



Malcolm Hill

(1944 -)

8 Solo Songs of 1500

Texts written c.1490-1520

**for Soprano, Mezzo,
Tenor, Bass
and Virginals**

mj355

composed 2015

www.malcolm-hill.co.uk

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8 Solo Songs of 1500

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A, a my herte	Bass and accompaniment	7
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Performance Notes

Each singer should decide whether to treat the final ‘e’ of words as a separate syllable, or to sing the ‘e’ on the last note given for that word.

In the first song, *Be gladly masters*, the soloist should approach the stage from the back of the audience while singing. He then interacts with members of the audience before arriving on stage in time for the final phrases.

In the last song, *Alone walking*, after a few phrases the soloist should slowly move through the audience, to complete the song’s last phrases at the back of the venue.

The accompaniment can be played on virginals, harpsichord and in some songs lute, but percussion may not be added.

Be gladly masters

Malcolm Hill
2016 mj355.1

Greene *Early English Carol* no.420

♩.=72 Molto rubato

Bass

Be glad - ly mas - ters e - ver - y - chon, I am cum my - self a -

5

lone to ap - pose you one by one. Let he who dare

10

say nay, let he who dare say nay, say

15

nay. Sir, what say ye? Syng on, syng on, let us see, let us see,

now will it be_____ thys or an - oth - er day? Sir, what say ye with

The musical score for measures 21-25 is written in bass clef with a key signature of one flat (B-flat). The melody features eighth and sixteenth notes, often beamed together, with some notes tied across measures. The lyrics are written below the staff. The bass line is mostly rests, with a final measure containing a chord of B-flat, D, and F.

your fat___ face? Me thynk - ith ye___ shuld bere___ a ve - ry good bace to a pot of good

The musical score for measures 26-29 continues in the same bass clef and key signature. The melody is active, using eighth and sixteenth notes. The lyrics are written below the staff. The bass line consists of whole rests in all four measures.

ale___ or i - po-cras. Tru - ly as___ I you___ say. Hold up___your hede, ye

The musical score for measures 30-35 continues in the same bass clef and key signature. The melody includes eighth and sixteenth notes, with some rests. The lyrics are written below the staff. The bass line has whole rests in measures 30, 31, 33, and 34, and a chord of B-flat, D, and F in measure 35.

loke lyke_ lede, ye wast___ myche_ bred e - ver more___ from day___ to___ day.

The musical score for measures 36-41 continues in the same bass clef and key signature. The melody features eighth and sixteenth notes, with some ties. The lyrics are written below the staff. The bass line has whole rests in measures 36, 37, 38, 39, and 40, and a final chord of B-flat, D, and F in measure 41.

With "Lullay, lullay"

3

Malcolm Hill
2016 mj355.2

John Skelton

♩=60 Andante

Soprano

With, 'Lul - lay! Lul - lay!' like a child thou sleep - est too

sempre tasto solo

The score for measures 1-3 is in 4/4 time. The Soprano part begins with a half note G4, followed by a quarter note A4, then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, then a half note B3. The time signature changes to 2/4 for measure 2 and back to 4/4 for measure 3.

4

long, thou art be-gilde! 'My dar- ling dear, my dai-sy floure, let

The score for measures 4-6 is in 3/4 time. The Soprano part begins with a half note G4, followed by a quarter note A4, then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, then a half note B3. The time signature changes to 2/4 for measure 5 and back to 3/4 for measure 6.

8

me', quod he, 'lie in_ your lap.' 'Lie still', quod he, my pa-ra- moure, lie

The score for measures 7-9 is in 3/4 time. The Soprano part begins with a half note G4, followed by a quarter note A4, then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, then a half note B3. The time signature changes to 2/4 for measure 8 and back to 3/4 for measure 9.

12

still, hard-ly, and take a_ nap.' His head was hea- vy, such was his hap! All

The score for measures 10-12 is in 3/4 time. The Soprano part begins with a half note G4, followed by a quarter note A4, then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, then a half note B3. The time signature changes to 2/4 for measure 11 and back to 3/4 for measure 12.

16

drow - sy, dream - ing, drownd in sleep, that of his love he took no

20

keep. With, 'Ba! Ba! Ba!' and 'bas! bas! bas!' she che-rished him both cheak and

24

chin, that he wist ne - ver where he was, he had for - got - ten all dead-ly

28

sin. He wan-ted wit her love to win! He trust - ed her pay-ment and lost

32

all his pray, she left him sleep-ing and stale a-way. The ri-vers rowth, the wa-ters

37

wan, she spared not to wet her feet. She wa-ded o-ver, she found a

41

man that halsed her hear te-ly and kist her feet. Thus af-ter her cold she caught a

45

hete! 'My life,' she said, 'rowt-eth in his bed. I-wis, he hath a hea-vy

49

head! What dream-est thou, drunch - ard, drow - sy_ pate, thy lust and li-king is

55

from___ thee gone! Thou blink-erd blow-boll, thou wa - kest too_ late! Be-hold! thou

60

ly- est, lug- gard, a- lone. Well may thousigh, well may_ thou groan, to deal with her so

64

cow-ard- ly. I - wis, powle - ha- chet, she___ blerred_____ thine___ I!

A, a, my herte

words: Fayrfax MS

Malcolm Hill
2016 mj355.3

$\text{♩} = 50$ Lento

Bass

A, a, my herte, I knowe you well,

5

ye thynk, ye thynk for to dis com - fort me. Nay, nay,

10

nay, nay, I warne the well, thoo that all this yet in vayne

19

23

The image displays a musical score for the song "The Rose Tree." It consists of two systems of staves. The top system features a vocal line in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics "be, lett be." are written below the vocal line. The bottom system shows the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The music is written in a simple, accessible style, likely for a children's songbook or a beginner's music book.

That was my joy

Mezzo Soprano

Bass

$\text{♩}=48$ Largo

That was my joy is now my woo and payn,

S.

2

that was my bliss is now my displeasure, that was my trust

S.

4

is now my wan-hope playn, that was my wele is now my most gre-

S.

6

vaunce. What causeth this but on-ly your pleasure on-ryght-ful-ly

8

S. shew - yng me un - kynd- ness, that hath byn your fayre la - dy and

11

S. mas - tress.

B. Nor nought cow-de have wolde I ne-vyr so fayne!

13

S. Wher-fore of ryght ye shuld my

B. My hart is yours with gret as-sur-aunce.

15 11

S.

greffe com-playn, and with pi - ty have me in re mem-braunce.

18

B.

Much the ra-ther sith my sur-yd con-staunce wolde in no wise for

21

B.

joy nor he - vy ness have but your - self, fayre

24

B.

la - - dy and mas - tress.

Alas! what shul we freres do

St.John's Cambr MS.G28(195)

Malcolm Hill
2016 mj355.5

$\text{♩} = 72$

B.

A - las! what shul we fre - res do, now lew - ed men cun Ho - ly Writ?

$\text{♩} = 72$

3

Al-le a-bou-te where I go they a pou - sen_ me___of it. Then won-dreth me that it is so, how

7

lew-ed men cun al - le___wit. Ser-te - ly we_ be un - do but if we mo a mende_ it.

10

I tro-we the de-vil brought it a - bout to write the Gos-pel

12

in En - glish, for lew - ed men ben no - we so stout that they yev - en us

14

nei-ther flesh nor fish. When I come in-to a shope for to say, "In prin-ci - pi - o", they

17

bid - ene me, "Go forth, lew - ed 'Pope', and worcheand win my

14
20

sil - ver so. If I say it long-eth not for pres-tes to worche_ wheth-er they

The musical score for measures 14-20 is written in G major (one sharp) and 4/4 time. The vocal line (bass clef) begins in measure 14 with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. In measure 15, there is a whole rest. The vocal line continues in measure 16 with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. In measure 17, there is a whole rest. The vocal line continues in measure 18 with a half note A5, a quarter note B5, a quarter note C6, and a half note B5. In measure 19, there is a whole rest. The vocal line continues in measure 20 with a half note A5, a quarter note G5, a quarter note F5, and a half note E5. The piano accompaniment (treble and bass clefs) begins in measure 14 with a half note G4 in the bass and a half note B4 in the treble. In measure 15, there is a whole rest. The piano accompaniment continues in measure 16 with a half note D5 in the bass and a half note E5 in the treble. In measure 17, there is a whole rest. The piano accompaniment continues in measure 18 with a half note F5 in the bass and a half note G5 in the treble. In measure 19, there is a whole rest. The piano accompaniment continues in measure 20 with a half note A5 in the bass and a half note B5 in the treble.

23

go, they leg - gen for them Ho - ly Writ and seyn_ that Seint Pol - le did so.

The musical score for measures 23-26 is written in G major (one sharp) and 4/4 time. The vocal line (bass clef) begins in measure 23 with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. In measure 24, there is a whole rest. The vocal line continues in measure 25 with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. In measure 26, there is a whole rest. The vocal line continues in measure 27 with a half note A5, a quarter note B5, a quarter note C6, and a half note B5. In measure 28, there is a whole rest. The vocal line continues in measure 29 with a half note A5, a quarter note G5, a quarter note F5, and a half note E5. The piano accompaniment (treble and bass clefs) begins in measure 23 with a half note G4 in the bass and a half note B4 in the treble. In measure 24, there is a whole rest. The piano accompaniment continues in measure 25 with a half note D5 in the bass and a half note E5 in the treble. In measure 26, there is a whole rest. The piano accompaniment continues in measure 27 with a half note F5 in the bass and a half note G5 in the treble. In measure 28, there is a whole rest. The piano accompaniment continues in measure 29 with a half note A5 in the bass and a half note B5 in the treble.

26

Than they lok - en on my ha - bit and seyn,"For- sothe_ with-out - en_ o - thes

The musical score for measures 26-28 is written in G major (one sharp) and 4/4 time. The vocal line (bass clef) begins in measure 26 with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. In measure 27, there is a whole rest. The vocal line continues in measure 28 with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. In measure 29, there is a whole rest. The vocal line continues in measure 30 with a half note A5, a quarter note B5, a quarter note C6, and a half note B5. In measure 31, there is a whole rest. The vocal line continues in measure 32 with a half note A5, a quarter note G5, a quarter note F5, and a half note E5. The piano accompaniment (treble and bass clefs) begins in measure 26 with a half note G4 in the bass and a half note B4 in the treble. In measure 27, there is a whole rest. The piano accompaniment continues in measure 28 with a half note D5 in the bass and a half note E5 in the treble. In measure 29, there is a whole rest. The piano accompaniment continues in measure 30 with a half note F5 in the bass and a half note G5 in the treble. In measure 31, there is a whole rest. The piano accompaniment continues in measure 32 with a half note A5 in the bass and a half note B5 in the treble.

28

whe-ther it be rus - set, black or_ white, it is worthe alle_ oure_ wer - ing_

The musical score for measures 28-32 is written in G major (one sharp) and 4/4 time. The vocal line (bass clef) begins in measure 28 with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. In measure 29, there is a whole rest. The vocal line continues in measure 30 with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. In measure 31, there is a whole rest. The vocal line continues in measure 32 with a half note A5, a quarter note B5, a quarter note C6, and a half note B5. In measure 33, there is a whole rest. The vocal line continues in measure 34 with a half note A5, a quarter note G5, a quarter note F5, and a half note E5. The piano accompaniment (treble and bass clefs) begins in measure 28 with a half note G4 in the bass and a half note B4 in the treble. In measure 29, there is a whole rest. The piano accompaniment continues in measure 30 with a half note D5 in the bass and a half note E5 in the treble. In measure 31, there is a whole rest. The piano accompaniment continues in measure 32 with a half note F5 in the bass and a half note G5 in the treble. In measure 33, there is a whole rest. The piano accompaniment continues in measure 34 with a half note A5 in the bass and a half note B5 in the treble.

30

clothes!" I seye I bid-de not for me bot for them that have

34

none, they seyn, "Thou ha-vest to or three! Ye-ven them that

38

need-eth there - of one!" Thus oure dis - cei - tes be - ne as piede

42

in this man-ner and ma - ny moo, fewe men bed - den

us a - bide_____ but hey_ fast that we were go. If it go forthe in this

This system contains measures 45 through 48. The vocal line is in the bass clef with a key signature of one sharp (F#). It features a melodic line with various note values and rests, including a long rest for the word 'bide'. The piano accompaniment is in the treble and bass clefs, with a key signature of one sharp. It provides harmonic support with chords and moving lines.

ma - ner_____ it wole_ do - en us mi - che gile,

This system contains measures 49 through 51. The vocal line continues the melody from the previous system. The piano accompaniment features a more active bass line in measure 50, with eighth notes.

men shul finde_____ un - nerthe_____ a frere_____ in En - glon - de with - in_____

This system contains measures 52 through 54. The vocal line has several long rests corresponding to the words 'finde', 'un - nerthe', 'a frere', and 'in'. The piano accompaniment consists of sustained chords in the treble clef and rests in the bass clef.

_____ a while._____

This system contains measures 55 through 58. The vocal line begins with a long rest followed by the word 'a while'. The piano accompaniment features a moving bass line in measure 55 and sustained chords in the treble clef.

Of all Creatures

Malcolm Hill
2016 mj355.6

♩.=58

Sop. Solo

Chor Mezzo

Chor Bass

Of all crea tures wo-men are best.

Cu-ius con-tra - ri - um ve - rum est.

In

5

S.

ev - ry place ye may well see that wo-men be trew as tir - till on tree, not

9

S.

li-be-ral in lan-gage but e-ver in se-cree, and great joy_ a-mong them is for_ to be.

13

ChM

ChB

Of all crea-tures wo-men are best.

Cu-ius con-tra - ri - um ve - rum est.

17

S.

Men be more cum-bers a thou - sand-fold, and I mer - vail how_ they

20

S.

dare be so bold a-against wo - men for to_ hold, see-ing them so_ pa - scient,

18 ²⁴

S. soft and cold. For

ChM Of all crea-tures wo-men are best.

ChB Cu-ius con-tra-ri-um ve-rum est.

²⁹

S. tell a wo-man all your coun-sail and she can kepe it won-der-ly well, she had le-ver go

³⁴

S. quik to hell than to her neigh-bour she would it tell.

ChM Of all crea-tures wo-men are best.

³⁹

S. Trow ye that wo-man list to smart-er or a-

ChB Cu-ius con-tra-ri-um ve-rum est.

⁴³

S. gainst their hus-bonds for to cla-ter? Nay! they had le-ver fast bread and wa ter,

47

S. then for to deal in such a mat-ter.

ChM Of all crea-tures wo-men are best.

ChB Cu-ius con-tra-ri-um

52

S. To the ta-vern they will not go, nor to the ale-house ne-ver the mo, for

ChB ve-rum est.

57

S. God___ wot, their hearts would be woe to spend their hus-bonds mo - ney so.

61

ChM Of all crea-tures wo-men are best.

ChB Cu-ius con-tra - ri - um ve - rum est.

Up Y arose

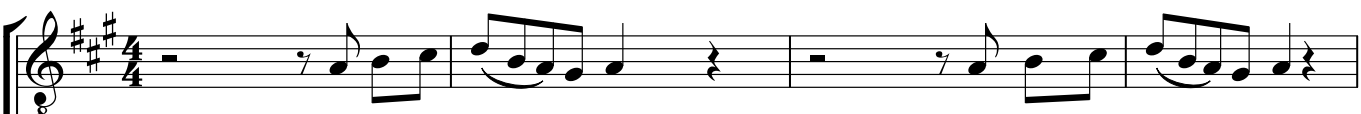
If no tenor, sing that part by Soprano

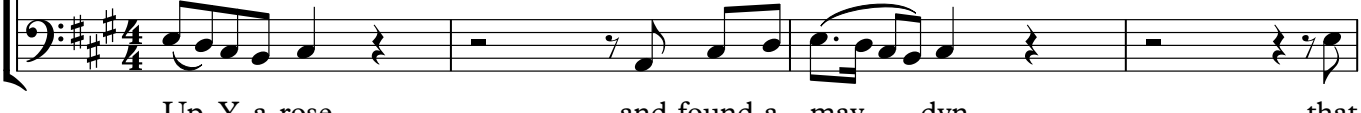
Malcolm Hill
2016 mj355.7

Ritson MS (BM Add. 5665)


Each voice can take a slightly different, but consistent, tempo


$\text{♩} = 68$

T. 
in ver-no tem - po-re sub qua-dam ar - bo-re

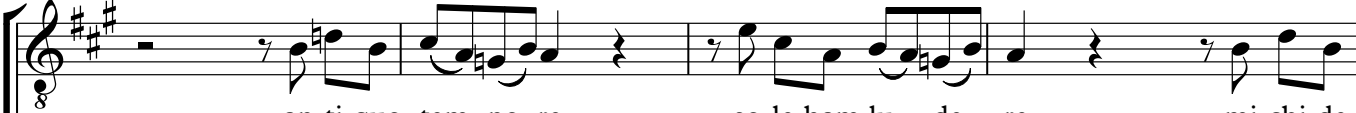
B. 
Up_Y a-rose and found a may - dyn that


5

T. 
in su-o pec - to-re pe-e-rum mo - ve-re


B. 
dyd__com-playn say-ing "Y fele__ A

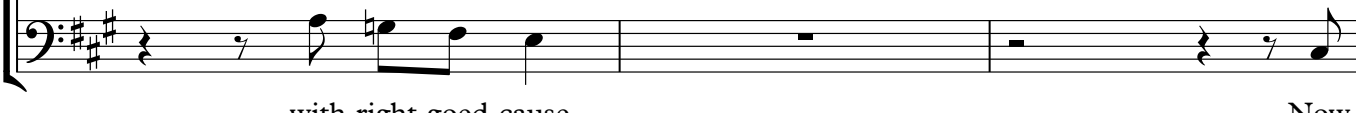
9

T. 
an-ti-quo tem- po-re so-le-bam lu - de - re mi-chi-de


B. 
dew, ple sers full oft my mysse but for my mysse


13

T. 
ri - de-re in - ci - pe - o__ fle - re.


B. 
with right goed cause Now


16

T.  me-is pa- ren - ti-bus qui dam cle - ri-cus?


B.  what shall Y say by-cause Y lay____with they

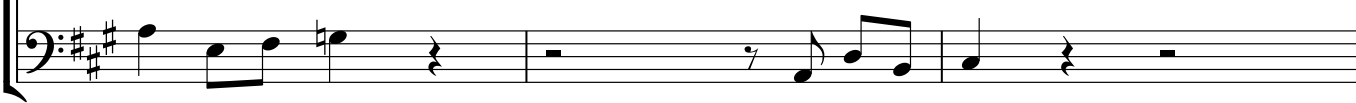
20

T.  cum vir-gis ac fus - ti-bus co-ram om - ni-bus.

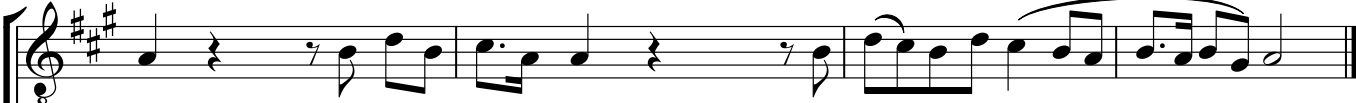
B.  wyll__me bete and me sore chast__

24

T.  quid fa - - ci-am? vel in-ter-fi - ci -

B.  with the seid child shall Y hyt kepe

27

T.  am? quo lo-co fu-gi-am? et vi - tam e-ter - nam.

B.  If Y slei hyt I shall lose God.

Alone walking

Malcolm Hill
2016 mj355.8

Mezzo Soprano

$\text{♩}=48$ Largo

A - lone__ walk-ing, in thought plain-ing and sore__

3

sigh - ing, all de-so - late, Me re-mem-bring of my__ liv-ing, my deth

7

wish - ing__ bothe er - ly and late. In - for - tu - nate is so my

10

fate, that wote ye whate?, oute of__ me-sure my life I hate, thus des-pe -

14

rate in suche poor es-tate do I en-dure. Of o-ther cure am I nat

18

sure. Thus to en-dure is hard cer-tain. Suche is my ure I you en-

22

sure what cre-a-ture may have more pain? My troth so

25

plein is take in vein and greet dis-dein in re-mem-braunce. Yet I full

24

29

feine wold_ me com pleine me to__ ab - steine from_ this pe - naunce. But in__

The musical score for measures 29-32 is written in G minor (three flats) and 4/4 time. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. This is followed by a quarter rest, then a quarter note D5, a quarter note E5, and a half note F5. The piano accompaniment (grand staff) consists of a single half note G3 in the bass and a single half note C5 in the treble, with a fermata over the C5 in the treble for the final two measures.

33

sub-staunce noon al - le-gaunce of my__ gre-vaunce can I nat

The musical score for measures 33-35 continues in G minor and 4/4 time. The vocal line (treble clef) starts with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. This is followed by a quarter rest, then a quarter note A5, a quarter note Bb5, and a half note C6. The piano accompaniment (grand staff) features a bass line with a half note G3, a quarter note A3, a quarter note Bb3, and a half note C4. The treble line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

36

find. Right so my chaunce with dis - plea - sunce doth

The musical score for measures 36-38 continues in G minor and 4/4 time. The vocal line (treble clef) begins with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. This is followed by a quarter rest, then a quarter note A5, a quarter note Bb5, and a half note C6. The piano accompaniment (grand staff) features a bass line with a half note G3, a quarter note A3, a quarter note Bb3, and a half note C4. The treble line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5.

39

me a - vaunce- and__ thus__ an__ end.

The musical score for measures 39-42 continues in G minor and 4/4 time. The vocal line (treble clef) begins with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. This is followed by a quarter rest, then a quarter note A5, a quarter note Bb5, and a half note C6. The piano accompaniment (grand staff) features a bass line with a half note G3, a quarter note A3, a quarter note Bb3, and a half note C4. The treble line has a half note G4, a quarter note A4, a quarter note Bb4, and a half note C5. A *rit.* (ritardando) marking is placed above the vocal line in measure 40.

Libretto and Notes: 8 Songs of 1500, mj355 (Hill, Malcolm)

Eight Songs of 1500 was composed in 2016 to alternate between secular choral works of 1500-1520 in part two of a concert given by the Chandos Singers in July 2016. The *Eight Songs* are secular ballades, carols and drinking songs whose texts were well known during the period, to be sung by solo members of the Singers.

Solo Carol: 1: *Be gladly, masters* [sung by Paul Feldwick]

To be sung moving through the audience, from the back to the front.

Be gladly, masters everychon, I am cum myself alone
To appose you on by on, Let se who dare say nay.

Sir, what say ye? Syng on, let us see Now will it be
Thys or another day?

Sir, what say ye with your fat face?
Me thynkith ye shuld bere a very good bace
To a pot of good ale or ipocras, Truly as I you say.
Hold up your hede Ye loke lyke lede, Ye wast myche bred
Ever more from day to day.

Solo Ballade: 2: *With lullay*

[text by John Skelton, sung by Katharine Adams]

With "Lullay! lullay!" like a childe
Thou slepest too long, thou art begilde!

"My darling dere, my daisy floure
Let me", quod he, "ly in your lap."
"Ly still," quod she, "my paramoure
Ly still, hardely, and take a nap."
His hed was heavy, such was his hap!
All drowsy, dreming, drownd in slepe
That of his love he toke no kepe.

With, "Ba! ba! ba!" and "Bas! bas! bas!"
She cherished him both cheke and chin
That he wist never where he was
He had forgotten all deadly sin.
He wanted wit her love to win!
He trusted her payment and lost all his pray
She left him sleping and stale away.

The rivers rowth, the waters wan
She spared not to wete her fete.
She waded over, she found a man
That halsed her hartely and kist her swete.
Thus after her cold she cought a hete!
"My lefe," she said, "roweth in his bed
Iwis he hath an hevy hed!"

What dremest thou, drunchard, drowsy pate

Thy lust and liking is from thee gone!
Thou blinkred blowboll, thou wakest too late!
Behold! thou lvest, luggard, alone.
Well may thou sigh, well may thou grone
To dele with her so cowardly.
Iwis, powle-hachet, she blered thine I!

Solo Song: 3: *A, a my herte*

[Text from the Fayrfax Manuscript, sung by Paul Feldwick]

The Fayrfax Manuscript, B.M.Add MS 5465, is so-called because of the arms of Robert Fayrfax on the title page. This compilation includes keyboard music as well as the text and various settings of 49 songs.

A, a, my herte, I knowe yow well
Ye thynke for to discomfort me.
Nay, nay, nay, nay, I warne the well
Thoo that all this yet in vayne be
Sum other grace may cum, perde,
Or else I thynke to be content
With my desyre tyll I be spent
Wherefor, my hart, lett be, lett be!

Solo Song: 4: with text from Fayrfax MS: 4: *That was my joy*

[sung by Julia Rushworth and Paul Feldwick]

That was my joy is now my woo and payne
That was my bliss is now my displesaunce
That was my trust is now my wanhope playne
That was my wele is now my most grevaunce.
What causyth this but only yowre plesaunce
Onryght fully shewyng me unkyndness
That hath byn your fayre lady and mastress.

Nor nought cowde have, wolde I nevyr so fayne!
My hart is yours with gret assuraunce.
Wherfore of ryght ye shuld my greffe complayne
And with pite have me in remembraunce
Much the rathir sith my suryd constaunce
Wolde in no wise for joy nor hevyness
Have but yourselfe, fayre lady and mastres.

Solo Ballade: 5: *Alas what shul we freres do?*

Text from St John's Cambr. MS. G28(195) [sung by Paul Feldwick]

Alas what shul we freres do Now lewed men cun Holy Writ?
All aboute where I go They aposen me of it.
Then wondreth me that it is so How lewed men cun alle wit
Surtely we be undo But if we mo amende it.
I trowe the devil brought it aboute To write the Gospel in Englishe
For lewed men now so stout
That they yeven us neither fleshe ne fishe.
When I come into a shope For to say, "In principio,"

They bidene me, "Go forth, lewed 'Pope',"
 And worche and win my silver so.
 If I say it longeth not For prestes to worche whether they go
 They leggen for them Holy Writ And seyn that Seint Polle did so.
 Than they loken on my nabite And seyn, "Forsothe withouten othes
 Whether it be russet, black or white
 It is worthe alle oure weringe clothes!"
 I seye I bidde not for me Bot for them that have none
 They seyn, "Thou havest to or thre!
 Yeven them that nedeth thereof one."
 Thus oure disceites bene aspiede In this maner and many moo
 Fewe men bedden us abide But hey fast that we were go.
 It it for the in this maner It wole doen us miche gile,
 Men shul finde unnerthe a frere In Englonde within a while.

Drinking song with refrain: 6: *Of all creatures*

Text from Balliol College Oxford MS.354. [Solo part sung by Katharine Adams, with Julia Rushworth & Paul Feldwick refrain]

Of all creatures women are best, Cuius contrarium verum est.
 In every place ye may well see
 That women be trewe as tirtill on tree,
 Not liberal in langage but ever in secree
 And gret joye amonge them is for to be.
 Men be more cumbers a thousandfold
 And I mervail how they dare be so bold
 Against women for to hold Seeing them so pascient softe and cold.
 For tell a woman all your counsaile
 And she can kepe it wonderly well,
 She had lever go quik to hell Than to her neighbour she wold it tell.
 Trow ye that women list to smater
 Or against ther husbondes for to clater?
 Nay! they had lever fast bred and water
 Then for to dele in suche a matter.
 To the tavern they will not go Nor to the alehous never the mo,
 For, God wot, ther hartes wold be wo
 To spende ther husbondes money so.

Ballade duet: 7: *Up Y arose*

Text from Ritson MS (BM ADD.5665) [Half-lines alternating between Paul Feldwick (English) and Robert Jack (in slightly odd Latin)]

Up Y arose *in verno tempore*
 And found a maydyn *sub quadam arbore*
 That dyd complayne *in suo pectore*
 Sayng, "Y fele *puerum movere*.
 Adew, plesers *antituo tempore*
 Full oft with you *solebam ludere*
 But for my mysse *michi deridere*
 With right goed cause *incipio flere*.
 Now what shall Y say *meis parentibus*
 Bycause Y lay with *quidam clericus*?
 They wyll me bete *cum virgis ac fustibus*

And me sore chast *coram omnibus*.
With the seid child *quid faciam?*
Shall Y hyt kepe *vel interficiam?*
Yf Y sley hyt *quo loco fugiam?*
I shall lose God *et vitam eternam*."

Translation:

Up I arose in spring-time
And found a maiden under a particular tree
Who did complain in her breast
Saying, "I feel a child moving.
Adieu, pleasures of time past
Very often I was wont to play
But for my mistakes they will laugh at me
With right goodly cause I begin to weep.
Now what shall I say to my parents
Because I lay with a certain clerk?
They will beat me with rods and sticks
And sorely chase me in front of all.
With the said child what shall I do?
Shall I keep it or kill it?
If I slay it whither should I fly?
I should lose God and eternal life."

Solo Song: 8: *Alone walking*

Text from Trinity Coll. Cambridge MS. R.3.19(599)

[sung by Julia Rushworth]

To be sung moving through the audience, from the front to the back.

Alone walking In thought pleining
And sore sighing All desolate,
Me remembering Of my living
My deth wishing Bothe erly and late.
Infortunate Is so my fate
That – wote ye whate? – Oute of mesure
My life I hate. Thus desperate
In suche pore estate Do I endure.
Of other cure Al I nat sure
Thus to endure Is hard certain.
Suche is my ure I you ensure –

What creature May have more pain?
My trouth so plein Is take in vein
And gret disdain In remembraunce.
Yet I full feine Wold me compleine
Me to absteine from this penaunce.
But in substaunce Noon allegeaunce
Of my grevaunce Can I nat finde.
Right so my chaunce With displesaunce
Doth me avaunce – And thus an ende.