



CHRISTMAS IN MEDIEVAL ENGLAND

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Recorded live in concert

Advent

- ① Veni, veni, Emanuel (4:41) DM & MEN
13th-century French?

Annunciation

- ② Angelus ad virginem (7:26) DT SM
Arundel MS (late 13th century)
Gabriel fram Heven-King PD MB SM
Cotton Fragments (14th century)
- ③ Gaude virgo salutata / Gaude virgo singularis (4:52) MN / GP / OM JM / MB MS
John Dunstaple (d. 1453) / *Isorhythmic motet for Annunciation*
- ④ Hayl Mary, ful of grace (5:03) MN GP / OM JM / MB MS / SM
Trinity Roll (early 15th century)
- ⑤ Gloria (Old Hall MS, no. 21) (3:38) JM MS OM DM PG
Leonel Power (d. 1445)
- ⑥ Ther is no rose of swych vertu (3:49) DT MB PG SM
Trinity Roll
- ⑦ Ibo michi ad montem mirre (3:25) GP JM MS
Leonel Power / *Antiphon for the Nativity of the Blessed Virgin Mary*

Christmas Eve

- ⑧ Veni redemptor gencium (3:14) PG & MEN
Sarum plainchant / *Hymn for first Vespers of the Nativity on Christmas Eve*

Christmas Day

- 9 Dominus dixit ad me (2:13) DM & MEN
Sarum plainchant / *Introit for the Mass at Cock-Crow on Christmas Day*
- 10 Nowel: Owt of your slepe aryse (3:56) DT PD GP
Selden MS (15th century)
- 11 Gloria (OLD HALL MS, NO. 27) (2:41) MN GP PD / OM JM / MB MS
Pycard (?fl. 1410-20)
- 12 Ecce, quod natura (4:12) PD OM MB
Selden MS
- 13 Sanctus / *Missa Veterem hominem* (7:04)
Anonymous English, c. 1440
- 14 Ave rex angelorum (2:58) OM MB DM
Egerton MS (15th century)
- 15 Agnus dei / *Missa Veterem hominem* (6:39)
Anonymous English, c. 1440
- 16 Nowel syng we bothe al and som (2:51)
Trinity Roll
- 17 Nova, nova! Ave fit ex Eva (2:50)
Glasgow Univ., Hunterian Mus. MS 83 (15th century), arr. SM

Total time 71:27

Blue Heron

Scott Metcalfe, *harp, director*

cantus Pamela Dellal, Martin Near, Gerrod Pagenkopf, Daniela Tošić

tenor & contratenor Michael Barrett, Owen McIntosh, Jason McStoots, Mark Sprinkle

bassus Paul Guttry, David McFerrin

Recorded live in concert on December 20 & 21, 2013. First Church in Cambridge, Congregational, Cambridge, Massachusetts

Engineering, editing & mastering Joel Gordon

Cover image Miniature of the Annunciation: The Beaufort / Beauchamp Hours (London and Bruges, 1401-1415). London, British Library, Royal 2 A. xviii, f. 23v. © The British Library Board. All rights reserved.

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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. Fifteenth-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 Emanuel*. 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 Emanuel (“God with us”). The initial letters, after the O, spell out the promise of redemption in a reverse acrostic, SARCORE, *ero cras*: “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 cras*: “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 psalter by a poor scholar at Oxford by the name of Nicholas:

And al above ther lay a gay sautrie,
On which he made a-nyghtes melodie
So swetely that al the chambre rong,
And *Angelus ad virginem* he song,
And after that he song the Kynges Noote.

(In the tale, a notably rude one, Nicholas goes on to cuckold his landlord, 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 Emanuel*. 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 fram 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 rex 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 *Nowel: Owt of your slepe aryse* 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 prickly modern term for a medieval compositional technique that was extensively cultivated in the fourteenth century. The form was mostly abandoned after 1400 but was exceptionally used in the fifteenth century by John Dunstaple and his contemporary Guillaume Du Fay. The term “isorhythm” means that the tenor part (or parts—*Gaude virgo* has two: a tenor whose melody is taken from a plainchant, and 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 or a measure. The tenor’s melody is also constructed from a repeating pattern of pitches, the *color*, usually a fragment of plainchant. 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, glorying 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 a B flat, the other without. The tenor is the fifth stanza of the plainchant 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 (whoever 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 *hiccup*, 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 mirre*, 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*, *Hayl Mary, ful of grace* or *Ther 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 *Sanctus* and *Agnus dei* from the *Missa Veterem 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 Dunstaple's *Gaude 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 Veterem 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, *Dodecachordon* (1547)

The fifteenth-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 indispensables” 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 Du Fay, 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 Mozaic 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 ensemble 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.blueheronchoir.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 (Jolle Greenleaf, artistic director) and has been guest director of TENET (New York), the Handel & 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 Délices (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.



TEXTS & TRANSLATIONS

1 **Veni, veni, Emanuel!**

Captivum solve Israel,
Qui gemit in exilio,
Privatus Dei filio.

*Gaude! gaude! Emanuel
nascetur pro te, Israel.*

Veni, O Jesse Virgula!
Ex hostis tuos ungula,
De specu tuos tartari
Educ, et antro barathri.

Veni, veni, O Oriens!
Solare nos adveniens,
Noctis depelle nebulas,
Dirasque noctis tenebras.

Veni, Clavis Davidica!
Regna reclude celica,
Fac iter tutum superum,
Et claude vias inferum.

Veni, veni, Adonai,
Qui populo in Sinaï
Legem dedisti vertice
In maiestate glorie.

Advent hymn, 13th-century French?

Come, O come, Emmanuel!
Redeem captive Israel,
who laments in exile,
deprived of the son of God.

Rejoice! rejoice! Emanuel
shall be born to you, O Israel.

Come, O Rod of Jesse!
From the enemy's claws,
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 nocturnal 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.

② **Angelus ad virginem**

subintrans in conclave,
virginis formidinem
demulcens, inquit: —Ave!
Ave Regina Virginum!
Celi terreque Dominum
concupies, et paries intacta
salutem hominum;
tu porta celi facta,
medela criminum.

Gabriel, fram Heven-King

Sent to the maide sweete,
Broute his blisful tiding
And fair he gan hir greet:
—Heil be thou, ful of grace aright!
For Godes Son, this Heven-Light,
For mannes love will man bicomme and take
Fles of thee, Maide bright,
Manken free for to make
Of sen and devles might.

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 ben iwroun
This ilche thing warof tiding ich bringe;
Al manken wurth ibout
Thurw thine sweet childinge
And ut of pine ibroun.

Wan the maide 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.

The angel, coming secretly
to the Virgin,
calming the Virgin's
fear, said: — Hail!
hail, Queen of Virgins!
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 statim puellaris
uterus intumuit
vi partis salutaris.
Qui, circumdatus utero
novem mensium numero,
hinc exiit et iniit conflictum
affigens humero
cruce[m], qua dedit ictum
hosti mortifero.

Eya, Mater Domini,
que pacem reddidisti
angelis et homini
cum Christum genuisti,
tuum exora filium
ut se nobis propicium
exhibeat et deleat peccata,
prestans auxilium
vita frui beata
post hoc exilium.

*Latin by Philip the Chancellor? (d. 1236)
English version anonymous 13th century*

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 shoulder
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,
beg 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, Daniela Tošić (*Angelus ad virginem*)





Jason McStoots

David McFerrin

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3 Gaude virgo salutata / Gaude virgo singularis

TRIPLUM

Gaude virgo salutata angelicore latu,
mox es gravida libera omni reatu;
in te deitas humanata celesti flatu,
virgo manens illibata re et cogitatu.

Quod mirum si paveas, dum conceptus pandit,
quanto magis caveas, cum ad partum scandit.
Dum virgo permanes, mens hec verba pandit;
dicens “Ne timeas,” te mulcendo blandit.

Nondum contentaris, cum dicit parituram:
quomodo miraris fietque curam;
nescisse virum flaris, sed semper esse puram,
credo, quod miraris, mutasse naturam.

Angelus: “Concipies de superis celestem
deum et tu paries filium terrestrem.
In te non est caries, natum habes testem.
Leviatan insanies, hic fert tibi pestem.”

MOTETUS

Gaude virgo singularis, mater nostri salvatoris,
radix vite popularis, germen novi floris.
Ex te sumpsit hinc tu paris ampullam liquoris
que virtute aquas maris tenes stilla roris.

Dic, quo verbo concepisti, angeli vultui
“dominus tecum” audisti dicens, “fui tui.”
Presentem conclusisti, tunc naturam sui,
messiam invenisti de natura tui.

O celestis armonia, in hac junctioe,
caro nostre cum sophia in unum persone;
qualiter ex qua via studeas colone,
hec sola mater novit pia et tu Jesu bone.

Mater heres dei mundi redemptoris,
pia tu memento mei in extremis horis;
ne coartent mei rei, secum suis horis
et presentas faciei mei plasmatoris.

TRIPLUM

Hail virgin, greeted by 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 mirade while the child develops,
how much warier 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,
“The Lord is with you,” and answered the angelic
countenance, “I am yours.” You contained his presence,
then his nature; you found the Messiah in your own nature.

O heavenly harmony in this joining,
flesh of our person united with Wisdom:
how and by what path you are so zealous,
these things only the pious mother knew, and you, good Jesus.

Mother and heir 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 comprobaris, matrem partus indicat,
 claustrum ventris virginalis intactam te judicat.
 Virginem cum divinalis natus ille benedicat,
 celum, tellus, unda maris laudes tuas predicat.
 Non est partus hic penalis qui matrem letificat.
 Christus factus fraternalis sic ut exemplificat.

TENOR

Ave gemma celi luminarium.
 Ave sancti spiritus sacrarium.

CONTRATENOR

You are proved the virgin mother: the birth shows the mother;
 the seal of your virginal 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.

TENOR

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

Translation by Larry Rosenwald

4 Hayl Mary, ful of grace,
moder in virgynyte.

The Holi Goste is to the sent
 from the Fader omnipotent;
 now is God withyn the went
 Whan the angel seide "Ave."

the thee

Whan the angel "Ave" byganne,
 flesh and blode togedre ranne;
 Mary bare bothe God and manne
 throw vertu and throw dyngnyte.

throw through

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

Saint John

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

and peace planted on earth
faunte infant

Mary, graunte us the blys
 ther thy Sonys wonynge ys;
 of that we han ydone amys
 pray for us, pur charite.

wonynge dwelling
 for what we have done wrong
pur charite "pour charité," out of love



Jason McStoots, Martin Near, Mark Sprinkle, Scott Metcalfe, Owen McIntosh, Gerrod Pagenkopf, Michael Barrett (*Hail Mary*)

5 **Gloria in excelsis deo**, et in terra pax hominibus bone voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine deus, rex celestis, deus pater omnipotens. Domine fili unigenite, Jesu Christe. Domine deus, agnus 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.



Paul Guttry, David McFerrin, Jason McStoots, Mark Sprinkle, Owen McIntosh (*Power, Gloria*)

⑥ **Ther is no rose of swych vertu**

as is the rose that bare Jhesu.

Alleluya.

For in this rose conteynyd was
Heven and erthe in lytyl space,
res miranda.

Be that rose we may weel see
that he is God in personys thre,
pari forma.

The aungelys sungyn the shepherdes to:
“Gloria in excelsis Deo!”
Gaudeamus.

swych such

a marvellous thing

be by means of

of the same form

Glory to God in the Highest!
Let us rejoice.

⑦ **Ibo michi ad montem mirre** et ad colles
libani, et loquar sponse mee: Tota speciosa es et
macula non est in te. Veni de Libano; venies et
transibimus ad montem Seir et Hermon, a cubilibus
leonum et a montibus leopardorum. Alleluya.

Antiphon for the Nativity of the Blessed Virgin Mary; Song of Songs 4:6-8

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 cross to Mount Senir and Mount
Hermon, from the dens of lions and the mountains of
leopards. Alleluya.

⑧ **Veni, redemptor gentium,**

Ostende partum virginis.
Miretur omne seculum;
Talis decet partus Deum.

Non ex virili semine
Sed mistico spiramine
Verbum Dei factum caro,
Fructusque ventris floruit.

Alvus tumescit virginis,
Claustra pudoris permanent;
Vexilla virtutum micant;
Versatur in templo Deus.

Procedens de thalamo suo,
Pudoris aula regia,
Gemine gigas substancie
Alacris ut currat viam.

Deo Patri sit gloria,
Eiusque soli Filio,
Cum Spiritu Paraclito,
Et nunc et in perpetuum. Amen.

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 cloister 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.

9 **Dominus dixit ad me** filius meus es tu:
ego hodie genui te.

Quare fremuerunt gentes: et populi meditati sunt
inania?

Gloria Patri et Filio et Spiritui Sancto: sicut erat in
principio et nunc et semper, et in secula seculo-
rum. Amen.

Introit, First Mass at Christmas (Sarum rite); Hebrews 1:5, Psalm 2:1

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

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

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

10 **Nowel, nowel nowel!**

Owt of your slepe aryse and wake,
For God mankynd nowe hath ytake,
Al of a maide without eny make;
Of al women she bereth the belle.

And thorwe a maide fair and wys
Now man is made of ful grete pris;
Now angelys knelen to mannys servys,
And at this tyme al this byfel.

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

That ever was thralle, now ys he fre;
That ever was smalle, now grete is she;
Now shal God deme bothe the and me
Unto hys blysse, yf we do wel.

Now, blessyd brother, graunte us grace
A domesday to se thy face
And in thy courte to have a place,
That we mow there synge Nowel!

For God has now taken on human nature
eny make any spot
bereth the belle is the most excellent

thorwe through
pris worth

this tyme 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 righteously

blessyd brother i.e. Christ
A domesday At Judgement Day

mow may

11 **Gloria** (see no. 5)

12 **Ecce, quod natura**

*Mutat sua jura:
Virgo parit pura
Dei filium.*

Ecce novum gaudium,
Ecce novum mirum:
Virgo parit filium
Que non novit virum.
Que non novit virum,
Sed ut pirus pirum,
Gleba fert saphirum,
Rosa lilium.

Mundum Deus flebilem
Videns in ruina,
Florem delectabilem
Produxit de spina;
Produxit de spina
Virgoque regina,
Mundi medecina,
Salus gencium.

Nequivit divinitas
Plus humiliari,
Nec nostra fragilitas
Magis exaltari:
Magis exaltari
Quam celo collocari
Deoque equari
Per conjugium.

13 **Sanctus, sanctus, dominus deus sabaoth.**

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

Benedictus qui venit in nomine domini. Osanna in excelsis.

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 bore 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.

Holy, Holy, Holy, Lord God of hosts.

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.



Michael Barrett, David McFerrin, Owen McIntosh (*Ave rex angelorum*)

14 **Ave rex angelorum,**
Ave rexque celorum,
Ave princepsque polorum.

Hayl, most myghty in thi werkyng,
Hayl, thou Lord of all thing,
Y offer the gold as to a kyng.

Ave rex angelorum...

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

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

Hail, King of Angels...

15 **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.

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

Exortum est in love and lysse:
Now Cryst hys grace he gan us gysse,
And with hys body us bought to blysse,
Bothe al and sum.

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

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

Lux fulgebit with love and lyght,
In Mary mylde hys pynon pyght,
In here toke kynde with manly myght,
Bothe al and sum.

Gloria tibi ay and blysse:
God unto his grace he us wysse,
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 Christ 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.

17 ***Nova, nova! Ave fit ex Eva.***

Gabriell off hye degre,
He cam down from Trinite
To Nazareth in Galile.

He met a maydn in a place,
He knelyd down afore hir face,
He seyde, Heile Mary, ful of grace!

When the maiden herd tell off this,
Sche was full sore abaschyd iwys,
And wened that sche had don amysse.

Then seid 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 before.

Then seid the mayden verely,
I am youre servaunt right truly.
Ecce ancilla domini.

i.e. The angelic salutation "Ave" reverses the sins committed by Eve.

wened thought

Behold the handmaiden of the Lord

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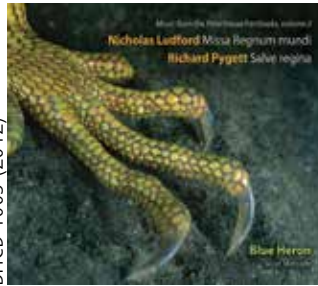
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