

Dieus soit en cheste maison

(Christmas)

Adam de la Halle (b. 1245-50,
d. 1285-9)

REFRAIN

Dieus soit en ches - te mai - son, Et biens et goie

Dieus soit en ches - te mai - son, Et biens et goie

Dieus soit en ches - te mai - son, Et biens et goie

7 *Fine* VERSE

à fui - son. 1. Nos si - res No - veus Nous en -
2. Nos si - res est teus Qu'ils pri -

à fui - son. 1. Nos si - res No - veus Nous en -
2. Nos si - res est teus Qu'ils pri -

à fui - son. 1. Nos si - res No - veus Nous en -
2. Nos si - res est teus Qu'ils pri -

13

- voie à ses a - mis, Ch'est as a - mour -
- er - ait à en - vis; Mais as frans hon -

- voie à ses a - mis, Ch'est as a - mour -
- er - ait à en - vis; Mais as frans hon -

- voie à ses a - mis, Ch'est as a - mour -
- er - ait à en - vis; Mais as frans hon -

18

- eus Et as cour - tois bien a - pris, Pour a -
- teus Nous a en son lieu tra - mis, Qui so -

- eus Et as cour - tois bien a - pris, Pour a -
- teus Nous a en son lieu tra - mis, Qui so -

- eus Et as cour - tois bien a - pris, Pour a -
- teus Nous a en son lieu tra - mis, Qui so -

24 D.C.

- voir des pa - re - sis A no - hé - li - son.
- mes de ses nou - ris Et si en - fan - çon.

- voir des pa - re - sis A no - hé - li - son.
- mes de ses nou - ris Et si en - fan - çon.

- voir des pa - re - sis A no - hé - li - son.
- mes de ses nou - ris Et si en - fan - çon.

TRANSLATION May God be in this house, and wealth and joy in abundance.

1 Our Lord Noël sends us to his friends—that is, to lovers, and to the courtly and well-bred—to collect some coppers as a Christmas offering.

2 Our Lord is reluctant to ask for them himself, but to those who are noble and well mannered he has sent us in his place; we are some of his wards and children.

(tr. Stephen Haynes)

Adam de la Halle was one of the most prolific of the *trouvère* poets of late thirteenth-century France. Unlike most of his fellows, who provided only a melody line for their poems, he also wrote settings in parts. He is best known for his pastoral play with songs, *Le Jeu de Robin et de Marion*.

'Dieus soit en cheste maison' concludes the group of *rondeaux* in the beautifully decorated manuscript in the Bibliothèque Nationale, Paris (fonds français 25566), which is essentially a carefully arranged 'collected works' of Adam.

A *rondeau* was one of the poetic *formes fixes* (strict forms) which depended for much of their effect on a calculated tension between the fixed rhymes of the poetry and the different but equally fixed repetitions of the musical phrases.

'Dieus soit' is a very early example of a *chanson de quête*—a luck-visit song. The singers represent themselves as having been sent by their 'Lord Noël' (the equivalent of the English 'Sir Christmas'—see notes, 154), in a parody of what was a common trick of the medieval nobility, too hard up to pay their musicians: they would send them on a 'courtesy' visit to better-off neighbours, who would be obliged to feed and pay them as a sign of respect for their noble master.

PERFORMANCE Three voices. (For the case against instruments see Christopher Page, *Voices and Instruments of the Middle Ages*, 1987.) The implications of *plicae* (indicated here by small notes) for performance remain obscure.

8 ANGELUS AD VIRGINEM (II)

II

(Annunciation; Christmas)

Fourteenth-century
(Dublin Troper)

1. An - ge - lus ad Vir - gi - nem Sub - in - trans in con - cla - ve,
1. Ga - bri - el, fram He - ven-King Sent to the Mai - de swee - te,

1. An - ge - lus ad Vir - gi - nem Sub - in - trans in con - cla - ve,
1. Ga - bri - el, fram He - ven-King Sent to the Mai - de swee - te,

1. An - ge - lus ad Vir - gi - nem Sub - in - trans in con - cla - ve,
1. Ga - bri - el, fram He - ven-King Sent to the Mai - de swee - te,

Vir - gi - nis for - mi - di-nem De - mul - cens, in - quit: 'A - ve!
Brou - te hir blis - ful ti - ding And fair he gan - hir gree - te:

Vir - gi - nis for - mi - di-nem De - mul - cens, in - quit: 'A - ve!
Brou - te hir blis - ful ti - ding And fair he gan - hir gree - te:

Vir - gi - nis for - mi - di-nem De - mul - cens, in - quit: 'A - ve!
Brou - te hir blis - ful ti - ding And fair he gan - hir gree - te:

A - ve Re - gi - na Vir - gi - num! Ce - li Ter -
'Heil be thu, ful of grace a - right! For Go - des

A - ve Re - gi - na Vir - gi - num! Ce - li Ter -
'Heil be thu, ful of grace a - right! For Go - des

A - ve Re - gi - na Vir - gi - num! Ce - li Ter -
'Heil be thu, ful of grace a - right! For Go - des

8 ANGELUS AD VIRGINEM (II)

12

- re - que Do - mi - num Con - ci - pi - es, Et pa - ri - es In -
 Son, - this He - ven - Light, For - man - nes love Wil man bi - come And

- re - que Do - mi - num Con - ci - pi - es, Et pa - ri - es In -
 Son, - this He - ven - Light, For - man - nes love Wil man bi - come And

- re - que Do - mi - num Con - ci - pi - es, Et pa - ri - es In -
 Son, - this He - ven - Light, For - man - nes love Wil man bi - come And

15

- tac - ta Sa - lu - tem ho - mi - num; Tu - Por - ta Ce - li
 ta - ke Fles of thee, Mai - de bright, Man - ken free for - to

- tac - ta Sa - lu - tem ho - mi - num; Tu - Por - ta Ce - li
 ta - ke Fles of thee, Mai - de bright, Man - ken free for - to

- tac - ta Sa - lu - tem ho - mi - num; Tu - Por - ta Ce - li
 ta - ke Fles of thee, Mai - de bright, Man - ken free for - to

18

fac - ta, Me - de - la Cri - mi - num.
 ma - ke Of sen and dev - les might.'

fac - ta, Me - de - la Cri - mi - num.
 ma - ke Of sen and dev - les might.'

fac - ta, Me - de - la Cri - mi - num.
 ma - ke Of sen and dev - les might.'

- 2 Mildelich him gan andswere
 The milde Maide thanne:
 'Wichewise sold ich bere
 A child withute manne?'
 Th'angel hir seid: 'Ne dred tee nout;
 Thurw th'Oligast sal been iwroun
 This ilche thing
 Warof tiding
 Ich bringe;
 Al manken wurth ibout
 Thurw thine sweet childinge
 And ut of pine ibroun.'
- 3 Wan the Maiden understood
 And th'angels wordes herde,
 Mildelich, with milde mood,
 To th'angel hie andswerde:
 'Ure Lords thewe maid iwis
 Ich am, that heer aboven is;
 Anentis me
 Fulfurthed be
 Thi sawe
 That ich, sith his wil is,
 A maid, withute lawe,
 Of moder have the blis.'
- 4 Th'angel went awei mid than
 Al ut of hire sighte;
 Hire womb arise gan
 Thurw th'Oligastes mighte.
 In hir wes Crist bilok anon,
 Sooth God, sooth man in fles and bon,
 And of hir fles
 Ibore wes
 At time,
 Warthurw us kam good won;
 He bout us ut of pine,
 And let him for us slon.
- 5 Maiden-Moder makeles,
 Of milce ful ibunde,
 Bid for us him that tee ches,
 At wam thu grace funde,
 That he forgive us sen and wrake,
 And clene of evri gelt us make,
 And heven-blis,
 Wan ur time is
 To sterve,
 Us give, for thine sake,
 Him so heer for to serve
 That he us to him take.

*Thirteenth-century
 (Arundel MS)*

10

Ad cantus leticie

I

(Christmas)

Fourteenth-century
(Aosta MS 9-E-17)

1. Ad can - tus le - ti - ci - e Nos in - vi - tat ho - di - e

9
Spes, et a - mor pa - tri - e † Ce - les - - - tis.

2 Natus est Emanuel,
Quem predixit Gabriel,
Unde sanctus Daniel
Est testis.

*3 Judea gens misera,
Crede Lege propera,
Potens esse libera
Si credis.

4 Ergo nostra concio
In cordis et organo
Benedicat Domino
Jubilo.

5 Et Deo, qui venias
Donat et leticias,
Nos eidem gracias
Agamus.

(Aosta MS 9-E-17)

† Variant ending for verse 2.

TRANSLATION 1 Hope, together with love of our heavenly homeland, today invites us to songs of joy.

2 Emmanuel is born, whom Gabriel foretold and of whom the blessed Daniel is witness.

3 Wretched Jewish race, hasten to believe the Law: you can be free if you will believe.

4 So may our assembly with strings and organ joyfully bless the Lord.†

5 And unto God, who gives us blessings and joys, let us give thanks.

Verbum caro factum est: In hoc anni circulo

(New Year; Christmas)

Verbum caro factum est de Virgine Maria.

- | | |
|---|--|
| <p>1 In hoc anni circulo
Vita datur seculo,

Nato nobis Parvulo

De Virgine Maria.</p> | <p>4 Fons de suo rivulo
Nascitur pro populo

Quem tulit de vinculo

De Virgine Maria.</p> |
| <p>2 O beata femina,
Cuius ventris Gloria

Mundi lavat crimina

De Virgine Maria.</p> | <p>5 Laus, honor, virtus Domino[♪]
Deo Patri et Filio,[♪]

Sancto simul Paracleto[♪]

De Virgine Maria.</p> |
| <p>3 Stella Solem protulit,
Sol salutem contulit,

Carnem veram abstulit

De Virgine Maria.</p> | |

Twelfth-century?
(*Piae Cantiones*, 1582)

TRANSLATION The Word was made flesh by the Virgin Mary.

1 In this rounding of the year life is given to the world; a little Boy is born to us by the Virgin Mary.

2 O blessed woman, the Glory of whose womb cleanses the sins of the world by the Virgin Mary.

3 A star brings forth the Sun, the Sun brings salvation, and takes unto itself very flesh by the Virgin Mary.

4 A Source from its own river is born for the people, whom it has brought from prison by the Virgin Mary.

5 Glory, honour, power be to the Lord God, Father and Son, and to the Holy Ghost, by the Virgin Mary.

This was one of the most popular of all medieval carols, known as early as the twelfth century. (A text, partly in Latin, partly in Provençal, occurs in a manuscript in the Bibliothèque Nationale, Paris, fonds latin 1139, fo. 48). Versions from all over Europe survive. Version II and the

text are from *Piae Cantiones* (1582). Version I, in *binatim* style (see notes, 10), is from the Czech Jistebnice Cantional (1420), which shares much of its repertory with the 1582 publication. Version III is one of two florid early fifteenth-century settings of the tune, this one from the Trent MS 92 (fo. 13), a large anthology mostly of sacred music. Only two parts are given, with the indication that the third is to be improvised in *fauxbourdon*, as in some English fifteenth-century carols (see notes, 28). Just the first verse appears. A setting in Bologna University Library (MS 2216, p. 37) has the tune in the lowest of the three parts. There is a charmingly ornamented monophonic version in Turin, Biblioteca Nazionale (MS F14, fo. 334^r).

PERFORMANCE I, refrain, choir; verse, two voices. II, refrain, choir; verse, solo voice(s). III, three solo voices, perhaps with choral refrain.

I

(Jistebnice Cantional, 1420)

REFRAIN

Ver - bum ca - ro fac - tum est de Vir - gi - ne; Ver - bum ca - ro

5 *Fine* VERSE

fac - tum est de Vir - gi - ne Ma - ri - a. 1. In hoc an - ni cir - cu - lo

(v.5)

10

Vi - ta da - tur se - cu - lo, Na - to no - bis Par - vu - lo De Vir - gi - ne;

15 *D.C.*

Na - to no - bis Par - vu - lo De Vir - gi - ne Ma - ri - a.

III

(New Year; Christmas)

Fifteenth-century
(Trent MS)

REFRAIN

Ver - bum ca - ro fac - tum est de Vir - gi - ne Ma -

Ver - bum ca - ro fac - tum est de Vir - gi - ne Ma -

7 *Fine* VERSE

-ri - a. (v.5) 1. In hoc an - ni cir - cu - lo

-ri - a. (v.5) 1. In hoc an - ni cir - cu - lo

(v.5)

14

Vi - ta da - tur se - cu - lo, Na - to no - bis

Vi - ta da - tur se - cu - lo, Na - to no - bis

21 *D.C.*

Par - vu - lo De Vir - gi - ne Ma - ri a.

Par - vu - lo De Vir - gi - ne Ma - ri a.

De Vir - gi - ne Ma - ri a.

Omnis mundus iucundetur

(Christmas)

(Praetorius, 1607, adapted)

[VERSE]

1. Om - nis mun - dus iu - cun - de - tur na - to Sal - va - to - re,
 Cas - ta ma - ter quae con - ce - pit Ga - bri - e - lis o - re.

5 [REFRAIN]

So - no - ris vo - ci - bus, syn - ce - ris men - ti - bus, Ex - ul - te - mus

10

et lae - te - mur ho - di - e; Ho - di - e, ho - di - e Chri - stus na - tus

15

ex Ma - ri - a Vir - gi - ne; Vir - gi - ne, Vir - gi - ne, Chri - stus na - tus

20

ex Ma - ri - a Vir - gi - ne. Gau - de - te! gau - de - te! Gau - de - a - mus

25

et lae - te - mur i - ta - que; I - ta - que, i - ta - que

29

i - ta - que.
Gau - de - a - mus et lae - te - mur i - ta - que, i - ta - que. i - ta - que.

*2 Mater plorat cum adorat Deum factum hominem:
Natus ridet quando videt charam matrem virginem.

*3 Rident sata, virent prata, nato Regi parvulo;
Gaudent montes, saltant fontes, magno Mundi Domino.

v. 1 fourteenth-century (*Piae Cantiones*, 1582)
vv. 2, 3 seventeenth-century (*Dankó*, 1893)

24

Lullay, lullow: I saw a swete semly syght

(Christmas)

Fifteenth-century
(Ritson's MS)

REFRAIN

Lul - lay, lul - low, lul - ly, lul - lay, Bew - y, bew -

- y, lul - ly, bew - y, Lul - ly, lul - low, lul - ly, lul -

- lay, Baw, baw, my bar - ne,¹ slepe soft - ly now. *Fine*

(16) VERSE

1. I saw a swe - te sem - ly syght, A blis - ful birde,² a
2. A may - din mo - der, mek and myld, In cre - dil kep a

¹ child (bairn) ² maiden

23 D.C.

blos - sum bright, That mur - nyng made, and mirth of - mänge:³
 kna - ve⁴ child That soft - ly slepe; sho⁵ sat and sänge:—

³ who lamented and rejoiced together ⁴ boy ⁵ she

This carol is probably only the beginning of a longer one (the rest having been lost), which appears to have been similar in theme to 'Als I lay on Yoolis Night' (23) and 'Thys endere nyghth' (39). Text and music are from Ritson's manuscript (British Library, Add. MS 5665), which was copied in the first quarter of the sixteenth century and contains Latin masses and motets and English sacred and secular songs as well as a large number of

carols. The volume may have a connection with Exeter Cathedral, as eight of the carols are by Richard Smert, who was vicar-choral there from 1428 to about 1466 (see notes, 36), and five are attributed to John Troluffe, a canon of St Probus, Exeter, in the late 1460s and 70s.

PERFORMANCE Two voices, with refrains full *ad lib.* (A tone higher than notated may suit tenors better.) For a guide to pronunciation see Appendix 1.

Hayl, Mary, ful of grace

(Annunciation; Christmas)

Fifteenth-century
(Trinity roll)

REFRAIN

Hayl, Ma - ry, ful of grace, Mo - der in

Hayl, Ma - ry, ful of grace, Mo - der in

Hayl, Ma - ry, ful of grace, Mo - der

7

vir - gy - ny - te.

vir - gy - ny - te. [Verse: tacet]

in vir - gy - ny - te.

Fine

14

VERSE

1. The Ho - li Goste is to the sent From the Fa -
2. Whan the an - gel 'A - ve' by - ganne, Flesh and

20

- der om - ni - po - tent; Now is God with - yn the
blode to - ge - dre - ranne; Ma - ry bare bothe God and

26

went¹ manne Whan the an - gel seide 'A - ve'
Thorw ver - tu and thow dyng - ny - te.

D.C.

*3 So seith the Gospel of Syn Johan:
God and man is made but one
In flesh and blode, body and bone,
O² God in personys thre.

*4 And the prophete Jeremye
Told in his prophecie
That the sone of Marie
Schuld deye for us on rode tre.³

5 Moche joye to us was graunt⁴
And in erthe pees yplaunte⁵
Whan that born was this faunte⁶
In the londe of Galile.

6 Mary, graunte us the blys
Ther thy Sonys wonynge ys;⁷
Of that we han ydone amys⁸
Pray for us pur⁹ charite.

*Fifteenth-century
(Trinity roll).*

¹ now has God entered thee ² one ³ the tree of the rood
⁴ much joy was granted us ⁵ and peace planted on earth
⁶ infant ⁷ where thy Son's dwelling is ⁸ for what we
have done amiss ⁹ through

An Annunciation carol from an early fifteenth-century manuscript roll in the library of Trinity College, Cambridge (MS o.3.58). It is the first item in the roll, and decay has partly or completely obscured some notes. The text (with small differences) is also in Richard Kele's *Christmas Carolles newly Inpnynted* (c.1550). Text and music (again with small differences) are in the Selden manuscript (see notes, 29). Here a later hand (probably that of John Alcock, bishop of Worcester from 1476–86 and later joint Lord Chancellor,

Master of the Rolls, etc.) has drawn his device of a cock opposite verse 5, and added another verse at the end: 'Hayl, blyssyd lady, qwyh hays born / God Son in Trinite; / In the, laydy, he tuk hys plays / Qwen the angel sayd "Ave" .' The addition may reflect Alcock's personal devotion to the Virgin, and was presumably intended to be sung between verses 5 and 6.

Verses 1 and 2: it was believed that Mary conceived through the ear as she heard Gabriel's words. Verse 4, 'the prophete . . . told': he didn't.

PERFORMANCE Refrain, three voices or choir; verse, two voices. For a guide to pronunciation see Appendix 1.

Ther is no rose of swych vertu

(Christmas)

Fifteenth-century
(Trinity roll)

REFRAIN

Ther is no rose of swych¹ ver - tu

6

As is the rose that bare Jhe - su.

Fine

11

VERSE

1. Ther is no rose of swych ver -
2. For in this rose con - tey - nyd

16

- tu was As He - ven is the and the rose that bare Jhe - su.
ly - tyl space,

¹ such

21

Al - le - lu - ya.
Res - mi - ran - da.²

D.C.

3 'Be³ that rose we may weel see
That he is God in personys thre,
*Pari forma.*⁴

4 The aungelys sungyn the sheperdes to:
'Gloria in excelsis Deo.'⁵
*Gaudeamus.*⁶

5 'Leive⁷ we al this worldly merthe,
And folwe we this joyful berthe:
*Transeamus.*⁸

*Fifteenth-century
(Trinity roll)*

² a wonderful thing ³ by ⁴ of the same form ⁵ glory
to God on high ⁶ let us rejoice ⁷ leave ⁸ let us go

From the same early fifteenth-century manuscript as 'Hayl, Mary, ful of grace' (27). It is the last item, and discoloration and decay make some of the music difficult to decipher: in bar 13, a hole has swallowed the second note of the lower voice. Our added middle part in the refrain is of a kind that might have been improvised. (The resulting succession of $\frac{6}{8}$ chords is characteristic of the English technique known as *faburden*, which is in fact the addition of parts *above* and *below* a melody: three-part realizations with treble tune such as the present one have more in common with the related technique of *fauxbourdon*.)

The use of the first verse as a refrain is unusual in a carol, and recalls what was sometimes done in processional performances of sequences. The identification of Mary with the rose was a common medieval conceit which forms the

basis of several surviving English carols and a multitude of Latin hymns. The Latin in the first three verses is from the sequence 'Letabundus' (5). 'Gaudeamus' (verse 4) is perhaps from the Christmastide office (*Introit*) antiphon 'Gaudeamus, omnes fideles: Salvator noster natus est in mundum . . .' ('Rejoice, all we faithful: our Saviour is born into the world . . .'). 'Transeamus' is the first word of the shepherds' response to the angels' 'Gloria in excelsis': 'Let us go now even unto Bethlehem, and see this thing which is come to pass' (Luke 2:15).

See 'There is no rose' (120) for a modern setting of this text by John Joubert. There is also a setting by Britten in *A Ceremony of Carols*, for high voices and harp.

PERFORMANCE Refrain, two or three voices, or choir; verse, two voices. For a guide to pronunciation see Appendix 1.

30

Alleluya: A nywe werk is come on honde

(Christmas)

Fifteenth-century
(Selden MS)

REFRAIN I [SOLI]

Al - le - lu - ya, al - le - lu -

7

- ya, al - le - lu - le - lu - ya.

13

REFRAIN II [FULL]

Al - le - lu - ya, al - le - lu -

Al - le - lu - ya, — al - le - lu -

Al - le - lu - ya, al - le - lu -

19 Fine

-ya, al - le - lu - ya.

-ya, al - le - lu - ya.

-ya, al - le - lu - ya.

26 VERSE [SOLI]

1. A nyw - e werk is come on honde,¹
2. By Ga - bri el by gunne hit was,

31 [FULL]

a nyw - e werk is come on honde,
by Ga - bri el by gunne hit was:

a nyw - e werk is come on honde,
by Ga - bri el by gunne hit was:

a nyw - e werk is come on honde,
by Ga - bri el by gunne hit was:

¹ hand

36 [SOLI]

Thorw myght and grace of God - ys sonde,²
 Ryght as⁶ the sunne shone thorwe the glas,

41 [FULL]

thorw myght and grace of God - ys sonde,
 ryght as the sunne shone thorwe the glas

thorw myght and grace of God - ys sonde,
 ryght as the sunne shone thorwe the glas

thorw myght and grace of God - ys sonde,
 ryght as the sunne shone thorwe the glas

46 [SOLI]

To save the lost of ev - ery londe,³ Al - le lu - ya,
 Jhe - su Cryst con - cey - ved was, Al - le lu - ya,

² messenger (Gabriel) ³ land ⁶ just as

54

54

60

4
7

Fr
ve
fr
fa
th
br
ou
in

54 [FULL] [SOLO]

al - le - lu - ya, For now is
Of Ma - ry

al - le - lu - ya,

al - le - lu - ya, For now is
Of Ma - ry

60 D.C.

fre that erst was bonde;⁴ We mowe⁵ wel synge: 'Al - le - lu - ya.'
mo - der, ful of grace; Nowe synge we here: 'Al - le - lu - ya!'

3 Nowe is fulfilled the prophetic
Of David and of Jeremie,⁷
And also of Ysaie,⁸
Alleluya,
Synge we therefore bothe loude
and hye:
'Alleluya, alleluya!'

4 'Alleluya!' this swete songe,
Oute of a grene branche hit spronge.
God sende us the lyf that lasteth longe!
Alleluya.
Nowe joye and blysse be hem amonge
That thus cunne⁹ synge: 'Alleluya'.

*Fifteenth-century
(Selden MS)*

⁴ for now is free what formerly was bound ⁵ may
⁷ Jeremiah ⁸ Isaiah ⁹ can

From the Selden manuscript (see notes, 29), which gives six verses. This is one of the finest and most complex carols from the first half of the fifteenth century. The three-part, faburden-like repetitions are unusual in placing the tune in the middle rather than the highest voice. The 'grene branche' in verse 4 is Mary. The omitted verses (between our verses 3 and 4) concern the recognition by Simeon. The image of the sun shining through glass (verse 2) was

frequently related to Christ's conception: as the light passes through the glass without harming it, so the Holy Spirit impregnated Mary while leaving her *virgo intacta*. The prophecies of verse 3 are presumably those of the psalm verses used in the Christmas liturgy: of Jeremiah 23:5 and 33:15, and of Isaiah 7:14, 9:2 and 6, and 40:1-5.

PERFORMANCE Two-part sections, solo voices; three-part sections, choir, or three voices. Both refrains are sung each time. For a guide to pronunciation see Appendix 1.

31

Make we joye nowe in this fest

(Christmas)

Fifteenth-century
(Selden MS)

REFRAIN

Make we joye___ nowe in___ this fest___ In quo

7 Chri - stus na - tus est. E - - - ya. *Fine*

13 VERSE [SOLI]

1. A Pa - tre u - ni - ge - ni - tus Thorw a___ mai -
2. A - gnos - cat om - ne___ se - cu - lum. A bryght sterre

19 - den___ is com to us. Synge we___ to here___ and sey: 'Wel -
thre___ kynges have made come For___ to seke___ with here pre -

TRA
Ch
1
ma
Co
2
thr
co
no
wh
tru
fa
an
Lo

25 D.C.

- come!_ Ve - ni, Re - demp - tor _____ gen - ci - um!
 - sens _____ Ver - bum su - per - num _____ pro - di - ens.

3 *A solis ortus cardine,*
 So myghty a lord was none as he,
 For to oure kynde he hath yeve gryth,
Adam parens quod polluit.

4 *Maria ventre concept;*
 The Holy Gost was ay here with.
 In Bedleem yborne he ys,
Consors paterni luminis.

5 *O lux beata Trinitas!*
 He lay bytwene an oxe and asse,
 Thou moder and maiden fre;
Gloria tibi, Domine!

*Fifteenth-century
 (Selden MS)*

TRANSLATION Let us rejoice now on this feast on which Christ was born.

1 The Only-begotten of the Father is come to us by a maiden; let us sing to her and say [to him]: 'Welcome! Come, Saviour of the [gentile] peoples!'

2 Let every age acknowledge that a bright star made three kings come to seek, with their presents, the high Word coming forth.

3 From where the sun rises [to where it sets] there was no lord as mighty as he, for he has given peace to our race, which was defiled by our father Adam.

4 Mary has conceived in her womb; the Holy Spirit was truly with her. He is born in Bethlehem, sharer in the fatherly light.

5 O Light of the Holy Trinity! He lay between an ox and an ass, thou Mother and noble Maiden; Glory to thee, O Lord!

From the Selden manuscript (see notes, 29). The text also occurs, without music, in another Bodleian manuscript (MS Eng. poet. e. 1; see notes, 26) and, set to different music, in Ritson's manuscript (see notes, 24). The Latin lines in the verses are nearly all the openings of office hymns of Advent, Christmas, and the Epiphany; verse 5 quotes a Trinity hymn and the opening of the Christmastide doxology. The way these Latin tags are incorporated as first and fourth lines of couplet-rhymed stanzas is unique among fifteenth-century carols. A clue to the origin of the text may lie in the fact that three of the hymns quoted are in the York use but not in Sarum.

(For a modern setting of this text see carol 119.)

PERFORMANCE Refrain, two voices or choir; verse, two voices. For a guide to pronunciation see Appendix 1.

What tydynges bryngest thou, messangere?

(New Year; Christmas†)

Fifteenth-century
(Selden MS)

REFRAIN [FULL]

'What tyd - ynges bryngest_ thou, mes - san - gere, Of
mes - san - gere, Of

6 *Fine* VERSE [SOLI]

Chri - stis byth¹ this Yer - es Day?² 1. 'A
Chri - stis 2. 'A

11

Babe ys born of hye na - tore,³ Is Prinse of
seme - ly syght hit is to se: The berde⁸ that

16

Pes,⁴ and e - ver shal be; Off he - ven and erthe he
hath this Babe y - borne Con - ceiv - ed a Lord of

† See notes.

¹ birth ² New Year's Day ³ nature ⁴ peace ⁸ maiden

21

hath the cure; Hys Lord - shyp is e - ter - ni -
hygh de - gre And mai - den as heo⁹ was by -

26

- te. Such won - der tyd - yngys ye mow here.¹⁵
- forne.

tyd - yngys

31 [FULL]

'What tyd - ynges bryngest thou, mes - san - gere?'
mes - san - gere?'

36 [SOLI]

'That man is made now God - ys fere,⁶ Wham
'That maide and moder ys wone y - fere¹⁰ And

41 *D.C.*

syn had made but fen des praye.⁷
al - wey lady of hye a - ray.'

⁵ may hear ⁶ companion ⁷ whom sin had made the prey of fiends

⁹ she ¹⁰ one together

*3 'This maide began to gretyn¹¹ here
 Chylde,
 And saide: "Haile, Sone, haile, Fader
 dere!"
 He saide: "Haile, moder, haile, maide
 mylde!"
 This gretynge was in queynte¹² manere.
 Such wonder tydyngys ye mow here.'
 'What tydynges bryngest thou,
 messangere?'
 'Here gretynge was in suche manere
 Hit turned mannys peyne¹³ to play.'

¹¹ greet ¹² quaint ¹³ man's pain ¹⁴ star ¹⁵ now
 begins as a man ¹⁶ an infant not one year old ¹⁷ been

From the Selden manuscript, which probably originated at Worcester Cathedral (see notes, 29). The Trinity roll (see notes, 27) preserves what may be an earlier version of the setting. It lacks the interpolation 'What tydynges . . .' in the verses and gives the last note of each phrase as (in our reduction) ♮ followed by ♯; as with 'Nowell syng we' (34) this may or may not reflect a real difference in performance, and it could be that the 'joins' at bars 30-1 and 35-6 in our Selden version are not to be read literally. The interpolation in the Selden manuscript is only an incipit, marked 'ut supra' ('as above'), leaving it unclear whether the repeat is of bars 1-5 or of the whole refrain; comparison with other carols suggests the shorter version, which we give. Our added middle parts in the refrain and interpolation are of a kind that might have been improvised in *faburden* style (see notes, 28). The text also occurs, with variants and a fifth verse, in another Bodleian manuscript

4 'A wonder thyng is now befall:
 That Lorde that formed sterre¹⁴ and
 sunne,
 'Heven and erth and angelys alle,
 Nowe in mankynde is by gunne.¹⁵
 Such wonder tydyngys ye mow here.'
 'What tydynges bryngest thou,
 messangere?'
 'A faunt that is not of on yere¹⁶
 Ever hath ybe¹⁷ and shal be ay.'

Fifteenth-century
(Selden MS)

(Douce 302) which may also pre-date the Selden source.

Carols were sung in the hall at Worcester during the Christmas season, including New Year's Day, which may explain the New Year refrain in what is otherwise a Christmastide carol. (The Trinity manuscript has 'Yolys [Christmas] Day'.) We know that carols were also sung there at the annual feast for civic officials on the Epiphany (6 January) at which some kind of ceremony involving 'messengers' was observed, so perhaps this carol was presented dramatically at a similar observance on 1 January, the two soloists representing the messenger. (See 'Nowell: Dieus wous garde, byewsser', 36 and 'Nowell: The borys hede', 37, for other carols that were possibly acted.)

PERFORMANCE Refrain and interpolation (bars 31-5), two- or three-part choir (or solo voices); verse, two voices. For a guide to pronunciation see Appendix 1.

In a dramatic presentation, the two soloists would represent the messenger. When sung on Christmas Day, change 'Yeres' to 'Yolys' in the refrain.



Nowel: Owt of your slepe aryse

(Christmas)

Fifteenth-century
(Selden MS)

REFRAIN

(8) No - wel, no - wel, no - wel, no - wel, no -

(8) No - wel, no -

5 (8) - wel, no - well! *Fine*

(8) - wel, no - wel, no - wel, no - wel, no - well!

(8) No - wel, no - wel, no - well!

(9) VERSE

(9) (8) 1. Owt of your slepe a - ryse and wake, For

(8) 1. Owt of your slepe a - ryse and wake, For

(8) 1. Owt of your slepe a - ryse and wake, For

14

God man - kynd nowe hath y - take,¹ Al of a

God man - kynd nowe hath y - take,¹ Al of a

God man - kynd nowe hath y - take,¹ Al of a

19

mai - de with - out e - ny make;² Of al wo - men she

mai - de with - out e - ny make;² Of al wo - men she

mai - de with - out e - ny make;² Of al wo - men she

24

REFRAIN

ber - eth the belle. No - wel, no - wel, no -

ber - eth the belle. No - wel,

ber - eth the belle. No - wel, no - wel, no -

¹ for God has now taken on manhood ² husband

28

2

3

3 v
hea
no
12
15

Fro
set
in
scr
dif
an
sin
Ry

28 D.S.

- wel, no - wel, no - wel, no - wel!

no - wel, no - wel, no - wel!

- wel!

2 And thorwe a maide faire and wys³
 Now man is made of ful grete pris;⁴
 Now angelys knelen to mannys servys,
 And at this tyme⁵ al this byfel.

4 That ever was thralle, now ys he fre;⁷
 That ever was smalle, now grete is she;⁸
 Now shal God deme⁹ bothe the and me
 Unto his blysse yf we do wel.¹⁰

3 Now man is bryghter than the sonne;
 Now man in heven an hye shal wone;⁶
 Blessyd be God this game is begonne,
 And his moder emperesse of helle.

*5 Now man may to heven wende;
 Now heven and erthe to hym they bende;
 He that was foo¹¹ now is oure frende;
 This is no nay that Y yowe telle.¹²

6 Now, blessyd brother,¹³ graunte us grace
 A¹⁴ domesday to se thy face
 And in thy courte to have a place,
 That we mow¹⁵ there synge 'Nowel'.

*Fifteenth-century
 (Selden MS)*

³ wise ⁴ worth ⁵ Christmas ⁶ now man shall live in heaven on high ⁷ he [man] who was in thrall for ever is now free ⁸ Mary ⁹ judge ¹⁰ act righteously ¹¹ foe ¹² there is no denying what I tell you ¹³ Christ ¹⁴ at ¹⁵ may

From the Selden manuscript (see notes, 29). A two-part setting of the same text survives incomplete in a manuscript in Cambridge University Library (Ll.1.11). Another manuscript in the same library (Ee.1.12) has the text only of a different carol, written around 1492 by the Canterbury friar and prolific carol poet James Ryman, which has a very similar first verse: perhaps the present text is also by Ryman. It seems to have been inspired by a verse in

Romans 12, which was read as an epistle in Advent: 'The night is far spent, the day is at hand: let us therefore cast off the works of darkness, and let us put on the armour of light.' 'Bereth the belle' (verse 1) implies leadership. Bells were hung on the lead horse of a team and on the leading sheep of a flock (the 'bell-wether'), and were awarded as the prize at country races.

The refrain is written monophonically in the source, but the refrain indications at the verse-end suggest that it is to be sung canonically; precisely how is a matter of some dispute, and ours is one of several possible interpretations.

PERFORMANCE Refrain, choir or three voices; verse, three voices. For a guide to pronunciation see Appendix 1.

Nowel syng we bothe al and som

(Christmas)

Fifteenth-century
(Selden MS)

REFRAIN

No - wel syng we bothe al and

5

som, Now Rex Pa - ci - fi - cus ys y - come. *Fine*

10

VERSE

1. Ex - or - tum est in love and lysse: Now Cryst hys
2. De fruc - tu ven - tris of Ma - ry bryght: Bothe God and

16

grace he gan us gysse, And with hys bo - dy us
man in here a - lyght; Owte of dys - ese he
gan here a - lyght;

TRAN
now
1
prep
us u
2
and
each
3
and
have
4
Mar
man
5
guid
heav
Fror
with

22 D.C.

bought to blysse, Bothe all _____ and sum.
 dyde us dyght, Bothe alle _____ and summe.

and sume.
and summe.

3 *Puer natus* to us was sent,
 To blysse us bought, fro bale us blent,
 And ellys to wo we hadde ywent,
 Bothe alle and summe.

4 *Lux fulgebit* with love and lyght,
 In Mary mylde his pynon pyght,
 In here toke kynde with manly myght,
 Bothe alle and summe.

5 *Gloria tibi* ay and blysse:
 God unto his grace he us wysse,
 The rent of heven that we not mysse,
 Bothe alle and summe.

Fifteenth-century
(Selden MS)

TRANSLATION Let us sing 'Nowell', each and every one, now that the King of Peace is come.

1 This has come to pass, in love and joy: Christ has now prepared his grace for us, and with his body has redeemed us unto bliss, each and every one.

2 From the fruit of the womb of radiant Mary both God and man come to rest in her; he rescued us from disease, each and every one.

3 A Boy-child was sent to us; he redeemed us unto bliss and took us away from sorrow, and we would otherwise have come to grief, each and every one.

4 The Light will shine with love and light; in gentle Mary he set up his pennon [flag]; in her he boldly assumed manhood, each and every one.

5 Glory to thee [O Lord] always, and joy! May God guide us to his grace, so that we shall not lose the reward of heaven, each and every one.

From the Selden manuscript (see notes, 29). The music, with different words, is found also in the Trinity roll (see

notes, 27), where the chief difference is that each phrase ends with (in our reduction) ♭ followed by ♯; this may or may not reflect a real difference in performance. Our added middle part in the refrain is of a kind that might have been improvised in *faburden* style (see notes, 28).

The palindromic arrangement of rhymes is unusual: verses 1 and 5 correspond, as do 2 and 4, while 3 stands alone. Each Latin tag is the opening of an item in the liturgy of Christmas Day. '*Rex Pacificus*' is the first antiphon of first vespers, and the rest, in order, are: the second antiphon of second vespers, the last antiphon of second vespers, the office (*Introit*) of the mass of the day, the office of the mass at dawn, and the seasonal doxology to the office hymns ('*Gloria tibi, Domine...*'), which that day is sung for the first time.

PERFORMANCE Refrain, two- or three-part choir (or solo voices); verse, two voices. For a guide to pronunciation see Appendix 1.

Synge we to this mery cumpane

(Christmas)

Fifteenth-century
(Selden MS)

REFRAIN

Synge we to this me - ry cum - pa -

Synge we to this me - ry cum - pa -

6 Fine

- ne: Re - gi - na Ce - li, le - ta re.¹¹

- ne: Re - gi - na Ce - li, le - ta re.¹¹

12 VERSE

1. Ho - ly Mai - de, bless - yd thou be; God - ys Sone is
2. Thow art Em - per - esse of He - ven fre; Now art thou Mo - der

19

born of the, The Fa - der of He - ven, thus ly -
in ma - ges - te Y - knytte in the bless - ed Tri -

born of the,
in ma - ges - te,

¹ rejoice, Queen of Heaven



3

² be
Fro
with
(Slo
with
24).
'I
pho
tinu
he

25 D.C.

Nowell: Dieus wous garde, byewsser

(Christmas)

Richard Smert (fl. 1428-77)

[INTRODUCTION: SOLI]

'No - well, no - well, no - well, no - well, no -

well.'

[FULL]

'Who ys there that syng-ith so, No - well, no -

'Who ys there that syng-ith so, No - well, no -

'Who ys there that syng-ith so, No - well, no -

- well, no - well?' 'I am

- well, no - well?' 'I am

- well, no - well?' 'I am

15



'here, Syre Crist - es - masse.'

19

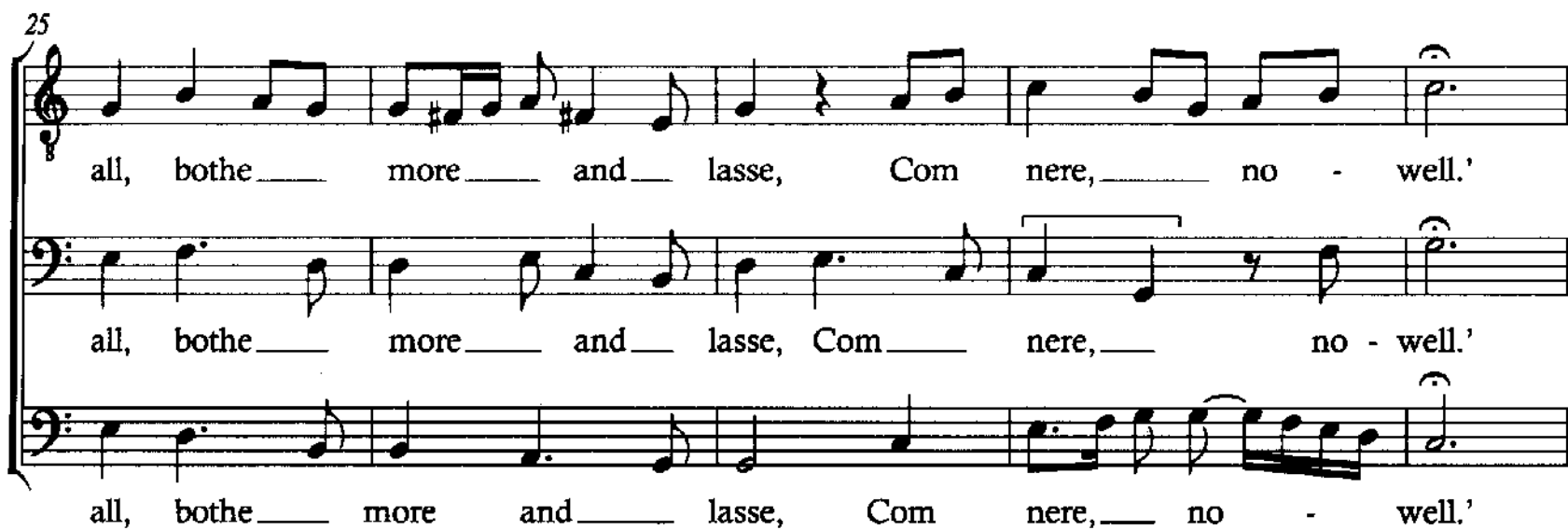


'Well-come, my lord Ser Crist - es - masse, Well - come to us

'Well-come, my lord Ser Crist - es - masse, Well - come to us

'Well-come, my lord Ser Crist - es - masse, Well - come to us

25



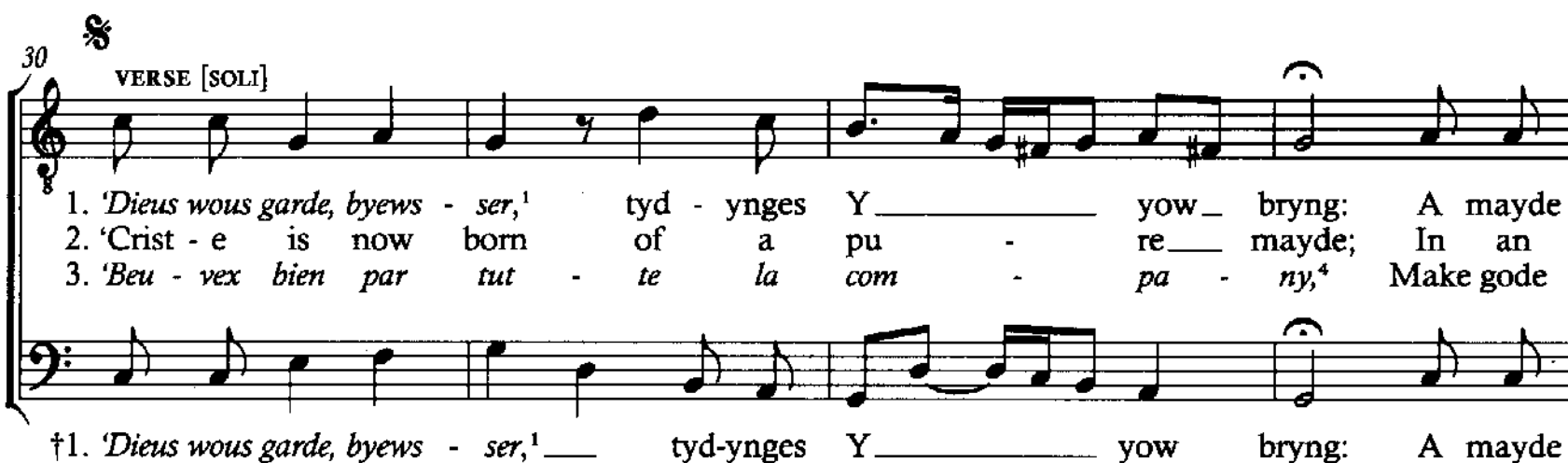
all, bothe more and lasse, Com nere, no - well.'

all, bothe more and lasse, Com nere, no - well.'

all, bothe more and lasse, Com nere, no - well.'

30

VERSE [SOLI]



1. 'Dieus wous garde, byews - ser,¹ tyd - ynges Y yow bryng: A mayde
 2. 'Crist - e is now born of a pu - re mayde; In an
 3. 'Beu - vex bien par tut - te la com pa - ny,⁴ Make gode

†1. 'Dieus wous garde, byews - ser,¹ tyd-ynges Y yow bryng: A mayde

¹ God keep you, fine sir (*Dieu vous garde, beau sire*) ⁴ a health to everyone

† Bass underlay for vv. 2 and 3 follows that of v. 1.

34

hathe born a chylde full yong, The weche² caus -
 oxe stall - e he ys layde; Where - for syng
 chere and be ryght me ry, And syng with

hathe born a chylde full yong, The weche² caus -

39

- eth yew for to syng:
 we all atte a - brayde;³ No - well.'
 us now joy ful - ly:

- eth yew for to syng: No - well.'

44

[FULL] REFRAIN [SOLI]

'No - well.' 'No - well, no -

'No - well.' 'No - well, no -

'No - well.' 'No - well, no -

49

- well, no - well, no - well.'

- well, no - well, no - well.'

² which ³ together

54

58

Rich
 to 14
 about
 note
 Hea
 refle
 Chri
 othe
 whic
 or w
 be f
 also
 W
 unce
 vol.
 this
 cele
 hall

54 [FULL]

'No - well, no - well, no

'No - well, no - well, no

'No - well, no - well, no

58

- well, no - well, no

- well, no - well, no

- well, no - well, no

D.S.
(bar 30)

Richard Smert was rector of Plymtree in Devon from 1435 to 1477 and a vicar-choral of Exeter Cathedral from 1428 to about 1466. This carol is from Ritson's manuscript (see notes, 24), which contains a number of Smert's carols. Headed 'in die nativitatis' ('on Christmas Day'), it may reflect a ceremony of welcoming a personified 'Sir Christmas' into the company. Such characters occur in other carols, and are common in mummers' plays, one of which begins: 'Here comes I, Father Christmas, welcome or welcome not, / I hope Old Father Christmas will never be forgot' (E. K. Chambers, *The Medieval Stage*, 1903). (See also 'Christmas hath made an end', 154: 1)

Whether the present carol was meant to be acted is uncertain. Frank Ll. Harrison (in *Now Make We Merthe*, vol. 2, 1968) believed that it was, pointing out that carols of this kind would be appropriate at the Christmas celebrations of the cathedral singing-men in their common hall. 'Syre Cristesmasse's' two-part music could be sung by

himself and an attendant (perhaps one of several, bearing candles, etc.), beginning outside the closed doors, with the three-part music of the welcoming company taken by chorus. (Other 'dramatic' carols are 'Nowell: The borys hede', 37, also by Smert, and 'What tydynges bryngest thou, messangere?', 32.)

The form of the refrain is unclear in the manuscript, which gives bars 47-8 as an incipit, referring back to the opening, followed by bars 54-61. This could mean that the whole of bars 1-29 followed by 54-61 should be sung after each verse, but common sense suggests the form we give, with bars 1-29 forming an introduction. Bar 40: the manuscript has E-D for D-C in the lower part.

PERFORMANCE Two-part sections, solo voices ('Syre Cristesmasse' and companion); three-part sections and refrain, choir (company in hall). The carol could perhaps be a tone higher. For a guide to pronunciation see Appendix 1.

37

Nowell: The borys hede (The Exeter Boar's Head Carol)

(Christmas)

Richard Smert (fl. 1428-77)

REFRAIN I [SOLI]

No - well, no - well, no - well, no - well, no - well, no - well, no - well, no - well.

5

- well, Tyd - yng - es gode Y thyngke

9

to to telle.

13

REFRAIN II [FULL]

No - well, no - well, no - well, no - well, Tyd - yng-es

No - well, no - well, no - well, no - well, Tyd - yng-es

No - well, no - well, no - well, no - well, Tyd - yng-es

19 Fine

gode Y thyngke to telle.

gode Y thyngke to telle.

gode Y thyngke to telle.

24 VERSE [SOLI]

1. The bor - ys hede that we bryng
 2. A bore ys a so - ve - rayn
 3. This bor - ys hede we bryng with

1. The bor - ys hede that we bryng
 2. A bore ys a so - ve - rayn
 3. This bor - ys hede we bryng with

29

here Be - to - ken - eth a Prince with -
 beste And ac - cep - ta ble in
 song In wor - chyp of hym that

here Be - to - ken - eth a Prince with -
 beste And ac - cep - ta ble in
 song In wor - chyp of hym that

34

- owt e pere Ys born this day to
ev ery feste; So mote¹ thys Lord be to
thus sprang Of a vir - gine to re -

39

bye us dere; No
moste and leste;²
dresse all wrong;

to bye us dere;
be to moste and leste;² No
to re dresse all wrong;

43

well, no welle. D.C.

No welle.

well, no welle.

¹ must ² most and least [of social degree]

From Ritson's manuscript (see notes, 24), which contains a number of Smert's carols (see notes, 36). It is headed 'in die nativitat' ('on Christmas Day'). Frank Ll. Harrison has suggested (in *Now Make We Merthe*, 1968) that Smert's carol could have been written for his fellow singing-men of Exeter Cathedral feasting in their common hall, the two soloists accompanying the entrance of the boar's head. (See 'Nowell: Dieus wous garde, bywesser', 36, and 'What tydynges bryngest thou, messangere?', 32, for other carols that were possibly acted.) It is the grandest of the handful of

surviving boar's head carols (see notes, 124), and unique in making the dish a symbol of Christ; the others are mostly content to be convivial—one (without music, alas) has a burden beginning 'Po, po, po, po!', a fifteenth-century pig-call.

Bars 45-7: top part a third higher in the manuscript.

PERFORMANCE Two-part sections, solo voices (bearers of boar's head); three-part sections and bars 45-7, choir (company in hall). The carol could perhaps be sung a tone higher. For a guide to pronunciation see Appendix 1.

37

Nowell: The borys hede
(The Exeter Boar's Head Carol)

Richard Smet (fl. 1428-77)

REFRAIN I [SOLI]

5

9

13

REFRAIN II [FULL]

No - well, no - well, no - well, no - well, Tyd - yng-es

19

Fine

24

VERSE [SOLO]

1. The bor - ys hede _____ that we _____ bryng _____

Musical staff for measures 24-28. The melody starts with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The next measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The final measure contains a quarter note F4, a quarter note E4, and a quarter note D4.

29

Musical staff for measures 29-33. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The next measure contains a quarter note F4, a quarter note E4, and a quarter note D4. The final measure contains a quarter note C5, a quarter note B4, and a quarter note A4.

34

Musical staff for measures 34-38. The melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The final measure contains a quarter note E4, a quarter note D4, and a quarter note C4.

39

Musical staff for measures 39-42. The melody continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The next measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The final measure contains a quarter note B4, a quarter note A4, and a quarter note G4.

43

Musical staff for measures 43-47. The melody continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The next measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The final measure contains a quarter note E4, a quarter note D4, and a quarter note C4.

[FULL]

D.C.

37

Nowell: The borys hede
(The Exeter Boar's Head Carol)

Richard Smet (fl. 1428-77)



5



9



13

REFRAIN II [FULL]



No - well, no - well, no - well, no - well, Tyd - yng-es



No - well, no - well, no - well, no - well, Tyd - yng-es

19

Fine



gode Y thyngke to telle.



gode Y thyngke to telle.

24

VERSE [SOLO]

29

34

39

43

[FULL]

D.C.

No - - - welle.

well, no - - - welle.

38

Mervele nocht, Josep

(Immaculate Conception; Christmas)

Fifteenth-century
(Ritson's MS)

REFRAIN I [SOLI]

'Mer - vele nocht, Jo - sep, on Ma - ry mylde;

Ma - ry mylde;

6

For - sake hir not they¹ she be with childe.

10

REFRAIN II [FULL]

'Mar - vell not, Jo - sep, of Ma - re mylde; For-sake hir not they she

'Mar - vell not, Jo - sep, of Ma - re mylde; For - sake hir not they

¹ though

19

be with chylde.'

she be with chylde.'

23 *Fine* VERSES 1, 2 [SOLI]

1. 'I, Jo - sep, won - der how this may_ be,
2. The Ho - ly Gost with mer - ci - full diss - tens,³

1. 'I, Jo - sep, won - der how this may_ be,
2. The Ho - ly Gost with mer - ci - full diss - tens,³

28 [FULL] [SOLI]

I, Jo - sep, won - der how this may_ be, That Ma - ry wex gret² when_
the Ho - ly Gost with mer - ci - full diss - tens In here_ hathe ent - ryd with -

I, Jo - sep, won - der how this may_ be, That Ma - ry wex gret² when Y_
the Ho - ly Gost with mer - ci - full diss - tens In here_ hathe ent - ryd_ with - owte

33

Y_ and_ she E - ver have_ le - vyd in chas - ti - te;
- owte_ of - fens, God and man_ con - cey - ved by_ hys_ pre - sens,

and she E - ver have_ le - vyd in_ chas - ti - te;
of - fens, God and man_ con - cey - ved_ by_ hys_ pre - sens,

² grows big [with child] ³ condescension

38

Iff she be with chylde, hit ys not by me.' ——— 'Mer-vell not, — Jo - seph,
 And she vir-gyn pure with-owte vi - o - lens. ———

Iff she be with chylde, hit ys not by me.' ——— Mer - vell not, Jo - seph,
 And she vir-gyn pure with-owte vi - o - lens.

43 [FULL] D.C.

mer - vell noght, Jo - seph.'

mer - vell noght, Jo - seph.'

47 VERSES 3, 4 [SOLI]

3. 'What the an - gell of God to me dothe say,
 4. 'Jo - sep, thow shalt here mayde and mo - der fynde,

3. 'What the an - gell of God to me dothe say,
 4. 'Jo - sep, thow shalt here mayde and mo - der fynde,

50 [FULL]

what the an - gell of God to me dothe say
 Jo - sep, thow shalt here mayde and mo - der fynde,

what the an - gell of God to me dothe say
 Jo - sep, thow shalt here mayde and mo - der fynde,

52 [SOLO]

I, Jo - seph muste and will um - ble o - bay, Ellys priv - e -
 Here Sone Re - demp - tor of all man - kynde Thy fore - fa -

I, Jo - seph muste and will um - ble o - bay, Ellys
 Here Sone Re - demp - tor of all man - kynde Thy

57

- ly Y wolde have stole a - way⁴ But now will Y serve
 - deres of paynes to un - bynde; There-for muse not this

priv - e - ly Y wolde have stole a - way⁴ But now will Y serve
 fore - fa - deres of paynes to un - bynde; There-for muse not this

61

here tille that Y day.⁵ 'Mer - vell not, Jo - seph,
 ma - ter in thy mynde;

here tille that Y day.⁵ 'Mer - vell not, Jo - seph,
 ma - ter in thy mynde;

65 [FULL] D.C.

mer - vell noght, Jo - seph.
 mer - vell noght, Jo - seph.

⁴ otherwise I should have secretly stolen away ⁵ die

From Ritson's manuscript (see notes, 24), and marked 'in die nativitatis' ('on Christmas Day'). Such rhythmic and metrical complexity is typical of carols of the later fifteenth century.

Verses 1 and 3 are spoken by Joseph, verses 2 and 4 and the refrain by the announcing angel (see Matt. 1:18-25). The

unbinding of Joseph's forefathers (verse 4) looks forward to their release from purgatory before Christ's Resurrection, the subject of medieval 'Harrowing of Hell' dramas.

PERFORMANCE Two-part sections, solo voices; three-part sections, choir, or three voices. Both refrains are sung each time. For a guide to pronunciation see Appendix 1.

Fifteenth-century
(Ritson's MS)

REFRAIN I [SOLI]

6

10

14 REFRAIN II [FULL]

19

23 *Fine* VERSES 1, 2 [SOLI]

28 [FULL] [SOLI]

33

b

Detailed description: This is a musical score for a piece titled 'Mervele nocht, Josep' from Ritson's MS, a fifteenth-century manuscript. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The piece is divided into several sections: Refrain I (measures 1-13), Refrain II (measures 14-22), Verses 1 and 2 (measures 23-33), and a final section (measures 34-37). The score includes performance instructions such as [SOLI] and [FULL], and a 'Fine' marking. The notation features various rhythmic values, including minims, crotchets, and quavers, as well as rests and accidentals. A 'b' (flat) is indicated above the final measure of the piece.

38

Musical staff 38: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

43 [FULL] D.C.

Musical staff 43: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Time signature change to 2/4 at the end.

47 VERSES 3, 4 [SOLI]

Musical staff 47: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

50 [FULL]

Musical staff 50: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

52 [SOLI]

Musical staff 52: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

57

Musical staff 57: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Includes a flat (b) above the 10th measure.

61

Musical staff 61: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

65 [FULL] D.C.

Musical staff 65: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Time signature change to 2/4 at the end.

6

10

14 REFRAIN II [FULL]

19

23 *Fine*

28 [FULL] [SOLI]

33

38

43 [FULL] D.C.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. A fermata is placed over the final note of the first staff. The second staff starts with a measure rest, followed by eighth notes. The third staff continues with eighth notes and a fermata. The fourth staff is the start of the 'REFRAIN II [FULL]', marked with a double bar line and a repeat sign. It features a mix of eighth and sixteenth notes. The fifth staff continues the melody. The sixth staff ends with a fermata and the word 'Fine'. The seventh staff begins with a measure rest, followed by eighth notes, and includes the markings '[FULL]' and '[SOLI]'. The eighth staff continues with eighth notes and a fermata. The ninth staff continues with eighth notes and a fermata. The tenth staff starts with a measure rest, followed by eighth notes, and includes the marking '[FULL]'. The piece concludes with a double bar line and the marking 'D.C.' (Da Capo).

Fifteenth-century
(Ritson's MS)

REFRAIN I [SOLI]

6

10

14 REFRAIN II [FULL]

19

23 *Fine* VERSES 1, 2 [SOLI]

28 [FULL] [SOLI]

33

b

Detailed description: This is a musical score for a piece titled 'Mervele nocht, Josep' from Ritson's MS, a fifteenth-century manuscript. The score is written in a single system of a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of eight staves of music. The first staff is labeled 'REFRAIN I [SOLI]' and contains measures 1 through 5. The second staff starts at measure 6 and continues to measure 9. The third staff starts at measure 10 and continues to measure 13. The fourth staff is labeled 'REFRAIN II [FULL]' and contains measures 14 through 18. The fifth staff starts at measure 19 and continues to measure 22. The sixth staff starts at measure 23 and contains the instruction '*Fine* VERSES 1, 2 [SOLI]'. The seventh staff starts at measure 28 and contains the instruction '[FULL] [SOLI]'. The eighth staff starts at measure 33 and contains a flat symbol 'b' above the staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

38

Musical staff 38: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

43 [FULL] D.C.

Musical staff 43: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Time signature change to 2/4 at the end.

47 VERSES 3, 4 [SOLI]

Musical staff 47: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

50 [FULL]

Musical staff 50: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

52 [SOLI]

Musical staff 52: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

57

Musical staff 57: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Includes a flat (b) above the 10th measure.

61

Musical staff 61: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Includes a flat (b) above the 10th measure.

65 [FULL] D.C.

Musical staff 65: Treble clef, 8/8 time signature. Notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Time signature change to 2/4 at the end.

Musical score for 'Mervele nocht, Josep' in G major, 3/4 time. The score consists of ten staves of music. The first staff begins with a treble clef and a 3/4 time signature. The second staff starts at measure 6. The third staff starts at measure 10. The fourth staff, starting at measure 14, is labeled 'REFRAIN II [FULL]'. The fifth staff starts at measure 19. The sixth staff, starting at measure 23, contains the word 'Fine' above the staff. The seventh staff, starting at measure 28, is marked '[FULL]' and '[SOLI]'. The eighth staff starts at measure 33. The ninth staff starts at measure 38. The tenth staff, starting at measure 43, is marked '[FULL]' and ends with 'D.C.' (Da Capo). The score includes various rhythmic values, accidentals, and dynamic markings.