CHRISTMAS IN MEDIEVAL ENGLAND
Recorded live in concert

Advent
- Veni, veni, Emmanuel (4:41)
  13th-century French

Annunciation
- Angelus ad virginem (7:26)
  Arundel MS (late 13th century)
- Gabriel fram Heven-King
  Cotton Fragments (14th century)
- Gaude virgo salutata / Gaude virgo singularis (4:52)
  John Dunstable (d. 1453) / notated in the 15th century
- Hayl Mary, ful of grace (5:03)
  Trinity Roll (early 15th century)
- Gloria (Old Hall MS, no. 21) (3:38)
  Leonel Power (d. 1445)
- Ther is no rose of swych vertu (3:49)
  Trinity Roll
- Ibo michi ad montem mirre (3:25)
  Leonel Power / Adoracion for the Nativity of the Blessed Virgin Mary

Christmas Eve
- Veni redemptor gendium (3:14)
  Sermon plainsong / Hymn for First Vespers of the Nativity on Christmas Eve
Christmas Day

- Dominus dixit ad me (2:13)  
  Sumer plangent / V consort for the Mass at Cock-Crow on Christmas Day
  Selden MS (15th century)
  DM & MEN

- Nowel: Owt of your slepe arys (3:56)  
  DT PO GP
  Selden MS (15th century)

- Gloria (OLD HALL MS, NO. 27) (2:41)  
  Missae & Duo / OM JM / MB MS
  Ryther (11: H10-20)

- Ecce, quod natura (4:12)  
  PD CM MB
  Selden MS

- Sanctus / Missa Veterem hominem (7:06)  
  Anonymous English, c. 1440

- Ave rex angelorum (2:58)  
  OM MB DM
  Egerton MS (15th century)

- Agnus dei / Missa Veterem hominem (6:27)  
  Anonymous English, c. 1440

- Nowel syng we bothe al and som (2:51)  
  Trinity Roll

- Nova, nova! Ave fit ex Eva (2:50)  
  Glasgow Univ., Hunterian MS B 83 (19th century), arr. SM
  Total time 71:27

Blue Heron

Scott Metcalfe, harp, director
contus  Pamela Dellal, Martin Neel, Gerrod Kapoor, Daniela Tozzi
soprano & contralto  Michael Barrett, Owen McIntosh, Jason McGlooty, Mark Sprinkle
bassot  Paul Guttry, David Meffan

Recorded live in concert on December 20 & 21, 2013, First Church in Cambridge, Congregational, Cambridge, Massachusetts.
Engineering, editing & mastering Joel Gordon.
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Christmas in Medieval England

The medieval commemoration of Christ's nativity began with the preparatory and penitential season of Advent, beginning with the fourth Sunday before Christmas Day. After Christmas itself came a series of saints' days, including those of St. Stephen, St. John the Apostle, and St. Thomas of Canterbury. Ritual observances reached another climax on the feast of the Circumcision on January 1, the Octave or eighth day of Christmas, the traditional first day of the New Year and, until the thirteenth century, also the feast day of the Virgin Mary. Celebrations continued through Epiphany on January 6, marking the revelation to the Gentiles and the Adoration of the Magi, and its Octave, and extended to Candlemas on the fortieth day after Christmas, February 2, when Christians observed both the feast of the Presentation of Christ in the Temple and the feast of the Purification of the Blessed Virgin.

Throughout the Christmas season, the official liturgy of the Church was embellished and expanded with tropes both textual and musical, adding color and ceremony to the festivities while establishing a closer connection between the universality of fixed ritual and the particularity of a specific sanctuary or congregation. Textual tropes included substitutes for items such as antiphons and versicles, or for parts of the Ordinary of the Mass; in England a troped Kyrie was the rule for all major feasts. A polyphonic setting of an item from the Ordinary such as the Gloria or Sanctus might be considered a purely musical trope, replacing the plainchant. Fifth-century England evolved its own unique repertoire of texts and music outside or alongside the liturgy, carols, of which some 130 survive, many for Christmas. Carols are found mostly in manuscripts of church music and were clearly the province of professional musicians and learned clerics, as witness their sophisticated musical notation and frequent use of Latin alongside the vernacular. If not exactly popular music in our sense, however, they were at least popular in character—cast in strophic form and set to simple and highly memorable tunes—and "popular in destination" (in the words of the preeminent twentieth-century student of their texts, R. L. Greene). They might have provided entertainment and edification to educated cleric and uneducated congregant alike, within, around, and outside of the liturgy, for processions and banquets and celebrations of all kinds.

This program offers a small selection of music for the Christmas season that might have been heard in England in the 1440s, when the most modern of the works on the program were composed. We begin with the familiar Advent hymn Veni, veni Emmanuel. Probably French in origin, the hymn could have made its way to England as early as the thirteenth century, when Franciscan friars in France and England maintained extensive connections and an evangelizing member of the order might have carried such a song across the Channel. The text is a metrical version of
five of the seven so-called O-antiphons, which date back to the eighth century or earlier. One of the O-antiphons was sung before and after the Magnificat at Vespers on each of the seven days before the eve of Christmas, December 17-23. They address the Messiah to come in his various attributes: O Sapientia (wisdom), O Adonai (Lord), O Radix Jesse (root of Jesse), O Clavis David (key of David), O Oriens (the morning star), O Rex (king), O Emmanuel ("God with us"). The initials letters, after the O, spell out the promise of redemption in a reverse acrostic: SARCORE, em ro: "Tomorrow I shall be there." (Medieval English tradition began the series on December 16 and added an eighth antiphon, "O virgo virginum," making the acrostic vero cor: "Truly, tomorrow!").

The Annunciation is formally commemorated nine months before Christmas, of course, but the miracle is remembered and celebrated at the Christmas season with retellings of the archangel Gabriel’s appearance to Mary, their conversation—brief, yet charged with import—and the divine conception. Our set of Annunciation music opens with one of the most famous songs of the English Middle Ages, Angelus ad virginem. The song figures in Chaucer’s Canterbury Tales, in the Miller’s Tale, where it is sung to a paupers by a poor scholar at Oxford by the name of Nicholas:

And is above their lay a gay sustrate,  
On which he made a nyghte melodie  
So swete that al the chamber rong,  
And Angelus ad virginem he song,  
And after that he song the Kynges Noste.

In the tale, a notably rude one, Nicholas goes on to cuckold his landlady, an elderly carpenter with an eighteen-year-old wife named Alison. A medieval reader would presumably have relished the ironic reference to a song about a virgin conceiving a son in the absence of her husband, also a carpenter. Christopher Page has shown that the text of Angelus ad virginem is probably by the poet and theologian Philippe (d. 1236), chancellor of Paris, nearly all of whose Latin lyrics survive with music. Text and tune probably came to England with travelling Franciscans in the thirteenth century, just as we have imagined happened with Veni, veni Emmanuel. The song quickly became popular in England: all of the extant sources are British and there are two thirteenth-century versions in English verse, Gabriel from Heven-King and The angel to the Vergyn said, We sing the former in a two-voice setting from the next century, inserted between verses of the monophonic Latin song.

The six polyphonic carols on our program are drawn from three manuscripts whose contents overlap somewhat, despite the two decades between their likely dates of copying, from after 1415 to the 1440s. With the exception of the more ambitiously contrapuntal Epiphany carol Ave regina angelorum, the carols are written in a robust popular style with graceful melody and simple harmonies and generally take the form of a three-voice refrain with a two-voice verse. The rollicking Noel: Owt of your steps anyse inverts the normal pattern, with a brilliant three-voice verse and a refrain whose two parts roll from
voice to voice. For Nova nova, transmitted as a monophonic song, I have added two parts to the refrain and one to the verse.

“Isorhythmic motet” is a pricky modern term for a medieval compositional technique that was extensively cultivated in the fourteenth century. The term was mostly abandoned after 1400 but was exceptionally used in the fifteenth century by John Dunstaple and his contemporary Guillaume Du Fay. The tenor part (or parts)—Gaude virgo has two—whose melody is taken from a plainsong, is a contratenor or part written “against the tenor” is constructed on a rhythmic pattern that repeats exactly: this is called a talea, meaning a slice of or a measure. The tenor’s melody is also constructed from a repeating pattern of pitches, the color, usually a fragment of plainsong. Typically the talea, the isorhythmic unit, starts out in long note values which diminish proportionally as the motet proceeds. In Gaude virgo the color contains twice as many notes as the talea; the color occurs three times, each over two runs of the talea, in the accelerating proportion 3:2:1, creating an irresistible, yet almost subliminal forward momentum.

The amazing thing about an isorhythmic motet in the hands of a master like Dunstaple is that such an elaborately mechanized structure undergirds such compelling music. It is at once rigorously mathematical in conception and deeply sensuous in realisation, glowing in sheer beauty of sonority and exuberant melodic invention. One of the pleasures offered by Gaude virgo is the constant alternation of G minor and G major sonorities produced by different signatures in the two lower parts, one with an A flat, the other without. The tenor is the fifth stanza of the plainsong sequence “Ave mundi spes Maria,” while each of the other three voices—including the contratenor, which moves at the speed of the tenor and takes on some of its contrapuntal functions—carries a separate poetic text meditating on the Annunciation. The meanings conveyed by such an artistic construction cannot possibly be apprehended in a single hearing. The attentive listener, however, may perceive the interplay of key words in the upper two parts: “Gaude virgo salutata” is juxtaposed with “Gaude virgo singularis” in the opening measures, for instance, “Angelus” with “Mater heres Dei” at the beginning of the third and final section.

Another technique of construction underlies the Gloria by Pycard (whenever he may have been). Here two of the upper three voices sing in canon at the distance of five breves (or measures). The canon is complicated and partially obscured by the third voice moving at the same speed and in the same range. Towards the end, when the three upper voices trade hockets (the term, related to the English hopp, describes a rapidfire back-and-forth exchange of single notes), the entire ensemble locks into a regular pattern of five measures, like waves rising and breaking on the shore.

The decades between the 1410s and the 1440s saw striking changes in the
compositional style of learned polyphony. In some instances we can hear the change in the works of a single composer. Listen to the craggy dissonances and bristly cross-rhythms of Leonel Power’s astonishing Gloria from the Old Hall manuscript of c. 1415, for two, four, and finally five voices—Page likens the effect to sticking your head into a beehive—and compare it to his Ibo michi ad montem minre, transmitted in a continental manuscript from the 1440s. The latter work is fluid, tuneful, and almost entirely consonant—sweeter, a fifteenth-century musician would probably say, just as Ecce quod natura, Hail Mary, full of grace or There is no rose of swych vertu are sweet. Power has lost none of his ability to dazzle with complex cross-rhythms, as the dancing Alleluia demonstrates, but the effect is suave and sensual rather than glittering and prickly.

The most modern of the works on our program are the Sancus and Agnus dei from the Missa Veterum hominem. Composed in the 1440s by an anonymous English composer, this Mass was part of the great wave of English works that crashed onto the European continent in the mid-fifteenth century, inspiring a host of imitations by continental composers. It, like Power’s Ibo michi and Dunstable’s Guide virgo salutata and, indeed, most mid-century English music, survives only in continental copies, for the English originals have disappeared almost without exception. The Missa Veterum hominem takes as its cantus firmus an antiphon for Lauds at the Octave of the Epiphany (“The Savior comes to baptism, bringing renewal to old man”), and its Kyrie (not recorded here) sets the trope Deus creator omnium, which was sung on all principal and major double feasts, like Christmas, in the Sarum rite. These features make it a perfect choice for a festive Mass during the Christmas season, while its vigorous rhythms, dashing melodies, and clangorous harmonies offer an apt musical counterpart to the blazing candles, the bright colors of festal vestments, the flashing gold, silver, and jewels of the ceremonial vessels, the swirling smoke and intoxicating odor of frankincense, and all the rest of the liturgical drama of High Mass on one of the most glorious feast days of the Christian year.

—Scott Metcalfe

About the harp

The strings on a harp clang by striking the lower nail where they are connected to the body… In common parlance this is called “harping” the string.

Heinrich Glarean, Dodekaschedron (1547)

The fifteen-century harp sounds rather different from its modern counterparts due to the presence of brays, small wedges set atop the pins in the sound board: when the string is plucked, it vibrates against the narrow end of the wedge, creating a buzzy or snappy sound which is both louder and more sustained than that of a harp without brays. The harp heard on this recording was made by Lynne Lewandowski of Bellows Falls, Vermont, from Vermont cherry, and is based on various surviving originals and paintings, especially the tall and slender harps portrayed in the paintings of Hans Memling. Its 26 gut strings are tuned diatonically with both B-natural and B-flat.
BLUE HERON

The vocal ensemble Blue Heron has been acclaimed by The Boston Globe as “one of the Boston music community’s indispensable” and hailed by Alex Ross in The New Yorker for the “expressive intensity” of its interpretations. Combining a commitment to vivid live performance with the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, including 15th-century English and Franco-Flemish polyphony, Spanish music between 1500 and 1600, and neglected early 16th-century English music, especially the unique repertory of the Peterhouse partbooks. Blue Heron’s first CD, featuring music by Guillaume Dufay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of Music from the Peterhouse Partbooks featuring music by Hugh Aston, Robert Jones, Nicholas Ludford, John Mason, Robert Hunt, and Richard Pygott; including many world premiere recordings: four discs have been released to date and Volume 5 will follow in 2016. Blue Heron has also recorded a CD of music from c. 800-1400 to accompany Thomas Forrest Kelly’s book Capturing Music: The Story of Notation.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival, in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the Library of Congress and Dumbarton Oaks in Washington, D.C., in California at Festival Mosaic in San Luis Obispo and at the Berkeley Early Music Festival; in Seattle, St. Louis, Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia; and for a visit of His Holiness the Dalai Lama to the Massachusetts Institute of Technology. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College. In 2015 the ensemble embarked on a new long-term project to perform the complete works of Johannes Ockeghem (c. 1420-1497).

www.blueherondochoir.org

Scott Metcalfe has gained wide recognition as one of North America’s leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he is also music director of New York City’s Green Mountain Project (Jolie Greenleaf, artistic director) and has been guest director of TENET (New York), the Hanold & Haydn Society (Boston), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, the Dryden Ensemble (Princeton, NJ), and Early Music America’s Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with Les Delices (dir. Debra Nagy) and other ensembles. He teaches vocal ensemble repertoire and performance practice at Boston University and is at work on a new edition of the songs of Gilles Binchois.
Veni, veni, Emmanuel!
Cæpitem solve Israel,
Qui gemit in exilio.
Privatus Dei filio.
Gaudal gaude! Emanuel
Nascetur pro te, Israel.

Veni, O Jesse Virgin!
Ex hostis tuos ungula,
De speci tuos turtari.
Educi, et antro barathri.

Veni, veni, O Oriens!
Solare nos adventiens,
Noctis decipit nebulae,
Drisque noctis tenebras.

Veni, Clavis Davidici!
Regna reduci celica,
Fac iter tutum superum,
Et claude vias inferum.

Veni, veni, Adonai,
Qui populus in Sinai
Legem dedisti vertice
In maiestate glorie.

Come, O come, Emmanuel!
Redeem captive Israel,
Who laments in exile,
deprived of the son of God.
Rejoice! rejoice! Emmanuel
Shall be born to you, O Israel.

Come, O Rod of Jesse!
From the enemy’s grasp,
From the pit of hell,
Lead your people, and from the maw of the abyss.

Come, come, O Morning Star!
Console us with your coming,
dispel the gloom of night,
and pierce the noontide shadows.

Come, Key of David!
Open wide the heavenly kingdom,
Make safe the road above,
And bar the ways to hell.

Come, come, Adonai,
Who on the mount of Sinai
Gave your people the Law
In glorious majesty.
Angelus ad virginem
sublimes in concave,
virginis formidine
demulcens, inquit.—Avi
Ave Regina Virginum!
Gall terraque Dominum
concupies, et paries intacta
salutem homumum;
tu porta celci facta,
medeia criminem.

Gabriel, from Heven-King
Sent to the maide sweats,
Brouthe his bilsful tiding
And fair he gan his grace.
—Heil be thiu, ful of grace aught!
For Godes Son, this Heven-Light,
For mannes love will man become and take
Fles of thee, Maide bright,
Manken free for to make
Of sen and devles might.

Midelich him gan andsware
The milde maide thanne:
—Wichewise sold ich bere
A child withhe mannel
Th'angel hir seid.—Ne dres tee nout:
Thurw thi Oligast sall ben wroout
This liche thing wor tiding ich bringe:
Ai manken wirt hout
Thurw thine sweet childinge
And ut of pine brouht.

Wan the maiden understood
And th'angels wordes hirde,
Midelich, with milde mood,
To th'angel his andswered:
—Ure Lords thawe maid iews
Ich am, that here aboveen is,
Anenvs me fullfurthe be thi sawe,
That ich, sith his wil is,
A maid, withhe lave,
Of moeder have the bis.

The angel, coming secretly
to the Virgyn,
calling the Virgyn's
fear, said: —Hail!
hail, Queen of Virgyns!
You shall conceive the Lord of Heaven and Earth
and give birth, remaining a virgin,
to the salvation of mankind,
you are made the gateway of heaven,
the cure for sin.

Gabriel, sent from the King of Heaven
to the sweet maiden,
brought her happy news
and greeted her courteously:
—Hail be thou, full of grace indeed!
For God's Son, this Light of Heaven,
for love of man will become man and take
human form from thee, fair Maiden,
to free mankind
of sin and the devil's might.

The gentle maiden then
gently answered him:
—In what manner should I bear
a child without a husband?
The angel said to her: —Fear nothing:
through the Holy Ghost shall be done
this very thing of which I bring news,
all mankind shall be redeemed
through thy sweet child-bearing
and brought out of torment.

When the maiden understood
and heard the angel's words,
gently, with gentle spirit
she answered the angel:
—I am indeed the bond-maid
of our Lord, who is above
concerning me may thy words be fulfilled,
that I, since it is His will,
may, as a maiden, outside natural law,
have the joy of motherhood.
Angelus disparuit
et stetim puellarum
uterus intumuit
v i partis salutaris.
Qui, circumcitus utero
novem mensum numero,
hinc exit et init conflictum
affigens humero
crucem, qua dedit ictum
hosti mortifiere.

Eya, Mater Domini,
que pacem redidisti
angels et homini
cum Christum genuisti,
tuum exors filium
ut se nobis propicium
exhibeat et delet peccata,
prenstans auxillum
vita frui beata
post hoc exilium. Translations from The New Oxford Book of Carols

The angel disappeared,
and at once the girl's
womb swelled up
by the power of the birth of salvation.
He, having been contained in the womb
for nine months,
came out from it and entered the conflict,
taking on his shoulders
the cross, by which he gave a blow
to the mortal enemy.

O Mother of the Lord,
who restored peace
to angels and men
when you gave birth to Christ,
son of your son
that he may show himself favorable to us
and wipe away our sins,
offering help
to enjoy the blessed life
after this exile.

Scott Metcalfe, Daniel Todd (Angel at right)
Gaude virgo salutata / Gaude virgo singularis

TRIPLUM
Gaude virgo salutata angelicore latu,
mutat es gravida libera omni reali,
in te desit humanitate celestis fiatu,
virgo manens illibata ne et cogitat.

Quod mirum si paves, dum conceptus pandit,
quanto magis caveas, cum ad partum scaris.
Dum virgo permaneas, mans tuae verba pandit;
dicent "Ne times", te mulcendo blandit.
Nondum contentans, cum dicta parturium;
quonondum mirans flato curam;
neecessa virum flato, sed semper esse puram.
credas, quod mirans, mutasse naturem.

Angelae, "Concepis de supranus celestis,
deum et tu paries filium terrestrem.
In te non est caries, naturam habes testem.
Levitatis insanies, hic fortibus pastem."

MOTETUS
Gaude virgo singularis, mater nostri salvatoris,
radiix vitae popularis, germinis novi floris.
Ex te summis hinc tu pars amplissam liquis,
que virtute aquas manus teneas stilla natis.

Dicit quod vero concepti, angeli virtutis,
"Dominus tecum", audite diciens, "Fiat tu.
Preservam conclusum, tunc naturam sui,
missam invento de natura tu.

O celestis armonia, in hac junctione,
caro nostre cum sophia in unum persone;
qualiter qua via studiis colone,
hec sola mater novit pia et tua se bene.

Mater hares dei mundi redeponentis,
pia tu membra mea in extremis hinc
ne coanteur mei rei, secum suis horis
et presentas facei mei plasmatoris.

TRIPLUM
Hail, virgo, great beauty of the angel’s report,
pregnant yet free of all sin,
in you deity is made human by heavenly inspiration,
virgin undiminished by act or thought.

And if you tremble at the miracle while the child develops,
how much wonder are you when it comes to be born.
While you remain a virgin, the mind offers these words,
and saying, “Be not afraid,” charms and eases you.

You do not contest it when he says you will bear a child,
however much you wonder and are troubled.
You are proclaimed not to have known a man, but
to be ever pure,
and—a thing to wonder at, surely—to have changed nature.

The angel: “You shall conceive the heavenly god
from the realms on high, and bear a child of earth.
There is no fault in you, as your son is witness.
You shall torment Leviathan, and he will plague you.”

MOTETUS
Rejoice, unique maiden, mother of our savior,
Root of the people’s life, seed of the new flower.
He drew from you, you then bear, the flask of nectar;
by your virtue you hold the sea’s waters in a drop of dew.

Say by what word you conceived? You heard,
“Thou art with me,” and answered the angelic
countenance, “I am yours.” You continued in presence,
thou his nature; thou found the Messiah in thy own nature.

O heavenly harmony in this joining,
flash of our person united with Wisdom;
how and by what path you are so zealous,
these things only the pure natures knew, and you, good Jesus.

Mother and hair of God, world’s redeemer,
recall me faithfully in my last hours,
let my acts not constrain me with them in their hours,
as you show me to the face of my maker.
CONTRATENOR
Virgo mater comprobabis, matrem partus indicat,
Vestrum varuis virginalis intactam te judicat.
Verginem cum divinâ natus ille benedictat,
Calum, tellus, unde maris laudes tuas predicat.
Non est partus hic pennis qui materem laudaret.
Christus factus fraternalis sic ut exemplificaret.

TEigor
Ave gemma celci luminarum.
Ave sancti spiritus sacranium.

CONTRATENOR
You are proved the virgin mother; the birth shows the mother;
the seal of your virgin womb judges you untouched.
When your divine child blesses you as virgin,
then heaven, earth, and ocean waves preach your praises.
This birthing is no penance; it gladdens the mother.
Christ is made our brother, as his example teaches.

TEigor
Hail, jewel of the lights of heaven!
Hail, sacred place of the Holy Spirit!

Hail, Mary, ful of grace,
moder in vergynyt:

The Holi Goste is to the sent from the Fader omnipotent; now is God within the went. When the angel seide “Ave.”

When the angel “Ave” byganne, flesh and blode tosegne ranne; Mary bare bothe God and manne throw vertu and throw dyngnyte.

So seth the Gospel of Syn Johan: God and man is made but one in flesh and blode, body and bone, O God in personys thre.

Moche joye to us was graunt and in erthe peas yplaunte whan that born was this faunte in the londe of Galile.

Mary, graunte us the blys ther thy Sonys warnyng ye; of that we han ydone amys pray for us, pur chante.

Translation by Larry Rostenwold
Gloria in excelsis deo, et in terra pax
honoriibus bone voluntate. Laudamus te,
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex cælestis, Deus pater omnipotens.
Domine Fili unigenite, Jesu Christe. Domine Deus,
agnum dei, Filius patris. Qui tollis peccata mundi,
miserere nobis. Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad dexteram
patris, miserere nobis. Quoniam tu solus sanctus,
tu solus dominus, tu solus altissimus, Jesu Christe,
cum sancto spiritu in gloria Dei Patris. Amen.

Glory to God in the highest, and on earth peace
to all of good will. We praise you. We bless you. We
adore you. We glorify you. We give thanks to you for
your great glory. Lord God, heavenly king, almighty
God the Father, Lord Jesus Christ, only begotten
Son, Lord God, Lamb of God, Son of the Father.
Who takes away the sins of the world, have mercy
on us. Who takes away the sins of the world, receive
our prayer. Who sits at the right hand of the Father,
have mercy on us. For you alone are holy, you alone
are the Lord, the Most High, Jesus Christ, with the
Holy Spirit in the glory of God the Father. Amen.
Thor is no rose of swych vertu
As is the rose that bare Jesu
Alleluia.
For in this rose conteneyd was
Heven and erthe in lytyl space,
res miranda.
Be that rose we may weil see
that he is God in personys thre,
pari fermo.
The angelys sungyn the shepherdys to:
"Gloria in excelsis Deo!"
Gaudemus.

Ibo michi ad montem mirre et ad colles libani et locum sponsae meae. Terra speciosa et mascula non est in te, Veni de Libano; venies et transambum ad montem Seir et Hermon, a cubilibus leonum et a montibus leoparidorum. Alleluia.

Ave maris stella, Ave maris stella,
Veni, redemptor gentium,
Osanna partum virginis.

Non ex viri semine
Sed motu spiramine
Verbum Dei factum cœno,
Fructusque ventris floruit.
Alius tumescit virginis,
Claustra pudoris permanens,
Vexilla virtutum micantis;
Versatur in templo Dei.

Procedens de sulmo suo,
Pudens aula regna,
Gemine gigas substantiae
Ascens ut currat viam.

Deo Patri sit gloria
Et sublimis Filii
Cum Spiritu Paracleti,
Et sancti in æternum. Amen.

swych such

a marvellous thing

by means of

of the same form

Glory to God in the Highest!
Let us rejoice.

I will go into the mountain of myrrh and to the hills of Lebanon, and say to my bride: You are all beautiful, and there is no flaw in you. Come from Lebanon; you will come and we will go to Mount Sennir and Mount Hermon, from the dens of lions and the mountains of leopards. Alleluia.

Come, savior of the gentiles,
And manifest your birth to a virgin.
All the world shall marvel:
God decreed such a birth.

Not of man's seed
But of the Holy Spirit
Is the word of God made flesh,
And the fruit of the womb flowers.
The womb of the virgin did swell,
Yet remained a closet of chastity;
The banners of virtue shine forth:
God dwells in his temple.

He goes forth from his chamber;
A royal hall of purity,
A giant of twofold substance,
Eager to run his course.
Glory be to God the Father
And to his only Son,
With the Holy Spirit,
Now and forevermore. Amen.
**Dominus dixit ad me**

The Lord said to me, Thou art my Son: this day have I begotten thee.

**Quare fremuerunt gentes et populi meditati sunt inania?**

Why do the nations rage, and the people imagine a vain thing?

**Gloria Patris et Filio et Spiritui Sancto: sicut erat in principio et nunc et semper et in secula seculorum. Amen.**

Glory to the Father and the Son, and the Holy Spirit: as it was in the beginning, is now, and for ever shall be, world without end. Amen.

**Novel, novelty!**

Ou of your slepe arys and wake,
For God mankynd nowe hath ytake,
Al of a maidhe without any make,
Of al women she bereth the belle.

And thowre a maidhe fair and wys
Now man is made of ful grete pin;
Now angelys knyalen to manys servys,
And at this tyyme al this byfel.

Now man is brightere than the sonne,
Now man in heven an hys shal wone;
Blesyd be God this game is begonn,
And his moder emperesse of helle.

That ever was thrails, now ys he fre;
That ever was smale, now grate is he;
Now shal God deme botche the and me
Unto hys blisse, yf we do wel.

Now, blesyd brother, graunte us grace
A doomsday to se thy face
And in thy counte to have a place,
That we now there synges Novel.

**Gloria (see no. 5)**

For God has now taken on human nature
cry make any spot
bereth the belle is the most excellent
thorne through
pins worth
this tyne i.e. Christmastime
in heaven on high shall dwell
game action, sequence of events
He who was in thrall forever is now free
deme judge
do wel act righteousley
blesyd brother i.e. Christ
A doomsday At Judgement Day

**now may**
Ecce, quod natura
Midst sue jura,
Virgo pant pura
Dei filium.

Ecce novum gaudium,
Ecce novum minum:
Virgo pant filium
Que non novit virum.

Sed ut spinus spinum,
Gleba fert saphirum,
Rosa liliam.

Mundum Deus liebliam
Videns in ruina,
Florem delectabiliam
Produeit de spina;

Produxit de spina
Virgoque regina,
Mundi medicina,
Salus gentium.

Nasquit divinitas
Plius humilirari,
Nec nostra fragilitas
Magis exaltari.

Magis exaltari
Quam celo callocan
Deoque equir
Per conjugium.

Behold, Nature
changes her laws:
a pure virgin gives birth
to the son of God.

Behold, a new joy,
behold, a new wonder:
a virgin gives birth to a son,
she who knew not man.
She knew not man,
but borne as the pear tree bears a pear,
a clod of earth a sapphire,
the rose a lily.

Seeing the wretched world
in ruin, God
brought forth a delightful flower
from a thorn;

from a thorn
a virgin and queen brought forth
healing for the world,
the salvation of the peoples.

Divinity could not have been
more humbled,
nor our fragility
more exalted.
more exalted
than to be raised to Heaven
and made equal to God
through this union.

Sanctus, sanctus, sanctus, dominus deus sabaoth.

Pleni sunt celi et terra gloria tua. Osanna in
excebus.

Benedictus qui venit in nomine domini. Osanna
in excelsis.


Heaven and earth are full of your glory. Hosanna in
the highest.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.
Ave rex angelorum,
Ave rexque celorum,
Ave principique polorum.

Hail, King of Angels,
Hail, King of Heaven,
Hail, Prince of the poles of the earth.

Hail, most mighty in thy warkyng,
Hail, thou Lord of all thing,
I offer thee gold as to a kying.

Hail, most mighty in thy deeds,
Hail, thou Lord of every thing,
I offer thee gold, as to a king.

Ave rex angelorum...
**Agnus Dei**

Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi,  
dona nobis pacem.  

Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
grant us peace.

**Nowel syng we bothe al and som,**  
Now Rex Pacificus is ycomen.  

Exortum est in amore et Iysse:  
Now Crist his grace he gan us gyse,  
And with his body us bought to blysse,  
Bothe al and sum.

De fructu ventris of Mary bright,  
Bothe God and man in here alight.  
Owte of dyserse he dyde us dyght,  
Bothe al and sum.

Puer natus to us was sent,  
To blysse us bought, fro bale us blent,  
And elys to wo we hadde yewent,  
Bothe al and sum.

Lux fulgibit with love and lyght,  
In Mary mylde his pynon ryght,  
In here toke kynde with manly myght,  
Bothe al and sum.

Gloria tibi aly and blysse:  
God unto his grace he us wyssse,  
The rent of heven that we not mysse,  
Bothe al and sum.

Let us sing Noel, each and every one,  
Now the King of Peace is come.  

He is arisen in love and joy;  
now Crist has prepared his grace for us  
and with his body redeemed us unto bliss,  
each and every one.

From the fruit of the womb of radiant Mary  
both God and man alight in her:  
from disease he rescued us,  
each and every one.

A boy-child was sent to us,  
redeemed us unto bliss, turned us aside from evil,  
and else to woe we would have gone,  
each and every one.

The light will shine with love and light;  
in gentle Mary he raised his banner;  
in her assumed humanity with manly boldness,  
each and every one.

Glory to Thee always, and bliss:  
may God guide us to his grace,  
that we shall not lose the reward of heaven,  
each and every one.
Nova, nova! Ave fl ex Eva.

Gabriel off yē degre,
He cam down from Trinite,
To Nazareth in Galile.

He met a mydīn in a place,
He knēld down afore hir face,
He sayd, Hēle Mary, ful of gracie:

When the maiden herd tell off this,
Schē was full sore abashyd mys.
And wened that schē had don amyss.

Then sayd th'angell, Dred not thue,
Ye shall conceyve in all vertu,
A Chyld whose name shall be Jhesu.

It is not yit syx moneth agoon
Sen Elizabeth conceyved John,
As it was prophysed beforne.

Then sayd the mayden veryly,
I am youre servaunt right truely.
Ecce ancilla domini.

Behold the handmaid of the Lord

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