

1. Jesu, swete sone dere

Anon. 14th Century

Graham Lack

Sopr. *p* *mp*
Je-su, swe-te so-ne dere on por-ful bed list thou here, and that me

Alto *p* *mp*
Je-su, swe-te so-ne dere on por-ful bed list thou here, and that me

Tenor *p* *mp*
Je-su, swe-te so-ne dere on por-ful bed list thou here, and that me

Bass *p* *mp*
Je-su, swe-te so-ne dere on por-ful bed list thou here, and that me

4 *p* *mf*
gre-veth sore; For thy cra-del is a bere, ox and as-se be thy fere.

gre-veth sore; For thy cra-del is a bere, ox and as-se be thy fere.

gre-veth sore; For thy cra-del is a bere, ox and as-se be thy fere.

gre-veth sore; For thy cra-del is a bere, ox and as-se be thy fere.

9 *f* *mp*
Weep I may ther fore.

Weep I may ther fore.

Weep I may ther fore.

Weep I may ther fore.

15 *p* *mp* *mf*

Je - su, swe - te be not wroth though ich n'ab - be clout ne cloth thee on_

Je - su, swe - te be not wroth though ich n'ab - be clout ne cloth thee on

8 Je - su, swe - te be not wroth though ich n'ab - be clout ne cloth thee on

Je - su, swe - te be not wroth though ich n'ab - be clout ne cloth thee on_

18 *f* *mp*

for to folde, Thee on to fol - de ne to wrappe

for to folde, Thee on to fol - de ne to wrappe

8 for to folde, Thee on to fol - de ne to wrappe

for to folde, Thee on to fol - de ne to wrappe

21 *p* *mp* *mf*

For ich n'ab-be clout ne lappe but lay thou thy feet to my_ pappe,

For ich n'ab-be clout ne lappe but lay thou thy feet to my_ pappe,

8 For ich n'ab-be clout ne lappe_ but lay thou thy feet to my_ pappe,

For ich n'ab-be clout ne lappe but lay thou thy feet to my_ pappe,

I
N
C
O
M
P
L
E
T
E

2. At the manger Mary sings

W. H. Auden (1907-1973)

Graham Lack

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The music is in 4/4 time. The Soprano part begins with a fermata and a dynamic marking of *pp*. The lyrics are: "O shut your bright eyes, O shut".

Musical score for Soprano, Alto, Tenor, and Bass, measures 6-9. The music continues with lyrics: "your bright eyes, O shut your bright eyes that". Dynamic markings include *mf*.

Musical score for Soprano, Alto, Tenor, and Bass, measures 10-13. The music continues with lyrics: "mine must en - dan - ger with their watch - ful - ness; pro - tec - ted". Dynamic markings include *mp* and *f*.

14 *mf* *freely* *mp* *>p*

by its shade es - cape_ from my care.

mf *mp* *>p* *pp*

by its shade es - cape_ from my care. When you dis -

mf *mp* *>p*

by its shade es - cape_ from my care.

mf *mp* *>p*

by_ its shade es - cape_ from my care.

18 *pp*

What can you dis-cov - er, what can you dis-cov-er,_____

cov-er,_____ what can you dis - cov-er,_____ - you dis-cov - er,

pp

what can you dis - cov-er, what can you dis-cov - er,

pp

what can you dis - cov-er,_____ - dis-cov - -

23 *mp*

what can you dis - cov-er_____ from my ten - der look but

mp

whnat can you dis - cov - er_____ from my_ ten - der look but

mp

what can you dis - cov-er_____ from my ten - der look but

mp

er from my ten - der look,_____ ten - der look but

I
N
C
O
M
P
L
E
T
E

3. The world's desire

G.K.Chesterton (1874-1936)

Graham Lack

Sopr. *mp* *mf*
1. The Christ - child lay on Ma - ry's lap, His
2. The Christ - child lay on Ma - ry's breast, His

Alto *mp* *mf*
1. The Christ - child lay on Ma - ry's lap, His
2. The Christ - child lay on Ma - ry's breast, His

Tenor *mp* *mf*
1. The Christ - child lay on Ma - ry's lap, His
2. The Christ - child lay on Ma - ry's breast, His

Bass *mp* *mf*
1. The Christ - child lay on Ma - ry's lap, His
2. The Christ - child lay on Ma - ry's breast, His

5 *p*
hair was like a light, like a light. O wea - ry,
hair was like a star, like a star. O stern and

hair was like a light, like a light. O wea - ry,
hair was like a star, like a star. O stern and

8 hair was like, his hair was like a light. O wea -
hair was like, his hair was like a star. O stern

hair was like a light, a light. O wea -
hair was like a star, a star. O stern

9 *1*
wea - ry were the world, But here is all a - right.
cun - ning are the kings, But here the true hearts - - -

wea - ry were the world, But here is all a - right.
cun - ning are the kings, But here the true hearts - - -

8 - ry were the world, But here is all a - right.
- and cun - ning the kings, But here the true hearts - - -

- ry were the world, But here is all a - right.
- and cun - ning the kings, But here the true hearts - - -

14 *mf*
 are. The Christ-child, the Christ-child, his
mf
 are. The Christ - child lay, lay, his
mf cantabile
 8 are. The Christ - child lay on Ma - ry's heart, his
mf
 are. The Christ - child on Ma - ry's heart. his

19 *p*
 hair_ was like, his hair was like a fire. O wea - ry, wea - ry
p
 hair_ was like, his hair_ was like_ a fire. O wea - ry, wea - ry
p
 8 hair was like a fire, like_ a fire. O wea - ry
p
 hair was_ like a fire, a fire. O wea - ry

24 *pp*
 is the world, but here the world's de - sire. The Christ - child
pp
 is_ the world, but here the_ world's de - sire. The Christ - child
pp
 8 is_ the world, but here the world's de - sire. The Christ - child
pp
 is the world, but here the_ world's de - sire. The Christ - child

I
N
C
O
M
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L
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E

4. I sing of a maiden

Anon. 15th c.

Graham Lack

Sopr. *p* 1. I sing of a maid -

Alto *p* 1. I sing of a maid -

Tenor *p* 1. I sing

Bass *p* 1. I sing

6
Sopr. en That is make - less;

Alto en That is make - less;

8
Tenor of a maid - - - - en,

Bass of a maid - - - - en,

Notes:

The manuscript which contains this poem (and numerous others) was completed during the first half of the fifteenth century, probably at the great Benedictine monastery at Bury St. Edmunds, England. The language is the East-Anglian dialect of Middle English. John Stevens, Professor Emeritus of Medieval and Renaissance English at the University of Cambridge, writes:

"Regarding pronunciation, vowels should be roughly as in modern Italian. Note the following: *maiden* - the diphthong produces ah-ee ['my-den']; *makeless* - as in Modern English 'mark' ['mahk,' no 'r']; *all* - closed slightly, but longish; *cam* - [with a short vowel as in 'camera']; *ther* - the *th* as in Mod. Eng. 'though' (not as in 'thought'), the vowel here is short; *falleth* - the first syllable is like *all* above; *also* - ditto; *moder* - the *d* indicates 'softness' of a *th*, as in *ther* above; *dew* - probably a slightly vocalic *w*, so, diphthongized [rhymes with 'yew', not 'do']; *flowr* - again, probably a slightly vocalic *w*, so diphthongized [as in 'float'], often spelled flour(e) in Middle English; *spray* - as in 'maiden' ['spry']; *none* - as in Mod. Eng. 'nonsense,' not 'nun.' [Also, *April* - 'ah-príl']

"A gloss would include: *makeless* - without a 'mate', i.e. a husband [= 'virgin'], this is much more likely than 'spotless', and virtually all good editors derive the latter sense from the earlier primary meaning; *ches* - choose; *still* - quietly, silently; *ther* - 'where' (in the relative sense); *spray* - branch, bough."

12

King of all kinges To her son she ches.

King of all kinges To her son she ches.

8 King - of all

King - of all

18 *mf*

2. He cam al-so still ther his mod - er

2. He cam al-so still ther his mod - er

8 kinges.

kinges.

2. He cam al-so still ther his mod - er

2. He cam al-so still ther his mod - er

23 *mp*

was, As dew in A - pril That fall - eth on the gras.

was, As dew in A - pril that fall - eth on the gras.

8 was, As dew in A - pril That fall - eth on the gras.

was, As dew in A - pril That fall - eth on the gras.

One or two basses, *ad. lib.* through m. 46

28 *pp*

3. He cam al -

pp

3. He cam al -

p senza vibrato

8 He cam al - so still To

p senza vibrato

He cam al - so still To

34

so still As

so still As

his mod - er's bowr

his mod - er's bowr

39

dew in

dew in

8 As dew - in A - pril That fall - - -

As dew - in A - pril That fall - - -

I
N
C
O
M
P
L
E
T
E