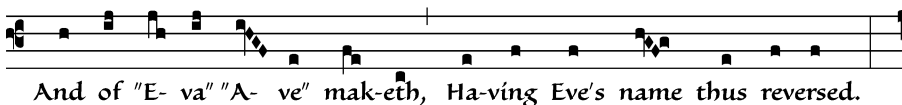
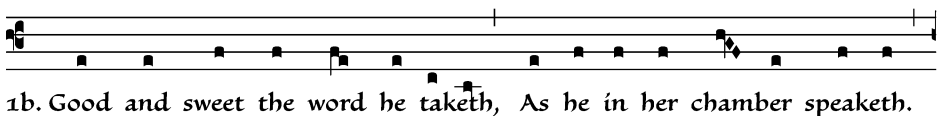
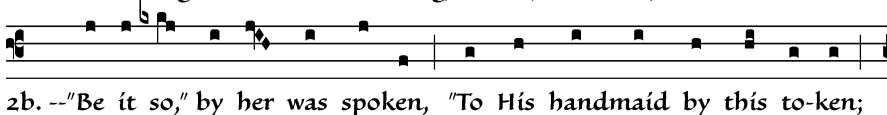
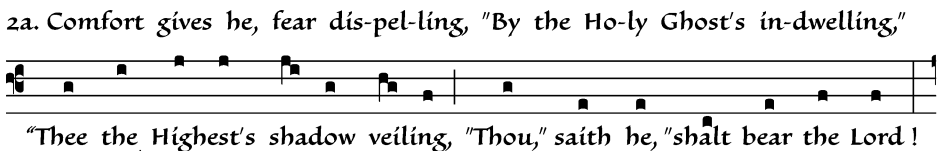


Sequence for the Annunciation of Blessed Mary the Virgin - 25 March

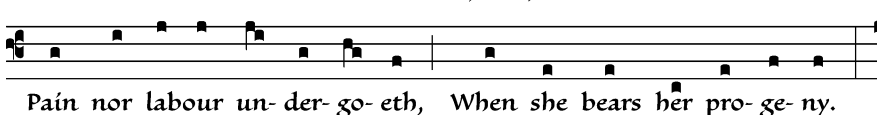
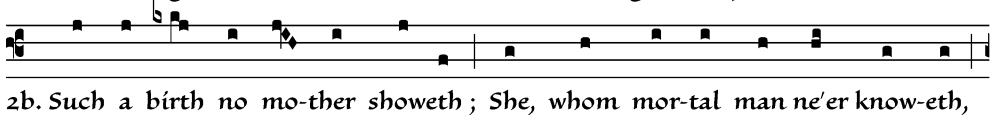
GABRIEL, SENT FROM HEAVEN (Missus Gabriel de celis) (13th c.)



(FOR THE ANNUNCIATION SING THIS TEXT)



(FOR NATIVITY SEASON SING THIS TEXT)



3a. Of a wonder new thou hear-est: Have but faith, 'twill then be clear-est:
This shoe's lat-chet, if thou near-est, Thou art power-less to un-tie.

3b. Great the les-son is, none high-er! In the bush and in the fire;
With feet shod let none draw nigh-er. Lest he come un-worth-i-ly.

4a. The dry rod, without a sho-er, In new man-ner, through new po-er,
Fruit pro-duced as well as flow-er: So a maïd hath borne a son!

4b. Blessed be that fruit for-ev-er, Fruit of joy, of sor-row nev-er!
Had he tast-ed its sweet sa-our, A-dam ne'er had been un-done.


5a. Je-sus, gen-tle as none o-ther. Ho-ly son of ho-ly mo-ther,
King of hea-ven, is, as our bro-ther, To a man-ger-cra-dle brought.

5b. May He, thus for our sal-va-tion Born, ef-fect our guilt's pur-ga-tion,
See-ing that our oc-cu-pa-tion Of this earth with risk is fraught. A-men.

The beginning, the melody to the 1st strophe, Gabriel's mission, is a grand and noble melody in antique style, sombre of colour, yet vivid of emotion, — serious, yet gentle, — one of the most splendid melodies of mediæval days! Archbishop of Lund, Andreas Suneson (13th c.), is the author of this and still another sequence, "Stella solem præster morem".

Sequentia in Annuntiatio Beata Mariae Virginis - XXV Martii
GABRIEL, SENT FROM HEAVEN (Missus Gabriel de celis) (13th c.)

MIS-SUS Ga-bri-el de ce-lis, Ver-bi ba-ju-lus fi-de-lis,
Sacris dis-se-rit lo-que-lis Cum be-a-ta Vir-gi-ne ;
1b. Verbum bo-num et su-a-ve Pan-dit in-tus in con-cla-ve
Et ex E-va for-mat A-ve, E-vae ver-so no-mi-ne.
2a. Metum pel-lit, dat so-la-men: "Nam per sa-crum," in-quit,"
Fla-men " Et vir-tu-tis o-bum-bra-men " De-o gra-vi-da-be-ris."
2b. "Ma-ter fi-am," in-quit il-la, "Cu-jus ve-ra sum an-cil-la ;
"Sal-va ta-men sint si-gil-la Pu-do-ris, ut lo-que-ris."
(WITHIN NATIVITY SEASON SING THE TEXT OF STROPHE TWO BELOW INSTEAD OF TWO ABOVE)
2a. Con-se-quen-ter, jux-ta pac-tum, Adest Verbum ca-ro fac-tum :
Semper tamen est in-tac-tum Pu-el-la-re gre-mi-um.
2b. Pa-rem pa-ri-ens ig-no-rat, Et, quam ho-mo non de-flo-rat,
Non tor-que-tur, nec la-bor-at, Quando pa-rit fi-li-um.



3a. *Sig-num au-dis no-vi-ta-tis, Cre-de so-lum, et est sa-tis:*
Non est tu-ae fa-cul-ta-tis Sol-ve-re cor-ri-gi-am.



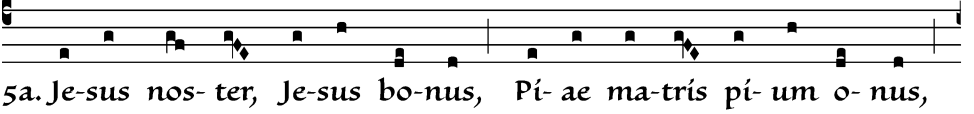
3b. *Gran-de sig-num et in-sig-ne Est in ru-bo et in ig-ne,*
Ne ap-pro-pi-et in-dig-ne Cal-ce-a-tus quis-pi-am.



4a. *Vir-ga sic-ca si-ne ro-re No-vo ri-tu, no-vo mo-re,*
Fruc-tum pro-tu-lit cum flo-re: Sic et vir-go pe-pe-rit.



4b. *Be-ne-dic-tus ta-lis fruc-tus, Fructus gau-di-i, non luc-tus!*
Non e-rit A-dam se-duc-tus Si de hoc gus-ta-ve-rit.



5a. *Je-sus nos-ter, Je-sus bo-nus, Pi-ae ma-tris pi-um o-nus,*
Cu-jus est in cae-lo thronus, -Po-ni-tur in sta-bu-lo.



5b. *Qui sic est pro no-bis na-tus, Nostros de-le-at re-a-tus,*
Qu-ia nos-ter in-co-la-tus Hic est in pe-ri-cu-lo. A-men.

His excellency, the Archbishop of Lund, Denmark, Andreas Suneson (13th c.), is the author of this and still another sequence, "Stella solem praster morem".

The beginning, the melody to the 1st strophe, Gabriel's mission, is a grand and noble melody in antique style, sombre of colour, yet vivid of emotion, - serious, yet gentle, - one of the most splendid melodies of mediaeval days!

In the 2nd strophe, when the covenant has been made, "Verbum caro factum", the expression is of brighter character, the melody tending towards the upper Hypo-dorian registers, first returning to the deeper tones towards the close. In the 3rd strophe, however, "Grande signum", the treatment is again in the grave tones suited to the mysticism of the text. The 4th strophe expresses a contrast to this:

*"Virga sicca sine rore
nouo rito, nouo more
fructum protulit cum flore."*

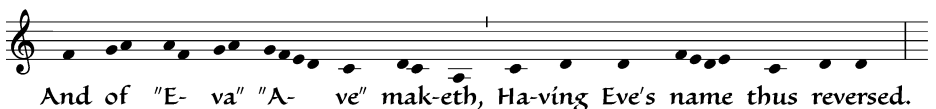
Suddenly a flood of light and splendour illumines the picture. The melody passes from the darker "plagaln into the lighter "authenticn mode, an ascent of a whole octave compared with the beginning of the preceding strophe. In the melisma expressing this jubilant song, the entire tonal series is employed, while the rhythmic design is extended. In the Stockholm manuscript, (of later date), this joyfulness of the tonal picture is still more intensified by a brilliant cascade of tones, almost of the character of a "solo".

In the 5th strophe, the last, the joyous character of the foregoing calms down. Prayer rises to the Saviour, gentle, peaceful tones, in a warm and heartfelt cantilena of unusual beauty, similar in mood and plenitude to the corresponding part of "Ab arce siderean. The short melismas, like tiny ripples upon the surface of the melody's tranquil stream, are of charming effect, - a reflection of the inner emotions which give rise to these tones.

The manuscript has not the Amen, the notes ending with a little cross formed of square notes. Possibly this may be a musical anagram upon the melody, (the notes d-f-d-c-d). But as it does not altogether correspond to the usual melody of the Amen, the latter is inserted parenthetically here, according to the generally used formula: d-e-d-c-d.

The music of this sequence is notable, even if judged only from the superficial point of view. Other sequence melodies of that period are common property, i. e. they are set to numbers of different sequence texts. But this melody seems to be solely identified with its own text. And furthermore, we have not encountered any other melody that may be considered akin to it, or otherwise comparable. We find in this sequence, and in the immediately succeeding sequence of the manuscript under discussion, a peculiar notation for the group "Clivis", (2 notes in descending motion), a heavy, slanting, downward stroke. See facsimile page 48, 'Missus Gabriel de celis', its parallel "Verbum bonum et suave", the line under "ave", the last line "intacturn", and several other places in the following pages of the manuscript. The copyist, probably for the sake of convenience, has borrowed this feature from the "Porrectus", otherwise the notation sign for groups of three notes.

Sequence for the Annunciation of Blessed Mary the Virgin - 25 March
GABRIEL, SENT FROM HEAVEN (Missus Gabriel de celis) (13th c.)



(FOR THE ANNUNCIATION SING THIS TEXT)




(FOR NATIVITY SEASON SING THIS TEXT)




2a. As that promise thus de-clareth, The ín-car-nate Word appeareth :



But the vír-gin ev-er shar-eth Still ín-tact vír-gí-ní-ty.



2b. Such a bírth no mo-ther showeth ; She, whom mor-tal man ne'er know-eth,



Pain nor labour un-der-go-eth, When she bears her pro-ge-ny.



3a. Of a wonder new thou hear-est : Have but faith, 'twill then be clear-est :



This shoe's lat-chet, if thou near-est, Thou art power-less to un-tie.



3b. Great the les-son is, none high-er ! In the bush and in the fire ;



With feet shod let none draw nigh-er. Lest he come un-worth-i-ly.

4a. The dry rod, without a shewer, In new manner, through new power,

Fruit produced as well as flower : So a maid hath borne a son !

4b. Blessed be that fruit forever, Fruit of joy, of sorrow never !

Had he tasted its sweet savour, Adam ne'er had been undone.

5a. Jesus, gentle as none other. Holy son of holy mother,

King of heaven, is, as our brother, To a manger-cradle brought.

5b. May He, thus for our salvation Born, effect our guilt's purgation,

Seeing that our occupation Of this earth with risk is fraught. Amen.

The beginning, the melody to the 1st strophe, Gabriel's mission, is a grand and noble melody in antique style, sombre of colour, yet vivid of emotion, — serious, yet gentle, — one of the most splendid melodies of mediæval days! The Archbishop of Lund, Andreas Suneson (13th c), is the author of this and still another sequence, "Stella solem praster morem". The design of the music is the gradual rise out of gloom into light, an adjunction that eminently coincides with the spirit of the textual contents. Beginning with the graver "plagal" mode and ending in the more cheerful "authentic", corresponds to the two groups of sentiments in the text: 1) the first 3 whole strophes, with their mysticism in the appearance of the Archangel Gabriel to the Virgin, 2) the last 2 whole strophes with the song of praise over the accomplished miracle, and the prayer to the Saviour. This sequence is characterized by a peculiar poetical and musical accord, a close unity of words and tones throughout almost tempting one to believe that the text in this instance was first written, and the melody afterwards composed to it.