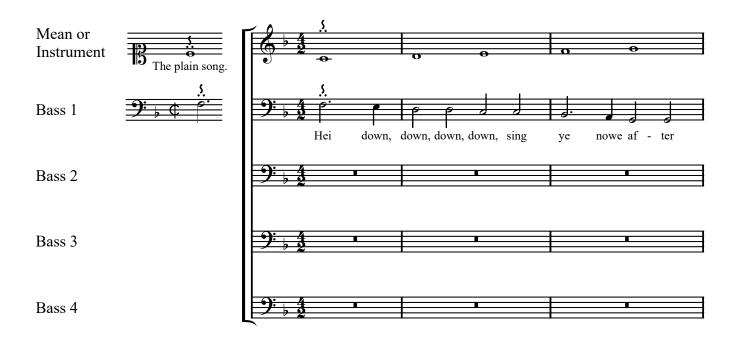
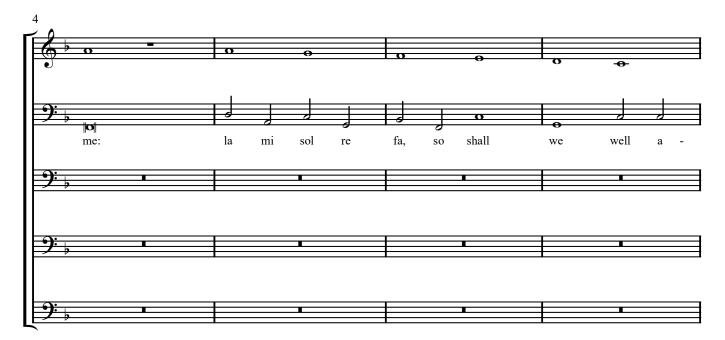
Hey down, sing ye now after me

Edited by Jason Smart

Anon. (c.1588)





Source: Oxford, Christ Church, Mus. 988 (the Bass book from the 'Dow Partbooks', c.1581–8), p.180.

The form of bass clef used in the manuscript identifies this round as one of the later additions to Dow's partbooks. It appears on the last page of the Bass book after two blank pages. The manuscript gives only one iteration of the round (bars 1–35 of Bass 1) followed by one iteration of the rising and falling hexachord (the wordless top part). At the end of the Bass the return to the beginning is cued together with the words 'up supra'. The only clues that the piece is a canon are this cue and the signa congruentiae shown in the score. There is no indication of how many voices are needed. Nor is there any instruction as to how to perform 'The plain song'. Probably it was intended for an instrument, but singing by a female or a boy is also a possibility, in which case the hexachord syllables could be sung: 'Ut re mi fa sol la, la sol fa mi re ut'. The piece is presented as a perpetual round without any prescribed ending. However all voices must end together if inverted harmony is to be avoided. Two complete performances of the round by Bass 4 seems quite long enough. The final bar in the score is of course editorial. In the text, the round and the square that need appropriate tuning refer to the accidentals for B flat and B natural respectively.











