The Green Man: Creating, Performing and Educating through Medieval music.

Volume 2

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Submitted in accordance with the requirements for the degree of Doctor of Philosophy

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November 2015
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CD & DVD
INTRODUCTION

Ductia/Nota Prelude

The piece starts with a barely audible tabor pulse and wind noises from which the initial tune emerges. Wind noises created by blowing down woodwind tubes without head joints or reeds. Slow tempo. Additional wind sounds from other singers and players. Gradual introduction of phrases on woodwind as appropriate. Vielles join in with drones around C & F.

Narrator presents a prologue over the sounds and emerging first tune as follows:

The wind blows upon the land,
And a barely heard pulse quickens.
A melody forms within our minds,
Growing strongly from a common ground.
Resonating joyfully throughout nature,
Half remembered it lies just beyond waking.
We only have to listen!

Narrator gives one beat of staff to start stronger rhythm for Ductia. Instant start with louder tabor and no wind noises.

Ductia/Nota

The vielles play the piece at the same tempo established at outset.
Ductia Prelude
Ductia
Editorial note

The score is very much a working document and differences will be noted between it and the sample recording. I envisage additional alterations arising from the eventual mode of dramatic production and a particular musical ensemble. The instrumentation suggested in the text is my idea based upon the sound world of my imagination and the skills of particular players I have worked with. See the chapter entitled 'Recordings, Workshops and Work in Progress' and the accompanying DVD.
Estampie 'Angelus ad Virginem'
Estampie/Ductia 'Angelus ad Virginem'
'Bryd' Introduction
Two recorder/flute players play introduction in free style as scene is set for 'Entry of birds'.

'Bryd' Duet
Wind players continue with duet.
Narrator gives translation of song or synopsis over Bird duet.

*Bird on a brier, bird, bird on a brier.*
*Nature comes from love and craves love,*
*Blissful bird have pity on me.*

*I am so happy, so bright, bird on a brier.*
*When I see that gentle one in the hall,*
*She has white limbs, she is lovely and true,*
*She is beautiful, and the flower of everything*

Bryd one Brere
Segue into song
Voice, recorder/flute, harp.
Bryd - Introduction
Bryd - Duet
Bryd One Brere

Bryd one bre re, brid brid one bre re.

kynd is come of love love to crave.
Blyth ful byrd on me thu re we,

or greyth lef greyth thu me my gra ve
Bryd one Brere

Mik te hic hire, brid brid on e bre re,
Hic an so bli the so bry ghit brid one bre re,
Mik hi hi Mik at at wil le haven,

Kynd is come of love love to crave,
Quan I se that been de inhale,
Ste de fast of love love li tre we,

Blyth ful beryd on me thu re we,
Yhe is quit of line love li tre we,
Of mi sor we yhe may me sa ven,

or lef greyth thu me my grave.
Yhe is fayr and flur of al loe.
loye and blisse were cere me ne we.
Saltarello
Sumer is icumen in

Sumer is icumen in, Lhude sing cuc-cu,

Groweth sed and blo-weth med and springeth the wude nu.

Sing cuc-cu. A-we ble-teth af-ter lomb looth

af-ter cal-ve-cu, Bul-lac ster-teh bu-cce ver-teth,

mur-ic sing cuc-cu. Cuc-cu cuc-cu

wel sing-es thu cuc-cu na swik thu na-ver nu.
Pes - Sumer is icumen in

SUMMER
The Quest
Narrator

Now welcome summer with Sun soft,
That has the winter storms shaken off,
And driven away the long dark nights.

Chaucer

The narrator restores order. Perhaps by telling the musicians what to do in
‘Summer is Icumen in’ Original quote between 1280 and 1310.

Four companions can sing this rota. But it ought not to be rendered by fewer than three, or
two at the least, in addition to those who sing the bass. Now it is sung thus: the others
keeping silent, one begins, with those who sing the bass, and when he shall have arrived at
the first note after the cross, another begins: and so on with the rest. And each one shall
pause at the written rests, and not elsewhere, for the space of one long.

Bass
1) One performer repeats this as often as there is need, counting the rest at the end.
2) The second sings this, with a rest in the middle but not at the end, where he repeats the
beginning at once.
Prelude - Quinte Estampie

Music arranged in two parts with and played upon the vielle, citole and percussion. It has a slightly comic element with a creeping style prelude which starts slowly with each instrument surprising the other. Gradually comes together as a single composition, as hunt gathers pace.

Segue to:-

Quinte Estampie

The music played at appropriate robust tempo for the scene's duration. The hunter pursues 'monster' towards castle door through which it leaps and disappears. (Or door closes). Additional instruments may be appropriate here to help increase the dynamic.
Prelude - Quinte Estampie
La Quinte Estampie Real
Fanfare - C'est La Fin

Troubadour melody arranged in three parts plus bell. Played slowly and in a spacious manner. Performed on three loud instruments such as trumpets and shawms. Alternatively, contrasting instruments which emphasis the echo effect e.g. trumpet, shawm, vielle. Music continues as knight enters the Green Man's castle.
Fanfare - C'est La Fin


Si Quis Amat

The music is played on recorder, lute/citole and harp.
Appearance of three elders who invite the knight/hunter to supper.
Narrator, who may portray one of the elders, gives the translation of song.

(Narrator gives translation in the form of a declamation)

If any man likes to criticise the life of absent people,
Let him know that he dishonours this table.
Because eating together is a sign of friendship and trust.

The elders then sing in Latin.
'Si Quis Amat'.
Si Quis Amat

Si quis amat dicitis absentum.

Si quis amat dicitis absentum amicum.
Si
sam indignam noverit esse sibi...

tum roedere vitam hunc men

Si
sam indignam noverit esse sibi. Si
Rosas das Rosas
Played upon flute, vielle, lute, harp. Increase dynamic possibilities by adding instruments and then reverse procedure.

Other worldly music, intercession and bestowing of gift or gifts with magical properties.
E.g. magic phial, scabbard or such like.

Followed by departure of the knight from castle, or building vanishes leaving the knight alone.
Rosas Das Rosas
AUTUMN

A Virgeu Mui

Played upon bagpipes, symphonie, vielle, citole, percussion

The labours of the months, and the appearance of the Green Man in an Autumnal mask.
A Virgen Mui
Tenor - Dou Way Robin

Played upon vielle with bell, to which wordless chorus is added in plainsong style.
Repeated as necessary but ends with coda "Alleluia".
Dou Way Robin

Tabor drum roll starts, with symphonie drone.
Narrator over drum roll

*There were three men come out of the west,*
*Their fortunes for to try.*
*And these three men made a solemn vow,*
*John Barleycorn must die.*

Drum roll increases in volume to which bagpipe drone added.

**Dou Way Robin**

Played upon bagpipe, symphonie, vielle, citole, and percussion.
Repeated as necessary but ends with coda.

The knight and Green Man encounter each other and battle ensues. Conflict ends with the death of the Green Man.
Narrator

They ploughed, they sowed, they harrowed him in,
Threwed clods upon his head,
And these three men made a solemn vow.
John Barleycorn was dead.

Palastinalied – Ad Mortem

Lament played upon flute/nay.
Ad Mortem played upon citole, vielle, percussion.
Lament interspersed with fragments of Ad mortem Festinamus, which gradually predominates as dance of death starts. Death of the year and the green king.

Narrator speaks over music

I want to write of the evil in the world,
lest the time should pass unused.
The time has come to awake,
In the face of death,
In the face of death.

We rush into death.
Don’t want to trespass any more,
Don’t want to trespass any more.

Ad Mortem Festinamus

Sung and played on citole, harp, vielle, recorder, percussion.
Pick up tempo from previous fragments.
Palastinalied- Ad Mortem
Ad Mortem Festinamus
sor - no mor - tis par - vo a sor - no
ar - e de - si - sta - mus pe - ca - re
mor - de - tis par - vo
sta - mus
Credo in Deum.
Top line sung with harp on second line.
Narrator gives translation (bells?)

I believe in God, who is without beginning and end,
who made heaven and earth and all that is.
We sorrowful ones should always have him in mind,
For he, indeed, may bring us to perfect happiness
wher - so - e-ver - that we - go
mer - nys - no ful par-far - blys

why - yl - we - so - beth -
in thy - s right - god - heel
Resonet In Laudibus
WINTER

Resonet in Laudibus

For procession and labours of the months.

Played upon bagpipes, symphonie, vielle, citole, and percussion.

The carol is played as a procession enters through the audience, bringing the entire company onto the stage.

The knight at a loss but the brief return of the magical music ‘Rosas das Rosas’ reminds him of the gift. Administers (potion or such like) to the body and the Green Man of winter revives.

Rosa das Rosas

Played on flute, vielle, harp, and lute.
Celebration.

Alleluia cum luya

Played three times as follows:-
Lower line divided between three voices and sung quietly. The song proper in three parts.
As above but played on instruments.
Third time voices and instruments.

As the joyful news radiates outwards the song *Alleluia Cum Luya* builds up with all singing, acting and playing at the end.

Narrator over quieter introduction.

'Sing Alleluia,"

Sing *Alleluia* very loudly,

Sing *Alleluia* with hearts given to God.

Alleluia.
Alle Psallite Cum Luya
Al - le, psa - li-te cum lu - ya (ya -)
Al - le lu - ya Al - le
Al - le, con - cre-pa - do psa - li-te cum
lu - ya Al - le lu
Al - le, cor - de vo - to, De - o to - to psa - li-te cum
lu - ya (ya -)
y - ya Al - le lu -
Alleluia, corde voto, Deo tote psalmitecum.
Estampie/Ductia 'Angelus ad Virginem'
Music ends and narrator raises staff and reiterates the following.

_The wind blows upon the land,_
_And a barely heard pulse quickens._
_A melody forms within our minds,_
_Growing strongly from a common ground._
_Resonating joyfully throughout nature,_
_Half remembered it lies just beyond waking._
_We only have to listen!_

Two beats with staff as introduction to _The whole world dances._ Celebration and curtain call.

_Estampie/Ductis 'Angelus ad Virginem'
Figure 1: King Alfonso X 1221 – 1284, and his court from the dedication page. From the left vielle players, courtiers. Alfonso, scribes, clerics and two gittern players. Figures 1 – 3, 5 – 8, & 49, from Cantigas de Santa Maria. Codex de los Musicos Biblioteca de El Escorial M. B. K.

Figure 2: Flute players

Figure 3: Bell chimes

Figure 4: Angel with tambourine, organ player. The Breviary of Marquerite de Bar. MS. BL. c.1302
Figure 5: Rebec and lute

Figure 6: Harpists

Figure 7: Pipe and tabor players

Figure 8: Bladder pipe players

Figure 9: Friar playing bellows and woman dancing. Netherlands 13thc. BL Stowe 17 f.38
Figure 10: Royal feast with harpist. Calendar Page January. English. BL. Royal 12.BV11.f.74v.

Figure 11: 'Music' playing bells, with vielle, harp and psaltery.

Figure 12: Trumpets and cymbals. The Queen Mary Psalter. English 1310-20. bl. Royal 12 BV11.f.179
Figure 13: Harpists, the Huth ms. BL. add 3817 f.185. N. French.

Figure 14: Dancers, harp and vielle. The Breviary of Marguerite de Bar. 1302/03 French BL. Yates-Thompson. 8,f.7

Figure 15: Dancers plus vielle and gittern. English late 13thc. Book of hours. BL.Egerton 1151 f.47

Figure 16: Masked dancers and gittern player. MS.Bodl.264,fol.21v.

Figure 17: Vielle player and acrobat

Figure 18: Vielle, pipe & tabors. Roman de la Rose. Oxford Bodleian library, MS Douce 195,f.7r.
Figure 19: Monks, vielle, pipe & tabor, dancers. MS. BL. Yates & Thompson 8 f. 53
Figure 20: Foliate faces by Villiard de Hennecourt. 1235. Bibliothèque National. Paris. MS. FR. 19897.

Figure 21: Foliate face, St Mary and All Angels, Barton-le Street, Yorkshire. Photograph. S. Lincoln

Figure 22: Romanesque style foliate head. St Mary and All Angels. Photograph. S. Lincoln.

Figure 22: Green Man-19th c. restoration. St Mary and All Angels. Photograph S. Lincoln.
Figure 23: Green Man. Sculpture from Fountains Abbey.

Figure 24: Green Man. Woodcarving from the Wakeman's House, Ripon. Photographs, S. Lincoln
Figure 25: Green Man. Lincoln Cathedral. Photograph S. Lincoln.

Figure 26: Green Man. Roof boss, Lincoln Cathedral. Photograph S. Lincoln.

Figure 27: A Green Man. Beltane Festival, Thornborough Rings. Photograph S. Lincoln.
Figure 28: Birds Pecking Fruit. Ripon Cathedral Misericord. Photographs S. Lincoln

Figure 29: Piping Pig with dancing piglets. Ripon Cathedral Misericord.

Figure 30: Fox With Goose. Ripon
Figure 31: Possible Green Man. Ripon

Figure 32: Fox Preaching to Gees. Ripon

Figure 33: Wildman. Ripon
Figure 34: Caleb and Joshua carrying the Grapes from the Promised Land. Ripon

Figure 35: Drunk Women in a Wheel Barrow. Ripon

Figure 36: Samson Carrying the Gates of Gaza. Ripon

c. Worcester Cathedral: Mowing (June)

Cheller: Thirteens and Leoli

Enville: Sir Ywain
Figure 40: Sowing, Easby Abbey Church, Yorkshire.

Figure 41: Reaping, Easby Abbey.

Figure 42: Hawking, Easby Abbey.

Figure 43: Hunting dog, Hailes Abbey Church.

Photographs S. Lincoln
Figure 46: The Falling Knight. Lincoln Cathedral

Photograph S. Lincoln
Figure 47: Codex Montpellier, Faculté de Médecine H 196, fol. 392r.

Figure 49: Death with a Cardinal and King. Bibliothèque Nationale ms, fr.25550.

Figure 38: Shawm players
C'est la fin

C'est la fin que nous dirons jamais

C'est la joie en mis les prés

C'est la vie que nous dirons jamais...
Part of a motet. Notre Dame School c.1250

dous ce estoit aux surs que ma vo - lonté ma li -
tor cuer engai si chan-toit en grant en - mai: A - menal

ege de mes deors: molt en vient biens et hon - ners d'estre a son g - re
quon fer - rai C'est la fi - me que que mes di ce J'a - me-rai.
Motet Sancta Mater/Dou Way Robin (excerpt)

Sancta mater graciae. Stel.

Dou way, Robin the childe wise

la claritas.

wepe dou way Robin.
Appendix III

Ripon Cathedral Misericords (Complete list)

South side from the West


2. Demi angel with date 1489. Supporters, flowers.


5. An owl. Symbolic of evil as it sees at night, equated with the Jews not recognizing Christ. Supporters, roses.


9. Man wheeling a woman in a three wheeled barrow. Copied from an engraving by a German master known as BXG. Such depictions were popular showing ridiculous old women as viragos and gossips. Supporters, leaves.

10. The fox catches a goose and is chased by a woman with a distaff an a dog, shown in left and right supporters. As described in the romance of Reynard the Fox, and also in Chaucer's Nun's Priest's Tale.


13. Pelican in her piety. The pelican pierced its breast to feed its young with its own blood, just as Christ shed His blood for the salvation of human kind. Supporters, lions' heads.


17. Caleb and Joshua carrying grapes from the Promised Land. Grapes symbolize Holy Communion wine. Supporters, Blemya, inhabitants of distant lands who were believed to have their faces in their stomachs.

North Side from the West.

1. Lion attacked by two dogs. The latter placed on two leaves which form the supporters. The lion symbolises Christ, as dogs are often portrayed attacking Christ on the way to Golgotha.

2. A Wyvern. Along with the dragon a symbol of Satan. Placed between two calves resting on leaves. The carved Wyvern has been inserted later and it is not necessarily the original image.

3. Demi angel holding a blank shield. Supporters show roses.

4. A Wyvern between supporters showing birds nestling in leaves. May represent Christian souls safe from Satan, by sheltering in The Tree of Life.


7. Two bears amongst vine branches. Supporters, foliage.

8. Vine with grapes and vine leaf supporters.

10. Two antelopes, two rabbits and a burrow. Supporters, flowers. The antelope can entangle its horns in bushes, just as men can be ensnared by the devil.

11. Fox in the pulpit preaching to a goose and cock. Supporters, leaves. This is a satire on itinerant friars by comparing them with Reynard the wily fox.

12. Fox running off with a goose. Supporters, leaves. The inevitable result of the preaching fox.


15. Foliate mask, possibly a Green Man. Supporters, fruit. (Judging by the large ears, impish features, inversion and the emergence from foliage, I consider the image more likely that of Tutivillus. This devilish character listens out for idle chatter and mistakes in divine service).


17. Griffin catching a rabbit, another rabbit disappearing down a burrow. Supporters, fruit.