

## A Guided Tour through Medieval Music

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[http://moeticae.typepad.com/mi\\_contra\\_fa/class-notes.html](http://moeticae.typepad.com/mi_contra_fa/class-notes.html)

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### Introduction

This is a small sampling of the music of the Middle Ages. It doesn't capture the entire breadth and depth of what's out there, and can't inside of an hour. I've tried to have a bit of everything: monophonic vocal, polyphonic vocal, instrumental; secular and religious; composed by women, men, and the most prolific composer Anonymous; and some pieces from beyond the boundaries of Western Christian Europe. I've tried to pick more accessible pieces. Mostly, we'll listen to the entire piece, but some of them do go for 5+ minutes, and we might fade out a little early, just for time.

### Early Period

The only music that survives from before the 12<sup>th</sup> century is religious in nature. The music itself is recorded in staffless neums – little more than squiggles above the words, with no indication of starting pitch or even exact intervals. It is thought that they served more to remind someone who already knew the song how it went, rather than meant to teach someone who had never heard it how to sing it. Nevertheless, scholars think they have identified the meaning behind each squiggle, allowing us to attempt to reconstruct the music of this era.

### *Kyrie eleison, from the Winchester Troper, c. 1000 CE*

(HAVPCD 151, Schola Gregoriana of Cambridge, “Christmas in Royal Anglo-Saxon Winchester,” track 3)

The long melismas (drawn-out sequence of notes on a single syllable) on the first “e” of “eleison” have a lovely solemn and rich tone to them. This piece (the “Lord have mercy” of the Catholic mass) is an example of early polyphony called “organum.” The directions in the manuscript for singing this new kind of music say that it is “joyful praise, worthy of the glory of Christ.” I found that, when I first listened to the CD, the sudden unfolding of even this simple harmony seemed expansive and profound after the first two tracks of monophonic chant.

Misere domine, Kyrie eleison,  
uoce corde postulate, regen inuisibilem,  
canentes illi:

Lord have mercy, Lord have mercy  
with heart and voice beseech the invisible King  
singing unto him:

Kyrie eleison  
Kyrie eleison  
Kyrie eleison

Lord, have mercy,  
Lord, have mercy,  
Lord, have mercy.

Iterum dicamus omnes Christeleison,  
et rogemus Christum dominum,  
una uoce proclamantes:

Again, let us all sing 'Christ have mercy'  
and let us pray to Christ the Lord,  
crying aloud with one voice:

Christeleison  
Christeleison  
Christeleison

Christ, have mercy,  
Christ, have mercy,  
Christ, have mercy.

Et summissis uultibus, deprecemur trinitatem  
deum eterum, canentes illi:

And bowing our heads, let us pray to the Trinity,  
to God eternal, singing unto Him:

Kyrie eleison  
Kyrie eleison  
Kyrie eleison

Lord, have mercy,  
Lord, have mercy,  
Lord, have mercy

***Mi al har horev*, text by “Amr,” music by Obadiah the Proselyte, c. 1100**

(RK9901, Jalda Rebling, “Juden im Mittelalter/Jews in the Middle Ages”, track 4)

The author of the text of this Jewish piyyut is identified as “Amr” by an acrostic in the text itself. The music is by Obadiah, a former Norman Italian Christian priest who converted to Judaism in about 1102. He traveled throughout the Mediterranean, ending up eventually in Cairo, where this manuscript containing his writings was found. A piyyut is a Jewish liturgical poem, meant to be sung or chanted during religious services. This one was intended for use during the two holidays Shavuot and Simhat Torah, both of which commemorate the reception of the Torah at Mount Horeb.

The CD liner gives only an incomplete translation of the lyrics. I found these elsewhere; I did not find a transliteration of the original Hebrew:

Who stood on Mount Horeb with me and listened—as Moses did? In the desert he led my flock, he fed them manna, got water from the well; who, like Moses, could calm me, could remind me of my own qualities of graciousness and mercy, who whispered softly to me on Mount Horeb, “Have mercy!”?

Who had visions of law for entire nations, and saw them clearly without puzzles and riddles like Moses?

Who taught Torah well honed and with sharpness like Moses?

Who was privileged to enter into the holy cloud like Moses?

Who went up to heaven for forty days and lived without food or drink like Moses?

[As it is written] “And Moses ascended to God.” (Exodus 19:3)

Arise, my people, for your light approaches; the glory of the Lord shines upon you.

Lyrics from: <http://www.milkenarchive.org/works/lyrics/686>

More information of the manuscript, including images and other versions of the song:

<http://www.jewish-music.huji.ac.il/content/mi-al-har-horev-manuscripts-obadiah-proselyte>

***O Beatissime Ruperte*, Hildegard von Bingen, c. 1150**

(DHM 05472-77353-2, Sequentia, “O Jerusalem,” track 4)

Hildegard von Bingen looms large in any discussion of women in the Middle Ages. Her advice was sought by kings and popes; she was an independent abbess; she wrote music, liturgical dramas, scientific and medicinal texts, and theological works. She had visions and invented her own alphabet. Her music is frequently recorded by early music groups today. This piece is a *symphonia*, a para-liturgical work: it is in Latin and definitely religious in character, but not a part of the Mass. This one seems to have been written to celebrate the dedication to St. Rupert of a church built to serve her and her nuns.

O beatissime Ruperte,  
qui in flore etatis tue  
non produxisti, nec portasti  
vicia diaboli  
unde naufragum mundum reliquisti --  
nunc intercede pro famulantibus tibi  
in deo!

Most blessed Rupert,  
you who in the flower of your age  
did not beget or bear  
the devil's vices  
so that you left the shipwrecked world behind --  
now intercede for those who attend on you  
in God!

More on Hildegard and her music:

<http://www.hildegard-society.org/p/music.html#ProjectPrinciples>

### High Middle Ages

Moving through the 12<sup>th</sup> century, a flourishing of learning and art brought advances in music. Secular song begins to survive on many topics, and the early polyphony begins to become more ornate and complex.

#### *Planh (Lament), Countess Beatrice de Dia, c. 1160*

(ARN 68064, Les Musiciens de Provence, “Musique des Trouveres et Troubadors,” track 7)

Starting in the twelfth century, a new secular music sprang up in the Occitania region of southern France. They are most famous for popularizing the ideals of courtly love, but they also wrote songs on many other topics. Women as well as men wrote; this *planh* (lament), known by its first line “*A chantar m'er de so qu'eu no volria*”, was written by the Countess de Dia, one of the first of these trobairitz. It is the only trobairitz song that survives with the original music.

For length reasons, just 3 verses and the final envoi are given below. The English translation is from Meg Bogin's “The Women Troubadors”; the Old Provençal text came from <http://mudcat.org/thread.cfm?threadid=61152>

1. A chantar m'er de so qu'eu no volria,  
tant me rancur de lui cui sui amia;  
car eu l'am mais que nuilla ren que sia:  
vas lui no.m val merces ni cortezia  
ni ma beltatz ni mos pretz ni mos sens;  
c'atressi.m sui enganad' e trahia  
Com degr' esser, s'eu fos dezavinens.

4. Proeza grans, qu'el vostre cors s'aizina  
e lo rics pretz qu'avetz, m'en ataïna,  
c'una non sai, loindana ni vezina,  
si vol amar, vas vos no si' aclina;  
mas vos, amics, etz ben tant conoissens  
que ben devetz conoisser la plus fina;  
e membre vos de nostres partimens.

5. Valer mi deu mos pretz e mos paratges  
e ma beutatz e plus mos fins coratges;  
per qu'eu vos man lai on es vostr' estatges  
esta chanson, que me sia messatges:  
e voill saber, lo meus bels amics gens,  
per que vos m'etz tant fers ni tant salvatges;  
no sai si s'es orgoills o mal talens.

6. Mais aitan plus voill li digas, messatges,  
qu'en trop d'orgoill an gran dan maintas gens

Of things I'd rather keep in silence I must sing:  
so bitter do I feel toward him  
whom I love more than anything.  
With him my mercy and fine manners are in vain,  
my beauty, virtue, and intelligence.  
For I've been tricked and cheated  
as if I were completely loathesome

The great renown that in your heart resides  
and your great worth disquiet me,  
for there's no woman near or far  
who wouldn't fall for you if love were on her mind.  
But you, my freind, should have the acumen  
to tell which one stands out above the rest.  
And don't forget the stanzas we exchanged.

My worth and noble birth should have some  
weight,  
my beauty and especially my noble thoughts:  
so I send you there on your estate,  
this song as messenger and delegate.  
I want to know, my handsome, noble friend,  
why I deserve so savage and so cruel a fate.  
I can't tell whether it is pride or malice you intend.

But above all, messenger, make him comprehend  
that too much pride had undone many men.

***E, Dame Jolie, Anonymous trouvère, c. 1200***

(Master Efenwealt Wystle, “Trouvère circa 1200,” track 5)

The music of the troubadours spread out over Europe, influencing music in Spain, Italy, and Germany. Its first stop, though, was just up the river in the north of France, where the trouveres began to compose on similar themes. Between thee and I, I prefer trouvère music – troubador music has a tendency to wander melodically, to my ear, that makes it hard to follow.

Atlantia's own Master Efenwealt Wystle has translated and recorded a dual-language edition of this brief lover's complaint. Listen for it first in Old French, then in Modern English.

E, dame jolie Mon cuer sans fauceir Met en vostre bailie Ke ne sai vo peir	Oh, dear lady, gentle and fair Know my words are true I leave my heart within your care For none compare to you
So vant me voix conplaignant Et an mon cuer dolosant D'u ne ma laid die	Long the hours I grieve, complain In my heart I know such pain Though in truth I should delight
Dont tous li mous an amant Doit avoir le cuer joiant Cui teilz malz maistrie	Any lover, any man In my place would gladly stand suffring from this tragic plight
Si forment magrie Li douls malz da meir Ke par sa signorie Me covient chanteir	Such the joy and gladness you bring Grief shall I withstand So I'll rejoice, yes I shall sing At my heart's command

Lyrics at <http://camelot-treasures.com/music/efenwealt/Minstrel/edame.htm>

Master Efenwealt's music at: <http://www.camelot-treasures.com/music/efenwealt/>

***Tempus est iocundum, Carmina Burana, c. 1150 - 1230***

(LC 05537, Ensemble Unicorn, “Carmina Burana,” track 13)

Alas that Karl Orff's “O Fortuna” is a solidly 20<sup>th</sup> century setting for one of these medieval goliardic poems. The Goliards were clerics or clerks, men with a Church education but no parish to support them, who wandered as vagrants in the 11<sup>th</sup> and 12<sup>th</sup> centuries. They famously wrote about “wine, women and song,” but also treated political religious topics – sometimes satirically, and sometimes sincerely. This compilation was made c. 1230, but some of the pieces were written by authors who died in the 1100s. Little music survives, so Ensemble Unicorn applied the period practice of contrafacta – they found other period music with appropriate meter and emotion and applied it to the poems.

Verses 1-3, 8 of the lyrics are below (edited for space).

Tempus est iocundum, o virgines,  
modo congaudete vos iuvenes.  
Oh - oh, totus floreo!

It is the season of joy, o maidens!  
Rejoice together, you young men!  
O! O! I am all a-flower!

Iam amore virginali totus ardeo,  
novus, novus amor est, quo pereo.

Now I am burning with virginal love;  
new, new love it is through which I perish!

Cantat philomena sic dulciter  
et modulans auditur; intus caleo  
o! o! totus floreo!

The nightingale sings so sweetly,  
and as she sings is heard; within I am hot.  
O! O! I am all a-flower!

Iam amore etc.

Now I am burning etc.

Flos est puellarum, quam diligo  
et rosa rosarum, quam sepe video  
o! o! totus floreo!

She is a flower among girls, whom I love,  
and the rose of roses, whom I often see.  
O! O! I am all a-flower!

Iam amore etc.

Now I am burning etc.

Veni, domicella, cum gaudio;  
veni, veni, pulchra, iam pereo.  
o! o! totus floreo!

Come, damsel, with joy!  
Come, come my beauty! Now I perish!  
O! O! I am all a-flower!

Iam amore etc.

Now I am burning etc.

### ***Sumer is icumen in, English rota, c. 1275***

(The Sherwood Consort, "Between March and April," track 20.)

This famous song is the oldest known English-language round. The lyrics are sung by four voices, with each new voice coming in after the first line (the spot where they come in is marked in the manuscript with a large red cross). There are also two different *pes*, short repeating melodies that are sung over and over by two singers while the other four sing the main round. This makes it a six-part polyphony. Under the Middle English lyrics, there are Latin lyrics for the same tune, giving a song about the Crucifixion of Christ. This is an example of *contrafacta*, mentioned earlier.

Also, when the buck or billy-goat "farteth," it's the first recorded use of the English verb "to fart." And now you know!

Svmer is icumen in  
Lhude sing cuccu  
Groweþ sed  
and bloweþ med  
and springþ þe wde nu  
Sing cuccu

Awe bleteþ after lomb  
lhouþ after calue cu  
Bulluc sterteþ  
bucke uerteþ

murie sing cuccu  
Cuccu cuccu  
Wel singes þu cuccu  
ne swik þu nauer nu

Pes 1: Sing cuccu nu • Sing cuccu.

Pes 2: Sing cuccu • Sing cuccu nu

Summer has arrived,  
Sing loudly, cuckoo!  
The seed is growing  
And the meadow is blooming,  
And the wood is coming into leaf now,  
Sing, cuckoo!

The billy-goat farting,  
  
Sing merrily, cuckoo!  
Cuckoo, cuckoo,  
You sing well, cuckoo,  
Never stop now.

The ewe is bleating after her lamb,  
The cow is lowing after her calf;  
The bullock is prancing,

Sing, cuckoo, now; sing, cuckoo;  
Sing, cuckoo; sing, cuckoo, now!

Translation from Wikipedia: [https://en.wikipedia.org/wiki/Sumer\\_Is\\_Icumen\\_In](https://en.wikipedia.org/wiki/Sumer_Is_Icumen_In)

See the British Library's page on this song, including images of the manuscript:  
<https://www.bl.uk/collection-items/sumer-is-icumen-in>

### ***Non sofre Santa Maria, Cantiga de Santa Maria no. 159, 1280***

(NI 5081, Martin Best Mediaeval Ensemble, “Cantigas of Santa Maria of Alfonso El Sabio,” track 2 )

The Cantigas de Santa Maria are a collection of 420 monophonic songs praising the Virgin Mary. They are not written in Latin, however, but in a medieval Galician-Portuguese. 356 of these songs are narratives, telling stories of miracles wrought by Mary. Not all are very serious – in this one, a party of well-to-do pilgrims have one steak or pork chop – out of nine that they ordered! - stolen by the serving girl. They pray for Mary to fix the problem, and a miraculous dancing pork chop appears in their luggage. Yes, really.

The cantigas follow the *estampie* form that began to get popularized back by the troubadors. Thought to be originally music for dancing (*estampie* = stamping, stomping), this is a verse-refrain structure. The refrain uses one melody, A; the verse melody is composed of a different melody, B, plus the A melody.

This recording has a very boisterous take on the song, as if it were being performed by a bunch of rowdy pilgrims on the road. I picked this over other recordings with vocals because this one is just more *fun*. Were the more refined and restrained versions more fitting to the court of King Alfonso? Or maybe the king enjoyed a good tambourine riff. Or they were performed differently at different times, for different audiences. We don't know, and these sorts of performance decisions, while sometimes informed by knowledge of medieval music theory and culture, can never be as thoroughly authenticated as a reproduction of a physical artifact can.

The Cantigas are widely studied, and there are many resources for them:

- Cantigas de Santa Maria for Singers: A complete edition of the lyrics and music with pronunciation help: <http://www.cantigasdesantamaria.com/>
- Center for the Studies of the Cantigas de Santa Maria: what it says on the tin: <http://csm.mml.ox.ac.uk/>
- Master Gregory Blount of Isenfir (Greg Lindahl)'s Cantigas page, with manuscript fascimilies and links to many resources: <http://www.pbm.com/~lindahl/cantigas/>

- My singable English translation of Non Sofre: [http://moeticae.typepad.com/mi\\_contra\\_fa/none-suffer-project-page.html](http://moeticae.typepad.com/mi_contra_fa/none-suffer-project-page.html)

***Ductia*, French dance tune, c. 1300**

(Master Efenwealt Wystle, “Trouvere circa 1200,” track 1)

This is a fun, peppy tune, as you might expect in a dance tune. Alas, the dance steps don't come down to us.

***Douce Dame Jolie*, Guillaume de Machaut, c. 1350**

(ARN 68064, Les Musiciens de Provence, “Musique des Trouveres et Troubadors,” track 12)

Guillaume de Machaut is a giant of medieval music. Sometimes considered “the last of the troubadours,” his poetry and music were hugely influential. He helped to develop song forms like the motet (a polyphonic form) as well as the “fixed forms” - rondeau, virelai, and ballade. Earlier than this, poetry could be composed in lines of any length the poet liked, with fairly basic rhyme schemes. The fixed forms were the first step on the road that gave us structures like the sonnet, with its defined rhyme and metrical schemes, later. He was also a key developer of *ars nova* music (“the new art”). Advances in musical rhythmic notation allowed for a sudden increase in the complexity of polyphony – the vocal parts could become more and more rhythmically different from each other, yet still keep together.

Machaut's corpus of work is enormous. I've selected *Douce Dame Jolie*, a *virelai*, because of its general popularity. The *virelai* is a lyric form that has the same A – BA structure of the *estampie*.

The lyrics below come from Wikipedia:

[https://en.wikipedia.org/wiki/Douce\\_Dame\\_Jolie](https://en.wikipedia.org/wiki/Douce_Dame_Jolie)

Like many of the songs in today's handout, there are many YouTube videos and PDFs of sheet music for this song on the Internet. You can Google any of the titles of these songs and find them at home.

Douce dame jolie, Pour dieu ne pensés mie Que nulle ait signorie Seur moy fors vous seulement.	A	Sweet, lovely lady for god's sake do not think that any has sovereignty over my heart, but you alone.
Qu'adès sans tricherie Chierie Vous ay et humblement Tous les jours de ma vie Servie Sans villain pensement.	B	For always, without treachery Cherished Have I you, and humbly All the days of my life Served Without base thoughts.
Helas! et je mendie D'esperance et d'aïe; Dont ma joie est fenie, Se pitié ne vous en prent.	A	Alas, I am left begging For hope and relief; For my joy is at its end Without your compassion.
Douce dame jolie...	A	Sweet, lovely lady....
Mais vo douce maistrie Maistrie Mon cuer si durement Qu'elle le contralie Et lie En amour tellement	B	But your sweet mastery Masters My heart so harshly, Tormenting it And binding In unbearable love,
Qu'il n'a de riens envie Fors d'estre en vo baillie; Et se ne li ottrie Vos cuers nul aligement.	A	[My heart] desires nothing but to be in your power. And still, your own heart renders it no relief.
Douce dame jolie...	A	Sweet, lovely lady....
Et quant ma maladie Garie Ne sera nullement Sans vous, douce anemie, Qui lie Estes de mon tourment,	B	And since my malady Will not Be annulled Without you, Sweet Enemy, Who takes Delight of my torment
A jointes mains deprie Vo cuer, puis qu'il m'oublie, Que temprement m'ocie, Car trop langui longuement.	A	With clasped hands I beseech Your heart, that forgets me, That it mercifully kill me For too long have I languished.
Douce dame jolie...	A	Sweet, lovely lady....

## The Renaissance

Moving into the fifteenth and sixteenth centuries, we are leaving medieval music behind. Renaissance music made full use of the increasing complexity of musical notation to create more intricate pieces, often polyphonic in nature. The invention of the printing press in 1440 meant music could be more easily reproduced and circulated. The rules of harmony are shifting away from the open intervals of the medieval era and into richer, more textured accompaniments. The triads we are familiar with in modern chords started to appear in the fifteenth century, and toward the end of the sixteenth century, the church “modes” begin to break down, paving the way for our modern major and minor keys. The Baroque era, with its complex, multi-layered music, is the inheritor of trends that are born in the Renaissance.

If you want to sing period music, in English, without making a translation, this is the era for you. Middle English is giving way to the language of Shakespeare's time, and there are songs (monophonic and polyphonic) by English composers readily understandable to the modern audience.

### ***Alons ferons barbe, Loyset Compère, from the Odhecatron, 1501.***

(xCD-90301, Piffaro, “Music from the Odhecatron,” track 1)

Ottaviano Petrucci of Venice acquired a monopoly on the printing of polyphonic music in Venice in 1498. Three years later, collaborating with a choir master Dominican friar Petrus Castellanus who compiled and edited the manuscript, he printed a collection of 100 songs of harmonic music. The music was written by other composers, mostly from northern Europe – this is an era before royalties could be charged.

Piffaro is a wind instrument consort, so they perform this piece instrumentally. I chose it because it's pretty and demonstrates some of the graceful inflections that characterize Renaissance music; it wasn't until later that I read the liner notes. They summarize the lyrics of the piece as: “Although the theme is still love, its text is about a barber's wife, who will wet two beards at once, prov[ing] that Compère was no stranger to carnal discourse.” They liked bawdy songs in period just like we do today. (As you might have guessed back at the farting goat.)

### ***Pastime with Good Company, Henry VIII, 1513.***

(CCL CDG1010, The Gift of Music, “Six Wives of Henry VIII, track 9)

This is a period song you'll often hear at bardic circles. Henry VIII wrote a fair number of songs (allegedly including the infamous Greensleeves); this one justifies good and merry company as also being moral, and certainly better than idleness, which will only beget mischief.

Pastime with good company

I love and shall unto I die;

Grudge who list, but none deny, [begrudge me this whoever wants, but none deny]

So God be pleased thus live will I.

For my pastance

Hunt, song, and dance.

My heart is set:

All goodly sport

For my comfort,

Who shall me let?

Youth must have some dalliance,  
Of good or illé some pastance;  
Company methinks then best  
All thoughts and fancies to dejest:  
    For idleness  
    Is chief mistress  
        Of vices all.  
    Then who can say  
    But mirth and play  
        Is best of all?

Company with honesty  
Is virtue vices to flee:  
Company is good and ill  
But every man hath his free will.  
    The best ensue,  
    The worst eschew,  
        My mind shall be:  
    Virtue to use,  
    Vice to refuse,  
        Shall I use me.

***Fantasia del quinto tono, Luys de Narváez, 1538.***  
(ECM 1958, Pablo Márquez , “Música del Delfín,” track 3)

In the Renaissance, we start to also get music composed for particular instruments. The Spanish composer Luys de Narváez assembled his *Seys Libros del Delphin*, six books of tablature for *vihuela*, a stringed instrument that preceded the guitar. They included secular and religious songs, as well as 'fantasias' on each of the eight tones of the diatonic scale.

***Riu, riu, chiu, Cancionero de Upsala, 1550***  
(CCL CDG1010, The Gift of Music, “Six Wives of Henry VIII, track 1)

The *Cancionero do Upsala* is a collection of Spanish villancicos (a verse-refrain song form) in two, three, four, and five parts. It was published in Venice and the manuscript was discovered at the University of Uppsala library in Sweden. Several of the songs are villancicos de Navidad – Christmas carols. *Riu, riu chiu* still gets performed by church choirs today. Only two verses are provided for length; more are easily found on the Internet.

Translation from <http://lyricstranslate.com/en/r%C3%ADu-r%C3%ADu-ch%C3%ADu-riu-riu-chiu-riu-riu-chiu.html>.

Riu, riu, chiu, La guarda ribera  
Dios guarde el lobo, De nuestra cordera.

Riu, riu, chiu, The river bank is protected  
God has kept the wolf, From our ewe lamb (x2)

El lobo rabioso la quiso morder,  
Mas Dios poderoso la supo defender;  
Quisole hazer que no pudiese pecar,  
Ni aun original esta Virgen no tuviera.

The rabid wolf Wanted to bite her  
But Almighty God Knew how to defend her  
He willed to make her Unable to sin  
Even original sin This virgin did not have

Riu, riu, chiu, etc.

Riu, riu, chiu...

Este qu'es nascido es el gran monarca,  
Cristo patriarca de carne vestido;  
Hanos redimido con se hazer chiquito,  
Aunqu'era infinito, finito se hizera.

The one who is born Is the Great Monarch  
Christ the Patriarch Clothed in flesh  
He has redeemed us By making himself small  
Though he was infinite He became finite

Riu, riu, chiu, etc.

Riu, riu, chiu...

***Now Is the Month of Maying, Thomas Morely, 1595.***

(NJ Shakespeare Festival Madrigal Singers, "Fine Young Madrigals," track 1)

Madrigals are a polyphonic vocal form which got their start in Italy and made their way north. Morely's "Now Is the Month of Maying" is one of the most well-known.

"Say, dainty nymph, and speak, shall we play barley break?" You can argue about what this line means, but one of the more obvious interpretations in a spring love song is that he and she will break the stalks of the young barley by laying down on them. Just like "dancing" in a modern rock song is rarely really dancing, one wonders about it here.

Now is the month of maying, when merry lads are playing,  
Fa la la la la la la la, fa la la la la la.  
Each with his bonnie lass, a-dancing on the grass,  
Fa la la la la la la la, fa la la la la la.

The Spring, clad all in gladness, doth laugh at Winter's sadness,  
Fa la la la la la la la, fa la la la la la.  
And to the bagpipe's sound, The nymphs tread out the ground,  
Fa la la la la la la la, fa la la la la la.

Fie, then, why sit we musing, youth's sweet delight refusing?  
Fa la la la la la la la, fa la la la la la.  
Say, dainty nymph, and speak, shall we play barley break?,  
Fa la la la la la la la, fa la la la la la.

**If you're reading this in an online PDF, here are some links to YouTube videos current as of August 2016.**

I'm going to only link to videos that appear to have been uploaded with the permission of the performers. This means some of these may not be exactly the most authoritative versions, or even the ones I like best. But it's YouTube – once you're there, you'll have an entire list of options on the right side to pick from to listen to other options, if you like.

### **Early organum, like the Winchester Kyrie:**

Ensemble Dialogos has posted... something. I think it's modernly composed music in the style of the Winchester Troper's organum. They have Susan Rankin, one of the academics who's interpreted the staffless neumes and who created the “Christmas at Royal Anglo-Saxon Winchester” CD we heard in class, as an advisor, so it's fairly legit.

<https://youtu.be/2NUC7g4LKpk>

### **Mi al Har Horev**

Maria Muro sings this piyyut in a beautiful, crystal-clear solo, and she has published it to her own YouTube channel:

[https://youtu.be/Yje8ybCDV\\_s](https://youtu.be/Yje8ybCDV_s)

### **Hildegard von Bingen**

The Sequentia ensemble has provided the piece we listened to in class on their YouTube channel.

<https://www.youtube.com/watch?v=6EkvGoqQ7zg>

### **Troubadours**

While there are recordings of the Countess de Dia's song on YouTube, none seem to have been uploaded by the artists. This gentleman, Arany Zoltán, sings an unnamed troubadour song:

<https://youtu.be/Xk1W22yHLJQ>

### **Trouveres**

Here is a harp arrangement of E, Dame Jolie posted by the performer, Vicente La Camera Mariño. He ornaments it rather a lot – which is actually probably very period – but if you're not familiar with the melody, it might be harder to pick out. It gets stronger as the piece continues.

[https://youtu.be/oVPthE\\_VeGY](https://youtu.be/oVPthE_VeGY)

### **Goliards**

It was difficult to find something “Carmina Burana” that was 1) not Karl Orff and 2) uploaded by the artist. This looks like a legit upload of a Grinnel College Collegium Musicum performance of several pieces of goliardic work. There are extensive notes if you click on “Show more.”

<https://youtu.be/oDuvRQD3qeA>

### **Sumer Is Icumen In**

Many many versions of this. Here's one by the Lumina Vocal Ensemble.

<https://youtu.be/ZWWEHAswpFI>

### **Cantigas de Santa Maria**

Maestra Sol la Cantor of the East sings *Non sofre Santa Maria* using my translation.

<https://youtu.be/g3ll23tL2wA>

### **Ductia**

By Ernst Stolz.

[https://youtu.be/WE\\_6WS95mZs](https://youtu.be/WE_6WS95mZs)

### **Douce Dame Jolie**

Nice production values! A rather modernizing accompaniment starts up after the first verse – but it's a good listen anyhow. By Mil Marie Mougnot.

<https://youtu.be/FUsqgelQTi4>

### **Odhecatron**

There is an Ensemble Odhecatron out there that makes finding pieces from the original publication a little tricky! Here is a woodwind ensemble Voices of Music - not Piffaro, but a similar sound.

<https://youtu.be/hcYFv4r4Gok>

### **Pastime with Good Company**

Nice classical guitar accompaniment, rather lute-like, by Mateusz Ławniczak.

<https://youtu.be/XI0NV4JoRvE>

### **Music of Luys de Navarre**

A whole collection of this music played on the vihuela by Toyohiko Satoh.

<https://youtu.be/iKReKVMECyc>

### **Riu, Riu, Chiu**

There's a version by the Monkees? Huh. This is from the channel of a vocal ensemble called Anuna:

<https://youtu.be/iVe9DLlrMWM>

### **Late Spanish Music – Arabic, Jewish, Christian**

I regret that I didn't have better examples of Arabic music in my collection to share. Master Avatar of Anesteorra (Al Cofrin) and his ensemble Istanpitta perform a medley of music from three cultures at the Texas Renaissance Festival.

<https://youtu.be/wx8ECEZhoDM>

### **Now is the Month of Maying**

The expressions of The Kings' Singers really sells this performance:

<https://youtu.be/LJ7VirCScp0>