Baritone

♪ = 184 freely

1. The mil-de Lomb, i - sprad o roo - de, heng bi-ur-nen al o bloo - de
for ur gel-te, for ur goo - de, for he ne gel-te nev-re nout.

2. Feaw of his him warn bi-le - ved; dred hem had him al bi - re - ved
wan he se-yen he - re he - ved to so schan-ful deth i - brout.

3. His mo-der, that him stood bi-si - den, ne let no ter on o - ther bi - den
wan hoe sei hir child bi - ti - den swich pine, and dei-en gel-te - les.

4. Saint Jo - han, that was him dee - re, on o - ther halve him stood eek fee - re
and bi - held with mur - ne chee - re his mai-ster that him loved and ches.

5. Sore and hard he was i - swung - en, feet and han-des thurw i - stung - en;
ac mest of all his oth - re wan - den him ded his mod-res ser-we wo.

6. In al his pine, in al his wra - ke that he drei for man-nes sa - ke,
he sei his mo - der ser - we ma - ke; wel reu-ful-lich he spac hir to.

7. He sei-de, "Wi - man lou! me hee - - re, thi child, that thu to man - ne bee - re.
With-u - ten sor and weep thu wee - re tho ich was of thee i - born;

8. ac nu thu must thi pi - ne drei - en wan thu sicst me with thin ei - en
pi - ne thole o rood, and dei - en to he-len man that was for - lorn."

9. Saint Jo - han the van-ge-li - ste hir un - der-stood thurw hes of Cri - ste;
fair he kept hir, and bi - wi - ste, and ser-ved hir fram hand to foot.

10. Reu - ful is the me - ne - ging - e of this deth and tis de - par-ting-e;
thar-in is blis meind with wee - ping - e, for thar-thurw us kam al-le boot.

11. He that starf in u - re keen - de leve us so been thar-of meen - de
that he give us at - ten - een de that he hath us to i - bout.

12. Mils - ful mo - der, mai-den clee - ne, mak on us thi mil-ce see - ne
and bring us thurw thi swee - te bee - ne to the blis that fail-leth nout.

14. The milde Lomb, isprad o roode

1-2

Þe milde Lomb, isprad o roodë,
heng bi-urnen al o bloodë
for ur geltë, for ur goodë —
for he ne geltë nevrë nout.

5   Feaw of his him warn bileved;
dred hem had him al bireved
wan he seyen herë heved
to so schanful deth ibrout.

3-4

His moder, þat him stood bisiden,
10   ne let no ter on other biden
wan hoe sei hir child bitiden
swich pine, and deien geltëles.
Saint Johán, þat was him deerë,
on other halve him stood eek feerë,
15   and biheld with murnë cheerë
his maister þat him loved and ches.

5-6

Sore and hard he was iswungen,
feet and handes þurw istungen;
ac mest of all his othrë wunden
20   him ded his modres serwë wo.
In al his pine, in al his wrakë
þat he drei for mannes sakë,
he sei his moder serwë make;
wel reufullich he spac hir to.

7-8

25   He seidë, 'Wiman lou! me heerë,
þi child, þat þu to mannë beerë.
Withuten sor and weep þu weerë
þo ich was of þee iborn;
ac nu þu must þi pinë dreien
30   wan þu sicst me with þin eien
pinë þole o rood, and deien
to helen man þat was forlorn.'

9-10

Saint Johán þe vangelistë
hir understood þurw hes of Cristë;
35   fair he kept hir, and biwistë,
and served hir fram hand to foot.
Reuful is þe menëgingë
of þis deth and tis dëpartingë;
þarin is blis meind with weepingë,
40   for þárþurw us kam allë boot.

11-12

He þat starf in urë keendë
leve us so been þarof meendë
þat he give us atten eendë
þat he hath us to ibout.
45   Misful moder, maiden cleenë,
mak on us þi milcë seenë
and bring us þurw þi sweetë beenë
to þe blis þat failleth nout.

COMMENTARY

Source: London, British Library, MS Arundel 248, f. 154.

Though this piece is described by Carleton Brown (*English Lyrics of the XIIIth Century*, p. 200) as a sequence, perhaps because the stanzas subdivide into half-stanzas, it is in fact written hymn-fashion, with one metrical pattern repeated through every stanza; and it is so set by the musician, with a single melody to which each half-stanza (for the composer took the half-stanza as his unit) was to be repeatedly sung. The basic metrical scheme (most nearly exemplified in the final stanza) is trochaic, 88878887; but the poet freely allows himself to introduce an additional unstressed syllable at the beginning of the line, i.e. to turn the line into an iambic measure, and he does so in such a way as to destroy the symmetry not only of the two halves of each stanza (which in a sequence should exactly balance each other) but also of the successive stanzas, no two of which have exactly the same form of the basic metrical pattern. Yet the verbal text does not seem to be corrupt, except in the forms of some of the words and, as I think, at ll. 10 and 46; many of the metrical variations cannot possibly be removed by emendation and almost all even of those which

might be so removed seem to be due to the author. The metre would in a ME poem (as distinct from a song) be regarded as perfectly acceptable and indeed firmly shaped, and in this instance I see no reason to interfere with it. But the variation of the metre of course involves a complication for the musical setting. Though the lay-out in the MS hardly suggests it, we must assume that when a line begins with a stressed syllable (i.e. in a metrically 'normal' trochaic line), this first stressed syllable should be sung to two notes; and when an additional (unstressed) syllable is introduced at the beginning, it should normally be sung to the first of the two notes. But in the case of the second line of the half-stanza the extra syllable has to be accommodated at a later point in the musical phrase.

On the Arundel MS, in which this piece comes, see the introductory notes to no. 12 above. Like no. 7 above, the present song seems to come from the South-east Midlands, probably the London area; but it may have a different ultimate source from no. 7, since it is not included, as the latter is, in the Digby and Rawlinson MSS. Linguistic features established by rhyme are as follows. (1) The Midland and Southern change of OE *ā* to ME *ǭ* (l. 20; but the rhyme with *to* preposition is inaccurate). (2) The East Midland and Northern change of OE

ēo to ę̄ (ll. 13, 29), (3) OE ǣ¹ rhyming with OE ē (ll. 26-7, 45), which is non-Southern (except for Kent) and originally non-Essex. (4) OE ǣ² rhyming with OE ēa (ll. 5-7), which is non-Kentish and originally non-Essex. (5) The South-eastern change of OE y to e (ll. 41-42). (6) The full -en inflexion preserved in strong p.ps., in combination with the i- prefix; the combination suggests the South Midlands. (7) The -en inflexion in nouns (bisiden l. 9, wunden l. 19, eien l. 30), which is generally Southern or South and West Midland. (8) The Norse-derived deien 'die' (l. 31). It is in the South-east Midlands that all these features could be found.

The text as given in the MS (except for the correction of the Arundel scribe's characteristic error of writing þ for h) is printed by Carleton Brown, *English Lyrics of the XIIIth Century*, no. 45 (pp. 77-78). In my text the spellings are modified.

NOTES

1. *isprad o roode* 'spread on the Cross'.

2. *heng* 'hung'. The vowel varied in length; in such cases I normally assume in my spelling the short vowel. Similarly with *biheld* in l. 15.

bi-irnen (*bihornen* MS), p.p. of *bi-irnen* 'berun, run about or over'; the sense here is 'covered completely with blood' (*o bloode*, literally 'of blood').

bloode is dat. sg., and perserves the inflexion -e; similarly *gelte* 'guilt' sb. and *goode* 'good' in l. 3. But in l. 1 *roode*, being from an OE feminine, might have -e even in the nominative. The preservation of the dative inflexion is a conservative feature, and shows that this song is either of earlier date or was written by an author who spoke a more conservative (probably more southerly) dialect than nos. 12 and 15(ii), preserved in the same MS.

3. *ur* 'our'; the MS has *hure* in both cases, but the metre requires the unstressed monosyllabic form.

gelte 'guilt', a South-eastern form with ě for OE y. Such spellings occur in the other songs of the Arundel MS; in this case the South-eastern development is confirmed by the rhymes in ll. 41-43.

4. *he*] *þe* MS, and so repeatedly.

gelte p.t., 'sinned' (*OED*, s.v. *guilt* vb.).

nout, a form of *nought* (i.e., in this instance, of *not*). In the Arundel MS the spirant represented in OE by h (in ME by ȝ, gh, etc.) is regularly omitted between the diphthong *ou* and *t*; cf. *ibrou* in l. 8. The natural interpretation is that it had become silent in this position, though some scholars doubt this. Words that should end in OE -ht, ME -ȝt, usually rhyme together, as here.

5. *feaw* 'few'; so spelt in MS, indicating the ME diphthong *eu* < OE *ēaw*.

warn 'were'. The spelling may show Essex ā < OE ǣ¹, but is more likely to depend on early shortening under weak stress, thus *wǣron* > *wǣron* > *warn*. But the form is neither Anglian nor Kentish.

biieved 'left'. The line means 'few of his people were left to him'.

6-8. 'Fear had deprived him of them all, when they saw (*he seyen*) their head [i.e. their leader] brought to so shameful a death.'

he is the native form of the nom. pl. of the 3rd personal pro-

noun, from OE *hie*, *hēo*; *þei* 'they' is from ON. As one might have expected here the latter in the Arundel scribe's own dialect, *he seyen* 'saw' represents OE (Anglian) *sēgun*; contrast *warn* in l. 5 above.

schanful is from OE *scandful* 'shameful'. The MS has *s(c)anful*, with *c* interlined, perhaps by a different hand; perhaps the exemplar had *sanful*, with the generally South-eastern use of *s* for OE *sc* (modern English *sh*).

9. *His*] *þis* MS.

þat] *þar* MS, meaning 'there'. The MS reading could be retained if we were to translate *ne lette* in the next line as 'and did not let', but this is against ME idiom, which normally uses *ne* 'nor' only after a negative in the first part of the sentence. Emendation seems preferable.

stood] *stud* MS. The Arundel scribe often uses *u* as a spelling for OE ō (modern English *oo*), especially in this word. He probably used a dialectal (East Anglian) pronunciation with the vowel [y:] (as in modern Scottish *guid* 'good'). But he is by no means consistent in the use of this spelling with *u* and there is nothing to suggest that the authors of the poems used the dialectal pronunciation; I therefore normalize the spelling by substituting *oo* except in *must* in l. 29 (on which see the note below).

10. 'let no tear wait for another', i.e. wept incessantly.

on other biden] *other unbiden* MS, in which *un-* is a spelling of (or rather a copyist's error for) the adverbial prefix *on-* (OE *onbidan* 'wait for'). But more regular metre is obtained by detaching *on* from the verb and placing it before *other* as a preposition; and *to bide on* is a known idiom.

sei 'saw'.

bidden 'befall'. The line means 'when she saw such torment befall her child'.

11. *wan* 'when' (as in l. 7 above); initial *wh-* (OE *hw-*) is often *w-* in this MS.

hoe (*þoe* MS) is one of the many forms of the nom. sg. feminine pronoun of the 3rd person, developed from OE *hēo* (*hīe*). It is probably a variant on the more common spelling *heo*, originally representing a pronunciation [hø:], but by this date in the East Midlands [hø:] would have become [he:]. It may be that there was an attempt to keep *heo* in order to make a purely graphic distinction from the masculine pronoun *he*, and that, when *heo* no longer had a distinct phonetic significance, the order of the vowel-letters was arbitrarily reversed.

12. *swich* 'such'; MS *swics*.

and deien gelteles 'and (saw him) die without guilt'. The vowel of *deien* is long (ME ē < OE ēa), as the rhyme shows.

13. *Johan* is stressed on the second, as often in ME; so also in l. 33.

14. 'also stood as a companion to him on the other side'.

15. *with murne cheere* 'with sorrowful countenance'. For the rare adjective *mourn* see *OED*.

16. *loved* (*lovede* MS) here scans as a monosyllable. In this instance the process of reduction is that the medial *e* has been syncopated, to give *lovde*, and then the final *-e* is elided before the following vowel.

17. *iswungen* 'beaten'. In this word and in *istungen* in the next

line the vowel was originally short (OE *ŭ*), but was subject to lengthening before *ng*. Modern English pronunciation shows that the short vowel often remained or else was restored by a later re-shortening, but Orm shows by his spellings that he had ME *ŭ* in both these words. Here they assonate with *wunden* 'wounds', in which also the *u* was originally short but in which ME *ŭ* was normal (as modern English [u:] shows). The probability is that the assonance depends on the long vowel, ME *ū* (pronounced like modern English *oo*) in all three words.

18. *þurw* 'through'. This is the usual spelling in the Arundel MS, and is evidently a development of earlier *þurʒ*. It is normally a monosyllable, as here.

19. *mest* 'most' (OE *mǣst*). The MS has *mes*, a mere error. *all] alle* MS, the full plural form; but the *-e* is elided before the following *h* to *all] alle* MS, the full plural form; but the *-e* is elided before the following *h*, which the MS spells *is* (it commonly but not regularly omits *h* from the unstressed forms of the pronouns).
wunden 'wounds'. The OE plural was *wunda* > ME *wunde*, and it is possible that the *-n* has been added by the Arundel scribe, who shows a distinct tendency to do this; if so, we should have to omit *-n* not only from this word, but from *iswungen* and *istungen* in the two preceding lines. But Southern and Western dialects of ME often re-formed plurals in *-e* as plurals in *-en*, and the forms of the MS probably are those of the original.

20. *ded* 'did' (*dede* MS), another South-eastern form. The line means 'his mother's sorrow caused him misery'.
serwe] sorwe MS, but in l. 23 the MS has *serwen*. It is very unlikely that the author would have varied his form, with no advantage gained, in the space of three lines. As the form with *e* is much rarer, it is less likely to have been substituted by a scribe; I therefore assume that it descends from the original in l. 23, and alter *sorwe* to *serwe* in l. 20. Other poems in the Arundel MS show both forms; in no. 12 the scribe uses *sorwe*, undoubtedly correctly (it is required by rhyme in l. 43), in no. 7, l. 6, he has *serwen* (confirmed by the Digby MS). As no. 7 seems to come from the same general area as the present song, its use of *serwen* is some confirmation of the assumption that *serwe* was the original form here. Cf. also *serwe* in no. 6b, l. 12, another song from the South-east Midlands.

21. *wrake* 'suffering'.

22. *drei* 'endured', from OE *drēah*. This form, like *sei* 'saw' (ll. 11, 23) < OE *sēah*, shows loss of the spirant (OE *h*) after a diphthong ending in *i*.

23. *serwe] serwen* MS, apparently a plural formed by adding *-n* to earlier *serwe*, *sorwe* < OE *sorga* fem. pl. But here there can be little doubt that the Arundel scribe has added the *n*, wrongly, for the ME phrase was 'to make sorrow' (*serwe* or *sorwe maken*), not 'to make sorrows'; see *OED*, s.v. *sorrow* sb., 4. In this same line he has wrongly added *n* to the infinitive *make* (*maken* MS), as the rhyme with *wrake* and *sake* shows.

24. *reufullich* (*reufuliche* MS) normally means 'sorrowfully', but 'pityingly, compassionately' is possible and would seem better here.

25-26. 'He said, "Behold, woman! hear me, thy child, whom you bore as a man"', i.e. to whom you gave birth in human form.

27. *sor and weep* 'pain and weeping'.

28. *þo* 'then'.

29. *mus*] so MS. This may be merely another example of the Arundel scribe's use of *u* for ME *ǭ* < OE *ō*. But in this case it is possible that the spelling shows shortening of the vowel to *ŭ*, as in the modern form of the word, and I therefore retain the scribe's form instead of normalizing it to *moost*.

30. *sicst* 'seest', < OE *sihst* with the change of the spirant to a stop before a following spirant.

31. *pine þole* 'suffer torment'.
rood] rode MS, but the *-e* elides.

32. *helen* 'heal', and thence 'save, redeem'. The *n* may well have been added by the scribe.
forlorn 'lost, damned'.

33. *Saint] seint* MS, but contrast the scribe's *saint* in l. 13 above.
vangeliste 'evangelist'. This aphetic form was used after the definite article, the *e-* being absorbed by the article. The MS has *wangeliste*; this spelling with *w* was common in ME but was apparently unphonetic, and I normalize it.

34. *understood (understud* MS) 'supported, maintained'.
hes 'command' (OE *hǣs* fem.). The MS has *hese*, but the *-e* in any case will elide.
Criste] The rhymes show that the vowel is short, which was the quantity naturally developed in ME from the OE form of the name (since vowels were shortened before *st*). The pronunciation with ME *ī*, the long vowel, was also current in ME; it is normally explained from Romance influence, but this may have been assisted by the survival of a long vowel in the oblique forms (*Cri-stes*, *Cri-ste*), in which the syllable-division, by taking *st* into the next syllable, would act against the shortening of the vowel. Here, however, the *ī* developed in the nominative is used in the dative.

35. *biwiste* 'looked after, cared for'.

36. *serued] served* MS. This spelling is possibly an example of the South-eastern (and later especially Cockney) change of *v* to *w*, but it is perhaps a little too early for this explanation; it may be merely a confused spelling, similar to the use of *w* for *v* in *evangelist* (cf. note to l. 33).
fram 'from', a characteristic form of this MS.

37. 'Pitiable is the remembrance'.
meneginge (< OE *mynegung*, with altered form of the suffix), meaning 'memory', is another South-eastern form with *ē* < *y*. Both *g*'s are pronounced as in *get*.

38. *tis* 'this'; the initial *þ* is assimilated to *t* after the preceding *d*.
departinge 'separation', i.e. of Christ and Mary. The stresses fall on the first and third syllables.

39. *meind* 'mingled'.
weepinge takes metrical stress on the second syllable, an artificial inversion of the natural stress.

40. *parpurw* 'therethrough, by this means'.
alle boot 'all deliverance (from sin)'. The disyllabic form *alle*, originally plural, was used in later ME directly before a noun, even when singular, whereas *al*, the old singular form, was used before an unstressed pronoun or article.

41. *starf* 'died', p.t. sg. of *sterven*.
in ure keende 'in our nature', i.e. in our humanity. In *keende* (*keende* MS) and in *meende* (*mende* MS) the vowel was originally short (OE *ȳ*) but was subject to lengthening in OE itself (to *ȳ*), and it is probable that it was long for the poet. It has had the South-eastern development of OE *ȳ* to late OE *ē*, whence ME *ē*, which we spell *ee*.

42. *meende* (*mende* MS) 'mindful', < OE *mynde*. On the vowel, see the note to *keende* in l. 41.

42-44 '. . . grant us to be so mindful thereof that he may give us, at the end, what he bought for us then' (i.e. at the crucifixion); may he grant that we shall so keep his death in mind that we may deserve to be given, finally, what the gained for us by his death.

43. *give* (*giue* MS)] The scribe uses the form derived from Scandinavian *gifa*, not the native form (with initial *ʒ* or *y*) from OE *gefan*. But there is no guarantee that his form is the author's.

atten 'at the' < OE *aetþaem*. The *-n* is a relic of the *-m* of the OE dative of the definite article, preserved as a fossil before a word beginning with a vowel.

eende (*ende* MS). As this word has original *e*, the rhyme proves the South-eastern development of OE *ȳ* to *e*. In *eende* the *e* was originally short, and the modern English pronunciation proves that this short vowel was often preserved (or restored by renewed shortening) in ME. But it was subject to OE lengthening before *nd*, and was often long in ME; in that case it was ME *ē* < OE *ē*, which we spell *ee*. The rhyme is more likely to be on the long vowel than the short, though the latter is possible.

44. *hath*] The MS reads *hauet*, but to regularize the metre we

must either substitute the monosyllabic form *hath* or omit *to* later in the line. I choose the former alternative; a scribe is more likely to have substituted *hauet* for *hath* than to have inserted a word, and *to*, though not essential, adds to the sense. *to*] so MS, for *þo* 'then, at that time', with assimilation of *þ* to *t* after *s*.

45. *milsful* 'merciful'.

46. The MS reads *mak þi milce up on hus sene*, which scans satisfactorily. But the correct ME form of the imperative singular of the verb 'to make' was *make* (with pronounced *-e*) < OE *māca*, and monosyllabic *mak* (written by the scribe and required by the metre of the line as he gives it) should not occur in a dialect in which final *-e* was regularly preserved, as it evidently was in this author's, except as a result of elision. There arrangement of the word-order in our text is to permit of elision; the omission of *up*, which is unnecessary for sense, is a consequence. There is, I think, some gain in style also, by bringing *on us* to a more prominent position in the line and removing *þi milce* further from *milsful* in the preceding line. The emendation assumes that the word-order was altered by a scribe in whose language (i) final *-e* was often lost, so that *mak* could occur where no elision was possible, and (ii) *upon*, which originally seems to have been modelled on ON (see *OED*), was in common use as a variant to the simple *on*. Both these conditions would apply in East Anglia, where the Arundel MS was probably written. Cf. l. 10 above for another instance where the scribe seems to have altered the word-order.

milce 'mercy, favour', from the oblique singular of OE *milts* fem. In this word the *c* was originally pronounced *ts*, but by the date of this song it had probably become merely *s* (though the spelling *milsful* used in the previous line is not entirely conclusive, since reduction of *ts* to *s* would be more likely before a suffix beginning with a consonant).

seene (*sene* MS) is an adjective meaning 'apparent, evident', not the p.p. of the verb *see*.

47. *beene* (*bene* MS) 'prayer, intercession'.

48. *failleth*] *failler* MS. The *-et* ending was common in ME spelling, in Southern dialects especially, and is regularly used in the Arundel MS in uncontracted forms of the 3 sg. pres. indic.; but I normalize it in the songs of this MS.

15. (i) Angelus ad virginem
(ii) Gabriel fram heven-king

1

Angelus ad virginem
    subintrans in conclave,
virginis formidinem
    demulcens, inquit 'Ave!
Ave regina virginum!
    Cæli terræque dominum
        concipies
        et paries
            intacta
salutem hominum,
    tu, porta cæli facta,
medela criminum.'

1

Gabriel, fram heven-king
    sent to þe maidë sweetë,
broutë hir blisful tiding
    and fair he gan hir greetë:
'Heil be þu, ful of grace ariȝt!
For Godes son, þis heven-liȝt,
    for mannes love
    wil man bicome
        and take
fles of þee, maidë briȝt,
    manken free for to makë
of sen and devles miȝt.'

in stanza 3/ 10 'wel'/ 15 'rew'/ 16 'thi'/ 2 the *g* is repeated in the MS/ 5 the *f* is repeated in the MS/ 10 the repeat of *f* is not in the MS/ 14 the repeat of *c* is not in the MS/ for a comment on the beginning of the second stanza see above, p. 302.

Lower voice: The notes on the following syllables represent a single plicated note in each case: 4 first syllable of 'engles'/ 8 first syllable of 'other'/ 10 'wel'/ 12 the two semiquavers on 'hast'/ 16 'thi'/ 1 the *g* is not in the MS for the first verse, is shown for the second verse/ 2 the first *g* is repeated in the MS/ 5 the first *a* is repeated in the MS/ 10 the three *f* s are in the MS/ 14 the repeat of the first *a* is not in the MS.

14. The milde Lomb, isprad o roode

Source: London, British Library, MS Arundel 248, f. 154; facsimile in H. E. Wooldridge, *Early English Harmony*, London, 1897, pl. 34.

This song is written in the manuscript immediately after *Angelus ad virginem / Gabriel fram heven-king* (no. 15) and on the same page. The words of the first half-stanza are written under the music, and those of the other half-stanzas in turn below the first. The scribe was obviously not concerned with placing the words clearly under their notes. The song is written in a musical notation very similar to that of no. 15 and may be by the same hand. The conjunction of the two songs brings into sharp focus the inherent rhythmic ambiguity (to us) of this kind of notation, which was sometimes also used for polyphonic music. The poems of *Angelus ad virginem / Gabriel fram heven-king* are well suited by a musical setting in mensural rhythm in triple time, and the tune survives elsewhere in polyphonic settings written unambiguously in that rhythm. The metrical character of *The milde Lomb*, however, can be made amenable to a setting with regularly accented musical measure only by suppressing notes, or adding notes not in the music as recorded. In addition, the tune has groups of from two to five notes to a syllable, which cannot be dealt with satisfactorily in a mensural rhythm.

The basic metrical scheme of the poem is 8887 for each half-stanza, all of which go to the same music. In this edition each half-stanza is numbered separately, to conform to the stanzaic musical setting. The basic metrical scheme is used in only two half-stanzas in the emended text (half-stanzas 2 and 11), and there are no less than eight other metrical patterns (8897 in 12, 9888 in 1 and 8, 9988 in 3, 9997 in 7, 9898 in 6, 8988 in 4 and 9, 8998 in 10 and 8898 in 5). Analysis of the musical notation shows that the first line can be broken down into the following nine *figurae* (i.e., single notes or groups of notes; plic = plicated; doub = of double length, shown in the notation by horizontal extension): (1) *f*; (2) *g*; (3) *a b a*; (4) *a* plic *f*; (5) *g* doub *a*; (6) *b* flat; (7) *a*; (8) *g a g g* plic; (9) *f*. This distribution of the *figurae* will accommodate the five cases of first lines which have nine syllables. To accommodate the seven cases of an eight-syllable line the first two *figurae* have been set in the transcription to one syllable. A similar break-down of the music of the other three lines shows that the second, third and fourth lines can be regarded as having respectively nine, nine and eight *figurae*. When there are eight syllables in the second line the seventh and eighth *figurae* are set to one syllable. Similarly, when the third line has eight syllables its first two *figurae*

are set to one syllable, as are the first two *figurae* in the fourth line in the five cases in which it has seven syllables.

The musical notation of this song seems to contain a relatively large proportion of *figurae* which are plicated or doubled (either by horizontal extension or by immediate repetition of the same note). There are two plicated notes and one double note in each of the first two lines, a double and a plicated note of the same pitch side by side in the third line, and two plicated notes and one double note in the fourth line. It is possible that *figurae* of this kind are attempts to suggest through relatively inflexible written symbols the scribe's recollection of subtleties of rhythm and articulation heard in performance. Many of the performance characteristics of solo vocal music before and outside the context of written 'art-music' are impossible to record adequately in written notation; and it may be that the musical scribe of *The milde Lomb* was trying to incorporate some record of practices of this kind in his notation. In the transcription given here each detail of his record has been taken into account, and the relative stresses of the text have been indicated by various groupings of the flexibly equal quavers in the same way as in some of the earlier items in this collection. A modern transcription of this kind of song, however, like its medieval original, can do little more than set out basic guide-lines for performance. It is for the individual singer to fashion his own voice and the song into an effective and meaningful communication.

15. (i) Angelus ad virginem
(ii) Gabriel fram heven-king

Sources:

Version (a): Cambridge, University Library, MS Additional 710, f. 127 (tune only, with complete Latin text); facsimile in Dom Hesbert, *Le Tropaire-prosaire de Dublin*, Rouen, 1966, pl. 186.

Version (b): London, British Library, MS Arundel 248, f. 154 (tune only, with complete Latin and English texts); facsimile in H. E. Wooldridge, *Early English Harmony*, London, 1897, pl. 34.

Version (c): London, British Library, MS Cotton Fragments XXIX, f. 36ᵛ (two voices in score, with complete Latin text).

Version (d): Cambridge, University Library, MS Additional 710, f. 130ᵛ (three voices in score, without text); facsimile in Dom Hesbert, *Le Tropaire-prosaire de Dublin*, Rouen, 1966, pl. 192.

Version (e): ibid, f. 130 (three voices in score, with Latin text of the first stanza as far as the second syllable of 'paries'); facsimile in Dom Hesbert, *Le Tropaire-prosaire de Dublin*, Rouen, 1966, pl. 193.

The music of this song survives in a tune version of the late thirteenth century (in the Arundel manuscript), a two-voice setting of the late thirteenth or early fourteenth century, and a three-voice version and two three-voice settings all in a manuscript whose main part probably dates from the first half of the fourteenth century. This manuscript is the only one of the sources concerned whose original provenance is known. It is generally referred to as the 'Dublin Troper', and belonged in the Middle Ages to St. Patrick's Cathedral, Dublin. The chief contents are a Customary of the Use of Salisbury, sequences for various