

Music of Thomas Ravenscroft

Edited by Laura Conrad

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Rounds

He that will an alehouse keep

Round in three parts

From *Melismata* (1611)

Thomas Ravenscroft

He that will an Ale- house keepe, must haue three things in
store. a Cham- ber and a fea- ther Bed a
Chim- ney and a hey no- ny no- ny, hay no- ny no- ny,
hey no- ny no, hey no- ny no, he- no- ny no.

The musical score is written on a single treble clef staff in G major (one sharp) and common time. It consists of four lines of music. The first line starts with a common time signature and a key signature of one sharp. The second line begins with a repeat sign and a section symbol. The third and fourth lines continue the melody with various note values and rests. The lyrics are printed below the notes.

To Portsmouth

A round in 4 parts

From *Pammelia* (1609)

Thomas Ravenscroft

To Ports- mouth, to Ports- mouth it is a gal- lant towne,
and there wee will have a quart of wine with a nut- meg
browne, did- dle downe, The gal- lant shippe, the Mer- maid, the Li- on
hang- ing stout, did make us to spend there our sixe- teen pence all out.

The musical score is written on a single treble clef staff in G major (one sharp) and common time. It consists of four lines of music. The first line starts with a common time signature and a key signature of one sharp. The second line begins with a repeat sign and a section symbol. The third and fourth lines continue the melody with various note values and rests. The lyrics are printed below the notes.

Well fare the Nightingale

Round in 3 parts

From *Pammelia* (1609)

Thomas Ravenscroft

Well fare the Night- in- gale, faire fall the Thrush cocke
too, but foule faire the fil- thie bird that sing- eth Cu- ckow.

The image shows two staves of musical notation in G minor (one flat) and common time. The first staff begins with a treble clef and a common time signature. The melody consists of quarter and eighth notes. A repeat sign is placed above the staff after the first measure. The lyrics are written below the notes. The second staff begins with a measure rest for six measures, indicated by a '6' above the staff, followed by the continuation of the melody. The piece ends with a double bar line.

As I mee walked in a May Morning,

Canon in the unison for 4 voices

From *Pammelia* (1609)

Thomas Ravenscroft

As I mee walk- ed in a May
Shee nod ded up and downe, and swore all by
All you that mar- ried be, learne this song
All young men in this throng, to mar- ry that thinke
Morn- ing, I heard a birde sing Cu- ckow.
her crowne Shee had friends in the towne, Cu- ckow.
of me, So shall we not a- gree, Cu- ckow.
it long, Come learne of me this song, Cu- ckow.

The image shows two staves of musical notation in G major (one sharp) and common time. The first staff begins with a treble clef and a common time signature. The melody consists of quarter and eighth notes. A repeat sign is placed above the staff after the first measure. The lyrics are written below the notes. The second staff begins with a measure rest for six measures, indicated by a '6' above the staff, followed by the continuation of the melody. The piece ends with a double bar line.

Hey hoe, to the greene wood

A Round of 3 Voices

From "Pammelia" (1609)

Thomas Ravenscroft

Hey hoe, to the greene wood now let us goe, sing
9 heave and hoe, and there shall we find both bucke and
17 Doe, sing heave and hoe, the Hart the Hinde, and the
24 little pret - ty Roae sing heave and hoe, Hey hoe,

The musical score is written on a single treble clef staff in common time (C). It begins with a treble clef, a common time signature, and a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with some rests. There are repeat signs (double bar lines with dots) at the beginning and end of the piece. The lyrics are written below the notes, with line numbers 9, 17, and 24 indicating the start of new lines of music.

Oken Leaves

Round of 3 Voices

From *Pammelia* (1609)

Thomas Ravenscroft

Oak-en leaves in the mer-ry wood so wilde, when wilt you grow green
8 a, fayr-est maid and thou be with child, lul-la-by maist thou sing a,
17 * lul-la lul-la-by lul-la lul-la lul-la-by lul-la-by maist thou sing a.

The musical score is written on a single treble clef staff in common time (C). It begins with a treble clef, a common time signature, and a key signature of one flat (Bb). The melody consists of quarter and eighth notes, with some rests. There are repeat signs (double bar lines with dots) at the beginning and end of the piece. The lyrics are written below the notes, with line numbers 8 and 17 indicating the start of new lines of music. An asterisk (*) is placed above the first note of the third line.

Jolly Shepherd

a Round of 3 Voices

From "Pammelia" (1609)

Thomas Ravenscroft

Jol - ly shep - heard and u - pon a hill as he sate, so lowd he blew his
6 little horne, and kept right well his gate: Earely in a morn - ing, late in an
12 Eve - ning, and ever blew this little boy, so meri - ly pip - ing: tere li ter lo,
18 ter li ter lo, ter li ter lo ter li, ter li ter lo ter li ter lo ter li ter lo ter li.

The musical score is written on a single treble clef staff in common time (C). It consists of four lines of music. The first line starts with a treble clef and a common time signature. The lyrics are written below the notes. A repeat sign (double bar line with dots) is placed above the staff at measure 6. The second line continues the melody. A second repeat sign is placed above the staff at measure 12. The third line continues the melody. A third repeat sign is placed above the staff at measure 18. The fourth line concludes the piece with a double bar line.

O My fearefull dreames,

a Round of 3 Voices

From "Pammelia" (1609)

Thomas Ravenscroft

O My feare - full dreames nev - er for - get shall I, nev - er for -
6 get shall I, me - thought I heard a maid - en child con -
13 demned to die, whose name was Je - sus, whose name was Je - sus.

The musical score is written on a single treble clef staff in common time (C). It consists of three lines of music. The first line starts with a treble clef and a common time signature. The lyrics are written below the notes. A repeat sign (double bar line with dots) is placed above the staff at measure 6. The second line continues the melody. A second repeat sign is placed above the staff at measure 13. The third line concludes the piece with a double bar line.

Now God be with old Simeon

A round of 3 voices

From "Pammelia" (1609)

Thomas Ravenscroft

Now God be with old Sim - e - on, for he made cannes for
8 man-y a one, and a good old man was he, And Jin-kin was his
16 jour-ney-man, and hee could tip-ple of ev-ery can, and thus he
23 said to me, to whome drinke you sir knave, to you, then hey ho
31 Jol-ly Jin - kin, I spie a knave in drink-ing, come trole the bole to me.

The musical score is written on a single treble clef staff in a key signature of one flat (B-flat) and common time (C). It consists of five lines of music. The first line begins with a common time signature and a key signature change to one flat. The second line starts with a measure rest and a repeat sign. The third line begins with a measure rest. The fourth line starts with a measure rest. The fifth line ends with a double bar line. The lyrics are placed below the notes, with line numbers 8, 16, 23, and 31 indicating the start of new lines of text.

Three Blinde Mice

A Round of 3 Voices

From "Deuteromelia" (1609)

Thomas Ravenscroft

Three blinde Mice, three blinde Mice, Dame Ju- li-
6 an, Dame Ju- li- an, the Mil- ler and his
10 mer- ry olde Wife, shee scrapte her tripe licke thou the knife.

The musical score is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and common time (C). It consists of three lines of music. The first line begins with a common time signature and a key signature change to two flats. The second line starts with a measure rest. The third line begins with a measure rest. The lyrics are placed below the notes, with line numbers 6 and 10 indicating the start of new lines of text. A repeat sign is located at the end of the first line of music.

Ballads

There were three Ravens sat on a tree,

From "Melismata" (1611)

MEDIUS.

Thomas Ravenscroft



Downe a downe, hey downe,



with a downe



with a downe, hey der-rie der-rie, downe, downe, downe.

There were three Ravens sat on a tree,

From "Melismata" (1611)

TENOR.

Thomas Ravenscroft
(1)



Downe hey downe, hey downe, hey downe.



with a downe,



with a downe der-rie, der-rie downe a downe.

There were three Ravens sat on a tree,

From "Melismata" (1611)

BASSVS.

Thomas Ravenscroft



Downe hey downe, hey downe

with a



downe,

with hey downe downe, derrie downe downe.

There were three Ravens sat on a tree,

From "Melismata" (1611)

TREBLE.

Thomas Ravenscroft

1. There were three ravens sat on a tree, Down a down, hey
 4 down, hey down, (1) There were three ravens sat on a tree, with a
 7 downe, There were three ravens sat on a tree, They were as black as
 11 black might be, With a down, der-rie, der-rie, der-rie down, down.

2. The one of them said to his mate,
 down a downe hey downe
 The one of the said to his mate,
 with a downe:
 The one of them said to his mate
 Where shall we our breake – fast
 take?
 With a downe, derrie, derrie, der-
 rie, downe, downe.

3. Downe in yonder greene field,
 down a downe hey downe, hey
 downe.
 Downe in yonder greene field,
 with a downe:
 Downe in yonder greene field,
 There lies a Knight slain under his
 shield,
 With a downe dery downe, down.

4. His hounds they lie downe at his
 feete,
 down a downe hey downe, hey
 downe.
 His hounds they lie downe at his
 feete, with a downe:

His hounds they lie downe at his
 feete,
 So well they can their Master keepe,
 With a downe dery downe, down.

5. His Haukes they flie so eagerly
 down a downe hey downe, hey
 downe.
 His Haukes they flie so eagerly
 with a downe:
 His Haukes they flie so eagerly
 Ther's no fowle dare him come nie.
 With a downe dery downe, down.

6. Downe there comes a fallow Doe,
 down a downe hey downe, hey
 downe.
 Downe there comes a fallow Doe,
 with a downe:
 Downe there comes a fallow Doe,
 As great with yong as she might goe.
 With a downe dery downe, down.

7. She lift up his bloody hed,
 down a downe hey downe, hey
 downe.

She lift up his bloody hed,
with a downe:
She lift up his bloody hed,
And kist his wounds that were so red
With a downe dery downe, down.

8. She got him up upon her backe,
down a downe hey downe, hey
downe.

She got him up upon her backe,
with a downe:
She got him up upon her backe,
And carried him to earthen lake
With a downe dery downe, down.

9. She buried him before the prime,
down a downe hey downe, hey
downe.

She buried him before the prime,
with a downe:
She buried him before the prime,
She was dead her selfe ere even-song
time.

With a downe dery downe, down.

10. God send every gentleman
down a downe hey downe, hey
downe.

God send every gentleman
with a downe:
God send every gentleman
Such haukes, such hounds, and such
a Leman,

With a downe dery downe, down.

Willy prethe goe to bed,

From "Deuteromelia" (1609)

TREBLE.

Thomas Ravenscroft

Sing softly.

hey ho, tor lo ly lo ly lo, :||:

6

Chorus: hey trolly, :||:lo

11

ly ly, lo ly ly :||: hey ho tro lo lo ly ly ly lo.

Willy prethe goe to bed,

From "Deuteromelia" (1609)

MEDIUS.

Thomas Ravenscroft

Sing softly.

hey ho, tor lo ly lo ly lo, :||:

6

Chorus: hey ho trol-ly, :||:lo ly

11

ly, lo ly ly :||: hey ho tro lo lo ly ly ly lo.

Willy prethe goe to bed,

From "Deuteromelia" (1609)

BASSVS.

Thomas Ravenscroft

Sing softly.

hey tro - ly lo, Chorus: hey trol-

10

ly, :||: trolly ly, lo ly ly lo, hey. :||:

¹In the facsimile, this is a dotted half followed by a quarter note. So it should take up the time of a dotted whole note in the modern notation we use, which the whole/half does, but doesn't have exactly the division between the two notes that's indicated.

Willy prethe goe to bed,

From "Deuteromelia" (1609)

TENOR.

Thomas Ravenscroft

The singing part.

1. Wil - ly pre-the goe to bed, for thou wilt have a drow-sie head, To-
 5 morrow we must a hunting, and betimes be stirring, With a hey trol-ly
 10 lo-ly, lo-ly, lo-ly, &c. hey ho tro lo lo lo ly ly lo.

2. It is like to be fayre weather,
 couple up all they hounds together:
 Couple Jolly with little Jolly,
 couple Trole with old Trolly. With a
 hey tro ly lo lo ly, tro ly lo ly
 lo.

3. Couple Finch with black Trole,
 couple Chanter with Jumble:
 Let beauty goe at liberty,
 for she doth know her duty. with a
 hey, &c.

4. Let Merry goe loose it make no mat-
 ter,
 for Cleanly sometimes she will clat-
 ter,
 And yet I am sure she will not stray,
 but keepe with us still, all the day.
 with a hey, &c.

5. With O masters and wot you where,
 this other day I start a Hare?
 On what call hill upon the knole,
 And there she started before Trole.
 with a hey, &c.

6. And down she went the common dale,
 with all the hounds at her taile:
 with yeaffe, a yaffe, yeaffe a yaffe,
 hey Trol, hey Chaunter, hey Jum-
 bole, with a hey, &c.

7. See how Chooper chopps it in,
 and so doth Gallant now begin:
 Looke how Trol begins to tattle,
 tarry a while yee shall heare him prat-
 tle. with a hey, &c.

8. For Beauty begins to wag her tyle,
 of Cleanles helpe we shall not faile:
 and Chaunter opens very well:
 but Merry she doth beare the bell.
 with a hey, &c.

9. Goe prick the path, and down the
 lawne,
 that useth still her old traine:
 She is gone to what call wood,
 Where we are like to doe no good.
 with hey tro ly lo ly lo, tro ly
 lo &c.

Part Songs

We be three poor Mariners,

From "Deuteromelia" (1609)

TREBLE.

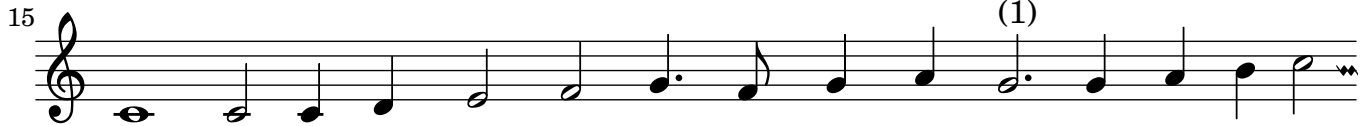
Thomas Ravenscroft



1. Wee be three poore Mar - i - ners, new - ly come from the seas,
 2. We care not for those martiall men, that doe our states dis - daine:



Wee spend our lives in jeo - par - dy, whiles o - thers live at
 But we care for those Mar - chant men, which doe our states main -



ease: Shall we goe daunce the round, the round, the round and shall we goe
 taine. To them we daunce the round, the round, the round to them we



daunce the rounde, the rounde, the rounde, and he that is a
 daunce the rounde, the rounde, the rounde.



bull - y boy, come pledge me on the ground, the ground, the ground.

We be three poor Mariners,

From "Deuteromelia" (1609)

TENOR.

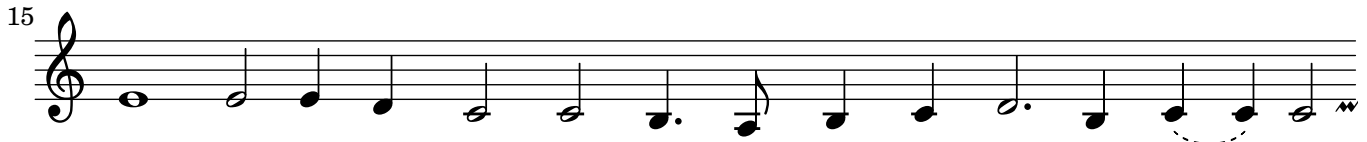
Thomas Ravenscroft



1. Wee be three poore Mar - i - ners, new - ly come from the seas,
 2. We care not for those martiall men, that doe our states dis - daine:



Wee spend our lives in jeo - par - dy, whiles o - thers live at
 But we care for those Mar - chant men, which doe our states main -

15 

ease: Shall we goe daunce the round, the round, the round and shall we goe taine. To them we daunce the round, the round, the round to them we

21 

daunce the rounde, the rounde, the rounde, and he that is a daunce the rounde, the rounde, the rounde.

27 

bull - y boy, come pledge me on the ground, the ground, the ground.

We be three poor Mariners,

From "Deuteromelia" (1609) **BASSVS.** Thomas Ravenscroft



1. Wee be three poore Mar - i - ners, new - ly come from the seas,
2. We care not for those martiall men, that doe our states dis - daine:

8 

Wee spend our lives in jeo - par - dy, whiles o - thers live at But we care for those Mar - chant men, which doe our states main -

15 

ease: Shall we goe daunce the round, the round, the round and shall we goe taine. To them we daunce the round, the round, the round to them we

21 

daunce the rounde, the rounde, the rounde, and he that is a daunce the rounde, the rounde, the rounde,

27 

bull - y boy, come pledge me on the ground, the ground, the ground.

We be Souldiers three,

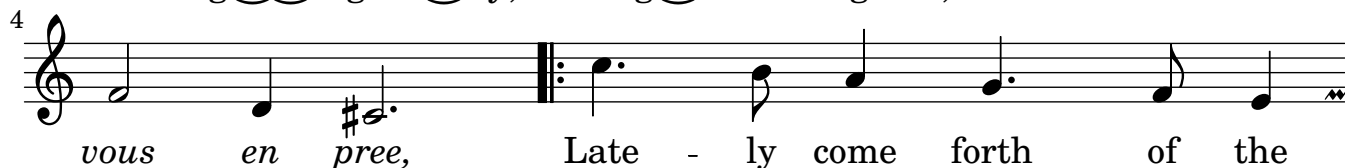
From "Deuteromelia" (1609)

TREBLE.

Thomas Ravenscroft



1. We be Soul - diers three, *Par - don - a moy je*
2. Here Good fellow I drinke to thee,
3. And he that will not pledge me this,
4. Charge it a - gaine boy, charge it a - gaine,



vous en pree, Late - ly come forth of the
To all good Fel - lowes where ev -
Payes for the shot what e -
As long as there is a - ny



low coun - try, with ne - ver a pen - ny of mon - y.
Fa la la la lau ti do dil - ly.
er they be,
ver it is,
incke in thy pen

We be Souldiers three,

From "Deuteromelia" (1609)

TENOR.

Thomas Ravenscroft



1. We be Soul - diers three, *Par - don - a moy je*
2. Here Good fellow I drinke to thee,
3. And he that will not pledge me this,
4. Charge it a - gaine boy, charge it a - gaine,



vous en pree, Late - ly come forth of the
To all good Fel - lowes where ev -
Payes for the shot what e -
As long as there is a - ny



low coun - try, with ne - ver a pen - ny of mon - y.
 Fa la la la lau ti do dil - ly.
 er they be,
 ver it is,
 incke in thy pen

We be Souldiers three,

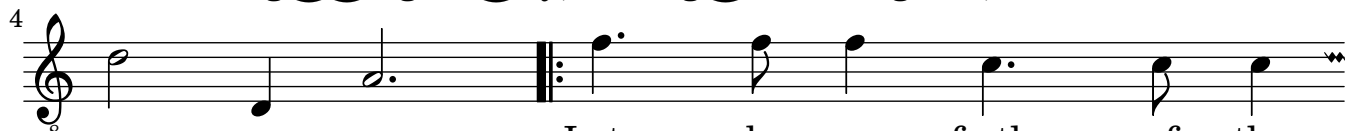
From "Deuteromelia" (1609)

BASSVS.

Thomas Ravenscroft



1. We be Soul - diers three, *Par-don-a moy je*
2. Here Good fellow I drinke to thee,
3. And he that will not pledge me this,
4. Charge it a - gaine boy, charge it a - gaine,



vous en pree, Late - ly come forth of the
 To all good Fel - lowes where ev -
 Payes for the shot what e -
 As long as there is a - ny



low coun - try, with ne - ver a pen - ny of mon - y.
 Fa la la la lau ti do dil - ly.
 er they be,
 ver it is,
 incke in thy pen

Of all the birds.

From "Deuteromelia" (1609)

TREBLE.

Thomas Ravenscroft



Of all the birds that e-ver I see, the Owl is the fair-est in
For all the day long she sits in a tree, and when the night comes, a-



her de-gree, te who, Sir knave to thou, This
way flies she,



song is well sung, I make you a vow, and he is a knave that drinketh now.



now. Nose, nose, nose, nose, and who gave thee that jol-ly red nose?



Nut-megs, and cloves, and that gave thee thy jol - ly red nose.

Of all the birds.

From "Deuteromelia" (1609)

TENOR.

Thomas Ravenscroft



Of all the birds that e-ver I see, the Owl is the fair-est in
For all the day long she sits in a tree, and when the night comes, a-



her de-gree, Te whit, to whom drinks thou? This
way flies she,



song is well sung, I make you a vow, and he is a knave that drinketh now. now.



Nose, nose, nose, nose, and who gave mee that jolly red nose? Cinamon, and Gin-



ger, Nut-megs, and cloves, and that gave mee my jol - ly red nose.

Of all the birds.

From "Deuteromelia" (1609)

BASSVS.

Thomas Ravenscroft



Of all the birds that e-ver I see, the Owl is the fair-est in
For all the day long she sits in a tree, and when the night comes, a-way



her de-gree, Te whit, te who, Te whit, te who, Te whit, te who, This
flies she,



song is well sung, I make you a vow, and he is a knave that drinketh now.



now. Nose, nose, nose, nose, and who gave thee that jol-ly red nose?



Nut - megs, and cloves, and that gave thee thy jol-ly red nose.