

**D**eo gratias agilia. reddere p[ro] victoria. **O**ur kynge went forth to normandy. **H**er grace  
 e myghty of chynaly. I god for hy wyth meynelostly. **E**ver p[ro] y[ost]ed may cal[le] it. **D**eo gratias  
**H**e set a p[re]t[er] for sothe to say  
 Godeys wille was y[ost]ed a day  
 with wim he was and mad a fray. **D**eo gratias  
 y[ost]ed frause y[ost]ed y[ost]ed y[ost]ed  
**H**er went hym forth oth[er] kyngs comely  
 In admycours felde he fawth manly  
 Godeys grace of god most meynelostly **D**eo gratias  
 he had bothe felde and vyctory  
**H**er lordys eclyse and layoun  
 Wof flayn and ralyu[n]t y[ost]ed ful soum **D**eo gratias  
 And sume wof h[er]by to loudoun  
**H**er roys a blyf and gret venoun  
**D**eo gratias agilia. reddere p[ro] victoria.  
**A**lmighty god he kepe our kynge. hys peopl[er] e al hys weel behyngt **D**eo gratias  
 And yow hery grace wof our ender. y[ost]ed may the alle p[ro] sauely heryngt.

FACSIMILE OF THE "AGINCOURT SONG" N° VII.



# ENGLISH CAROLS OF THE FIFTEENTH CENTURY

FROM A MS. ROLL IN THE LIBRARY OF  
TRINITY COLLEGE, CAMBRIDGE

EDITED BY  
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WITH ADDED VOCAL PARTS BY

W. S. ROCKSTRO.



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# INTRODUCTION.



COMPARATIVELY few persons, even among antiquaries and historians, have the power of discerning the beauty which is held to underlie the productions of the earliest periods of artistic development; yet, if such beauty did not exist, the influence exercised by these works upon later achievements would be quite inexplicable. It is obvious that Cimabue's Madonnas have now very few attractions for those who are not students of the history of art; yet the rejoicings with which one of them was accompanied in its progress through the streets of Florence to its resting-place in Santa Maria Novella were universal and sincere. From the earliest to the latest times, all true art is but the attempt, made more or less successfully, to realize and reproduce an ideal seen or heard in the imagination. As time goes on, these attempts become ever easier and more assured; the conventionalities which the earlier artists used to express themselves are gradually discarded, and greater freedom as well as greater beauty is attained. The period which lies between the abandonment of the archaic symbols and the formulation of laws founded upon just and cultivated observation, has a very special interest in the history of all the arts. In music, the youngest of the sisterhood, this stage of development was of course later than in the others. The hideous "organum," or "diaphony," for example—a mere lifeless sequence of consecutive fifths, fourths, and octaves—remained in use long after painters had discovered that the Byzantine masters' representation of the human eye was not the most beautiful or veracious that could be attained by the graphic art. This "organum" is the point of departure for the modern systems of harmony and counterpoint, and it is evident that the laws of these had to be gradually evolved from very rough beginnings. The transitional period in the development of an art that at length produced such gorgeous results as the English madrigals of the sixteenth century, cannot be without interest to musicians.

The series of carols contained in this volume shows the science of counterpoint in a very early and rudimentary condition, and from many passages it is clear that the influence of the "organum" was still strongly felt by the composer. Few of the songs have absolute melodic beauty such as would make them popular nowadays, or even as much as is possessed by the *rola*, "Sumer is icumen in," which was probably written some two hundred years before these saw the light. They have a special value, however, since they are almost the only existing specimens of English music of the period, or at all events the only specimens which have not been tampered with before reaching us in their modern dress. They are especially valuable, moreover, as being almost without a doubt the work of one composer, and as enabling the rules by which their structure is governed to be clearly seen. In any single specimen of ancient

music there is a strong temptation, too seldom resisted, to assign any glaring breach of modern contrapuntal laws to the error of some scribe; where, however, such peculiarities recur again and again, as they do in these carols, it is impossible that all should have been due to this cause, and we are therefore forced to regard one and all as intentional and even systematic.

In the case of one of the songs (the "Agincourt Song," as it is called), the existence of another old transcript of the music gives opportunity for a most instructive comparison of the two texts. (See Appendix.) The version given in the present series is in all probability the purer and earlier of the two. In the existing state of our knowledge, when very few specimens of fifteenth century music have been deciphered, it would of course be premature to assign the carols, upon internal evidence, to any particular composer, but certain peculiarities, to be noticed later show so remarkable an affinity to the known work of John Dunstable, that it is difficult to avoid assigning them to him.

The songs are contained in a parchment roll, 7 inches wide and 6 feet 7 inches long, on one side of which appear the carols, written continuously as shown in the frontispiece (where the beginning of No. VIII appears below the words of No. VII without any division); on the other side is an ecclesiastical treatise in monkish Latin. The character of the handwriting, both in the words and music, points to the fifteenth century, and the date of the MS. is narrowed still further by the date of the battle of Agincourt, 1415. In W. Chappell's "Ancient English Ballads," Vol. II, p. 8, the "Agincourt Song" is stated to have originally been composed about 1417, but no authority is given for assigning so early a date to it. Many unusual forms of words, such as *weys* for *ways*, *nyth* for *night*, and others, mark the text as of northern origin. The words of some of the carols have been printed before; in T. Wright's "Songs and Carols of the Fifteenth Century" our No. III. appears in a slightly different version (see p. v.) Whether the words of the whole set are by the same writer or not, internal evidence is very strongly in favour of the music being the work of one man.

This book consists of two main divisions —

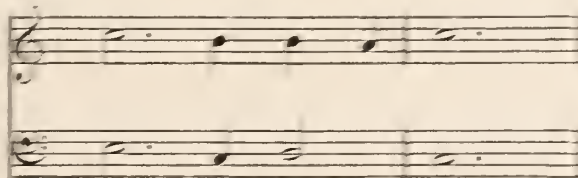
1. The music and words as they stand in the MS., given without alteration, except in certain cases where a hiatus has evidently occurred from accidental causes (all such additions are mentioned in the notes to each carol below).

2. The carols in modern notation, with the addition of parts for one or two voices, inserted in order to make the harmonic progression intelligible, and to render it possible to sing the compositions with more or less good effect. The words have been slightly modernized, but as little altered as possible. No note of the music has been altered without remark, as may be seen from a comparison between the first and second divisions of the book; the added parts are the work of W. S. Rockstro, Esq. and are written in accordance with the contrapuntal laws which he has deduced from the original compositions. With his permission, the most important of these laws are here appended. They differ from those of the strict counterpoint of the sixteenth and seventeenth centuries mainly in being more free.

# LAWS OF COUNTERPOINT AS PRACTISED IN THE FIFTEENTH CENTURY.

## I.—IN TWO PARTS (DISCANT).

1. The discant lies above the canto fermo.
2. The permitted intervals are (for the first note, only the octave or unison—very rarely the fifth): the octave and unison; thirds, major and minor; the perfect fourth; the perfect fifth; sixths, major and minor; and rarely the minor seventh.
3. The perfect fourth is treated as a concord.
4. The seventh is rarely used in the first order (note against note), but is common in the second order. A curious example occurs in No. VII, in bar 12.
5. Consecutive octaves occur occasionally; consecutive fifths are common, either undisguised, or softened by a passing note or transient suspension. (See No. II, bar 16, and No. V, bar 6.)
6. The strict form of the final cadence, and of the cadences on the modulations of the mode, is the usual one found as late as the end of the sixteenth century: the canto fermo descends one degree upon the keynote, and the discant rises from the major sixth to the octave. The cadence is more commonly formed by a purely conventional ornament in the upper parts, instances of which are of constant occurrence, either with the simple cadence in the canto fermo, or in combination with an ornamented form of this. Such a union of the two ornaments as this



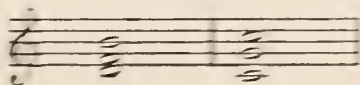
is not uncommon.

## II.—IN THREE PARTS (TRIPHONIA).

The permitted harmonies are:—

|   |   |   |   |   |
|---|---|---|---|---|
| 8 | 6 | 6 | 6 | 5 |
| 5 | 8 | 3 | 6 | 3 |
| 1 | 1 | 1 | 1 | 1 |

The last is very rare, and rarer still is  $\frac{6}{4}$ ; though there is more than one example of this treated as a concord. The form 3 is never found as the final chord; the norm of the cadence is:—





## GENERAL REMARKS.

The notation is "black void," with triangular-headed notes; black and red "full" notes (the latter represented here by shading, not by colour) are used to indicate syncopations and other rhythmic peculiarities, but the colouring has no effect upon the duration of the notes, except in rare cases, as for example in No. IX., line 2, upper part, where three red full minims are used as the equivalent of two ordinary minims; and in No. XII., bar 6 from the end, upper part, where three red crotchets occupy the place of two ordinary crotchets. The usual measure is the "prolation of the more" (three minims); but cases are found of "perfect time" (three semibreves), "imperfect time" (two semibreves), and the "prolation of the less" (two minims). Strange proportions are not nearly so common as they became some fifty or a hundred years later; but instances of "sesquialtera" are found—*ag.*, in No. II., bar 3, lower part, &c.

The points of augmentation and of division are very common; that of alteration somewhat less so. (See the beginning of No. II. in the earlier section of the book, where the upper part has the points of augmentation, in each phrase, while the lower contains, after the third note, a point of alteration, and after the seventh and ninth, points of division.)

Accidentals are left to be supplied by the laws of *Cantus Fictus*.

The modes are all authentic; the *canto fermo* nearly always reaches, without exceeding, the limits of the mode.

Any sacrifice of harmonious effect is made in order to secure a continuous and flowing *discant*.

Imitation seems not to be attempted.

The same rules are observed in all the carols. The similarity between certain passages is so remarkable (compare the opening bars of Nos. VIII. and XIII., &c.) that there can be little doubt that the roll is a genuine transcript of original works by one composer, not a mere collection of stray pieces popular at the time.

The three-part writing in Nos. I., VII., and IX., bears a very close analogy to that in Dunstable's "O Rosa Bella" (reprinted in Stephan Morelet's "De la Musique au XVe. siècle," Paris, 1836), and in Ambros' history of music: although the latter is smoother and more harmonious than that of the roll, and contains points of imitation such as are absent from the carols, the form of cadence above mentioned, and other characteristic features, are common to both, and there is at least a possibility of the whole set being by Dunstable.

---

## *NOTES ON THE TEXTS OF THE CAROLS.*

("Orig." refers to the first part of the book ; "mod." to the second.)

I. The lower part in the original evidently lacks a few notes at the beginning. These have been supplied conjecturally, as well as the clefs, which do not appear in the MS. until the third line of No. II.

II. The "sesquialtera" in bar 3 (mod.) has been already pointed out. Line 3, bar 7, upper part (mod.), exhibits an instance of the licence called "nota cambiata." The correct text of the last line of stanza 2 is found to be, "To sle so ientyl a nowel." The word "sle," Mr Bradley informs me, is a common enough form of "slay." The consecutive fifths in bar 16 are strictly in accordance with precedent.

III. The word "Alleluia," at the top of p. 7 (mod.), and in the corresponding place in the later stanzas, has been supplied conjecturally. In T. Wright's "Songs and Carols of the Fifteenth Century" (Sloane MS., Warton Club, 1856) another version of the words is given, as follows :—

"As I lay upon a nyzt  
My thowt was on a mayde bryzt  
That men callyn Mary of myzt  
Redemptoris mater.

"To here cam Gabriel so bryzt  
And seyde Heyl Mari full of myzt  
To be cald thou art adyzt  
Redemptoris mater.

"After that word that mayde bryzt  
Anon conseyyd God of myzt  
And therby wyst men that che hyzt  
Redemptoris mater.

"Ryzt as the sunne schynit in glas,  
So Jhesu in his moder was  
And therby wyst men that che was  
Redemptoris mater.

"Now is born that babe of blys  
And quene of heuene is (his?) moder is  
And therefore think men that che is  
Redemptoris mater.

"After to heuene he tok his flyzt  
And there he sit with his fader of myzt  
With Hym is crownyd that lady bryzt  
Redemptoris mater."

IV. The two penultimate bars in the lower part (mod.) have been added ; it is evident that the red ligature inserted in our version of the original must have been forgotten by the writer when filling in the red notes. Line 4 of stanza 3, "We may be rith kalange blys," is thus literally rendered by Mr Bradley : "We may by right challenge bliss."

V. Notice the particularly prominent consecutive fifths in bar 6. The direction, "Da capo," is conjectured from the fact that the words, "Be mery," are placed at the end of the first stanza in the original.

VI. The alteration in the tenor part at the words "rex pacificus," line 2, bar 3, is noted in the modern part of the book. This is one of the most instructive passages in the roll, as it shows us the exact amount of appreciation for smoothness that the author possessed. The quotations from well-known Latin hymns will not escape attention.

VII. For remarks on this song, and for the other version of it, see Appendix.

IX. This, it will be perceived, has been translated into notes of half the original length. It is just possible that the consecutive fifths, eight bars from the end, arise from a clerical error, and that the last two notes in the middle part should be D and C.

X. The metre of line 3 of stanza 4 demanded some alteration in order to fit it for the music. Either the omission suggested in the modern part of the book, or that of the words "he said," must be made.

XI. The alternation of English and Latin lines in this carol recalls the old Latin and German song, "In dulci jubilo." No music is given for the "Amen" at the end, and it will be better in performance to leave it out.

A few remarks as to the performance of the songs may not be out of place. They may be sung by one or more voices to each part; if it is desired to obtain the actual effect of original compositions, only the parts in large type must be sung, and the added parts omitted altogether. An effect more tolerable to modern ears will be obtained by singing all the parts together, but without accompaniment. Failing this, the condensed score which appears below the vocal parts may be treated as an accompaniment while the original (large type) parts are sung, but it must be borne in mind that the effect of the frequent dissonances, when played on a keyed instrument tuned in equal temperament, is far worse than when the parts are sung.

It will require a little attention to fit the words of the stanzas other than the first to the music, but no great difficulty should be felt in doing this by singers of ordinary intelligence.

My thanks are mainly due to Mr Rockstro for the pains he has taken to ascertain the exact laws which govern the composition of the carols, and for the skill with which he has accomplished the difficult task of filling up the additional parts. To the fellows of Trinity College, Cambridge, for permission to copy the roll, and to the Librarian, the Rev. Robert Sinker, M.A.; to Mr Rogers, of the University Library, Cambridge, who prepared an accurate working copy of the MS.; to Miss Alice E. G. Carthew for assistance in making

the facsimile ; to J. Godfrey Luard, Esq., by whom the Oxford version of the " Agincourt " song was copied from the original MS. in the Bodleian Library ; to F. J. H. Jenkinson, Esq., M.A., University Librarian, Cambridge ; and to Henry Bradley, Esq., for valuable help, I have to offer sincerest thanks.

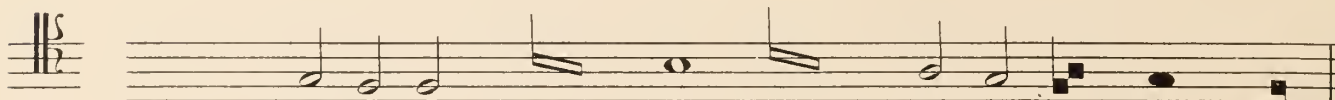
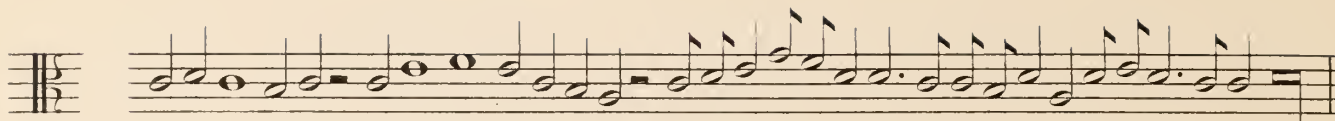
Students of poetry will perhaps expect me to apologize to them for having treated the words of the carols as of secondary importance, but it must be remembered that collections of early poetical efforts are a good deal more numerous than collections of ancient music ; and that while the words of these songs are a very slight addition to the poetry of the period, their music is almost all that musicians possess of English origin between the years 1250 and 1500.



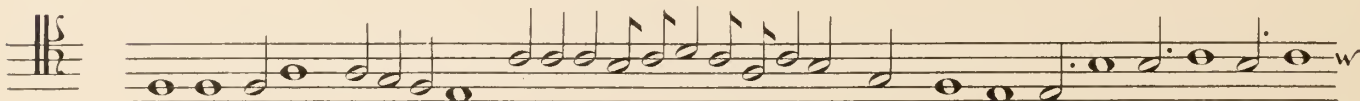
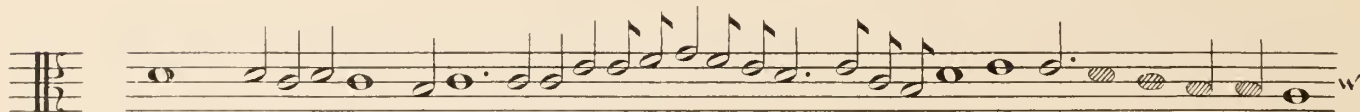


*The Carols in the Original Form.*

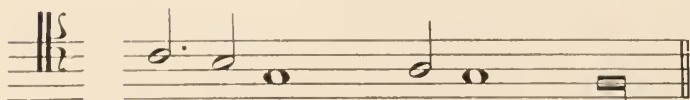
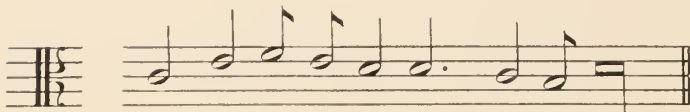
## I.



Hail Mary ful of grace modyr in virgyny y te e e



The holy gost is to the sent ffro the fadyr omnyotent. Now is god wyth in the went.



The aungel seyde aue.

Hail mary ful of grace Modyr in virgynytee.

The holy gost is to the sent.  
 ffro the fadyr omnyppotent.  
 Now is god wyth in the went.  
 The aungel seyd aue.

Qwan the aungel aue began.  
 fflesch & blood to gedyr ran.  
 Marye bar bothe god and man.  
 Thorn vertu & pour dpyngnyte.

So seyth the gospel of seynt ion.  
 God & man is mad but on.  
 In flesch & blood body and bon.  
 o god in personys thre.

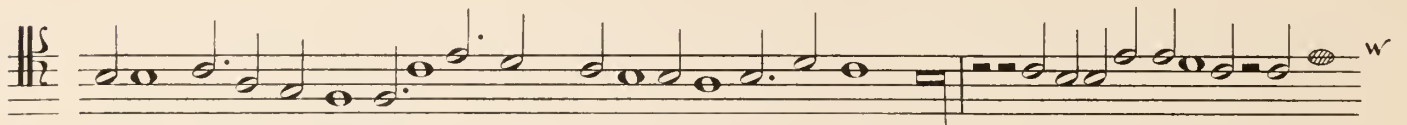
And the prophete Jeremye.  
 Told in hys prophecye  
 That the sone of Marye.  
 Schuld deye for vs on rode tre.

Meche ioye to vs was graunth.  
 And in erthe pees & plaunth.  
 Qwan that born was this faunth.  
 In the lond of galyle.

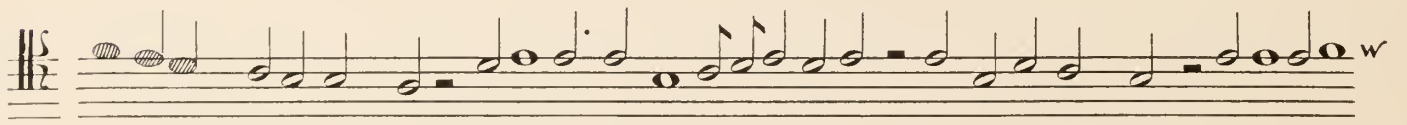
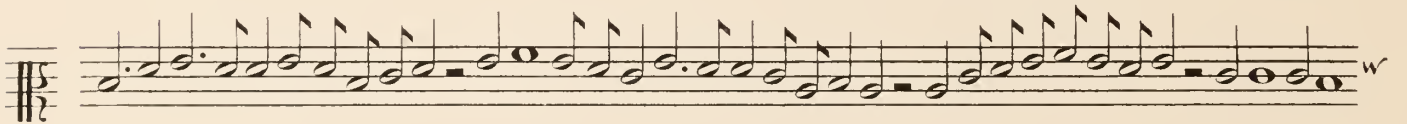
Mary graunth vs the blys.  
 Ther thi sonys wonyng is  
 Of that we han don amys.  
 Prey for vs pur charyte. amen.



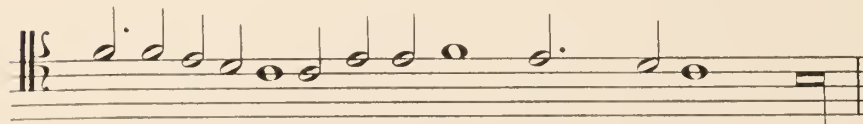
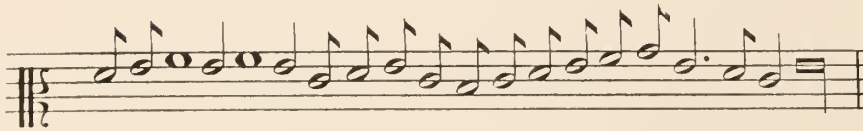
## II.



Nowel nowel nowel. To us is born our god emmanuel. In bedlem this berde of lyf. Is born



of marye maydyn and wyf. he is bothe god and man I schryf. Nowel nowel. Thys prince of pees



xal setyn al stryf and wone wyth us perpetuel.

Nowel nowel nowel. To vs is born our god emanuel.

In bedlem this berde of lyf  
 Is born of marie maydyn and wyf.  
 he is bothe god & man I schryf.      Nowel nowel.  
 Thys prince of pees xal setyn al stryf  
 & wone wyth vs perpetuel.

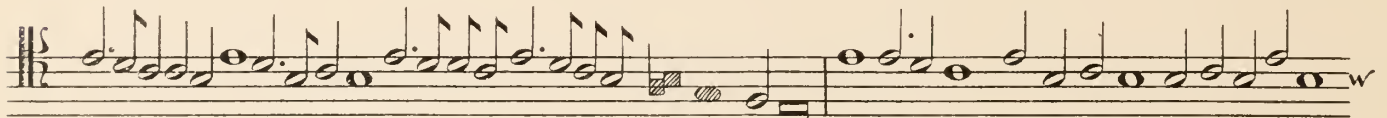
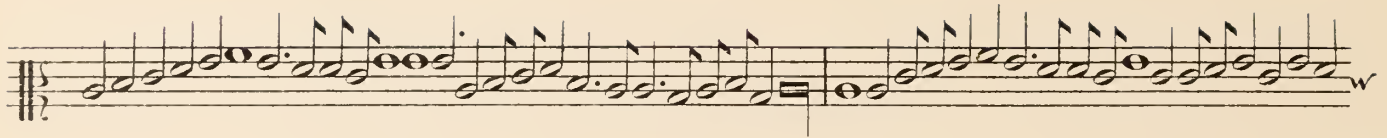
This chylde xal bey vs wyth hys bloyd  
 And he naylyd vp on the royd  
 hys raunsum pasyfh al erdly goyd.      Nowel nowel  
 allas quat wyth dar he so woyd.  
 To sle so ientyl a nowel.

Ye hys powste he his emprys  
 Schal take fro helle at hys vprys  
 and saue mankende vp on this wys.      Nowel nowel  
 Thus tell(e)th vs the prophecys.  
 that he is kyng of heuen & helle.

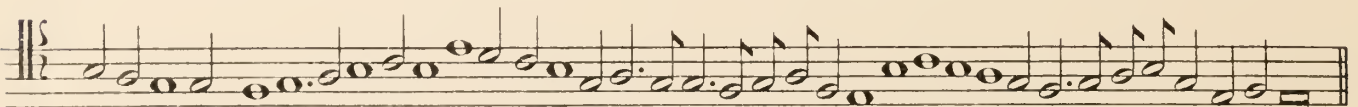
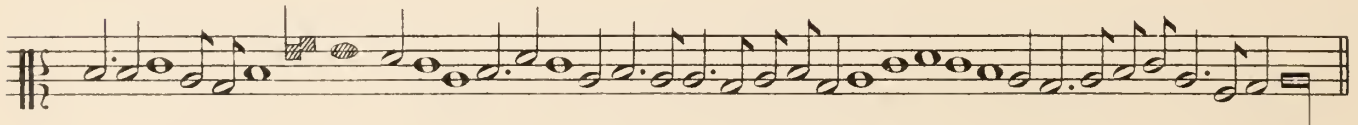
This maydenys sone to hys empere  
 Schal step to heuene be his powere  
 hys holy gost vs alle xal lere.      Nowel nowel.  
 [                      ] and the fadyr in feere.  
 Schul regne o god this leue I well.

Pray we this chylde wyth good entent.  
 In our deying he vs present  
 On to hys fadyr omnyotent.      Nowel nowel.  
 The ferst tydyngis of this testament.  
 browth to vs seynt gabryel.

## III.



Alma a redemptoris ma ter As I lay upon a nyth. My thowth was on



a herd so brith That men clepyn marye ful of myth Redemptoris mater.

Alma redemptoris mater.

As I lay vp on a nyth.  
 My thowth was on a berd so brith  
 That men cleppn marpe ful of myth  
 Redemptoris mater.

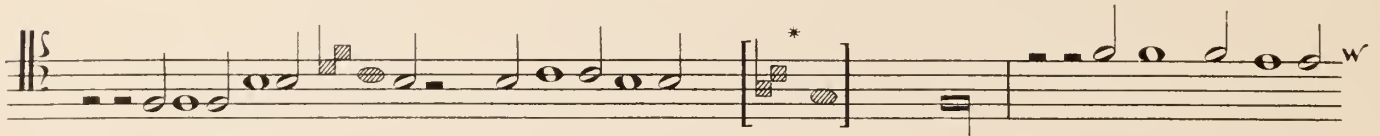
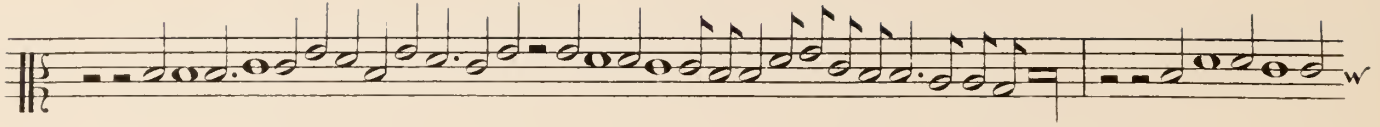
(L)o here cam gabryel wyth lpth.  
 and seyde heyl be thou blysful wyth.  
 To ben cleppd now art thou dyth  
 Redemptoris mater.

At that wurd that lady bryth  
 Anon consepyd god ful of myth  
 Than men wpst weel that sche hyth  
 Redemptoris mater.

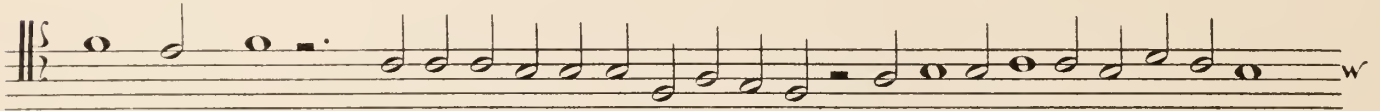
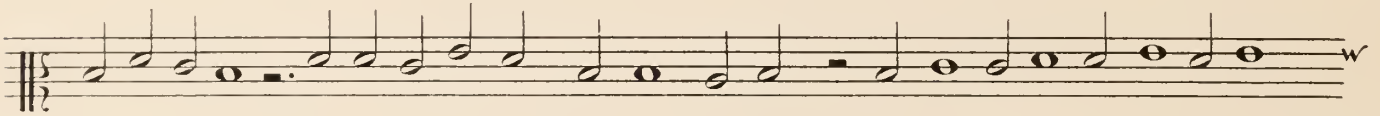
(Q)uan ihesu on the rode was pyth.  
 Mary was doolful of that syth  
 Til sche sey hym ryse vp ritth.  
 Redemptoris mater.

Ihesu that syttyst in heuene lpth.  
 Graunt vs to comyn beforn thi sith  
 wyth that berde that is so brith.  
 Redemptoris mater.

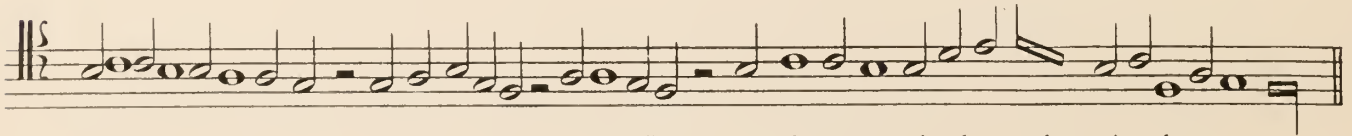
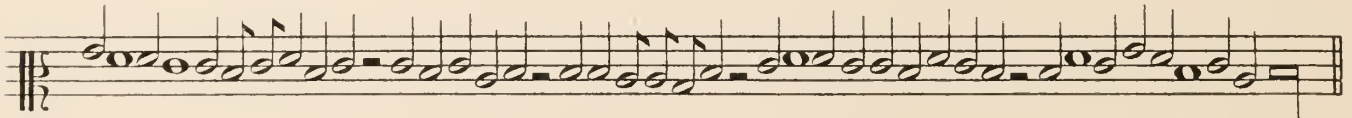
## IV.



Now may we syngyn as it is quod puer natus est nobis This babe to us that



now is bore. Wundryful werkys he hath i wrowt. he wil not lese that was I lore.



but boldly azen it bowth. And thus it is ffor sothe I wys he askyth nouth but that is hys.

\* See Introduction.

Now may we syngyn as it is  
quod puer natus est nobis.

This habe to vs that now is bore.  
Wundyrful werkys he hath i wrowt.  
he wil not lese that was J lore.  
but boldly azen it bowth.

And thus it is  
ffor sothe J wys.  
he askyth nouth but that is hys.

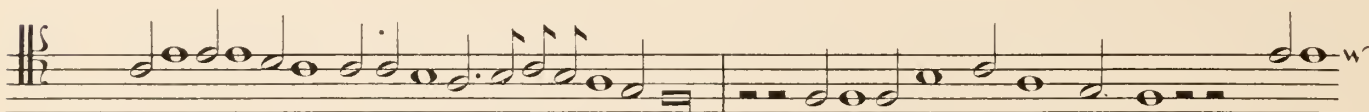
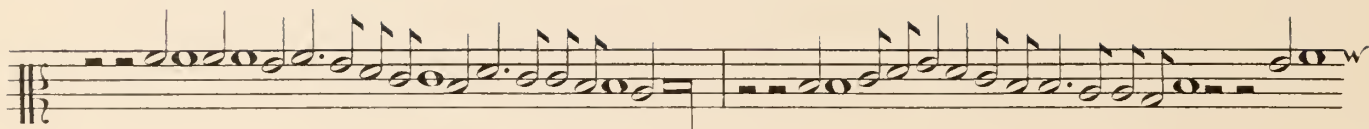
This chaffare louyd he rith weel.  
The prys was hey & bowth ful dere  
Qwo wold suffre and for vs feele  
As dede that prince was owtyrn pere  
And thus it is, (etc.)

Hys raunsum for vs hath J payd.  
Of resoun than we owyn to ben hys  
Be mercy askyd and he be prayd.  
We may be rith kalange blys.  
And thus it is, (etc.)

To sum parpos god made man.  
J leue weel to saluacyoun  
Qwat was his blood that fro hym ran.  
But defens azens dampnacyoun.  
And thus it is, (etc.)

Almythy god in trynpte.  
Thy mercy we pray wyth hool herte  
Thy mercy may all woo make fle.  
And daungerous dreed fro vs do sterte.  
And thus it is, (etc.)

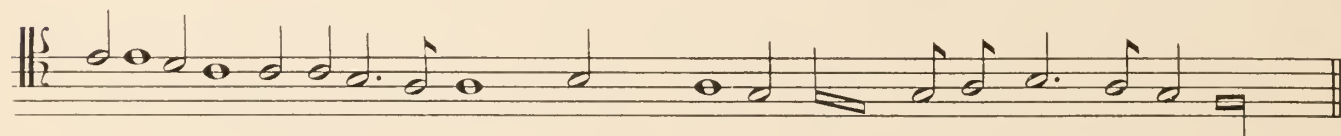
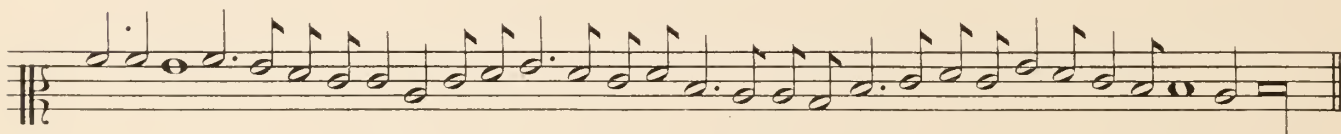
## V.



Be mery be mery I prey zow euey chon

A principal poynt of charitye.

It is



mery to be. In hym that

is but oon be mery.

Be mery be mery I prey zow euery chon.

A princypal poynt of charyte.

It is mery to be.

In hym that is but oon. be mery.

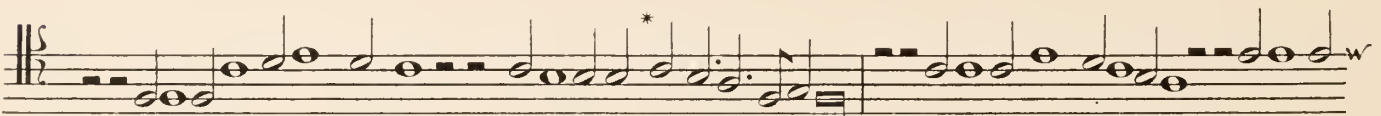
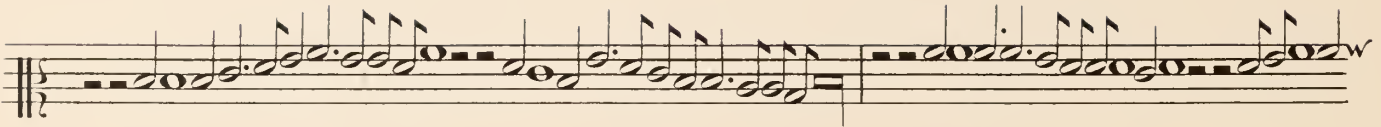
For he that is but on in blys  
To vs hath sent his sone I wys  
To saue us fro our foon.

For of a maydyn a child was born  
To saue mankende that was for lorn  
Man think ther on.

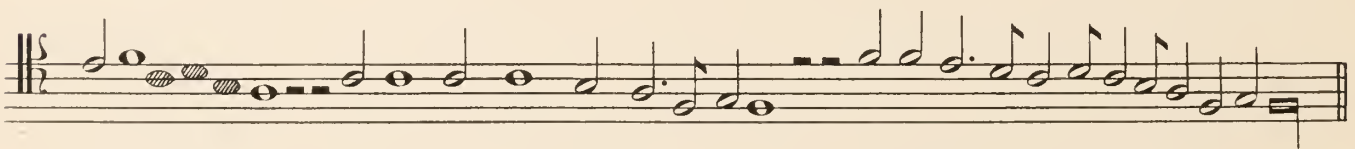
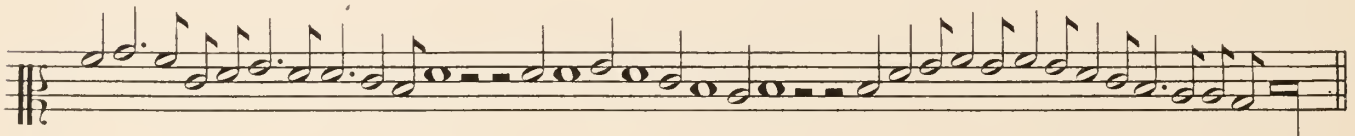
Now mary for thi sonys sake  
Saue hem alle that merthe make  
And lengest holdy on.



## VI.



Nowel syng we now al and sum. ffor rex pacificus is cum. In bedleem in that fayr cete. A child was



born of a madyn fre. That xal a lord and prynce be. A solis ortus cardine e.

\* See Introduction.

Nowel syng we now al & sum.  
ffor rex pacificus is cum.

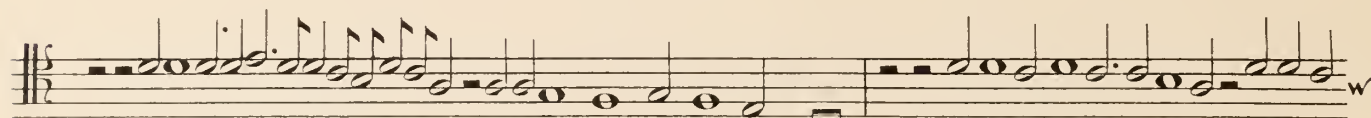
In bedleem in that fayr cete.  
A child was born of a madyn fre.  
That shal a lord & prynce be.  
A solis ortus cardine.

Chyldryn were slayn ful greth plente.  
Ihesu for the loue of the  
Ouerfore here sowlys saupe be.  
hostis herodes impie.

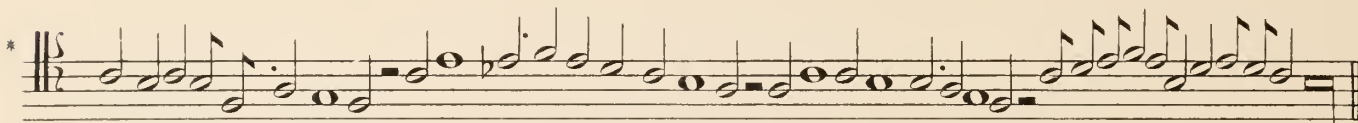
As sunne schynyth thow the glas.  
So ihesu in his modyr was  
The to serue now graunth us gras.  
o lux beata trinitas.

Now god is comyn to wurchepyn us.  
Now of marpe is born ihesus  
Make we mery amongys us.  
Exultet celum laudibus.

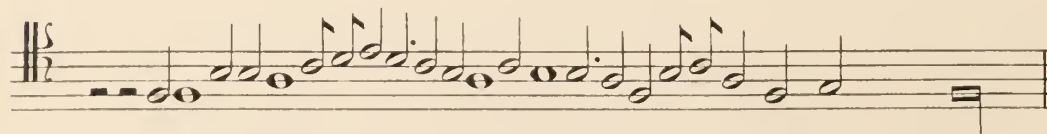
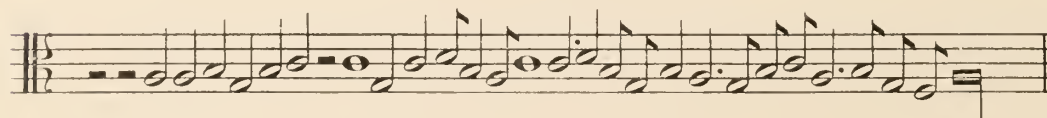
## VII.



Deo gracias anglia redde pro victoria Our kyng went forth to normundy wyth grace



and myth of chyualry. Ther god for hym wrouth meruelowsly. Qwerfore ynglond may cal and cry. Deo gracias



Deo gracias anglia redde pro victoria.

\* The change of clef is in the MS. See Appendix.

Deo gracias anglia  
redde pro victoria.

Our kyng went forth to normundy  
wyth grace & myth of chpualry.  
ther god for hym wrouth meruelowsly.  
Owerfore ynglond may cal & cry.  
Deo gracias, (etc.)

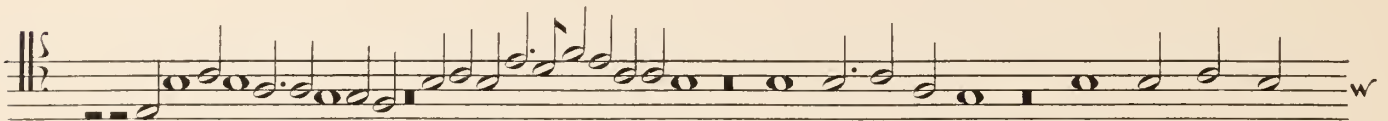
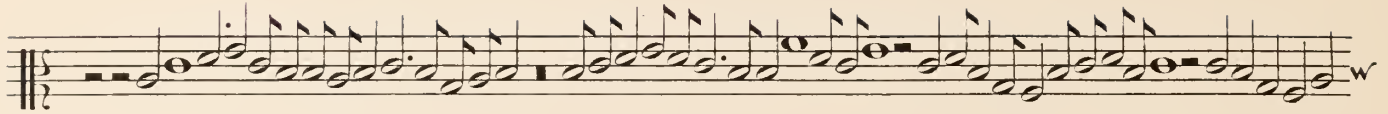
He set a sege for sothe to say  
To harflu tounn wyth ryal a ray  
that tounn he wan and mad a fray  
that fraunse xal rewe tyl dompsday  
Deo gracias, (etc.)

Than went hym forth our kyng comely  
In achyncourt feld he faunth manly  
Therw grace of god most meruelowsly  
he had both feld and vpetory  
Deo gracias, (etc.)

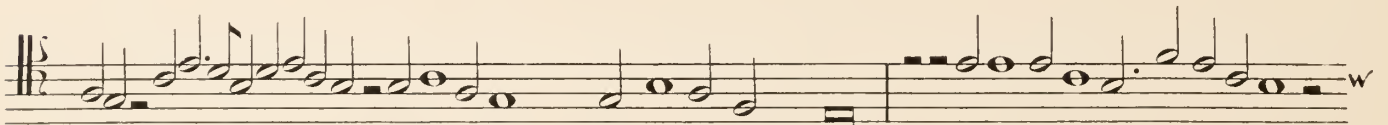
Ther lordys eerlys and baroun  
were slayn and takyn & that ful soun  
And summe were browth in to londoun  
Wyth ioye & blysse and greth renoun  
Deo gracias, (etc.)

Almythy god he kepe our kyng.  
Hys pepyl & al hys weel welyng  
And zeue hem grace withoutyn endyng.  
than may we calle & sauely syng  
Deo gracias, (etc.)

## VIII.



Now make we merthe al and sum. ffor cristemesse now is I com that hath no pere. Syng we alle



in fere. Now ioye and blysse. thei xal not mysse. that makyth good chere. Now god almythy doun hath sent



The holy gost to be present. To lyth in mary maydyn verament. That bar goddys sone with good entent.

Now make we merthe al z sum.  
 ffor cristemesse now is J com  
     that hath no pere.  
 Spng we alle in fere.  
 Now ioye z blysse.  
 thei ral not mysse.  
 that makyth good chere.

Now god almythy doun hath sent  
 The holy gost to be present.  
 To lyth in mary maydyn verament.  
 that bar goddys sone with good entent.  
     that hath no pere, (etc.)

Now goddis sone omnyppotent.  
 In mary mylde he hath hent  
 fflesch z blood for he hath ment.  
 Man to restore azen to his rent  
     that hath no pere, (etc.)

To mylde marpe our hert be hent.  
 that blysfyl lady so be hent  
 To prey for vs we be not schent  
 To ihesu crist here sone so ient.  
     that hath no pere, (etc.)

IX.

Abyde I hope it be the beste e e

Abyde I hope it be the beste e e

Abyde I hope it be the beste Syn hasty man wantyth neuere woo o o.

Abyde I hope it be the beste Syn hasty man wantyth neuere woo o o. Abyde I hope etc.

\* The change of clef is in the MS.

Abide I hope it be the beste.

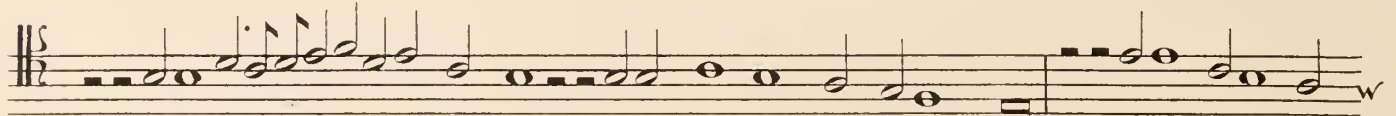
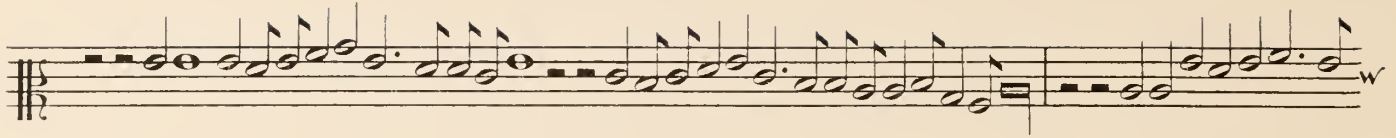
Abide I hope it be the beste  
Syn hasty man wantyth neuere woo.

Eat euery man that wil han rest  
Euere ben auyssyd qwat he schal do.  
Abide, (etc.)

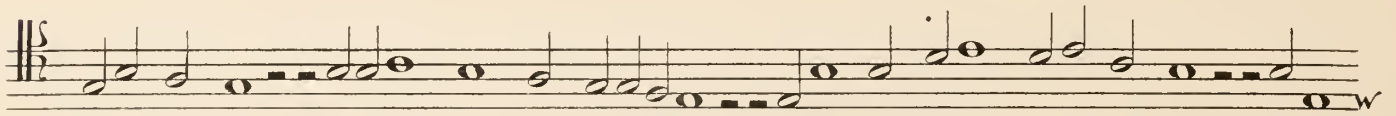
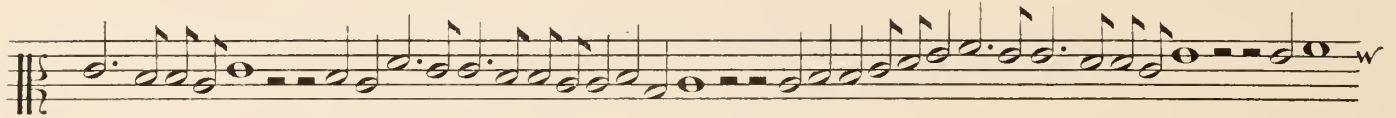
Proue er thou take. think er thou feste.  
In weel be war er thou be wo.  
Abide, (etc.)



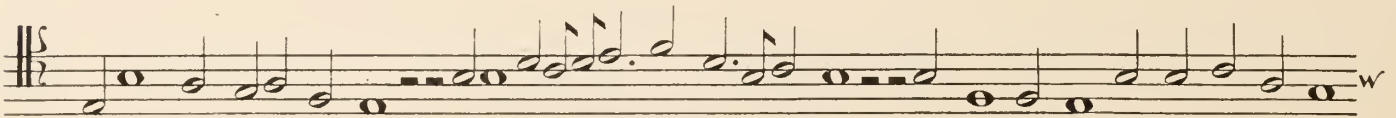
## X.



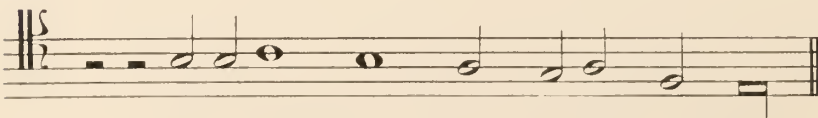
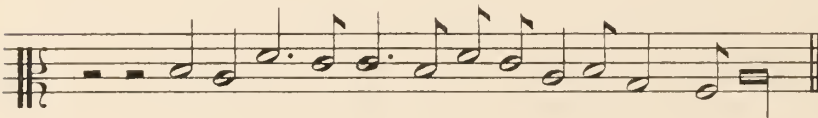
Qwat tydyngis bryngyst thou massager: Of cristys berthe this zolys day! A babe is born of



hey nature. the prince of pees that euere xal be: Of heuene and erthe he hath the cure. His lord.



schepe is eternyte. Swich wunder tydyngis ze may here. That man is mad now goddis pere.



qwom synne had mad but feyndys pray.

Qwat tydyngis bryngyst thou massager ;  
Of cristys berthe this zolys day.

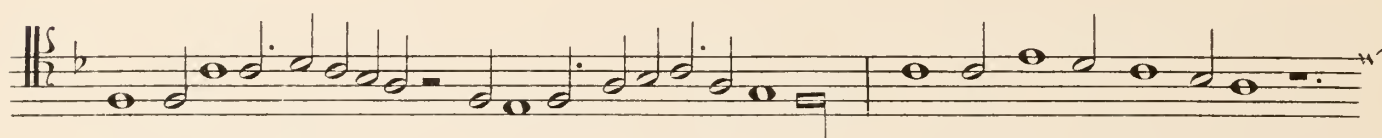
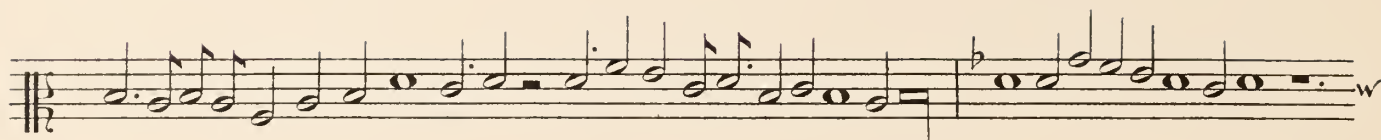
A babe is born of hey nature.  
the prince of pees that euere xal be :  
Of heuene & erthe he hath ye cure.  
his lordschepe is eternyte.  
Swich wunder tydyngis ze may here.  
That man is mad now goddis pere.  
qwom synne had mad but feyndys pray.

A wundyr thing is now befallle.  
that kyng that formpd sterre & sunne  
heuene & erthe & aungelys alle.  
now in mankend is newe begunne.  
Swich wunder tydyngis ze may here.  
a faunt is now of o zere.  
that hath ben euere & xal ben ay.

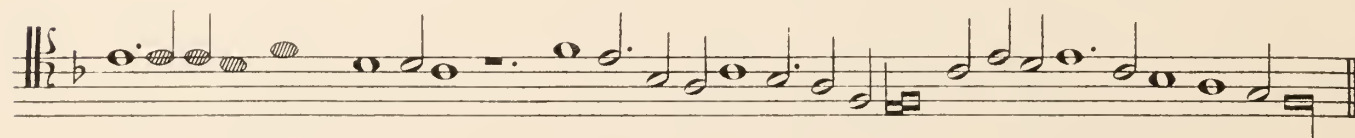
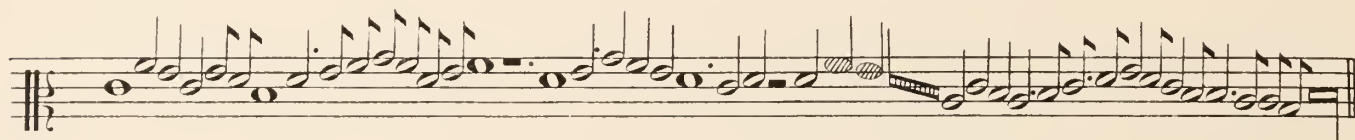
That semlyest selkouth to se.  
this berde that hath this babe J born  
and lord conceuyd of hey degre  
a maydyn is as was beforne.  
Swich wunder tydyngis ze may here.  
That maydyn & moder is on in fere.  
& seche a lady of greth aray.

That louelyest gan grete here child.  
heyl sone heyl brother heyl fader dere  
heyl dowter he seyth heyl suster heyl moder myld  
this heylng was on qweynt manere.  
Swich wunder tydyngis ze may here.  
That heylng was of so good chere.  
that manys peyne is turnyd to play.

## XI.



Eya martir stephane.      prey for us we prey to the.      Of this martir make we mende.



qui triumphavit hodie.      and to heuene blysse gan wende.      dono celestis gracie.

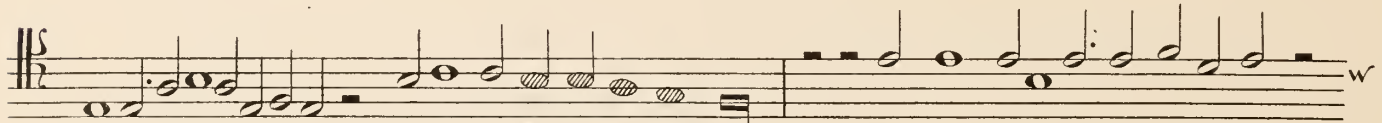
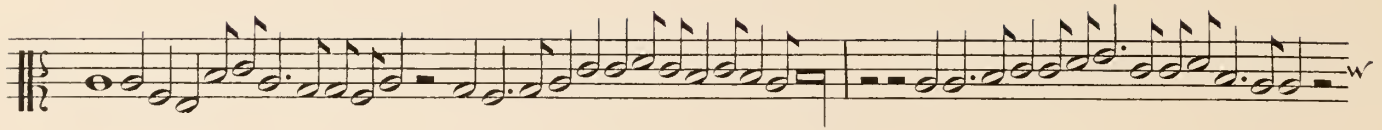
Oya martir stephane  
 prey for us we prey to the.

Of this martir make we mende.  
 qui triumphauit hodie.  
 and to heuene blysse gan wende.  
 Dono celestis gracie.

Stonyd he was wyth stonys grete.  
 fferuore gentis impie  
 Then he say cryst sitte in sete.  
 Innixum patris dextere.

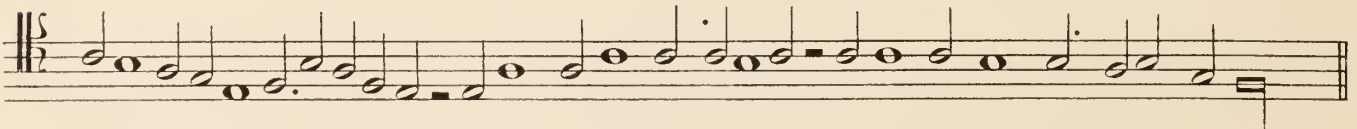
Thou preydyst cryst for thin enmyse.  
 o martir inuictissime  
 Thou prey for vs that hye iustyse.  
 ut nos purget a crimine. amen.

## XII.



Prey for us the prynce of pees. amice cristi Iohannes.

To the now cristis dere derlyng.



that were a maydyn bothe eld and z yng. Myn herte is set to the to syng. amice christi Iohannes.

Prey for us the prynce of pees.  
 amice cristi Johannes.

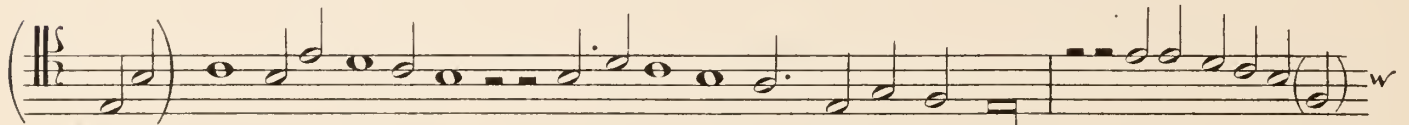
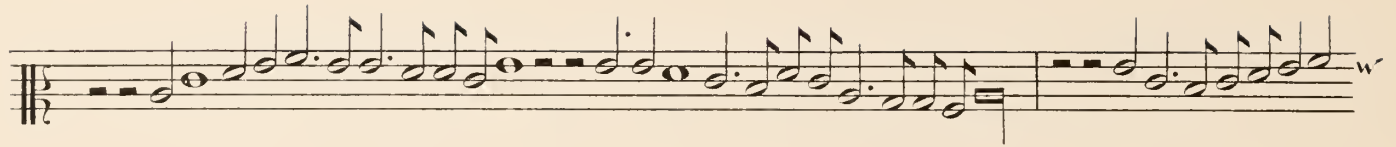
To the now cristis dere derlyng  
 that were a maydyn bothe eld & yung.  
 Myn herte is set to the to syng.  
 amice cristi Johannes.

For thou were so clene a may  
 The preuytes of heuene forsothe thou say  
 Qwan on crystys brest thou lay.  
 Amice cristi Johannes.

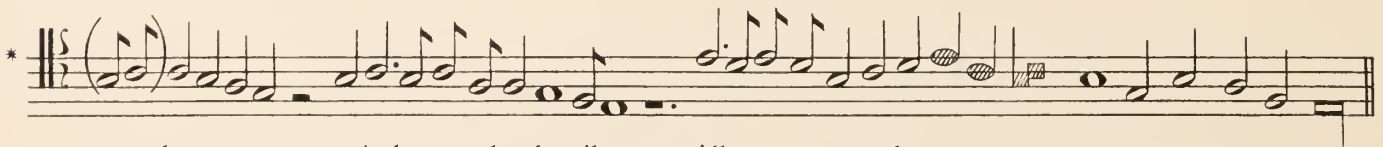
Qwan cryst beforn pylat was browth,  
 Thou clene maydyn forsook hym nouth.  
 To deye wylth hym was al thy thowth,  
 Amice cristi Johannes.

Crystys moder was the be take.  
 a maydyn to be a maydenys make  
 Thou be oure helpe we be not forsake.  
 Amice cristi Johannes.

## XIII.



Ther is no rose of swych vertu as is the rose that bar ihesu. Ther is no rose of



swych vertu as is the rose that bar ihesu. Alle luy a.

\* The tails of these two notes are obliterated, but the heads are distinct. This carol is difficult to decipher, as there are several holes in the MS. at the end.

There is no rose of swyche vertu  
as is ye rose that bar ihesu. Alleluya.

For in this rose conteynyd was  
heuene & erthe in lytyl space. Res miranda.

Ye that rose we may weel see  
ther be o god in personys thre. pares forma.

The aungelys sungyn the scheperdis to  
Gloria in excelsis deo. Gaudeamus.

Reue we al this werdly merthe  
and folwe we this ioyful berthe. Transeamus.



