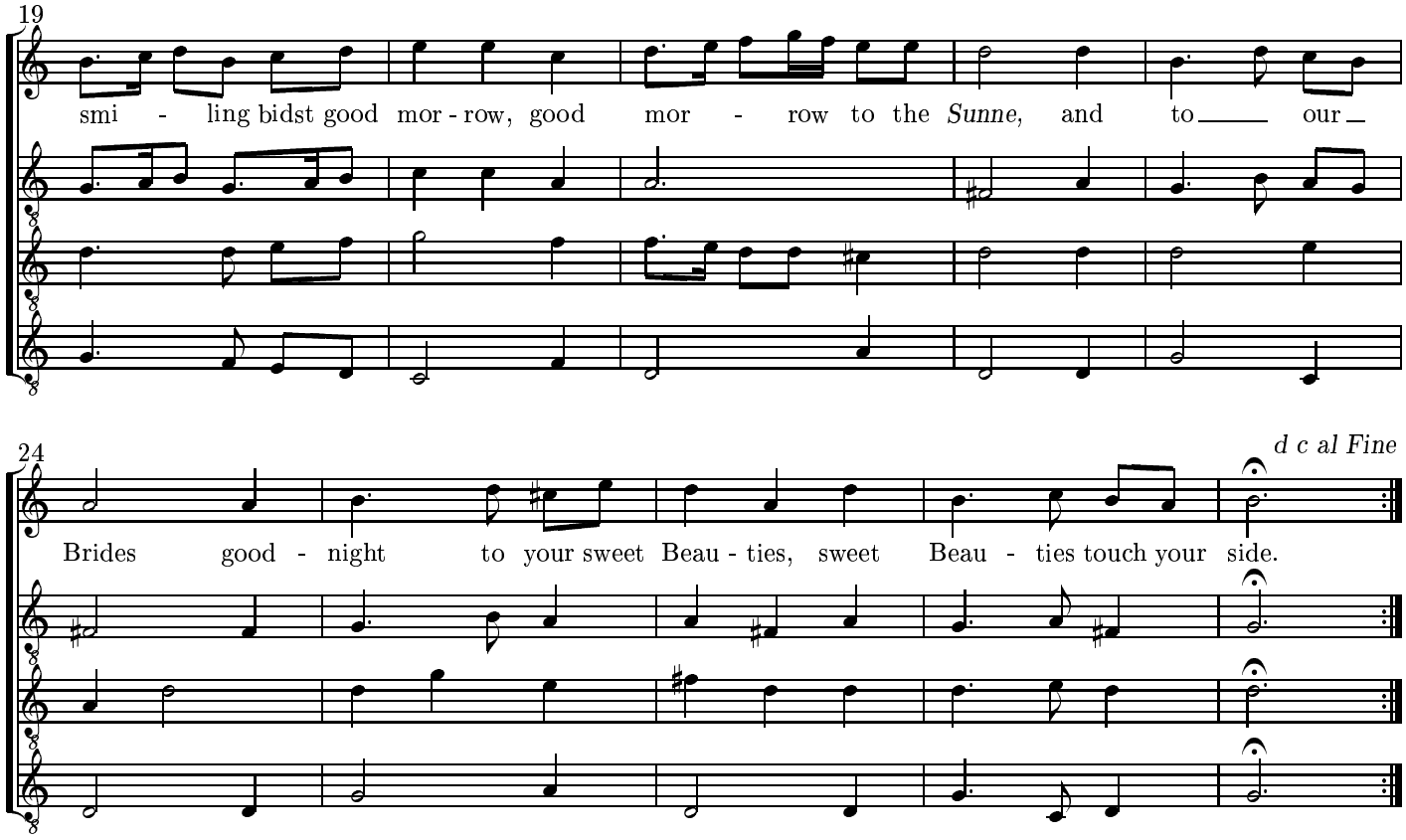
Did *Ioue* see this wanton eye,
Ganymed should wayte no longer:
Phebe heere one night to lye,
would change her face, and looke much younger.
but shee shall not see,
hey no ny, no ny no.
none but I this lip must owe
hey no ny, no ny no.

Their Mariage Zolemnized

Thomas Ravenscroft

A Briefe Discourse, 1614, no. 16




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.

Hodge Trillindle to his Zweet hort Malkyn

Thomas Ravenscroft

A Briefe Discourse, 1614, no. 17

Vurst bart.

DREBLE.

MEDVZ.

DENOR.

BAZIS.

Coame *Malkyn*, &c.

Coame *Malkyn*, &c.

Coame

Coame *Malkyn*, &c.

4

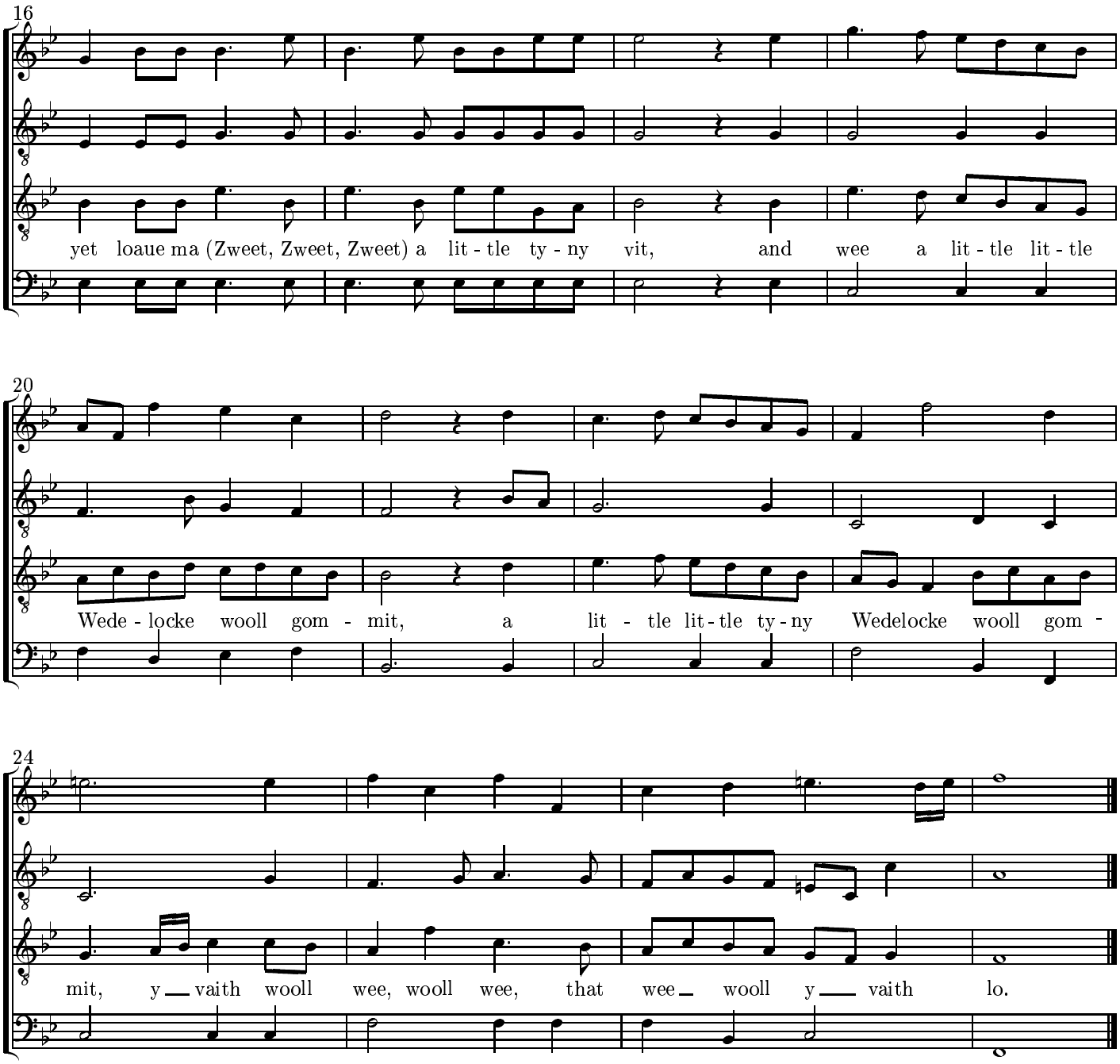
Mal-kyn, hurle thine oyz at *Hodge Tril - lind - le,* And zet a zide thy *Dis - tave,* thy

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,



Zegund bart vollowes.

Malkinz anzwer to Hodge Trillindle

Thomas Ravenscroft

A Briefe Discourse, 1614, no. 18

Zecund bart.

DREBLE.

MEDVZ.

DENOR.

BAZIS.

Yo tell yo tell ma—

Yo tell yo tell ma zo, &c.

Yo tell yo tell ma zo, &c.

Yo tell yo tell ma zo, &c.

3

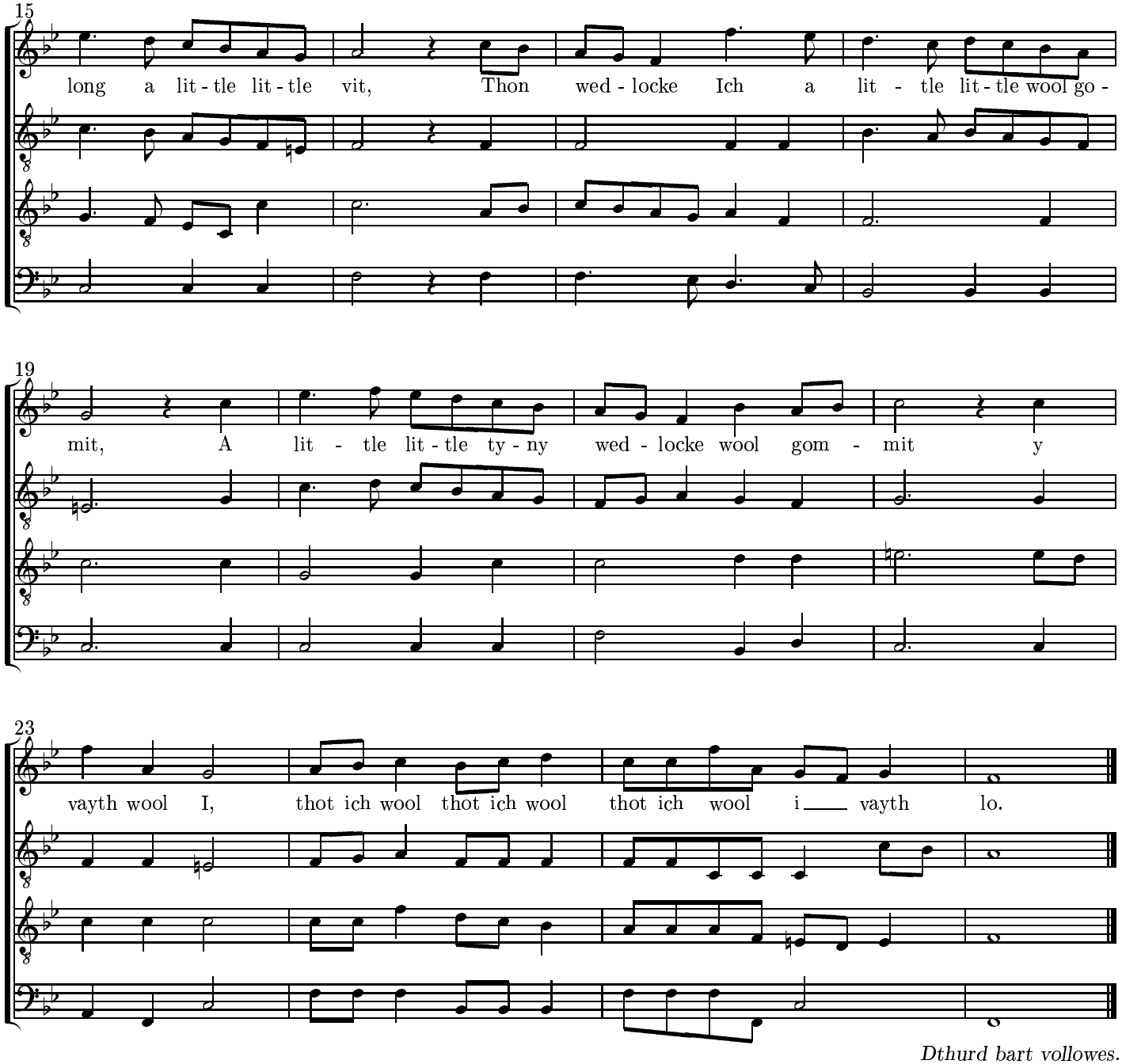
zo: but *Ro - ger* I cha vound your words but— wynde: thon

7

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

11

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



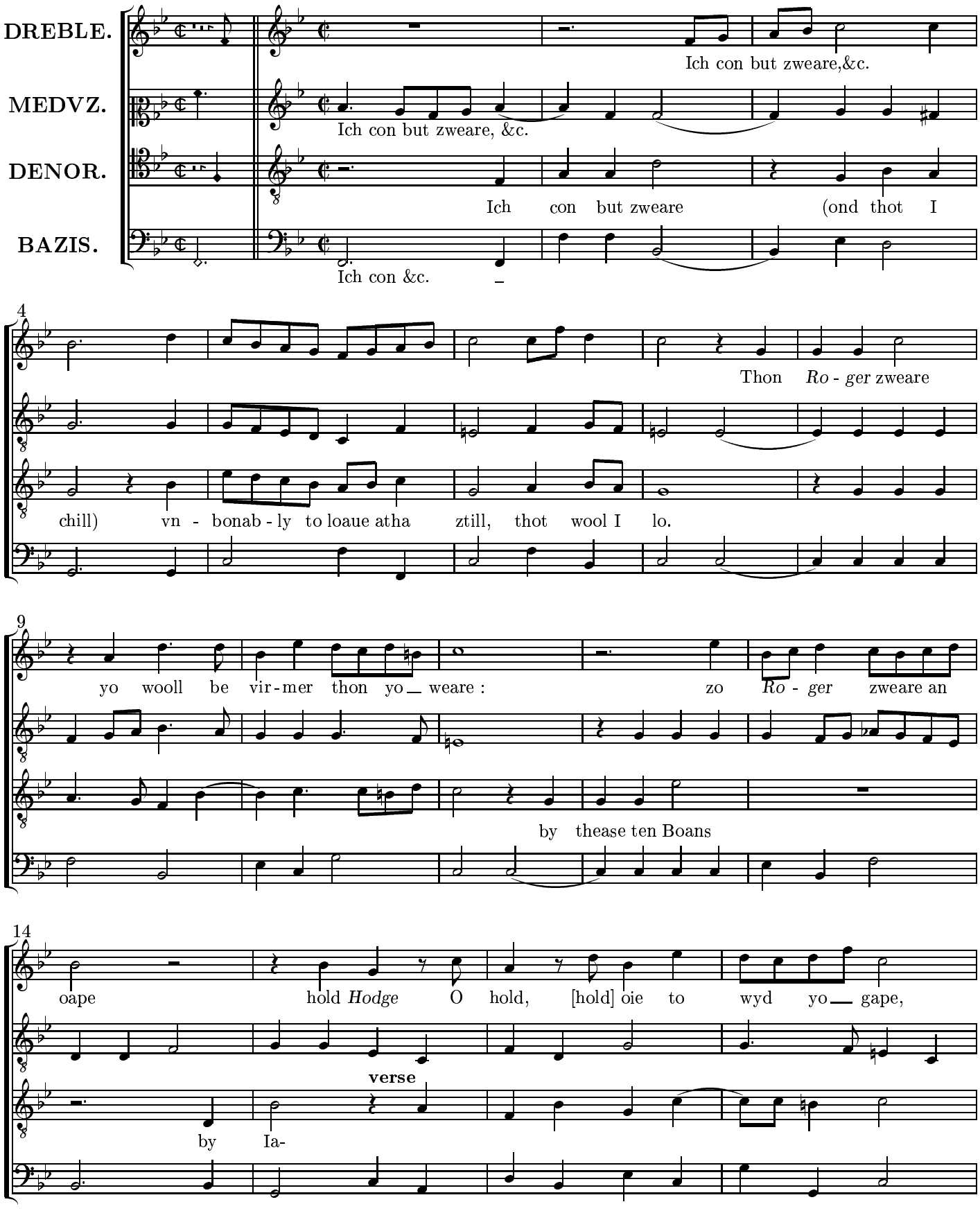
Dthurd bart vollowes.

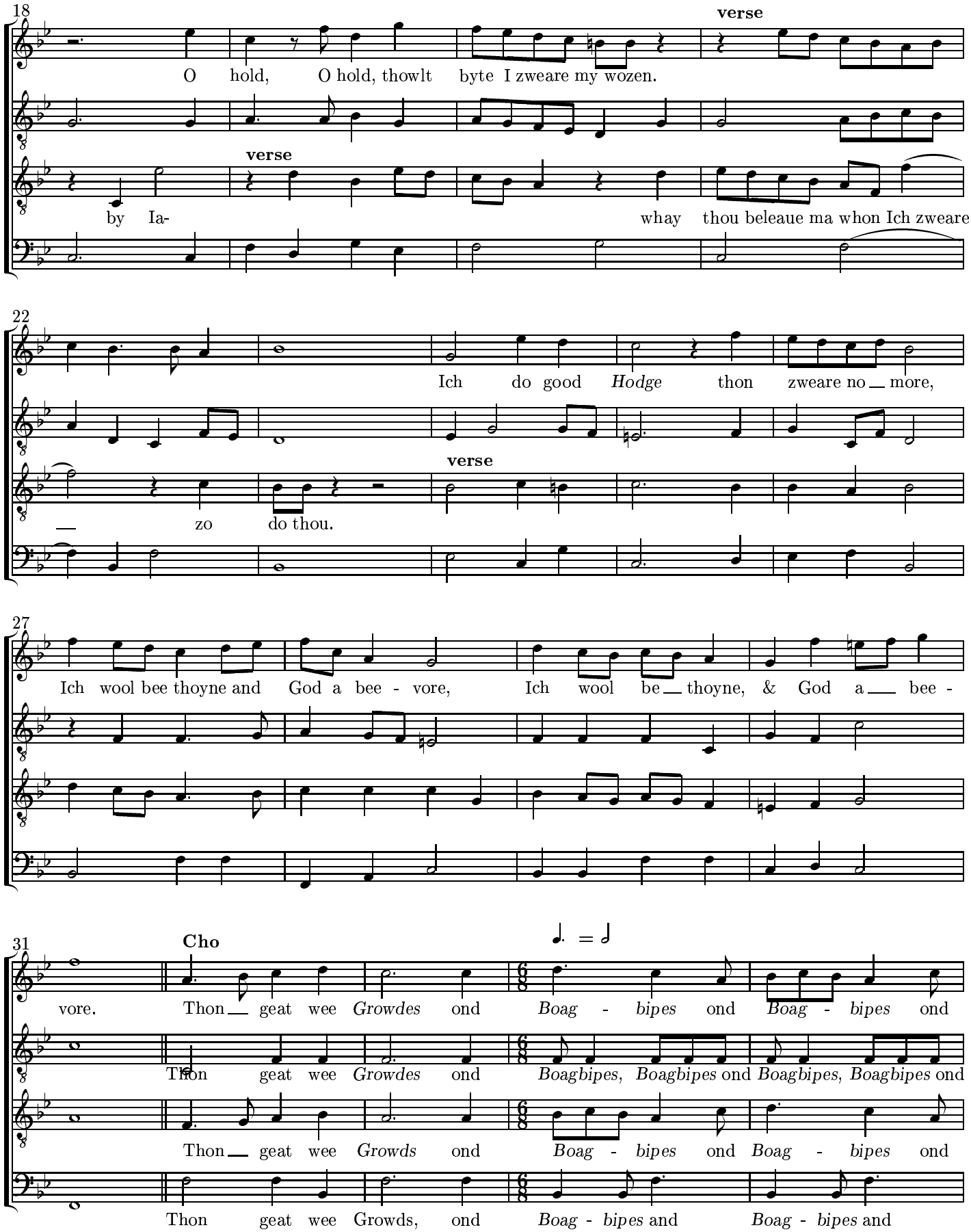
Their Goncluzion

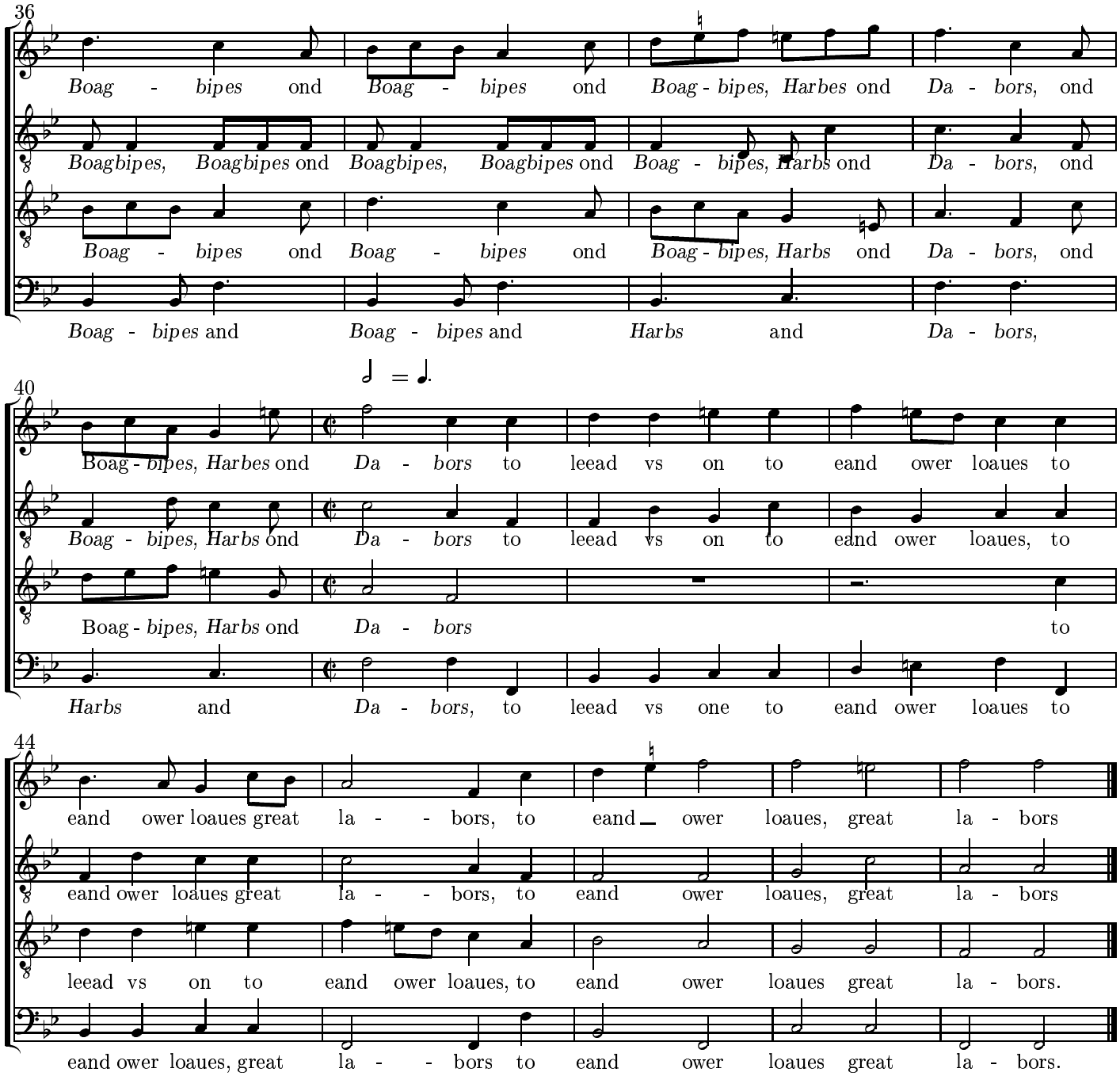
Dhurd bart.

Malkyn.

Thomas Ravenscroft
A Briefe Discourse, 1614, no. 19



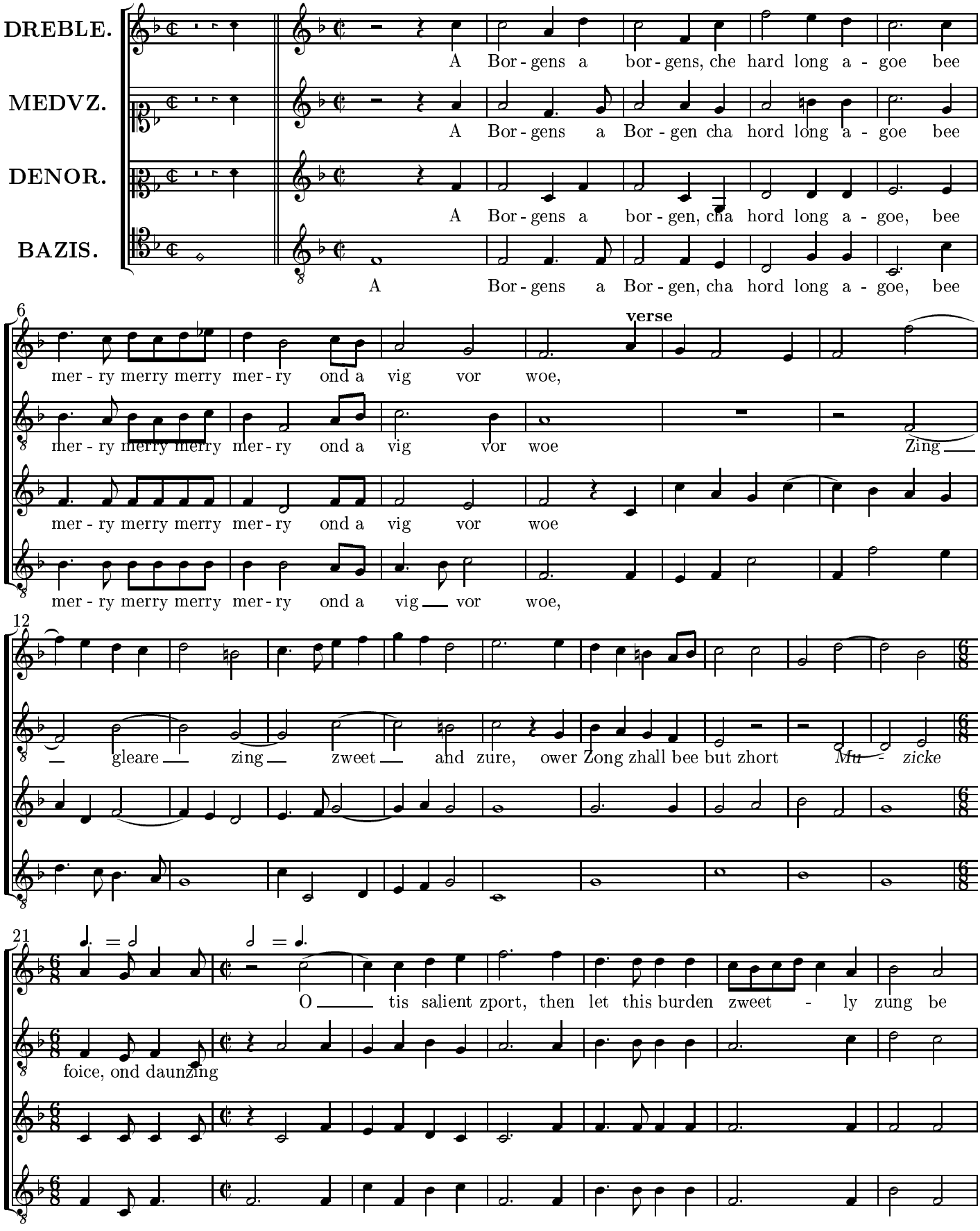

18
verse
O hold, O hold, thowlt byte I zweare my wozen.
verse
by Ia- whay thou beleaue ma whon Ich zweare,
22
Ich do good *Hodge* thon zweare no more,
verse
zo do thou.
27
Ich wool bee thoyne and God a bee - vore, Ich wool be thoyne, & God a bee -
31
Cho
vore. Thon geat wee *Growdes* ond *Boag - bipes* 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

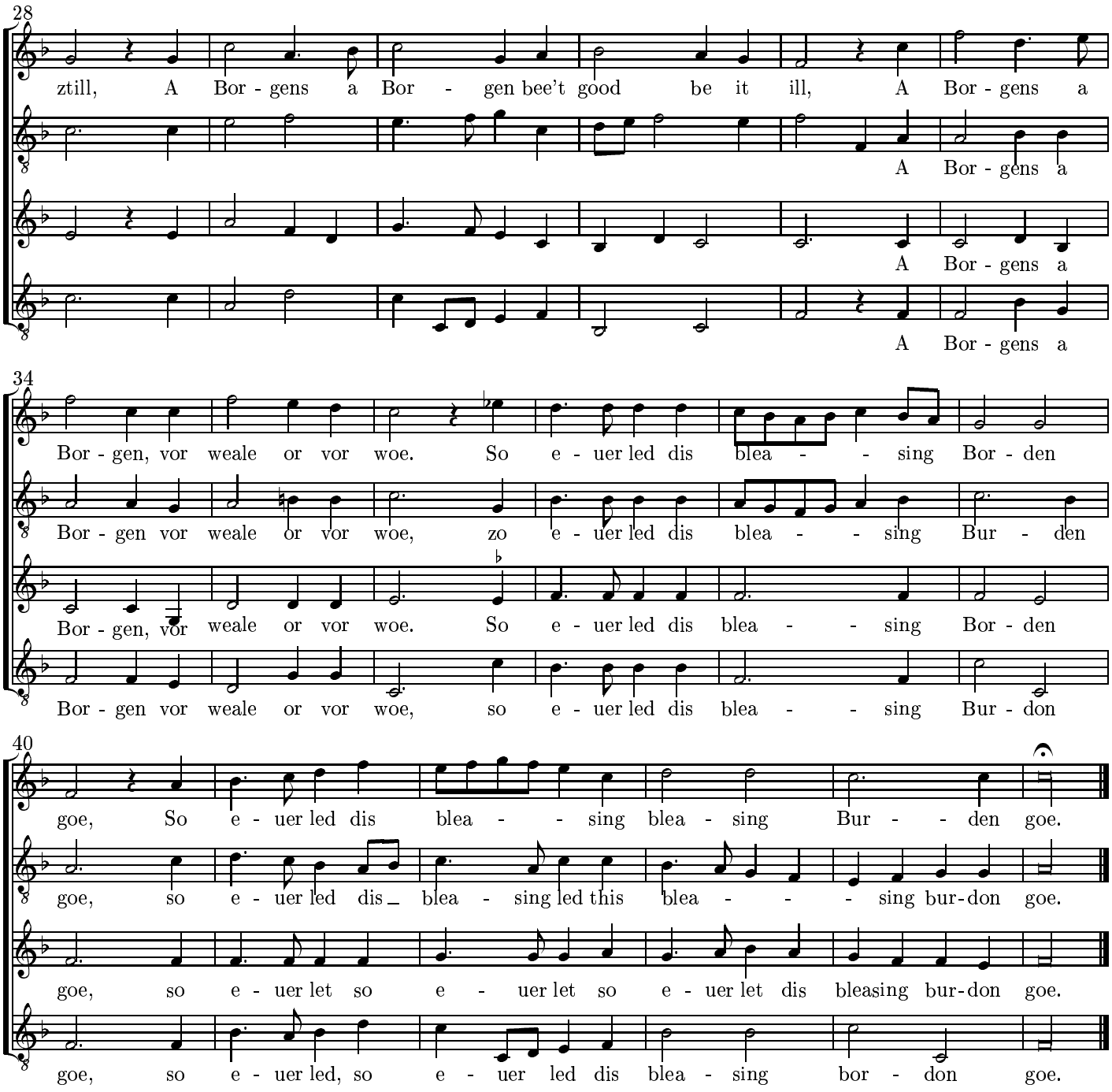

36
Boag - bipes ond Boag - bipes ond Boag - bipes, Harbes ond Da - bors, ond
Boagbipes, Boagbipes ond Boagbipes, Boagbipes ond Boag - bipes, Harbs ond Da - bors, ond
Boag - bipes ond Boag - bipes ond Boag - bipes, Harbs ond Da - bors, ond
Boag - bipes and Boag - bipes and Harbs and Da - bors,
40
Boag - bipes, Harbes ond Da - bors to leead vs on to eand ower loaues to
Boag - bipes, Harbs ond Da - bors to leead vs on to eand ower loaues, to
Boag - bipes, Harbs ond Da - bors to
Harbs and Da - bors, to leead vs one to eand ower loaues to
44
eand ower loaues great la - - bors, to eand ower loaues, great la - bors
eand ower loaues great la - - bors, to eand ower loaues, great la - bors
leead vs on to eand ower loaues, to eand ower loaues great la - bors.
eand ower loaues, great la - - bors to eand ower loaues great la - bors.

Their Wedlocke

Iohn Bennet

A Briefe Discourse, 1614, no. 20




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

Bar No.	*Part*	*Note No.*	*Comment*
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

Bar No.	*Part*	*Note No.*	*Comment*
8	Treble	1	Semiminima (crotchet) **g** 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

Bar No.	*Part*	*Note No.*	*Comment*
15	Basis	2	Dotted semiminim (crotchet) **g** not in orig.
39	Tenor	2	**d** in orig.
69	Medius	2–3	Fusae (quavers) in orig.

For the Hearne & Duck

Bar No.	*Part*	*Note No.*	*Comment*
2	Treble	5	d in orig.
3	Tenor	2–3	fusae in orig.
4	Basis	1–2	fusae in orig.

Fayries Daunce

Bar No.	*Part*	*Note No.*	*Comment*
19	Basis	3	F sharp in orig

Satyres Daunce

Bar No.	*Part*	*Note No.*	*Comment*
12	Basis	3	Fermata lacks in orig.
24	Basis	1–2	D in orig.

Vrchins Daunce

Bar No.	*Part*	*Note No.*	*Comment*
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

Bar No.	*Part*	*Note No.*	*Comment*
19	Medius	3	Point for semibrevis is missing in orig.

Note values in verse have been halved.

Of Ale and Tobacco

Bar No.	*Part*	*Note No.*	*Comment*
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

Bar No.	*Part*	*Note No.*	*Comment*
24	Treble	3	b in orig.
27	Tenor	2	c in orig.

The Seruant of his Mistris

Bar No.	*Part*	*Note No.*	*Comment*
7	Tenor	3	Note missing in orig., director points at **b**, superfluous dotted fusa **f** follows.
17	Treble	1–5	Double note values in orig.
17	Medivs	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

Bar No.	*Part*	*Note No.*	*Comment*
11	Tenor	1	dot missing in orig.
13	Tenor	1	note missing in orig.

Their Mariage Zolemnized

Bar No.	*Part*	*Note No.*	*Comment*
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

Bar No.	*Part*	*Note No.*	*Comment*
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

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

Their Wedlocke

Bar No.	*Part*	*Note No.*	*Comment*
1	Dreble	1	Semibrevis rest lacks in orig.
2	Dreble	1	Minima rest lacks in orig.

Their Goncluzion

Bar No.	*Part*	*Note No.*	*Comment*
45	Bazis	1	Brevis in orig.