

Beata progenies

Lionel Power (c.1370-1445)

Be - a - - ta pro - ge - ni - es

Be - a - - ta pro - ge - ni - es

8

Detailed description: This system contains the first eight measures of the piece. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 6/8 time and G major. The lyrics are 'Be - a - - ta pro - ge - ni - es'. The piano part includes an 8-measure rest in the first measure.

10 un - - de Chri - stus na - tus est:

un - - de Chri - stus na - tus est:

8

Detailed description: This system contains measures 10 through 17. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are 'un - - de Chri - stus na - tus est:'. The piano part includes an 8-measure rest in the first measure.

20 quam glo - ri - o - - sa est vir - - go

quam glo - ri - o - - sa est vir - - go

8

Detailed description: This system contains measures 20 through 27. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are 'quam glo - ri - o - - sa est vir - - go'. The piano part includes an 8-measure rest in the first measure.

32 quae cae - li re - gem ge - nu - - it.

quae cae - li re - gem ge - nu - - it.

8

Detailed description: This system contains measures 32 through 39. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are 'quae cae - li re - gem ge - nu - - it.'. The piano part includes an 8-measure rest in the first measure.

Bryd one Brere

Anonymous, circa 1300

Byrd on - e bre - re, brid brid on - e bre - re,
Hic am so bli - the so bry - ghit brid on bre - re,
Mik - te hic hi - re at wil - le ha - ven,

5
Kynd is co - me of lo - ve, lo - ve to cra - ve.
Quan I se that hen - de in hal - le.
Ste - de - fast of lo - ve, lo - ve - li tre - we,

9
Blyth - ful bi - ryd, on me thu re - we.
Yhe is quit of lime, lo - veli, tre - we,
Of mi sor - we yhe may me sa - ven;

13
Or greyth, lef, greith thu me my gra - ve.
Yhe is fayr and flur of al - le.
Ioye and blise were eere me ne - we.

Middle English: Generally all letters are pronounced.

Translation from Constance Fairfax

<http://home.uchicago.edu/~atterlep/Music/Songs/brydonebrere.htm>

Bird on a briar, bird on a briar,

Mankind has come of love, love to crave.

Blissful bird, on me have pity,

Or build, love, build me my grave.

I am so blithe, so blithe, bird on a briar,

When I see that maid in the hall.

She is white of limb, lovely, true,

She is fair and the flower of all.

Might her I have at my will,

Steadfast of love, lovely, and true,

Of my sorrow she might me save,

Joy and bliss were ever new to me.

Crux fidelis

A song about various trees and their fruit.

Gallican, late 6th century



8 Crux fi - de - lis, in - ter om - nes Ar - bor u - na no - bi - lis;
9 Pan - ge, lin - gua, glo - ri - o - si Lau - re - am cer - ta - mi - nis,
17 Nul - la sil - va ta - lem pro - fert, Fron - de, flo - re, ger - mi - ne:
Et su - per Cru - cis tro - phae - o Dic tri - um - phum no - bi - lem:
8 Dul - ce li - gnum, dul - ces cla - vos, Dul - ce pon - dus su - sti - net.
Qua - li - ter Re - dem - ptor or - bis Im - mo - la tus vi - ce - rit.

The true rhythm is unknown.

There are ten verses in total. The refrain and first verse are given above.

Laudemus Virginem

warmup exercise

Anonymous, Llibre Vermell de Montserrat, 14th C

Lau-demus Vir-gi-nem ma-ter est:
et e-jus fi-li-us Ihesus est.
Plangamus sce-le-ra a-cri-ter,
sperantes in Ihesum ju-gi-ter.

Nowel syng we

Oxford, Bodleian Library, MS. Arch. Selden B. 26., fol 7r., circa 1450

Now - ell sing we, both all and some Now
 Now - ell sing we, both all and some Now
 Now - ell sing we, both all and some Now

Rex pa - cif - i - cus is come.
 Rex pa - cif - i - cus is come.
 Rex pa - cif - i - cus is come.

Ex - ort - um est in love and lysse. Now
 De Fructu ven - tris of Ma - ry bright, Both
 Pu - er na - tus to us was sent, To

Christ His grace He gan us gysse,
 God and man in her a - - light,
 bliss us bought, fro bale us blent,

And with His bo - dy us bought to bliss, Both
 Out of else His dis - ease He did us dight, Both
 And to woe we had y - went, Both

all and some.
 all and some.
 all and some.

2

Now - ell sing we, both all and some Now
 Now - ell sing we, both all and some Now

Rex pa - cif - i - cus is come.
 Rex pa - cif - i - cus is come.

Lux ful - ge - bit with love and light, In
 Glo - ri - a Ti - bi ay and bliss, God

Ma - ry mild His grace pe - nnon pight,
 un - to His His grace He us wysse,

In her of took kind with man - ly might, Both
 The rent of hea - ven that we not miss, Both

all and some.
 all and some.

Repeat chorus and so end.

Pange melos lacrimosum

Anonymous French, circa 1200

Pan - ge me - los la - cri - mo - sum,
Rhe - ni si - dus in oc - ca - sus

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a medieval style with square notes and some ligatures. The lyrics are written below the upper staff.

5

la - cri - maus e - le - gi - a.
la - ti - un per - ci - pi - tat.

The second system of music continues the melody from the first system. It consists of two staves in the same key signature and time signature. The lyrics are written below the upper staff.

9

Tem - pus ve - nit plan - ctu - o - sum,
Stel - la ca - dit; stel - lae ca - sus

The third system of music continues the melody. It consists of two staves in the same key signature and time signature. The lyrics are written below the upper staff.

13

tem - pus frau - dans gau - di - a.
ter - ras un - bra li - mi - tat.

The fourth system of music continues the melody. It consists of two staves in the same key signature and time signature. The lyrics are written below the upper staff.

17

Ad e - cli - psum nox moe - ro - ris
La - tet ve - re la - ti - a - lis

The fifth system of music continues the melody. It consists of two staves in the same key signature and time signature. The lyrics are written below the upper staff.

21

o - bli - quat spe - cta - cu - la.
pla - ga, ti - mens o - cu - lum.

The sixth system of music continues the melody. It consists of two staves in the same key signature and time signature. The lyrics are written below the upper staff.

2
25

Re - gnet do - lor, nam do - lo - ris
Nox est cul - pae so - ci - a - lis;

29

cau - sa stat in spe - cu - la.
Nox est pa - rens cri - mi - num.

33 optional instrumental section

Sopranos may sing an octave higher. Basses may sing an octave lower.

Translation

O tearful elegy, sing a plaintive melody.

A time of mourning has come, a time bereft of joy.

At the eclipse the night of lamentation hides all things.

Let grief prevail, because the reason for grief is plain to see.

The sinking star of the Rhine looks down on to Latin soil.

The star's fall enshrouds the earth in darkness.

Truly the Latin region lies hidden, fearing to be seen.

Night is the ally of mischief; [night is the parent of crimes]*

* last line is missing from manuscript, phrase invented by editors

Si ascendero

Antiphon from Office for the dead

(Mozarabic)

8 Si a-scen-de-ro in caelum, Do-mi-ne, tu i-bi es, et si

10 de-scen-de-ro, in in-fer-num a-des. Mit-te ma-num tu-am,

19 Do-mi-ne; li-be-ra me ex in-fer-no in-fe-ri-o-re.

The true rhythm is unknown.

Stella Splendens

From Llibre Vermell de Montserrat

Anonymous, Late 14th C

Chorus

tenor recorder
/ female voice

Stel - la splen - dens in mon - te ut so - lis ra - di - um,

tenor reedpipe
/ male voice

11

Mi - ra - cu - lis ser - ra - to, Ex - au - di po - pu - lum.

Verse

1. Con - cur - runt u - ni - ver - si gau - den - tes po - pu - li
2. Prin - ce - pes et mag - na - tes ex - stir - pe re - gi - a
3. Prae - la - ti et ba - ro - nes, co - mi - tes in - cli - ti,

9

1. Di - ve - tes et e - ge - ni, gran - des et par - vu - li,
2. Sae - cu - li po - tes - ta - tes, ob - ten - ta ve - ni - a
3. Re - li - gi - o - si om - nes at - que pres - by - te - ri,

18

1. Ip - sum in gre - di un - tur, ut cer - nunt o - cu - li,
2. Pec - ca - mi - num pro - cla - mant tun - den - tes pec - to - ra
3. Mi - li - tes, mer - ca - tor - res, ci - ves, ma - ri - na - ri,

28

1. Et in - de re - ver - tun - tur gra - ti - is re - ple - ti.
2. Po - pli - te fle - xo - cla - mant hic: ti - A - ve Ma - ri - a.
3. Bur - gen - ses, pis - ca - to - res prae - mi - an - tur i - bi.

Chorus

tenor recorder
/ female voice

Stel - la splen - dens in mon - te ut so - lis ra - di - um,

tenor reedpipe
/ male voice

11

Mi - ra - cu - lis ser - ra - to, Ex - au - di po - pu - lum.

Verse

4. Rus - ti - ci a - ra to - res, nec non no - ta - ri i,
5. Re - gi - nae, co - mi tis - sae, il - lus - tres do - mi nae,
6. Co - et - us hi ag - gre - gan - tur, hic ut ex - hi - be - ant
7. Cunc - ti er - go pre - can - tes sex us ut - ri - us - que,

9

4. Ad - vo - ca - ti, scul - to - res, cunc - ti li - gni fa - bri,
5. Po - ten - tes et an - cil - lae ju - ve - nes par - vu - lae,
6. Vo - ta, reg - ra - ti - an - tur, ut ip - sa et red - dant
7. Men - tes nos - tra mun - dan - tes o - re - mus de - vo - te

18

4. Sar - to - res et su - to - res, nec non la - ni - ti - ci
5. Vir - gi - nes et an - ti - quae pa - ri - ter vi - du - ae
6. Au - lam is - stam di - tan - tes, hoc cunc - ti vi - de - ant,
7. Vir - gi - nem glo - ri - o - sam, ma - trem cle - men - ti - ae,

28

4. Ar - ti - fi - ces et om - nes gra - tu - lan - tur i - bi
5. Con - scen - dunt et hunc mon - tem et re - li - gi - o - sae.
6. Jo - ca - li - bus or - nan - tes, so - lu - ti - re - de - ant.
7. In - coe - lis gra - ti - o - sam sen - ti - a - mus ve - re.

Finish with chorus.

Translation by Dick Wursten

http://www.dick.wursten.be/Vermell_originaltexts_translations.htm

Chorus:

Splendid star on the serrated mountain,
with miracles shining like a sunbeam, hear the people.
From all around they rally, rejoicing,
rich and poor, young and old,
they assemble here to see with their own eyes,
and return from it filled with grace.
Rulers and magnates of royal stirpes,
the mighty of the world, having obtained indulgence
for their sin, they cry out and beating their breast
they kneel and cry thus: Ave Maria.
Prelates and barons, famous counts,
all kinds of monks and priests,
soldiers, merchants, citizens, sailors,
burgers and fishermen are recompensed here.
Peasants, ploughmen and also scribes,
advocates, stone-masons and all carpenters,
tailors and shoemakers, and weavers as well,
all kinds of craftsmen rejoice here.
Queens, countesses, illustrious ladies
powerful and maidens, teenagers and girls,
virgins, old women and widows equally,
climb this mountain; so do nuns.
All these groups assemble here to present themselves,
to remember their vows and keep them as well
by enriching this temple so that all may see this
adorning it with jewels, and return home released.
Therefore, everybody, male and female,
beseeching and cleansings our minds, let us devoutly pray
that we may really experience the glory of the virgin,
the clemency of the mother, and her gracefulness in heaven.

Summer is icumen in

Anonymous, circa 1226

Round

8 Su-mer is i - cu-men in Lhu-de sing cuc-cu, Gro-weth sed and blo-weth med, And
7
8 springth the wu-de nu; Sing cuc - cu; Aw - e ble-teth af - ter lomb, Lhouth
13
8 af - ter cal - ve cu; Bul-loc ster-teth, buc-ke ver-teth, Mu-rie sing cuc-cu.
19
8 Cuc - cu, Cuc - cu wel sing-ges the cuc-cu, Ne swik thu na-ver nu.

Accompaniment

Sing cuc - cu nu sing cuc-cu.

Parts may be spread over further octaves, eg female voice up an octave, and recorder higher still, so long as no octave is left unfilled.

Middle English: Generally all letters are pronounced.

Translation

Accompaniment: Sing cuckoo now. Sing, Cuckoo.

Summer has arrived, loudly sing, cuckoo!

The seed grows and the meadow blooms

And the wood springs anew, sing, cuckoo!

The ewe bleats after the lamb, the cow lows after the calf.

The bullock stirs, the stag farts, merrily sing, cuckoo!

Cuckoo, cuckoo, well you sing, cuckoo; don't ever you stop now.