

The Lant Roll

Here are
Within this roll diverse
fine catches, otherwise called
rounds of 3, 4, and 5
parts in one, of 9 & 11 parts
in one, with merry songs to
pass away the time in
honest mirth & solace.
Anno Dei. 1580

Collected and gathered / By Thomas Lant.

Sing true, tune well, / hold fast, give ear,
And you shall find / good music here.

Notes on the Transcriptions

by Crispin Sexi, August 2018

The Lant Roll (MS KC 1) is a collection of 57 rounds gathered by Thomas Lant and recorded on a parchment roll 16 feet long and 3¾ inches wide (*Vlasto*).

To my knowledge there has not previously been a transcription available of all of the rounds contained in the Lant Roll, although a selection of those not found in Thomas Ravenscroft's books were included in Jill Vlasto's *An Elizabethan Anthology of Rounds*. When I emailed off to Kings College Library asking about the roll I was informed that there wasn't a digital copy of the manuscript yet, but they were happy to make one for a fee, thus enabling this present work.

The majority of the rounds found in the Lant Roll are to be found also in Ravenscroft's *Pammelia* or *Deuteromelia*, although few of them are identical. Both the words and the tunes vary, though usually in minor ways. There are pieces that are only in Lant, making it seem likely that Ravenscroft did not have access to the Lant Roll when making his compilations. Even considering Ravenscroft's sorting the rounds into number of parts, mostly the order of pieces is completely different between Lant and Ravenscroft, with the exception of the last three in Lant also being together in Ravenscroft. It seems possible that both Lant and Ravenscroft were gathering their versions from multiple other sources, some of which may have been the same.

In the original manuscript, each round is accompanied in the left margin by the number of the piece, the number of parts (voices) for the round, and also by a mensural sign (similar in purpose to our modern time signatures). The rounds are written by hand in white mensural notation, very similar to modern notation.

The writing in the Lant Roll is not always clear. In transcribing these pieces I have relied on Ravenscroft's books of rounds as well as Jill Vlasto's partial transcriptions of the words as a sanity check. All lyrics in a language other than English are written in a very neat italic handwriting. Ravenscroft uses an italic font for these pieces in his books.

For each round I have written out an approximation of the original words, plus a version with modern spelling and all the contractions expanded. For texts that are not English I have provided a rough translation.

I have transcribed the music into modern notation, generally transposing into treble clef as most singers are more comfortable with it, though marking it down an octave and keeping the original key.

The majority of the pieces have a mark .S. showing where the next voice starts singing. Fourteen pieces omit this mark, though since all the pieces have the number of parts indicated, it is possible to determine where the entry point should be. Piece #3 has an incorrect entry point marked.

Throughout the roll, the practice of marking the end of the piece changes. The first pieces in the roll have a barline and then the first few notes of the melody and the first few words below them. From piece three onwards the opening words are left off. Piece 8 has a fermata above the final note, but this does not occur again until piece 29 and onwards where a fermata starts being consistently used above the final note, usually also followed by a barline and the first few notes of the melody. I have not attached any significance to the fermata in my transcriptions.

Thanks to Joan Sutton and Annabel de Swinburne for assistance with translations. They happily helped out with testing the songs and answering questions like “if you squint right, does that look like a letter “f” or is it an “s”?”

Crispin, August 2018.

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1. All in to service (3 parts in one)

All in to servis, let us ringe merelie to gether, dinge donge dinge donge bell, The ground: Dinge donge ding donge. All in to servis.	All in to service, let us ring merrily together, ding dong ding dong bell. The ground: Ding dong ding dong. All in to service.
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See #4 in Pammelia.

There are a few different rounds based on church bells ringing to call everyone to church. See also #54 for another example.

The music in this one is 19 beats the first time through and then 18 thereafter. Possibly one is meant to sing “bell” at the same time as the starting note and then “all” as the second beat when starting again. That would make this a 3 part round. The number of parts is obscured in my photo of the original.

This round is accompanied by a two-part ground/burden (not present in Ravenscroft) that begins as the first voice starts gets to “bell”, i.e. the second time through.

2. My harte of golde (4 pts in one)

ut. re. my. fa. sol. la. la. sol. fa. my. re. ut. Hey downe dow' dow' donn' a d' d' d' d' hey downe a d' d. My harte of golde as true as steele, as I me lean'd untill a Bowe In faythe But yf thowe love me weele <i>[alt: But yf my ladie love me weele]</i> Lorde so Robin lowe, heave & ho rumbilo, <i>[alt: hey no nee no ee no]</i> hey tro lo lo lee lo hey troli lolie hey troli lolie hey trolo lolie lo hey trololie lo, my lad'es gone to Canterburie Saint Thomas be hir Boote, she mett with Kate of Malmesburie why weepst yu maple roote, O sleep'st yu or wak'st yu Gefferie Cooke, the roste it burnes torne rounde a boute a boute a. b. r. a. b. a. b. r. a. b. a. b. rounde. O frier howe far'st yu bandilo bandilo frier howe far'st yu sandilo sandilo.	Ut, re, me, fa, sol, la, la, sol, fa, me, re, ut. Hey down down down down a down down down down hey down a down down. My heart of gold as true as steel, as I me leaned until a bower In faith but if thou love me well <i>[alt: But if my lady love me well]</i> Lord so Robin low, heave & ho rumbilo, <i>[alt: hey nonny nonny no]</i> hey trollo lolly lo hey trolly lolly hey trolly lolly hey trollo lolly lo hey trollo lolly lo, my lady's gone to Canterbury Saint Thomas be her Boot, she met with Kate of Malmsbury why weepest thou maple root, O sleepest thou or wakest thou Geoffrey Cook, the roast it burns torn round about about about round, about about round, about about round, O fryer how fairest thou bandilo bandilo fryer how fairest thou sandilo sandilo.
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See #31 in Pammelia.

This round includes lyrics from another song in the middle (“my lady's gone...”).

This piece does not have an .S. entry point mark. The number of parts is obscured, however the music works for four groups of 13 bars when written in modern notation. There are a couple of interesting time changes in this piece, in particular a switch to black notation with a tempo change of three black minims to the time of one white minim. The same happens for the final section (“O frier howe far'st yu...”).

Ravenscroft uses the alternate line “but if my ladie love me well”, but sticks with the original “Lorde so Robin

lowe”.

3. *Sing ye nowe after mee (5 pts in one)*

ut re mi, fa, sol, la, la, sol, fa, me, re, ut. Hey downe, d, d, d, Singe ye nowe after mee, la mi sol re fa, so shall we well agree, take heed to your time and reste as you finde, the rowend & ye square muste be twende in their kinde, O well songe my lads I saye, we are as good by night as by daye, la mi sol re fa, let us be merie hear as longe time as we may, for time trulie passeth a waye, hey ho hey ho hey ho hey ho hey ho.	Ut, re, me, fa, sol, la, la, sol, fa, me, re, ut. Hey down, down, down, down, Sing you now after me, la me sol re fa, so shall we well agree, take heed to your time and rest as you find, the round and the square must be tuned in their kind, O well sung my lads I say, we are as good by night as by day, la mi sol re fa, let us be merry hear as long time as we may, for time truly passes a way, hey ho hey ho hey ho hey ho hey ho.
--	--

See #88 in Pammelia.

The lyrics are about singing a round. Calling “sing after me” appears to be common for rounds, not too surprisingly because that's what the singers are doing. Compare #7, #10 and #30.

Round and square could be to do with note lengths or to do with flats and naturals. The word “twende” could also be meant to be “twinned”. Jill Vlasto suggests this is to do with the tunings of B-flat and B-natural being “twins”.

This round is incorrectly marked as being “4 pts in one”, and the entry point for the second part is incorrectly marked at “a-gree”.

4. *O my fearfull dream (3 pts in one)*

O my fearfull dream nev'r forget can I, nev'r forget can I, me thought I sawe a maydens childe cause les to die, whose name was Jesus. : :	O my fearful dream never forget can I, never forget can I, me thought I saw a maiden's child causeless to die, whose name was Jesus. whose name was Jesus.
---	---

See #2 in Pammelia.

Ravenscroft has a few different words scattered here and there (e.g. “dreams” vs “dream”, “condemned” vs “causeless”), but overall the meaning stays the same. The rhythm and scansion also has minor differences, but the melody is the same.

5. *Fayer fall the Nitingall (3 pts in one)*

Fayer fall the Nitingall, faire fall ye Thrush unto, But fayr fall ye Birde yt evr(?) singeth Cookowe	Fair fall the Nightingale, fair fall the Thrush unto, But fair fall the Bird that ever sings Cuckoo
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See #8 in Pammelia.

Possibly the third line should be “foul” rather than “fair”. Another option might be “fell”, as in “cruel” or “dreadful”. Either way, saying the cuckoo is fair seems like a mistake (see #11). Ravenscroft uses “but foule faire the filthie bird that singeth Cuckow.”

In Ravenscroft the third last note falls back to D, otherwise only minor differences in rhythm.

6. *What happ had y to marie a shrew (3 pts in one)*

What happ had I to marie a shroe for she hathe geven me many a bloe. & how to please her a las I doe not knowe.	What hap had I to marry a shrew for she has given me many a blow. and how to please her alas I do not know.
---	---

See #29 in Pammelia.

Ravenscroft adds two more verses, to really make you feel sorry for the poor guy.

Lant has the anacrusis marked by a lone barline. Ravenscroft has G rather than E on the first note of “alas”.

This piece does not have an .S. entry point mark.

7. *Singe we nowe merilie (11 pts in one)*

Singe we nowe merilie or purses are empti hey ho, let them take care that luste to spare for I will not doe so, who can finge so meri a note, as he that cannot chaunge a grote, hey ho troli loli lo tro lo li lo.	Singe we now merrily our purses are empty hey ho, let them take care that lust to spare for I will not doe so, who can sing so merry a note, as he that cannot change a groat, hey ho trolly lolly lo tro-lollilo.
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See #100 in Pammelia.

A groat was a coin worth 4 pence. An ale was worth something like half a penny.
(<https://abagond.wordpress.com/2007/05/02/money-in-shakespeares-time/>)

Ravenscroft changes “luste” to “list”, otherwise the words are the same with minor spelling differences. Lant has the same music as Ravenscroft.

Lant claims this is 11 parts, though that is due to the final bar being entirely at rest. Ravenscroft amends this claim to 10 *or* 11 voices.

8. *Jack boy howe boy newes (4 pts in one)*

Jack boy howe boy newes, the catt is in the well, let us ringe nowe for her soule, dinge donge dinge donge bell.	Jack boy how boy news, the cat is in the well, let us ring now for her soul, ding dong ding dong bell.
---	---

See #56 in Pammelia.

Singers might find the upwards leap of a diminished octave a challenge in this one.

Ravenscroft has “let us ring now for her knell”, with the notes on “for her” being on C-natural rather than D then C-sharp. Minor rhythm changes.

9. *Fare well mine owen sweet hart (4 pts in one)*

Fare well mine owen sweet hart, fare well ys that I love beste sith yt I muste from my love depart, fare well my joye & reste.	Farewell mine own sweetheart, farewell is that I love best since that I must from my love depart, farewell my joy and rest.
---	--

See #64 in Pammelia.

The “fare well my joye & rest” bit of the music in Lant has half an extra beat due to “well” being dotted. Ravenscroft solves this by halving the length of the following “my”. Likely Lant intended to do this as well. Ravenscroft has a F-natural on “my”.

Ravenscroft changes “that I love beste” to “whome I love best” and “fare well my joye” to “adew my joy”.

10. Singe ye nowe after me (5 pts in one)

Singe ye nowe after me, & as I singe singe ye, so shall we well a gree, five pts in unitee dinge donge ding dong ding dong ding dong bell.	Sing ye now after me, and as I sing, sing ye, so shall we well agree, five parts in unity ding dong ding dong ding dong ding dong bell.
---	--

See #83 in Pammelia.

The words of this five part round sing about how they are singing a five-part round. And then the church bells go off (see #1 and #54).

This piece does not have an .S. entry point mark.

Minor difference in Ravenscroft's melody at “parts in unity”, otherwise the same.

11. As I me walked (4 pts in one)

As I me walked in a may morninge I harde a birde singe Cookowe.	As I me walked in a may morning I heard a bird sing Cuckoo.
--	--

See #53 in Pammelia. This round is recorded in the Winchester Anthology, which was written down between 1487 and 1574, the rounds being near the end of the book.

The Winchester version has this song in Lydian, which has been shifted to Ionian for the Lant and Ravenscroft versions. The anacrusis in the Ravenscroft version moves the emphasis from the first syllable of each line to the second. Otherwise the music is much the same, with only the melody at “I heard a” changed slightly.

The lyrics tell the story of a person out walking when they are suddenly and unexpectedly reminded of being away from their home and their potentially unfaithful partner. Ravenscroft adds three extra verses, expounding on the theme.

12. Hey ho nobody at home (5 pts in one)

Hey ho nobodi'at home, meat nor drinke nor money, fill the pott Yeedie.	Hey ho nobody at home, meat nor drink nor money, fill the pot Eadie.
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See #85 in Pammelia.

The Lant version has a few differences to the Ravenscroft version in the lyrics and the melody.

Ravenscroft uses “Eadie” as the barman's name. Presumably the singer has a tab.

Tune is somewhat different from Ravenscroft, with a few rhythm changes and a different melody for “money”.

13. Nestro de farielle (4 pts in one)

Fa mi fa re la mi, Nestro de farielle.	Fa mi fa re la mi, Nestro de farielle.
---	---

See #65 in Pammelia, which has the same melody but completely different lyrics.

The lyrics are written in a different handwriting to the rest of the manuscript. This is quite a long round, with much more music than there are lyrics written, so it might be that people were expected to know the rest of the words.

Like other rounds with solmization, the starting syllables are correct for the melody they sound.

14. Dones a boire all boone companion (4 pts in one)

Dones a boire alle boone companion, allelua allelua.	Give us to drink all good companion, alleluia alleluia.
---	--

See #52 in Pammelia.

Possibly a drinking song.

The lyrics are written in a different handwriting to most of the rest of the manuscript, a neat italic style that is used throughout Lant to indicate a non-English language. If this is the same person's handwriting, then they have put a lot more effort into being neat for italic compared to their regular handwriting.

Ravenscroft has “Donec aboire alle bon companion”.

15. Alegra Anglia alegra (4 pts in one)

Alegra Anglia alegra, vivat Elizabeth regina. Chante hony soite qui mal y pense, let all faithfull harts her noble name advance.	Allegra Anglia allegra, vivat Elizabeth Regina. Chante honni soit qui mal y pense, let all faithful hearts her noble name advance.
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Not in Ravenscroft.

Three languages in one song! Possibly to make a political point?

Most of the lyrics are written in italic, changing back to the regular hand for the English at “let all”.

Nearly 2 octaves in range, so some singers will have a hard time with this one.

I suggest adding a sharp to the G on the word “y” to make the dominant a major chord. Try it both ways and see what you think.

This piece does not have an .S. entry point mark.

16. The pigion is never wo (4 pts in one)

The pigion is never wo till a benting she go, with heave & ho so let ye winde blow.	The pigeon is never woe till a benting she go, with heave and ho so let the wind blow.
--	---

See #30 in Deuteromelia.

“Benting time” is when pigeons feed on grass (“bents”), as other foods are not available (Webster's Dictionary, 1913).

No anacrusis written in the original music, but it starts with a strong ascending 4th, so one is warranted. Ravenscroft has the anacrusis. The only other difference in the Ravenscroft music is a jump up to G on “&”.

This piece does not have an .S. entry point mark.

17. Hey ho what shall I saye (9 in one)

Hey ho what shall I saye Sir Jhon hathe caried my wyfe a waye, they were gone er I wiste, she will come when she liste, hey trolly loly lo lee, come a gayne howe.	Hey ho what shall I say Sir John has carried my wife away, they were gone ere I whist, she will come when she list, hey trolly lolly lo lee, come again ho.
---	--

See #99 in Pammelia.

Only differences with Ravenscroft are minor spelling changes.

18. Hey how to the greene wood nowe let us go (3 pts in one)

Hey how to the greene wood nowe let us go, sing heave & ho, & there shall we finde bothe bucke & doe, sing : : the Hart the Hynde & the litle pretie Roe, sing : :.	Hey ho to the green wood now let us go, sing heave and ho, & there shall we find both buck & doe, sing heave and ho the hart the hind and the little pretty roe, sing heave and ho.
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See #1 in Pammelia.

This one is different in that unlike other rounds, the following voices are marked as entering in somewhat quick succession, rather than being distributed evenly throughout the length of the entire song. It can be thought of as a round with three verses. Ravenscroft does not mark the entry point for following voices, leading one to assume equal distribution, so the following voices come in on “& ho”.

The melody in Ravenscroft is much the same, but with a rhythm change to “the Hart the Hynde & the litle pretie Roe”.

19. Conditor, kirie (4 pts in one)

Conditor, kirie. Omnium que uiuant, eleyson.	Founder, Gloria. On all the things that they may live, have mercy.
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See #33 in Pammelia.

Again, italic handwriting for the non-English words.

Ravenscroft adds the word “Kirie” before “Leison” at the end, but does not alter the music to make the extra syllables fit.

20. White wyne & suger (5 pts in one)

White wyne & suger, is good drink for me, for so saide pson Bratt, But Gough saide nay to thatt, for he lov'de malmsee.	White wine and sugar, is good drink for me, for so said Parson Bratt, But Gough said nay to that, for he loved malmsey.
---	---

See #76 in Pammelia.

The last syllable falls on the same beat as the White, so subsequent repeats have white as the second beat of the first bar.

Apart from minor spelling changes, Ravenscroft is the same but with “nay to that” having “to” go up a step to G.

21. Jenkin the jester (5 pts in one)

Jenkin the jester, was woont to make glee, with Jarvis the Jugler, till angrie was hee, then Wilkin the wyseman, did wisely for see, that jugler & jester, shoulde gently agree, hey downe, do' d' d' downe a downe do' downe a do', do',	Jenkin the jester, was wont to make glee, with Jarvis the Juggler, till angry was he, then Wilkin the wise-man, did wisely foresee, that juggler & jester, should gently agree, hey down, down down down down a down down down a down, down,
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See #84 in Pammelia.

A “juggler” in period was quite possibly a magician (Butterworth, Philip, *Magic on the Early English Stage*, Cambridge University Press, Cambridge, 2005), so this puts me in the mind of cries of “It's in his other hand!”

Ravenscroft adds a “derie” in place of “down a” amongst the last section.

22. Jolly Shepherde (3 pts in one)

Jolly Shepherde & upo' an hill as he sate full loude he blowe his litle horne & kept right well his gate, earlie in a morninge & late in an eveninge, & en' blew this litle boy so merily pipinge, terly ter lo, : : terly ter lo ter lee terly ter lo, : : terly ter lo ter lee.	Jolly Shepherd & upon an hill as he sat full loud he blow his little horn and kept right well his gate, early in a morning & late in an evening, and ever blew this little boy so merrily piping, terly ter lo, terly ter lo, terly ter lo ter lee terly ter lo, terly ter lo, terly ter lo ter lee.
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See #3 in Pammelia.

Ravenscroft has “and ever blew”, so I have gone with that in my translation because two syllables fits the music.

Although sticking to the same tune overall, Ravenscroft has several alterations to the melody, especially in the “terly terlo” section.

23. The pie sate in ye perie tree (3 pts in one)

The pie sate in ye perie tree, : : With mery mery whip & go, With twice so mery, whip & go.	The pie sat in the perry tree, The pie sat in the perry tree, With merry, merry, whip & go, With twice so merry, whip & go.
---	--

Not in Ravenscroft.

I assume that “pie” means “magpie” in this song. Perry pear varieties usually have small fruit and are used to make a drink much like cider.

This piece is marked as 3 parts, but actually it is only two parts.

24. Nowe nowe behonde (3 pts in one)

Nowe nowe behoulde & see what songe is this or howe maye it bee,	Now now behold and see what song is this or how may it be,
---	---

three pts in one sing all after me w(th) hey don'e, do' do' a do' do' do' trole ye berie drinke & be merie.	three parts in one sing all after me with hey down, down down a down down down troll the berry drink and be merry.
--	---

See #13 in Pammelia.

This one says “3 parts in one in the fifth” and it is actually a canon rather than a round. It seems to work okay with the first part starting on G, the second part starting on D and the third part starting on A. I am unsure whether in transposing that the sharps should be added or ignored. Normally when canon is written out properly it does not transpose the key signature in the different parts and I suggest doing that here as well.

Ravenscroft starts “Hey downe a downe” with F and E added between the initial G and D that Lant has. There are other small variations in the tune.

25. Treamoune (3 pts in one)

Treamoune, : : treamoune, see. Ke ke ke la mee, terlamonee : : terlamonee.	Treamoune, treamoune, treamoune, see. Ke ke ke la mee, terlamonee terlamonee terlamonee.
--	--

Not in Ravenscroft.

Suspected of being nonsense words by Vlasto. The lyrics are in an italic handwriting like #13 and #14, which indicates a language other than English.

The tune reminds me of Pastimes.

26. Misere mei (4 pts in one)

Miserere mei deus secundum magnam, misericordiam tuam, : :	Have mercy on me, God, according to Thy great mercy, to thy mercy.
--	---

See #32 in Pammelia.

In italic handwriting as per other Latin texts.

Possibly a C-sharp on “mag” would work nicely, but it's natural also in Ravenscroft.

27. In te domine speraui (4 pts in one)

In te domine speraui, non confounder in eternum, In te domine speraui, non confounder in eternam.	In you Lord I trust, do not damn me for all eternity, In you Lord I trust, do not damn me for all eternity.
--	--

See #34 in Pammelia.

In a italic handwriting as per other Latin texts.

Ravenscroft divides up the A for the second “Domine”, but otherwise has the same music. This moves the lyrics to the left by one syllable for a bit.

28. Lorde have m'cy upon us (4 pts in one)

Lorde have m'cy upon us, Christe have m'cy upo' us O Christe heare us,	Lord have mercy upon us, Christ have mercy upon us O Christ hear us,
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Lorde have m'cy upo' us	Lord have mercy upon us
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Not in Ravenscroft.

This one has an example of how to do a diminished chord in Renaissance style – use first inversion so that there are no discords with the lowest note of the chord!

There isn't any explanation about how to treat the “mercy upon us” where the melody splits in two, so pick one or the other each time through the round. The lower notes are written in a slightly different style, so were likely added later, possibly in an attempt to avoid the parallel unison at the end of the second and fourth lines.

29. Now god be wth old Simion (3 parts in one)

Now god be wth old Simion for he made tankerds many a one, & a good old man was hee, & Jenkin was his iourney man, & hee could tippel of every can, & thus he sayde to mee, to whom drink yee, sir knave to thee, then hey ho iolly Jenkin I spie a knave a drinking, com' troule the boule to mee.	Now god be with old Simion for he made tankards many a one, and a good old man was he, and Jenkin was his journey man, and he could tippel of every can, and thus he said to me, to whom drink ye, sir knave to thee, then hey ho jolly Jenkin I spy a knave a drinking, come troll the bowl to me.
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See #7 in Pammelia.

Compare “Of al the birds” in Deuteromelia, which has the line “to whom drinks thou, sir knave to thou”.

Ravenscroft substitutes “Cannes” for “tankerds”.

Ravenscroft has four notes different, but not changing the chord structure of rhythm. He stays with the A on “old”, does an F – Bb jump for “can and”, and he has C for “knave a”.

30. Com' follow me merily my mates (5 pts in one)

Com' follow me merily my mates. Letts all agree, and make no faultes. Take heed of tyme tune & eare, tyme tune & eare, and then w'th out all doubt, we need not feare, to sing this catche, throughout, Malkin was, a countrey mayde, : : tricke & trim' fyne & brave, as she might bee, she would nedes to the courte she sayde, to sell her milke & furmentye, he loe have wth you now to westminster, but before we come there, be cause the way is farr, some comtrey toy lets heare, a dew thou daynty dame, goe whether thou wist for me, thou are ye very same, I tooke thee for to be,	Come follow me merrily my mates. Lets all agree, and make no faults. Take heed of time, tune & ear, time, tune & ear, and then with out all doubt, we need not fear, to sing this catch throughout, Malkin was a country maid, a country maid, trick and trim, fine and brave, as she might bee, she would needs to the court she said, to sell her milk & furmentye, hey lo have with you now to Westminster, but before we come there, be cause the way is far, some country toy let's hear, adieu thou dainty dame, go whether thou whist for me, thou are ye very same, I took thee for to be,
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See #75 in Pammelia.

The music for this changes between cut-C and “6i” time frequently, a fact pointed out by the lyrics (“Take heed of tyme tune & eare”). The 6i time has black minims and black semibreves, with six black minims taking the time of one white minim in cut-C time. There are a few places where the time signature change is omitted or not quite in the right place, which would not have helped the singers get this right!

Ravenscroft Pammelia #75 has “pretty talk” rather than “country toy”. Also repeats “tricke and trim” instead of having “fine and brave”. Also has “to sell milk”, rather than “to sell her milk” which in Lant is a later correction, possibly to make up for the additional note after “sayde” which is assigned to “to”. Ravenscroft has “hey ho” instead of “he loe” and “you will” for “thou wist”.

It's possible “furmentye” could be a word to do with “ferment” (as in alcohol), but it seems more likely “frumenty” (a porridge-like food that can have milk in it).

The music for this catch starts in bass clef and moves to tenor clef, so I have done the same.

31. *Conso re my fa my re ut (4 pts in one)*

Conso re my fa my re ut, hey dery dery sing & be mery, qua'do veni qua'do coli, whipp it litle Davy bome bome.	Conso re my fa my re ut, hey derry derry sing and be merry, quando veni quando coli, whip it little Davie bome bome.
Bome, bome, bome, bome.	Ground: Bome, bome, bome, bome.

See #71 in Pammelia.

Ravenscroft starts off “ut re my ...”, missing the first note of the Lant version.

Includes Latin, however “quando veni quando coli” (*when I came, there I tilled*) is in the normal handwriting, unlike for other occasions of non-English. Instead, the “conso re my fa my re ut” is in the foreign cursive.

This one has some unusual harmonies, with D being sung against an F major chord. Ravenscroft changes the notes for “quando veni quando coeli” to A low-F high-F C, but does nothing to try to fix the D's.

“Whipp it” probably refers to playing the drum, as per the onomatopoeic “bome” in the ground. Ravenscroft changes this lyric to “whip little Davids bome, bome”, cheekily altering the meaning.

32. *Hould thy peace (3 pts in one)*

Hould thy peace, Hould thy peace, Thou knave, Thou knave, Hould yi peace, Thou knave.	Hold thy peace, Hold thy peace, Thou knave, Thou knave, Hold thy peace, Thou knave.
--	--

See #10 in Deuteromelia.

Essentially this song is telling off the other singers for singing.

The music in this one is not at all similar to the Ravenscroft version, giving us *two* possibilities for the song sung in Shakespeare's *Twelfth Night*.

This piece does not have an .S. entry point mark.

This round says it is 3 parts, however the music is only enough for two parts as written. There are no rests, which would normally be there to give the timing of a catch, however there are some unusually placed barlines in this

piece. Normally barlines in Lant are reserved for marking an anacrusis or at the end of the piece, and rarely in the middle. There are barlines written in the music for every two minims of the second half of this piece. This is possibly an indication that the second half of this round should alternate between voices, turning it into a catch thus:

- 1) Hould thy peace, Hould thy peace,
- 2) Thou knave (*rest rest*) Hould yi peace, (*rest rest*)
- 3) (*rest rest*) Thou knave, (*rest rest*) Thou knave.

Using this format gives a similar layout to that of the Ravenscroft version.

Another question is whether this piece of music should have B-flats or B-naturals. The notation does not include any indication of flattening the B's, however that gives us a B-diminished chord in root position, which is a rare thing in 16thC music.

33. Let Lobcock leave his wyfe at home (5 pts in one)

Let Lobcock leave his wyfe at home, that roysters may ruffle his lustie Jone, wth tihee wth twoo a lone, wth tahha, fare well my kynde mome. Yet must we looke sadly whe' lobcok comes home.	Let Lobcock leave his wife at home, that roisters may ruffle his lusty Joan, with tee-hee with two alone, with tah-ha, farewell my kind mome. Yet must we look sadly when Lobcock comes home.
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See #87 in Pammelia.

Ravenscroft has the spelling “moame”. Dictionary.com and merriam-webster.com suggest “mome” means “a fool; blockhead”. This gives the idea that Jone is saying farewell to the “royster”.

Also Ravenscroft has “with lustie lustie Jinkin that clownish Groome” rather than “roysters” with a “lustie Jone”. He also has “kindly” instead of “sadly”.

In Lant this song is in C, but Ravenscroft transposes it down to F. Lant does not indicate an anacrusis but Ravenscroft does. With the exception of the division of one note into two to allow for “lustie lustie”, the melody is the same in both editions.

Note that unlike #32 and #34, this catch actually has the rests inserted rather than barlines designating the melody being divided up into separate voices.

34. The owld dog (3 pts in one)

The ould dog, ye golly ould dog, as he lay in his Den' a, ouffa, buffa, trolly tro, trolly tro, as he lay in his Den' a.	The old dog, the jolly old dog, as he lay in his Den a, woof-a, buffa, trolly tro, trolly tro, as he lay in his Den a.
---	---

See #21 in Pammelia.

This piece does not have an .S. entry point mark.

This one is stated as three parts, however two of the parts are laid out as chords rather than individual melodies. Ravenscroft writes it out as a catch with two voices alternating huffa and buffa, trolly lo and trolly lo, making it clear how the three parts should work. There is no indication of that in Lant, apart from placement of barlines separating the phrases of the third line and that it stipulates this to be a 3-parter. One might otherwise assume that this should be done as a two parter and when one gets to the final passage, just select whether to sing high or low.

Ravenscroft has a slight variation in the melody each time for “as he lay”. Also begins on D just for the anacrusis note.

35. Joy in the gates of Jerusalem (4 pts in one)

Joy in ye gates of Jerusalem, peac be in Syon. Let us be mery all together, and tosse ye black boule.	Joy in the gates of Jerusalem, peace be in Zion. Let us be merry all together, and toss the black bowl.
--	--

See #91 in Pammelia.

This has an additional verse that's not present in Ravenscroft.

This piece does not have an .S. entry point mark. This round is actually a 6 parter, not 4 as the manuscript claims.

In the Lant music, it does not mark the F-sharp on Jeusalem, though the sharp is present in Ravenscroft.

36. Scotland it burneth (4 pts in one)

Scotland it burnethe, looke out, looke out, fyer fyer, fyer fyer, caste on more water.	Scotland it burns, look out, look out, fire fire, fire fire, cast on more water.
---	---

Not in Ravenscroft, however this round is modernly known as “London's Burning”.

No anacrusis marked in the music, but it seems to be warranted by the rising 4th.

37. Jone come kisse me now (3 pts in one)

Jone come kysse me nowe, once agayne for my love gentle, Jone come kysse me nowe.	Joan come kiss me now, once again for my love gentle, Joan come kiss me now.
---	--

See #22 in Pammelia.

Compare the placement of the comma after “gentle” in Lant, vs Ravenscroft before “gentle”.

This piece does not have an .S. entry point mark.

Lant pitches this piece an octave above Ravenscroft. In Lant, the “once again” is straight rather than dotted as it is in Ravenscroft.

38. New oysters (3 pts in one)

New oysters, : : new walflit oysters at a grote a peck, : : eche oyster worth two pence, fetch us bread ane wyne yt we may eate, let us lose no tyme wth suche good meate, a banqet for a prince,	New oysters, new oysters, new whale-fleet oysters, at a groat a peck, at a groat a peck, each oyster worth two pence, fetch us bread and wine that we may eat, let us lose no time with such good meat, a banquet for a prince,
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See #11 in Pammelia.

This is based on street cries from stall holders. See also #5 in Pammelia for another street call round that features oysters and other things.

This one's weird, with 19 beats per section. It fits together fine, but one is left unsure where the emphasis should

go as there is no indication in the music. Ravenscroft halves the length of “we may” and omits the rests after the initial “new oysters” and after the initial “at a grote a peck”. Ravenscroft also has some unusual barlines, much in the same vain as Lant does for #34 “The old dog”. The barlines in Ravenscroft appear to have simply been in order to help singers know about the bars that were only one beat long.

I have used the barline suggestions from Ravenscroft to guide the placement of barlines in this transcription, though keeping the note lengths of the Lant music. This leads to a one-beat bar, a two-beat bar, and the rest of the piece fitting into four-beat bars.

39. Blow thy horne thou jolly hunter (4 pts in one)

Blow thy horne thou jolly hunter thy hownds for to revive a, shew yi self a good hunts man, whiles yt thou art a live a, that men' may say & sing wth thee, thou liv'st a mery lyfe a, in pleasure all ye day, & venus mate to wyfe a	Blow thy horn thou jolly hunter thy hounds for to revive a, show thyself a good huntsman, whilst that thou art alive a, that men may say and sing with thee, thou livest a merry life a, in pleasure all the day, and Venus mate to wife a
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See #57 in Pammelia.

Ravenscroft has “hornes” instead of “hownds” on the second line, which makes less sense than Lant's version. He also puts “hast” rather than “liv'st”.

The music is the same in Ravenscroft.

40. Browning madam (3 pts in one)

Browning madam, : : so mery we sing browning madam. The fay'rest flower in yander greene, is in my loves brest, full come ly seeme, and wth all others compare shee can' therefore let us sing, browning madam.	Browning madam, browning madam, so merry we sing browning madam. The fairest flower in yonder green, is in my loves breast, full comely seem, and with all others compare she can therefore let us sing, browning madam.
---	---

See #9 in Deuteromelia.

Browning is a surname. Presumably “Madam” comes after “Browning” (rather than before) for the entire song in order to make the final rhyme.

Ravenscroft has “merrily” rather than “merry” and “garden greene” rather than “yander greene”.

Ravenscroft adjusts the melody to make “merrily” work.

The melody ranges over two octaves and a 2nd. Ravenscroft does not jump into Bass clef at “The fay'rest flower”, mostly staying up the octave and keeping entirely under two octaves (D below middle-C up to C above middle-C). The melody of the two versions vary in several places after that, even accounting for the change of octave, and Ravenscroft changes some of the chords and even introduces accidentals in the last section.

This piece does not have an .S. entry point mark.

41. Lets have an a peale (4 pts in one)

Lets have an a peale, for Jhon Cookes soule for he was an honest man, wth bells all in an order,	Let's have an appeal, for John Cook's soul for he was an honest man, with bells all in an order,
---	---

the cruse wth black boule, the tankerd lyke wise wth ye can. And I myne oeune self will ring ye treble bell, & drinke to you every one. Stane faste nowe my mates, ring merilye & well, till all ye good ale be gone.	the cruse with black bowl, the tankard likewise with the can. And I mine own self will ring the treble bell, and drink to you every one. Stand fast now my mates, ring merrily and well, till all the good ale be gone.
--	--

See #69 in Pammelia. See also #97 in Pammelia for a shorter round about John Cooks' soul.

Ringing the church bells at a funeral and also having a drink. Possibly “cruse” is talking about the cross.

Ravenscroft varies the words only slightly: “Lets have *a* peale”, “the cruse with *the* blacke bole” and “till all *this* good ale”.

Lant marks the anacrusis with a barline.

Ravenscroft transposes this down from C to F, adding a B-flat key signature. Otherwise there are only minor differences between the two editions. Ravenscroft sticks on the same note for both syllables of “order”, Jumps down a 4th rather than a 5th to “own”, and heads down rather than up on “ale be”.

42. Sing after fellos as you heare mee (4 pts in one)

Sing after fellos as you heare mee, a toye that seldom is sene a, Three countrey daunces in one to bee, a prity conceipt as I weene a.	Sing after fellows as you hear me, a toy that seldom is seen a, Three country dances in one to be, a pretty conceit as I wean a.
Robin hood Robin hood sayde litle Jhon, come daunce before y queene a, in a red peticote & a greene jacket, a white hose & a greene a.	Robin hood, Robin hood said little John, come dance before the queen a, in a red petticoat and a green jacket, a white hose and a green a.
Nowe foote it as I doe tom boye tom, nowe foote it as I doe good switheen a, and hick thou must trick it a lone till Robin come leaping in between a.	Now foot it as I do tom boy tom, now foot it as I do good Swithin a, and hick thou must trick it a lone till Robin come leaping in between a.
The crampe is in my purse so sore, no money will byde there in a, and if I had some salve therfore, oh lightly I should begin a.	The cramp is in my purse so sore, no money will bide there in a, and if I had some salve therefore, oh lightly I should begin a.

See #74 in Pammelia.

Ravenscroft leaves out the “good” before “Switthen a”, and has “”tricke it *all* alone”, “purse *full* sore”, and “lightly *then would I sing a*”.

This piece does not have a number of parts noted, but includes four verses, separated by bar lines. Bar lines are also present half way through most verses. It could be that the bar lines indicate repeats.

In Ravenscroft the parts are separated and titled, with double bar lines half way through each indicating to repeat. The last part in Ravenscroft does not have repeat signs, instead including a series of rests and then additional words not present in Lant: “*hey hoe the Crampe a, hey hoe the Crampe a, hey hoe the crampe a the the crampe a*”.

Ravenscroft drops to D for “scene” rather than F-sharp, but otherwise has only minor rhythm changes in the first

part. Ravenscroft does not mark the E as flat for “in a redd” in the second part. In the third part, Ravenscroft sharpens the F in “as I do”. In the fourth part, Lant has E-flat on “my” and “some” that sound rather wrong against the rest of the parts doing an F major chord. Ravenscroft fixes this by repeating the C.

The music for the second half of the last part in Lant clashes in places as it repeats the tune from the first half. This is fixed if one repeats each half of each part except the last, however there are no rests, music or words for the fourth part to sing while the other parts sing their second half.

43. *Lady come down and see (4 pts in one)*

Lady come down & see, ye catt sits in ye plum tree.	Lady come down and see, the cat sits in the plum tree.
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See #72 in Pammelia.

Ravenscroft has G-D-E-E for “Cat sits in the”. This fixes the unusual minor 7th in the Lant version.

44. *Fare well my hart of gould (4 pts in one)*

ut, re, mi, fa, sol, la, - hey down, d, d, d, d, fare well my hart of gould, fare well my pigges nye, farewell ye flower of all ye world the lyke, may no man see, may : : hey down, d, d, : : hey d, : : hey d, : : her lypps they are a softe as any silke, her brethe as sweete as spice, her leggs her thighes as white as milke, shee is a birde of price. Hey down : : a due farewell, my petty Nell, thou berest ye bell but (ys on) swell yet doe not tell where I doe dwell ho down down down.	ut, re, mi, fa, sol, la, la, sol, fa, mi, re, ut, hey down, down, down, down, down, down, fare well my heart of gold, fare well my pigs nye, farewell the flower of all the world the like, may no man see, may no man see, hey down, down, down, hey down, down, down, hey down, hey down, hey down, hey down, her lips they are a soft as any silk, her breath as sweet as spice, her legs, her thighs as white as milk, she is a bird of price. Hey down hey down adieu farewell, my petty Nell, thou barest the bell but you do swell yet do not tell where I do dwell ho down, down, down.
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See #23 in Deuteromelia.

This one was particularly hard to transcribe in places, even when comparing with Ravenscroft. Ravenscroft has “but *you do well*”, so I have used that as guidance for the two difficult words in the third last line. Ravenscroft ends with “*And so farewell*” rather than the “ho down”s of Lant.

The rules used for repeating text are not always obvious. In some cases the repeat marks mean to repeat as many of the previous words/syllables as there is music, but sometimes there does not seem to be enough syllables, so maybe they are just wanting “hey down down” for those sections. Ravenscroft opts for just repeating “down” in most of those spots.

This piece does not have an .S. entry point mark.

Unsure what “pigs nye” means, but Ravenscroft also has this term. See #45 below for an explanation of “baring the bell”.

There are a few crunchy harmonies written in the music, for instance an F-sharp against F-natural during the “hey down”s, which Ravenscroft leaves as natural. Ravenscroft's second downwards run just before “her lips” is different to Lant's, but still contains some discordant notes.

45. *God be wth good felowes all (4 pts in one)*

<p>God be wth good felowes all I pray god speed them well, no (venisr) lob yt lives o' earth can better bear ye bell, then Lobcock he yt conninge sott a conninge (lont) ys he, ye scoom & froth of all ye world, a (verier) drudge yat can not be</p> <p>Chorus: hey dow' god geve him shame, A me', for sweetest charitye hey dow' god geve him shame. A me', for sweetest charitye god gev him shame. A me' for sweetest charitye god geve him shame. A me' for sweetest charity.</p>	<p>God be with good fellows all I pray god speed them well, no vainer lob that lives on Earth can better bear the bell, then Lobcock he that cunning sot, a cunning lout is he, the scum and froth of all the world, a verier drudge that can not be</p> <p>Chorus: Hey down god give him shame, Amen, for sweetest charity Hey down god give him shame. Amen, for sweetest charity (Hey down) god give him shame. A men for sweetest charity (Hey down) god give him shame. A men for sweetest charity.</p>
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I was not able to find this one in Ravenscroft and the lyrics are quite difficult to read. In particular “shame” and “sweetest” in the chorus are guesses. With “venisr” and “verier”, this one has much guesswork, and in reviewing I have gone with Vlasto's guesses mostly, though she has selected “verier lob” where I have chosen “vainer lob”.

“lob” might be a type of monster.

https://en.wikipedia.org/wiki/Lubber_fiend

“Bear the bell” is about the first animal in a heard, the one that leads the way:

<https://www.fromoldbooks.org/Grose-VulgarTongue/t/to-bear-the-bell.html>

<https://idioms.thefreedictionary.com/bear+the+bell>

Lobcock seems to be a particular character in these rounds. Compare #33 “Let Lobcock leave”. I suppose the round means “good luck if you meet Lobcock, he's a nasty piece of work.”

The music says this is a 4 part round, however the chorus is also 4 parts, of a different length to the verse, so my guess is that you'd have to perform the verse as a round, have each part finish and then start the chorus as a separate round.

Interestingly the mensural signs used in the chorus give a tempo change. I can't quite make the C-dot music work in the strict sense of three minims to the semibreve, so I think we have to use the concept of “imperfection” in that if a semibreve is followed by a single minim then the semibreve is only worth two minims during the C-dot music.

46. *How should we sing well (5 pts in one)*

<p>how should we sing well and not be werye & : : since we lack money to make us mery to make us mery, since we lack money to make us mery since : :</p>	<p>How should we sing well and not be wary, and not be wary, since we lack money to make us merry, to make us merry, since we lack money to make us merry, since we lack money to make us merry.</p>
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See #90 in Pammelia.

Another round about singing in the pub.

This piece does not have an .S. entry point mark. This one does not have a number of parts noted. Ravenscroft has it with the 5 parters, which works musically.

Ravenscroft has “How should *I* sing well”, but otherwise has “me” and “us” like Lant. Ravenscroft has the spelling “weary”, though the word “wary” also fits.

Ravenscroft has the D on “well” being half as long as “sing”, but this seems to be a mistake as there are no other notes to make up for the lack. Later on in the second “since we lack money to” there is also another extra half beat where Ravenscroft has altered the rhythm. Near the end Ravenscroft is missing a half beat rest before the last “to make us merry”.

In Lant, the first three notes of the tune occur at the end of the music, but are not set apart from the rest of the tune by a barline as they are in other rounds.

47. *The wynde blowes out of the west (4 pts in one)*

<p>The wynde blowes out of the weste thou gentle mariner a, looke to ye loose well, beware the lye still, for deadly rocks doe now appeare looke to thy tacke, let bowling goe slack, so shall we scape them & goe cleere, tara tan tara, stir well thy course sirra, ye wynde waxeth large, the sheetes doe thou ware goe washe ye can quickly boye geve us some beare, ike drinks thee, ike brinkes thee my mates what cheare.</p>	<p>The wind blows out of the west thou gentle mariner a, look to the loose well, beware the lye still, for deadly rocks do now appear look to thy tack, let bowling go slack, so shall we 'scape them and go clear, tara tan tara, steer well thy course sir, the wind waxes large, the sheets do thou ware go wash the can quickly boy give us some beer, eke drinks thee, eke brinks thee my mates what cheer.</p>
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See #55 in Pammelia.

This round is about sailing, though like many rounds ends up being about drinking.

Ravenscroft turns “appear” into “appear a”, splitting the B into two notes. Ravenscroft has “goe *fill* the canne, give us some beare”, less concerned about cleanliness and haste than Lant. Ravenscroft has “*Ile* drinke thee *Ile* brinks thee”, but in Lant the letter is a “k”, so I have translated this to be the word “eke” meaning “also”. Unsure what “brinks” means in this context.

Ravenscroft jumps down to a G on “shall”, and stays on C for “wind”, stays on G for all of “sheets doe thou wear”, and provides a very different melody from “give us some beare” onwards.

The fourth part is very fast in triple time.

There are clashy discords in both Lant and Ravenscroft due to “and goe cleare” being G – F-sharp – G.

48. *Oken leaves in the mery wood so wylde (3 pts in one)*

<p>Oken leaves in the mery wood so wylde when will you be greene a, Fayer mayde & yu be wth childe, lullaby mayste thou sing a, lulla lullaby, l l : : by, lullaby mayst yu sing a.</p>	<p>Oaken leaves in the merry wood so wild when will you be green a, Fair maid and you be with child, lullaby mayst thou sing a, lulla lullaby, lulla lulla lullaby, lullaby mayst you sing a.</p>
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See #6 in Pammelia.

Ravenscroft has “when will you *grow* green a”.

49. Fille the cuppe & drinke once base boule boy (3 pts in one)

Fill the cuppe & drinke once base boule boy, base boule boy merilye a.	Fill the cup and drink once base bowl boy, base bowl boy merrily-a.
---	--

Not in Ravenscroft.

This one is fun, but reminds me of baseball. Vlasto has “our” instead of “once”, which makes sense but does not fit the letters.

Drinking from bowls, black bowls and base bowls is a common subject in rounds. The “black bole” is mentioned in Deuteromelia in a song called “Give us once a drink”, which lists vessel sizes in order or volume, with “black bole” being the starting size, smaller than a pint pot, with most vessels mentioned being double the previous. Since nowadays an imperial “cup” is half a pint, it's unclear whether there is any difference in volume between a cup and a black bowl. Possibly a cup in period could be smaller than a bowl. Or maybe it is a quality thing, rather than a quantity thing.

This piece does not have an .S. entry point mark.

50. Followe me quickly (3 pts in one)

Followe me quickly Jacke is a prety boy round a bout standing stout singing soul in a boule, fa, fa, sol, la, my, dirry com' danderly.	Follow me quickly Jack is a pretty boy round about standing stout singing soul in a bowl, fa, fa, sol, la, my, deary come danderly.
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See #9 in Pammelia.

Ravenscroft has “singing *ale* in a bole”, and “my dirry come *dandy*”.

Ravenscroft has “stout” as a C, and has two notes for the two syllables for “dandy”, otherwise keeps the tune the same.

51. Troule troule ye bowle to me (4 pts in one)

Troule troule ye bowle to me, & I will troule ye same agayn to thee.	Troll troll the bowl to me, and I will troll the same again to thee.
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Begin now, hould in now,
for we muste mery bee as you see.
Be lustee so must wee,
oh it is a brave thinge
for to passe a way ye tyme,
wth mirth & ioye to singe,
tant, :||: :||: tara tant tant,
All a flant brave boys,
what ioye is this to see,
when frends so well agree.

Begin now, hold in now,
for we must merry bee as you see.
Be lusty so must we,
oh it is a brave thing
for to pass a way the time,
with mirth and joy to sing,
tant, tant, tant, tara tant tant,
All a flant brave boys,
what joy is this to see,
when friends so well agree.

See #62 in Pammelia.

Ravenscroft starts with three “trole”s. Dictionary.com notes that “troll” means both to “to sing in the manner of a round or catch” and also “to hand around a bowl of liquor”.

What is a flant? There is mention in a few scrabble-related dictionaries of it being related to the word flo, possibly to do with breezes or being afloat. So... this song is about sailors drinking?

This piece has a clef change and a two-octave range. Apart from dividing the initial “trole” into two, the tune in

Ravesncroft is the same as Lant.

52. *A milner would I bee (4 pts in one)*

A milner a milner a milner would I bee, to learn his crafte as well as hee. By arte to steale, by cooning to lye and get a powling penye ther bye.	A miller, a miller, a miller would I be, to learn his craft as well as he. By art to steal, by cunning to lie and get a poulin penny thereby.
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See #59 in Pammelia.

“Powling” might be a variant of poulin, or “chicken”. I don't know what that means in the context of this song. It seems that millers were not always looked upon favourably. This one sounds good fun. It's written to go quickly.

In Lant, this is written in the bass clef, where it fits well, so I have done the same. Ravenscroft transposes this from F up to C, and changes 3 passing notes.

This piece does not have an .S. entry point mark.

53. *Nicholae pontifex (3 pts in one)*

Nicholae pontifex, sancte sancte + ora pro nobis	Nicholas pontiff, sainted sainted, pray for us
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Not in Ravenscroft.

There are several saints, five popes and one anti-pope by the name of Nicholas. Vlasto suggests St. Nicholas, bishop of Myra (and origin of Santa Claus) as most likely candidate.

In an italic handwriting as per other Latin texts. The cross sometimes stands for “Christ”, though in this case does not get its own syllable.

54. *All into service (3 pts in one)*

All into service, ye bells knole all into service now doe they tole all in to service ding dong ding dong bell.	All in to service, the bells knoll all in to service, now do they toll all in to service, ding dong ding dong bell.
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See #12 in Pammelia.

See also #1 for another song about the bells summoning everyone in the town to church.

This one is interesting in that the three parts don't start equally spaced over the entire piece. Instead they start like a canon with all three parts singing by the third bar. This allows the chords to change from Am-Am-G-G on the four beats of the bar for most of the song, to three bars of Am-Am-A9sus4-G#dim at the end. It's still a round because all the parts can keep singing from the beginning again.

For the third line, Ravenscroft changes the words to “now ring they all in to service”, which moves everything to the left a little from then on and means he needs to add extra “ding dong”s to fill out the piece.

Ravenscroft misses the sharp on the G in the second last bar, so does not change the chords.

55. *Celebrons sans cesse (4 pts in one)*

Celebrons sans cesse de dieu les bontez, Celebrons sans cesse de dieu les bontez,	Let's celebrate God forever, Let's celebrate God forever,
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Orlando	
---------	--

See #50 in Pammelia.

In an italic handwriting as per other foreign texts.

The word “Orlando” is likely Orlando di Lasso, who also wrote “Musica est Dei donum optimi”, a Latin contrafactum of this same tune. This is the only piece in the entire Lant Roll that has a composer attribution.

Ravenscroft has “ces” rather than “les”.

Lant has this in C with one flat in the key signature, making it myxolidian. Ravenscroft transposes this piece into D, which would normally mean removing the flat and adding F-sharp, however sharps in the key signature had not been invented in the Renaissance. To make up for this, Ravenscroft adds the sharp as an accidental, though accidentally puts it on the G of “cesse” in the second line instead of the F of “de”. In Ravenscroft the “ces”/“les” following that is left natural (i.e. a semitone lower than it is in Lant) – this is a typical feature of a descending passage in the myxolidian mode.

56. A dieu seur sois honneur (Canon a 4)

A dieu seur sois honneur honneur et gloire, honneur et gloire a dieu seul soit honneurre et gloire, a dieu seul soit honneure et gloire.	To God himself honour honour and glory, honour and glory, To God alone shall be honour and glory, To God alone shall be honour and glory.
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See #49 in Pammelia.

In an italic handwriting as per other foreign texts.

Also, for this one, rather than “4 pts in one” it is marked “canon a 4”, why a change in terminology is needed here is unclear.

The words “seur sois” in Lant are “seul soit” in Ravenscroft. Possibly Lant is in error here.

In Ravenscroft the clef is moved up a line on the second line of music, making every note from then on down a third. This looks like a mistake, since there is a mark at the end of the first line of music showing the next note should be up a third.

There is an extra beat introduced by the length of the second rest in this piece, also present in the Ravenscroft version. I have halved this rest in my transcription in order to make the rest of the music line up.

57. Sancte escriture (Canon a 4)

Sancte escriture te propo se sy tu veny a conpler=la loy, damerton dieu sour toute c'hose et ton prochain autant que toy.	Sacred scripture proposes to you if you would come to fulfil the law, place your god above all else and your neighbour before yourself.
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See #51 in Pammelia.

In an italic handwriting as per other foreign texts. The dash in conplerla is due to a line break.

As for #56 above, rather than “4 pts in one” it is marked “canon a 4”.

Ravenscroft transposes this down from C to F and adds a B-flat key signature. Ravenscroft also puts “deiu” down a tone, but otherwise has the same melody as Lant.

Glossary

Anacrusis: an unstressed syllable at the beginning of a piece of music.

Fermata: In Renaissance music a fermata is usually used to indicate that all the parts should get to that point together. This is especially useful when there are complex rhythms. In modern notation the fermata is used to indicate a note that is held longer than the note length would otherwise indicate, usually at the end of a piece of music.

Ground: A lower (often bass) voice singing a simpler melody which the upper voices harmonise with.

Further Reading

Vlasto, Jill, *An Elizabethan Anthology of Rounds*, *The Musical Quarterly*, Vol. 40, No. 2 (Apr., 1954), pp. 222-234, Oxford University Press.

URL: <http://www.jstor.org/stable/739672> (Accessed: 27/04/2013)

Ravencroft, Thomas, *Pammelia, Musicks Miscellanie*, William Barley, London, 1609.

Ravencroft, Thomas, *Deuteromelia: Or, The Second Part of Musicks Melody*, Thomas Adams, London, 1609.