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

The Department of Music, University of Sheffield

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CD & DVD

The Green Man

Draft Score

Michael John Sargeant

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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: -

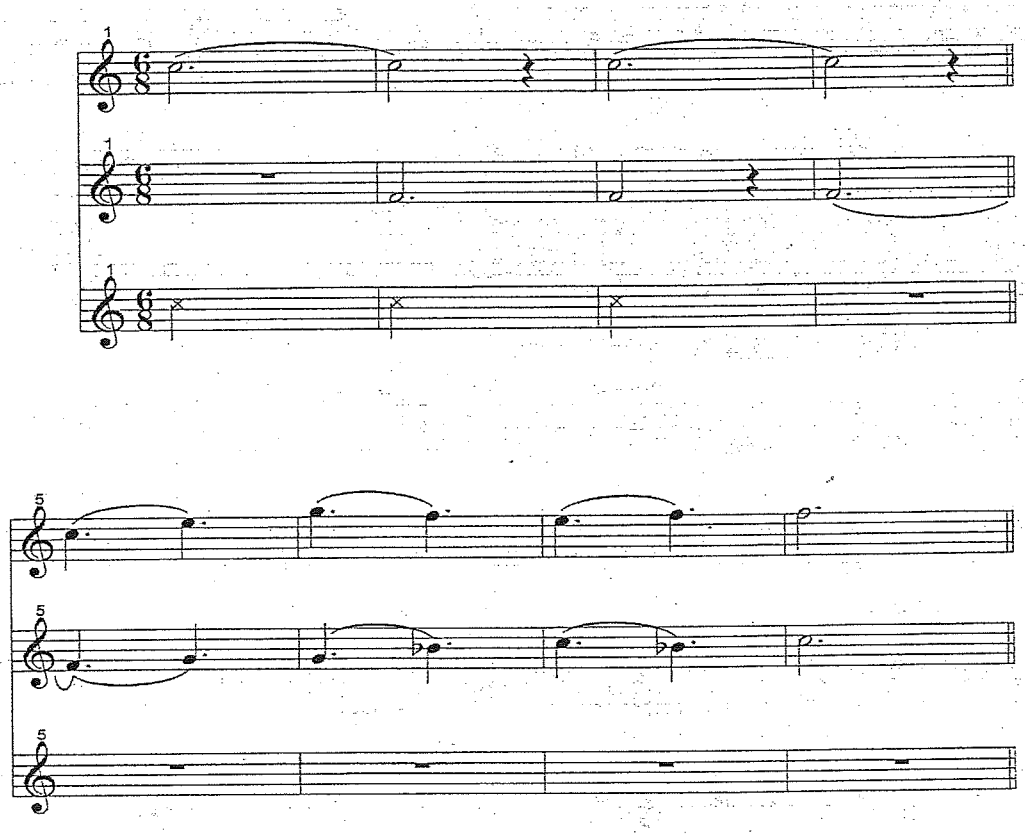
The wind blows upon the land,
And a barely heard pulse quickens.
A melody forms within our minds,
Growing strongly from a common ground.
Resonating joyfully throughout nature,
Half remembered it lies just beyond waking.
We only have to listen!

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

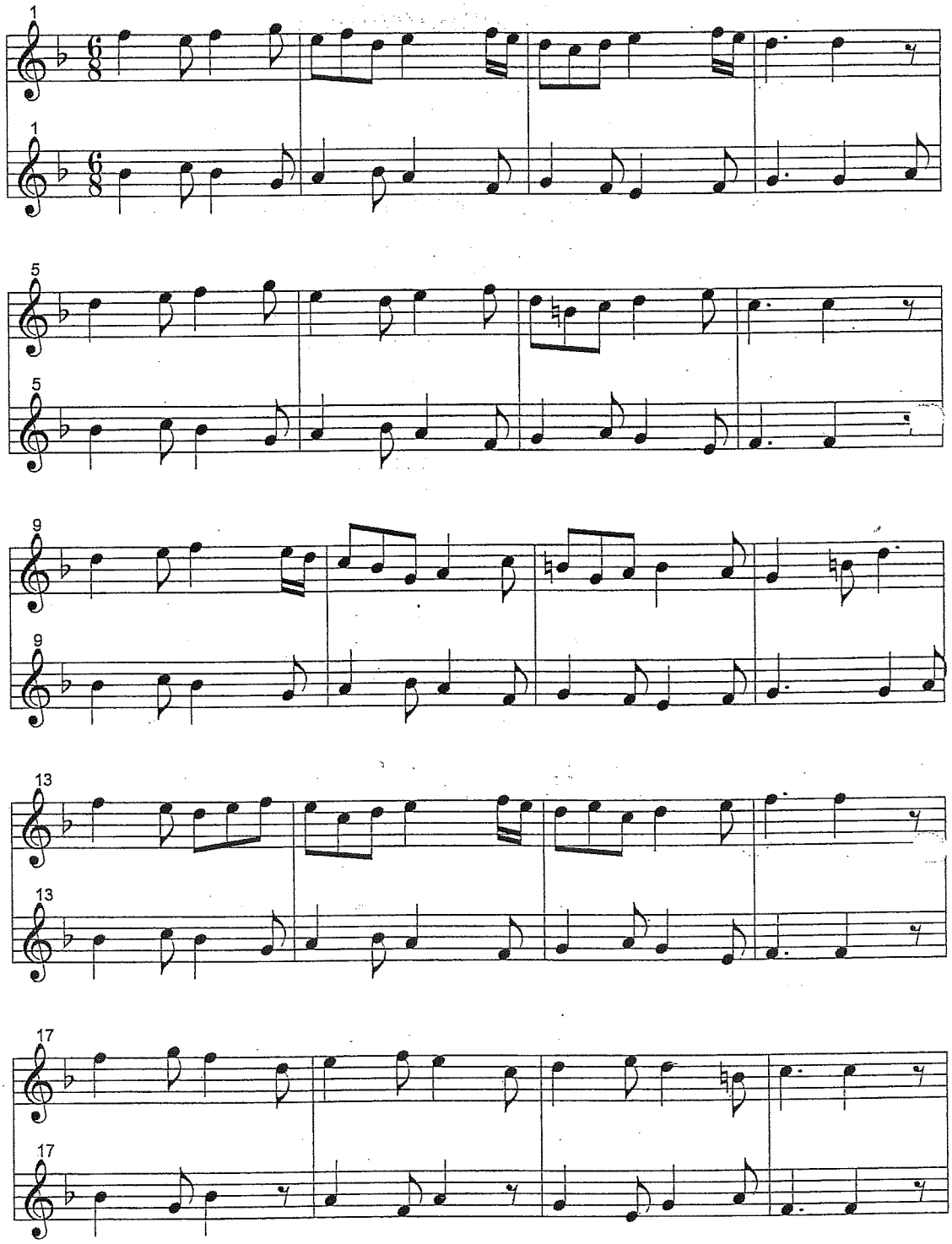
Ductia/Nota

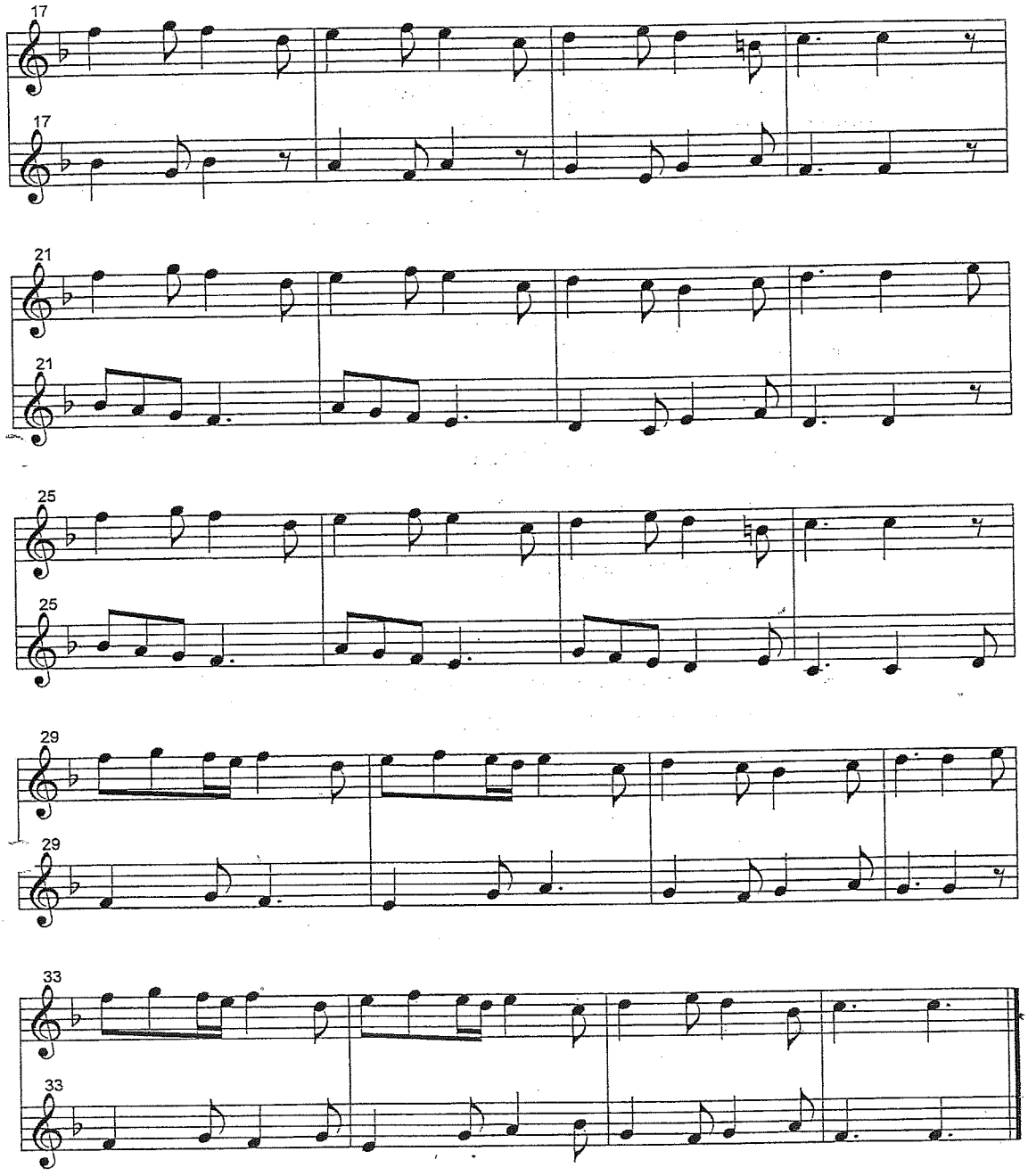
The vielles play the piece at the same tempo established at outset.

Ductia Prelude



Ductia

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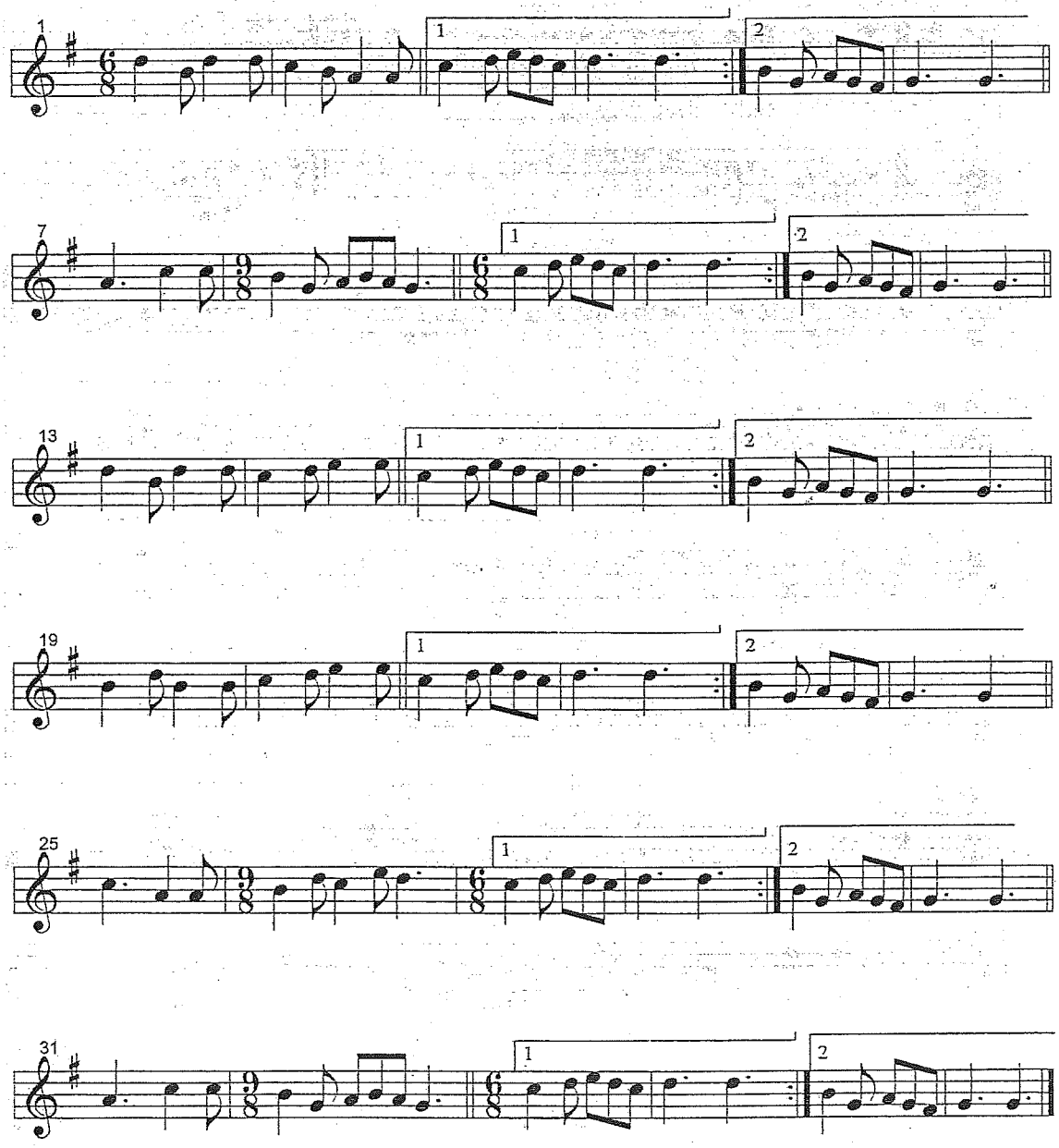
33

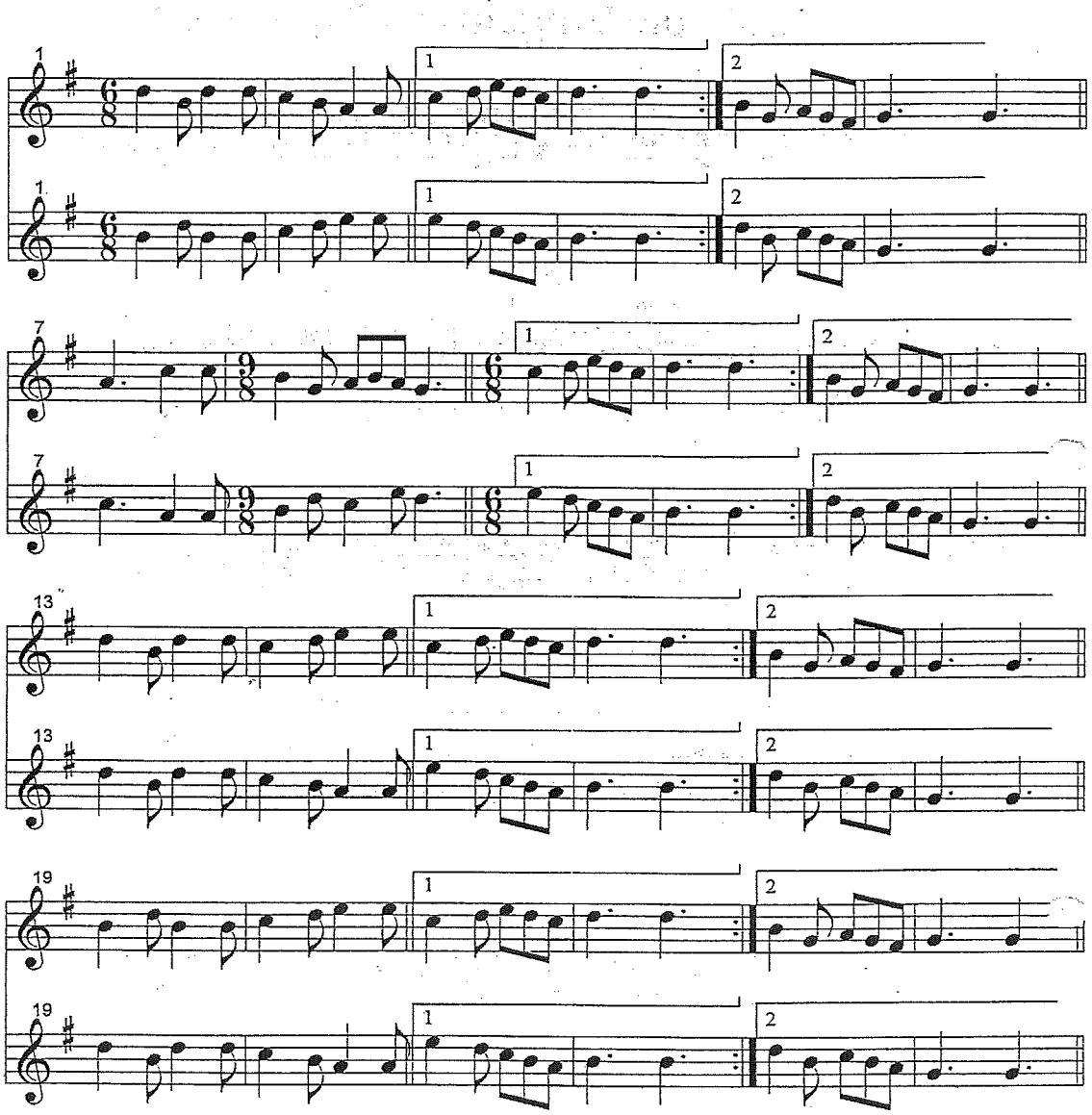
Editorial note

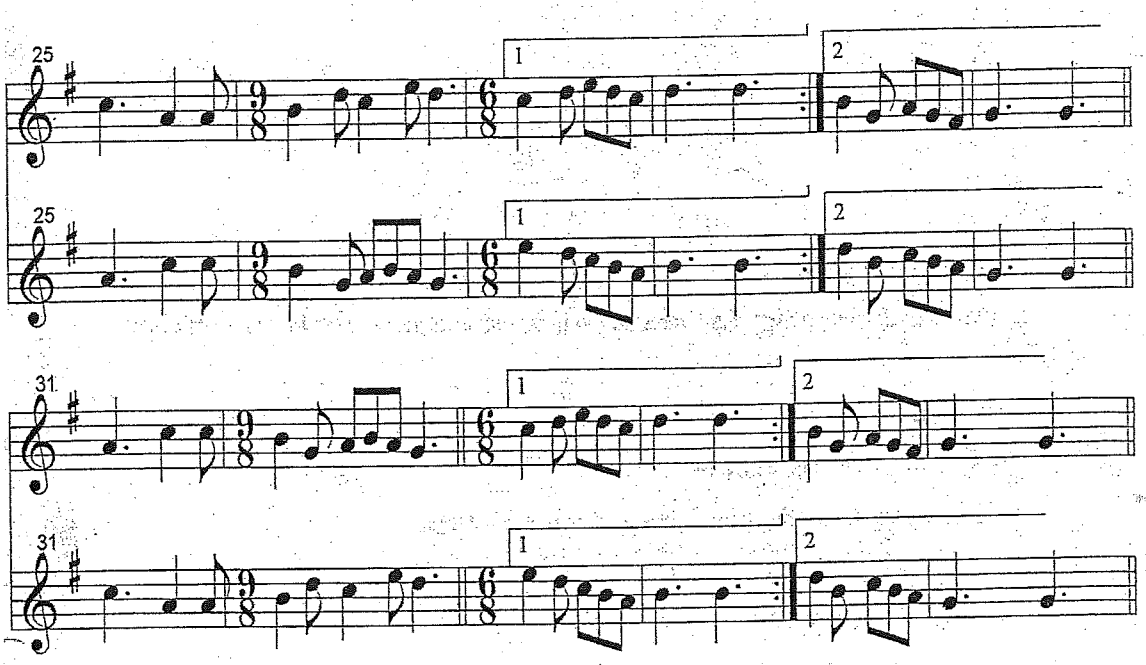
The score is very much a working document and differences will be noted between it and the sample recording. I envisage additional alterations arising from the eventual mode of dramatic production and a particular musical ensemble. The instrumentation suggested in the text is my idea based uSpon the 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'




25
1
2
25
1
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31
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2
31
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2

'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 briar, bird, bird on a briar.
Nature comes from love and craves love,
Blissful bird have pity on me.

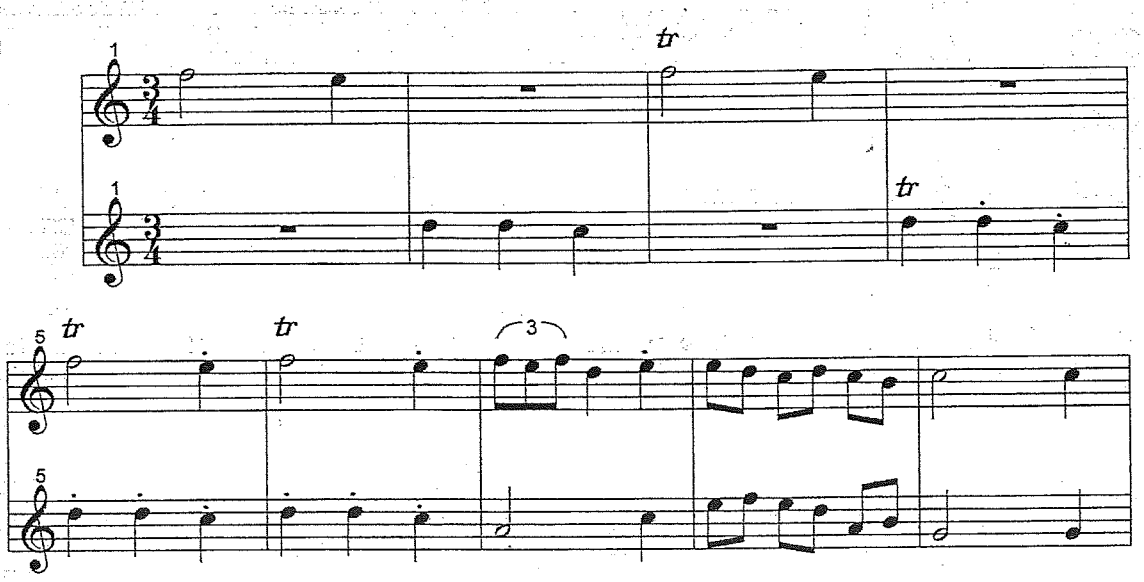
I am so happy, so bright, bird on a briar,
When I see that gentle one in the hall,
She has white limbs, she is lovely and true,
She is beautiful, and the flower of everything

Bryd one Brere

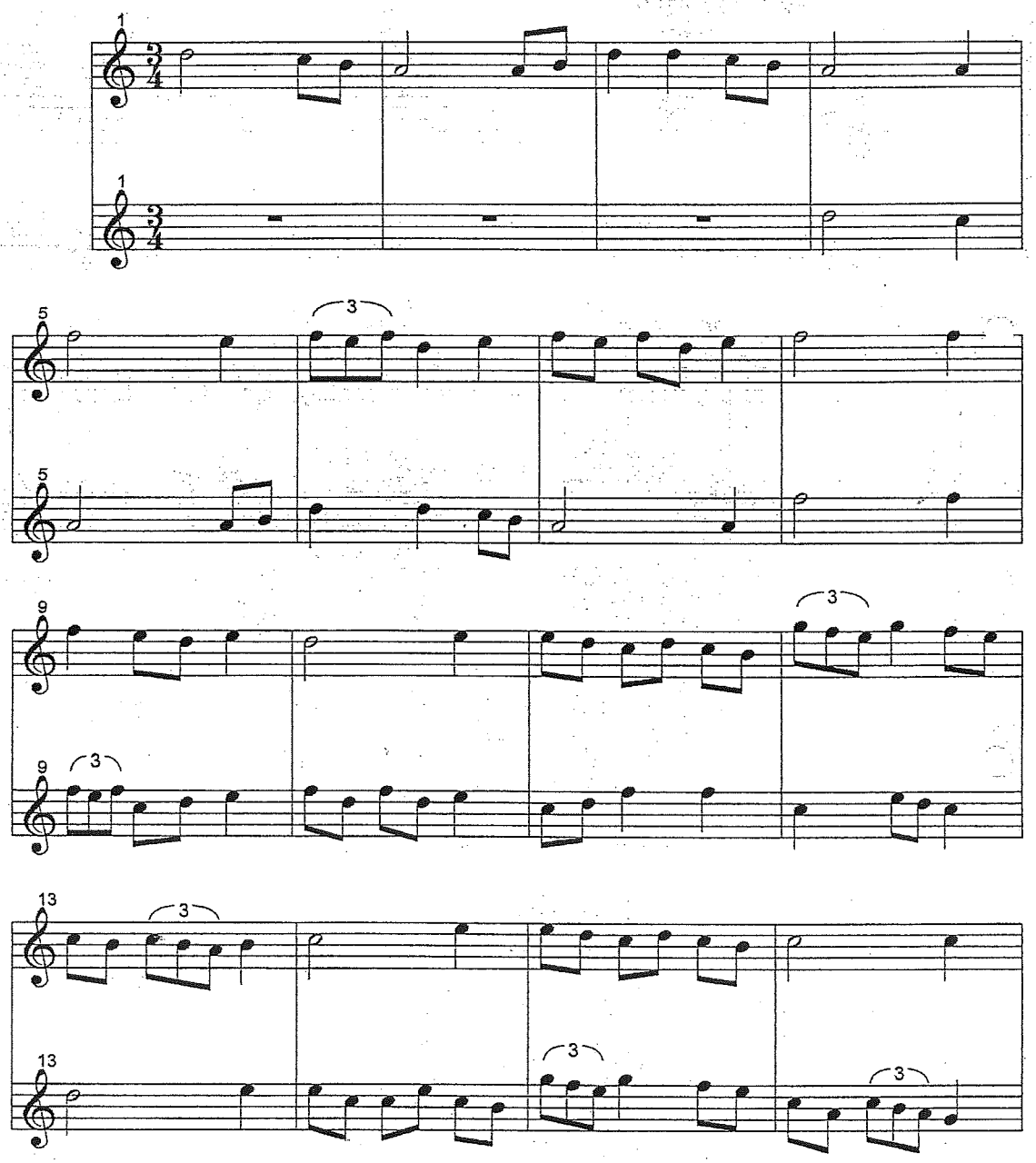
Segue into song

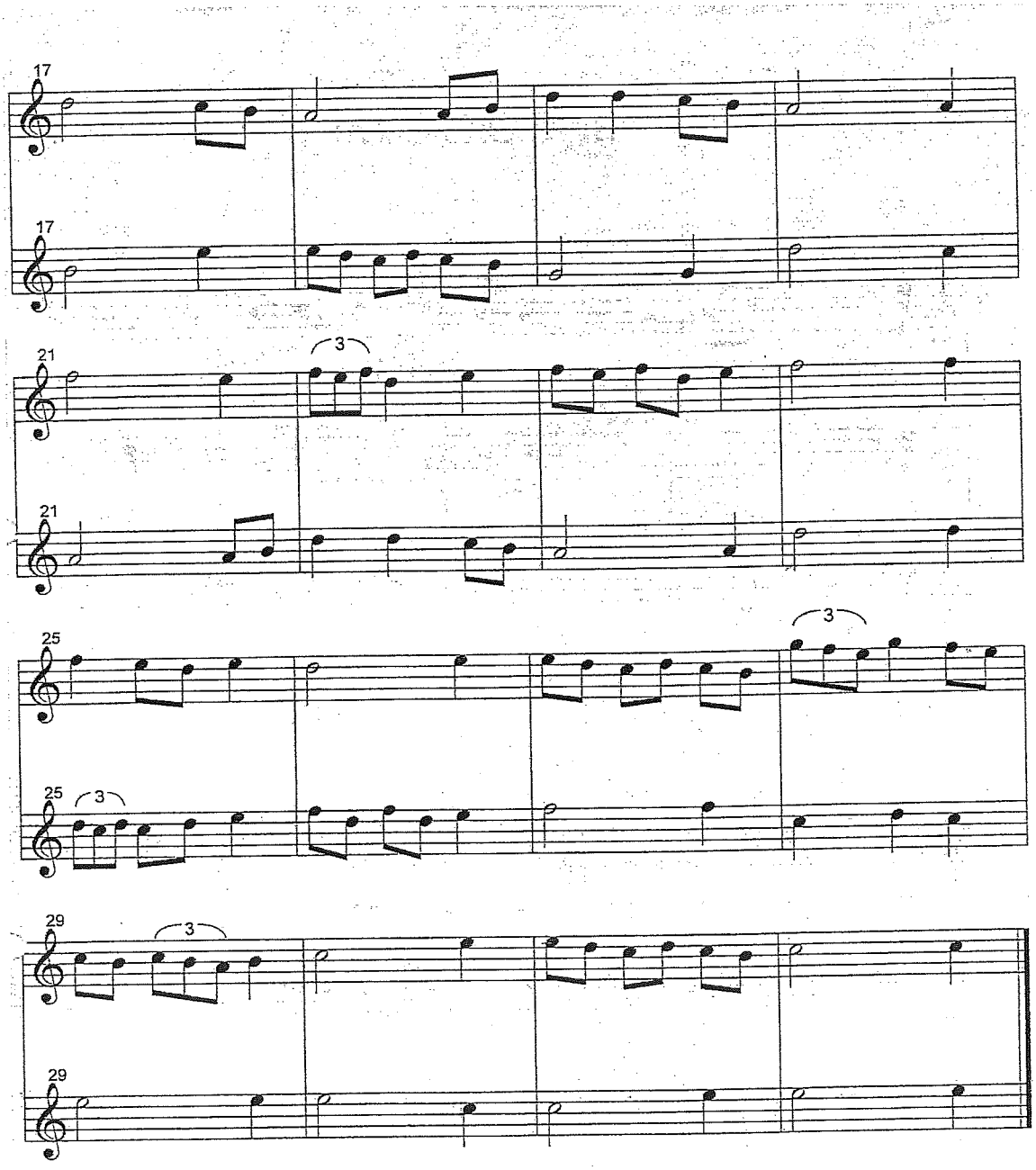
Voice, recorder/flute, harp.

Bryd - Introduction



Bryd - Duet

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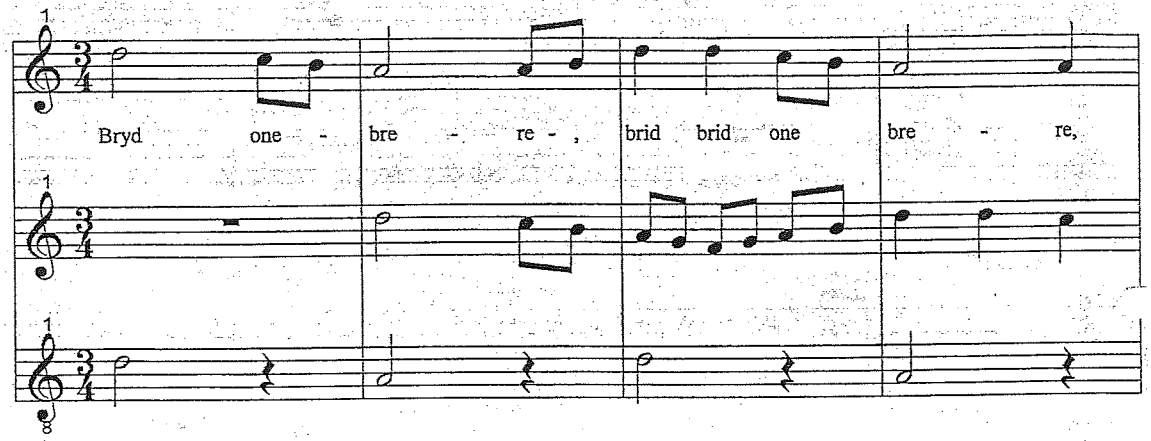
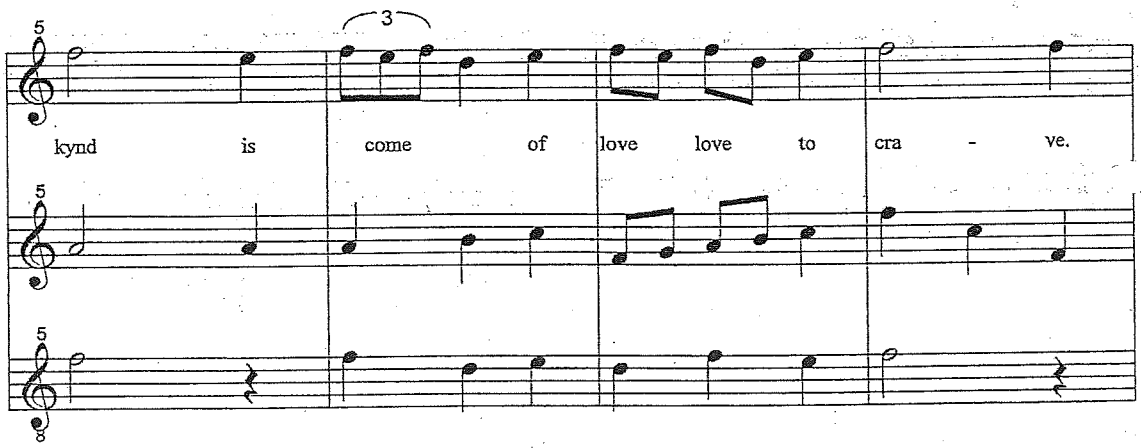
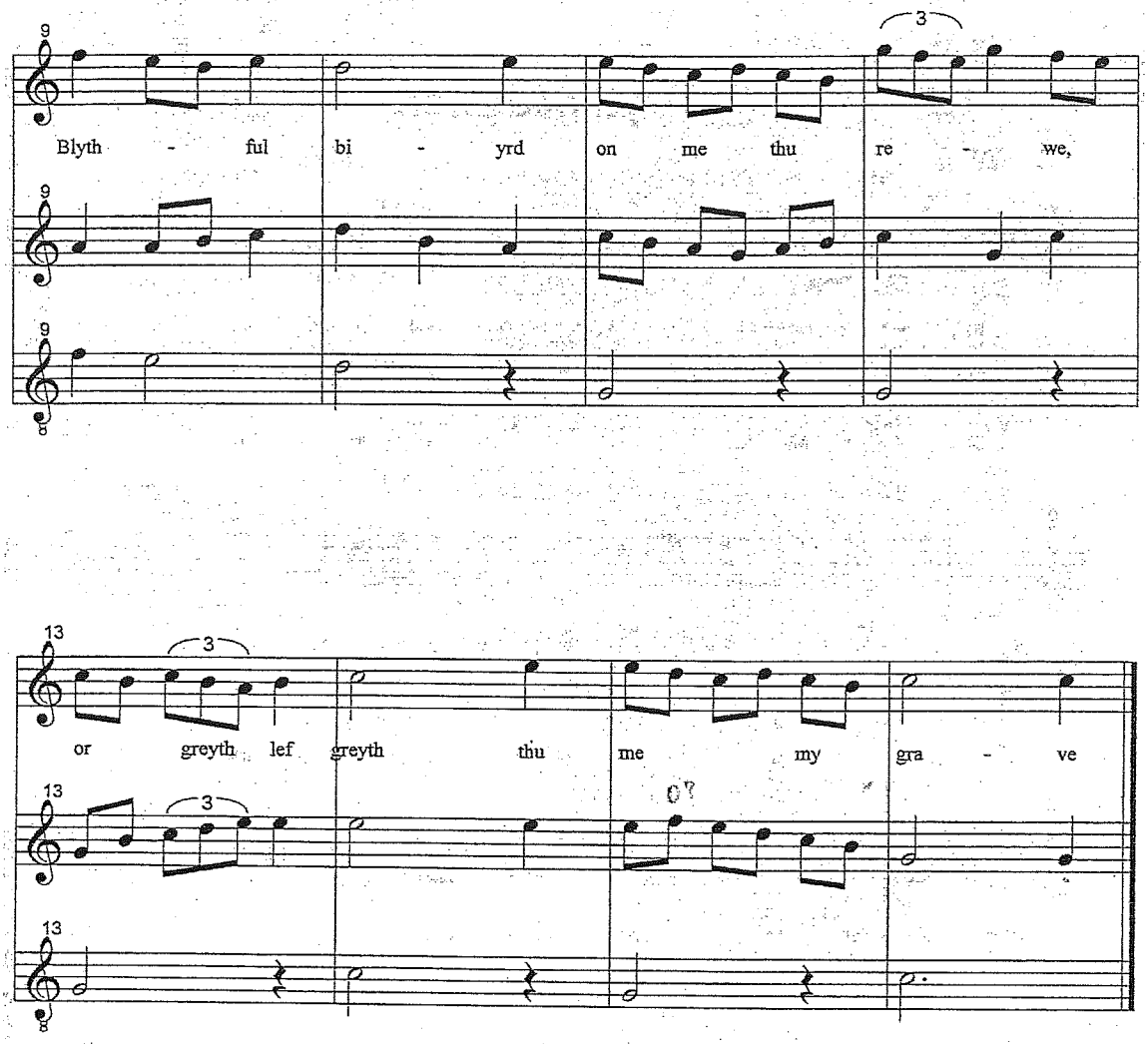
Bryd One Brere



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Blyth - ful bi - yrd on me thu re - we,
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or greyth lef greyth thu me my gra - ve
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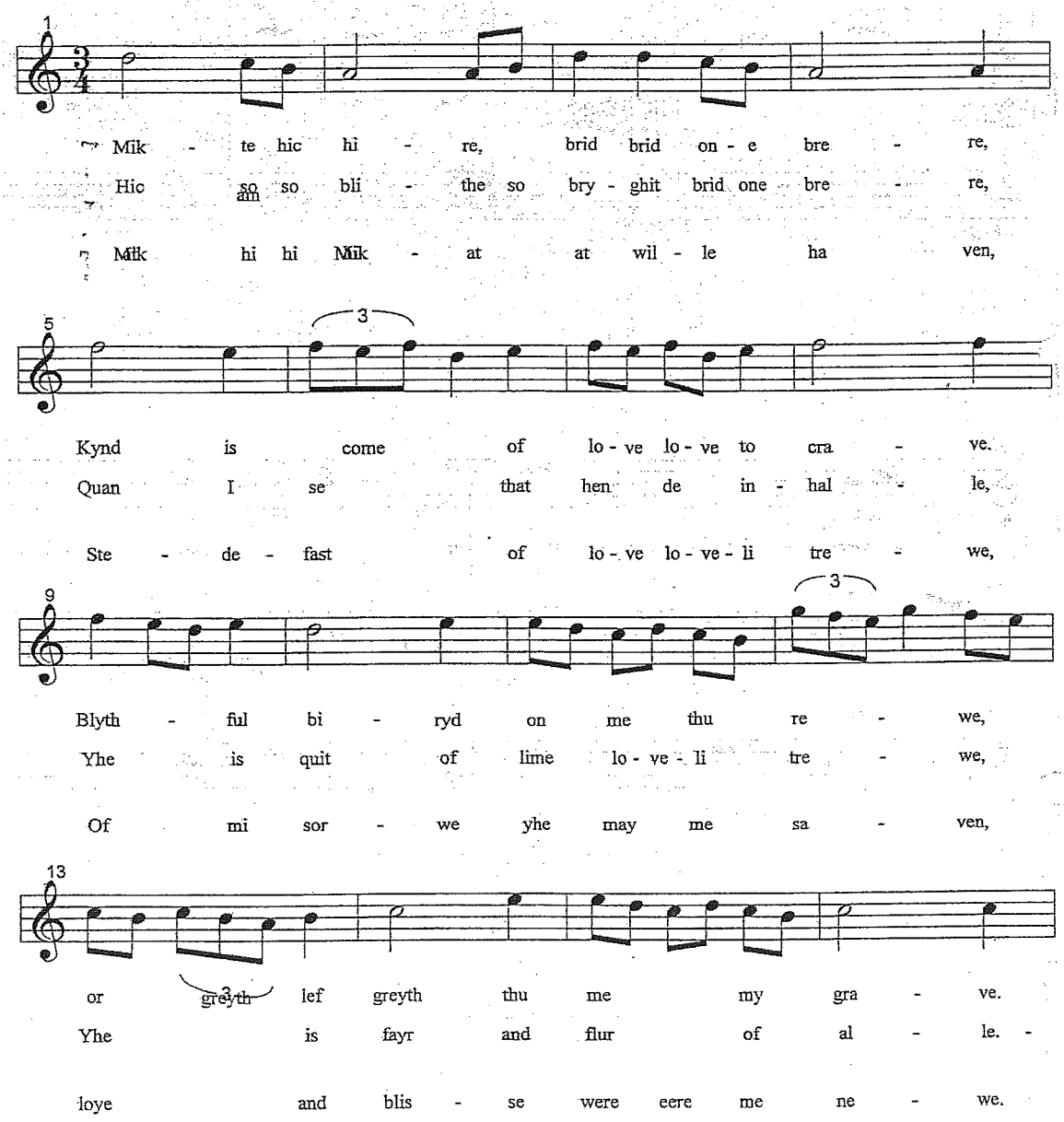
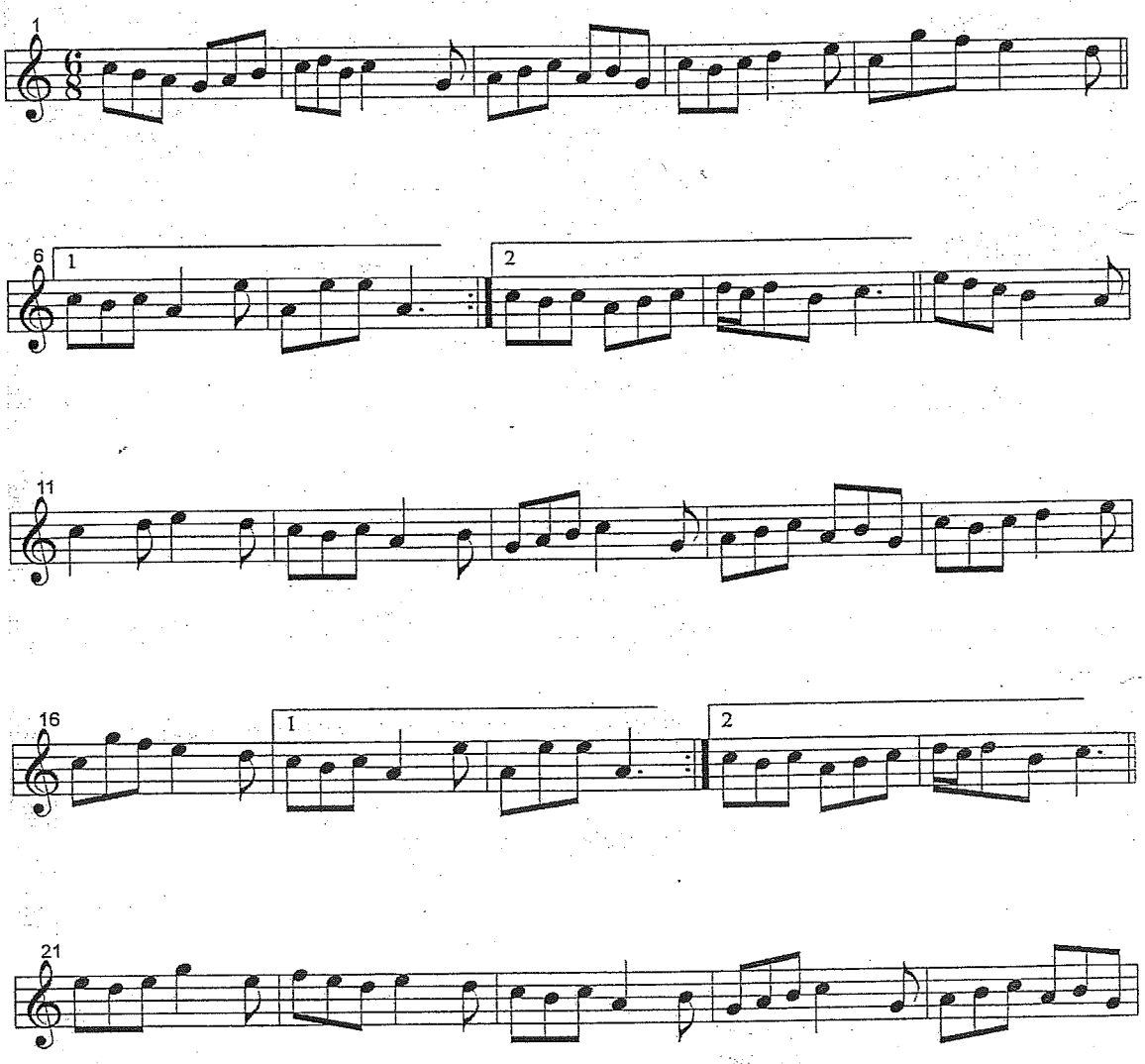
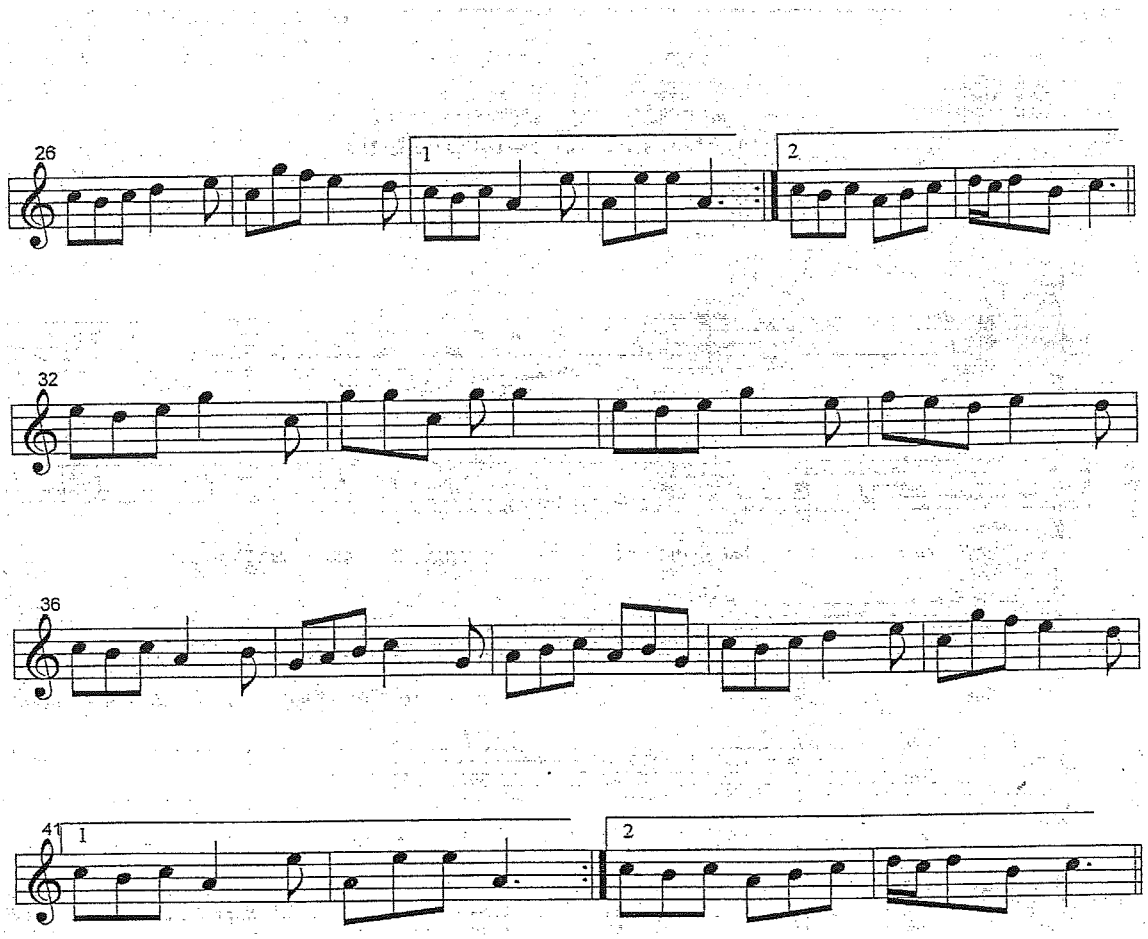
Bryd one Brere



Saltarello

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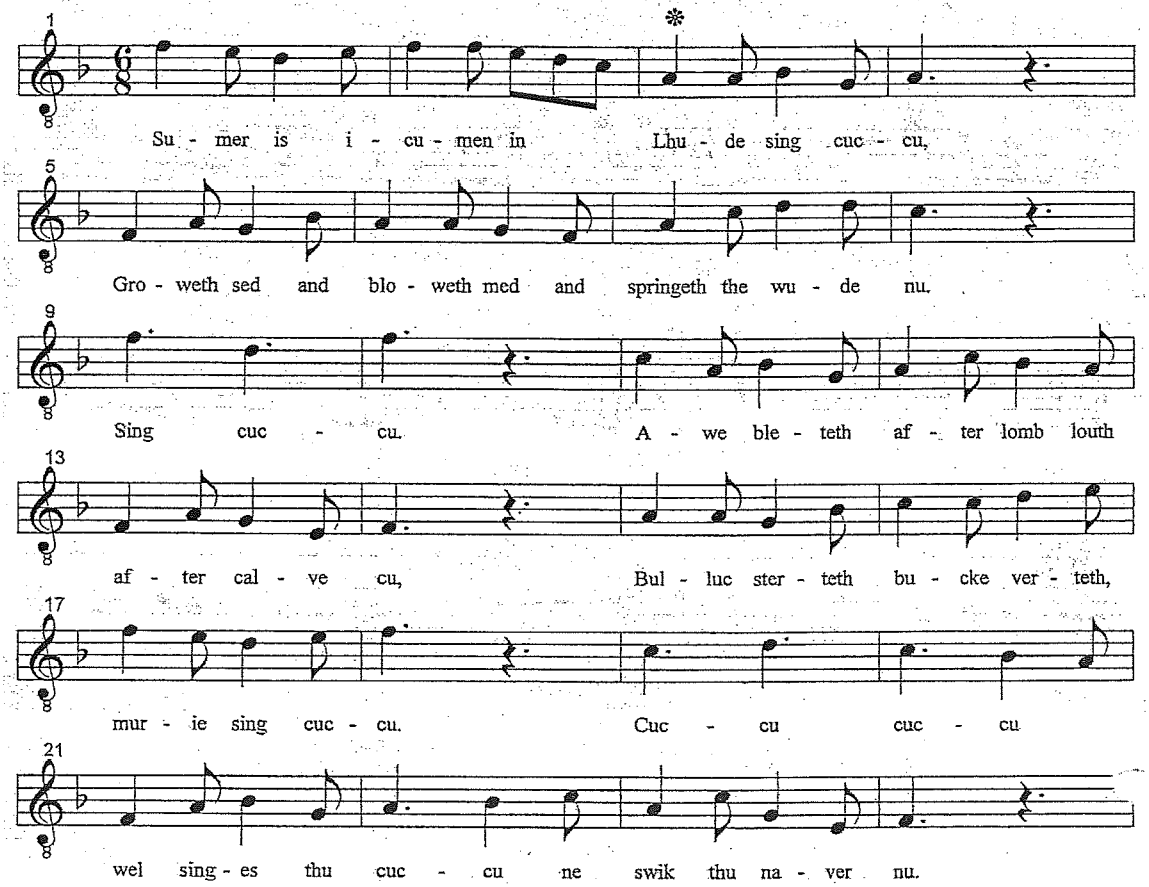
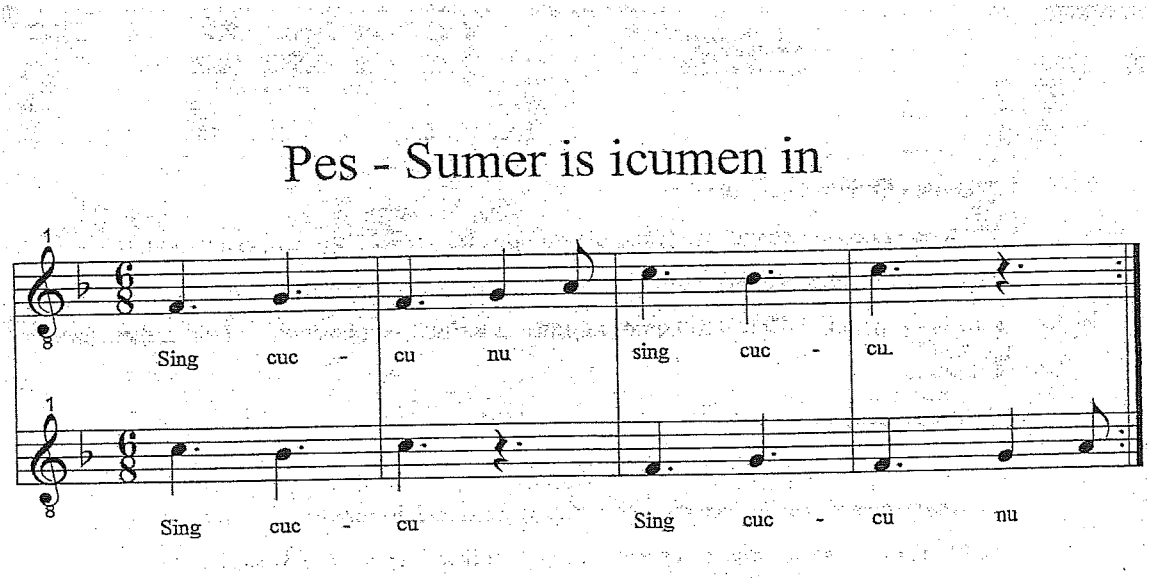




SUMMER

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

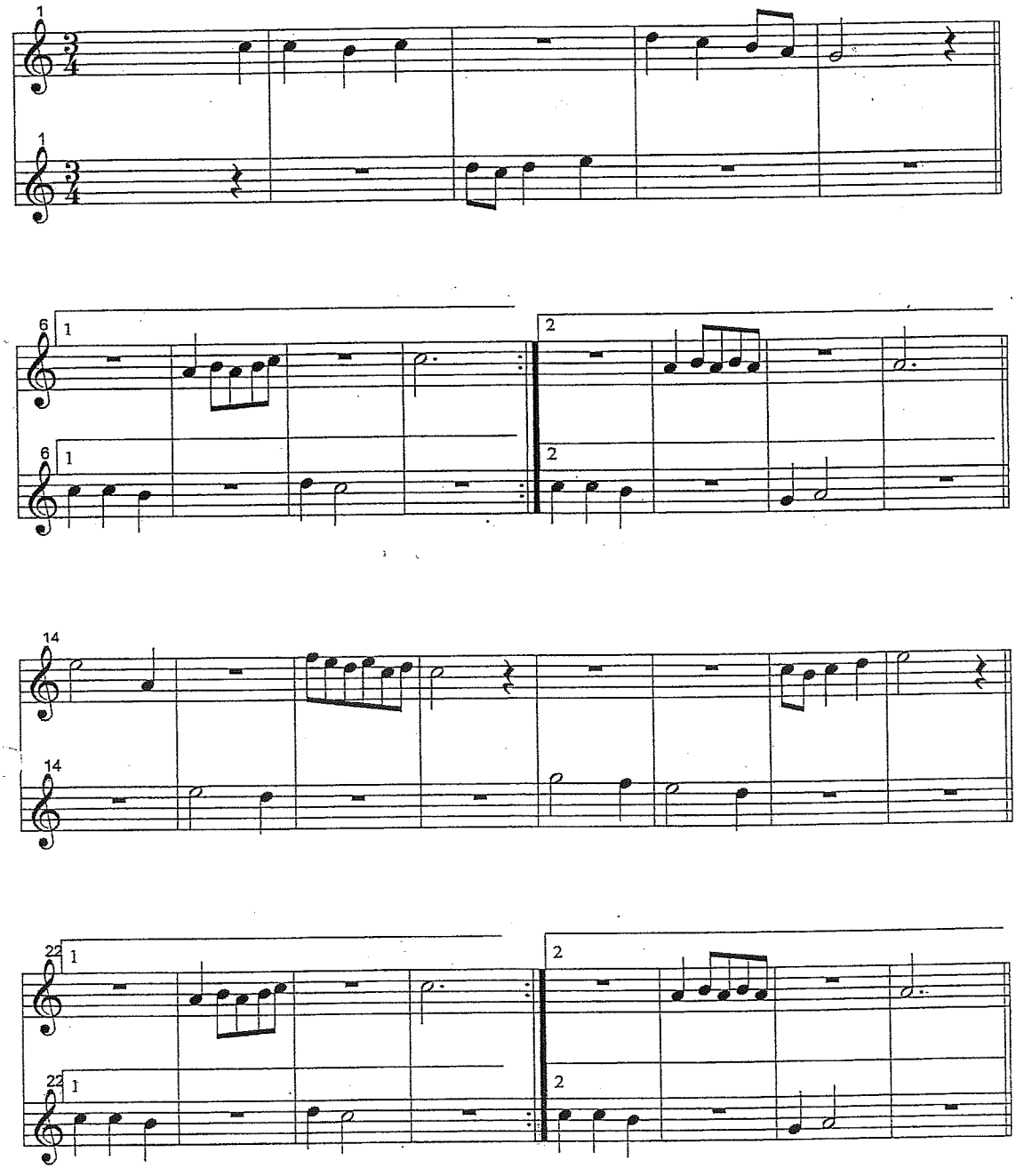
Music arranged in two parts with and played upon the vielle, citole and percussion. It has a slightly comic element with a creeping style prelude which starts slowly with each instrument surprising the other. Gradually comes together as a single composition, as hunt gathers pace.

Segues to:-

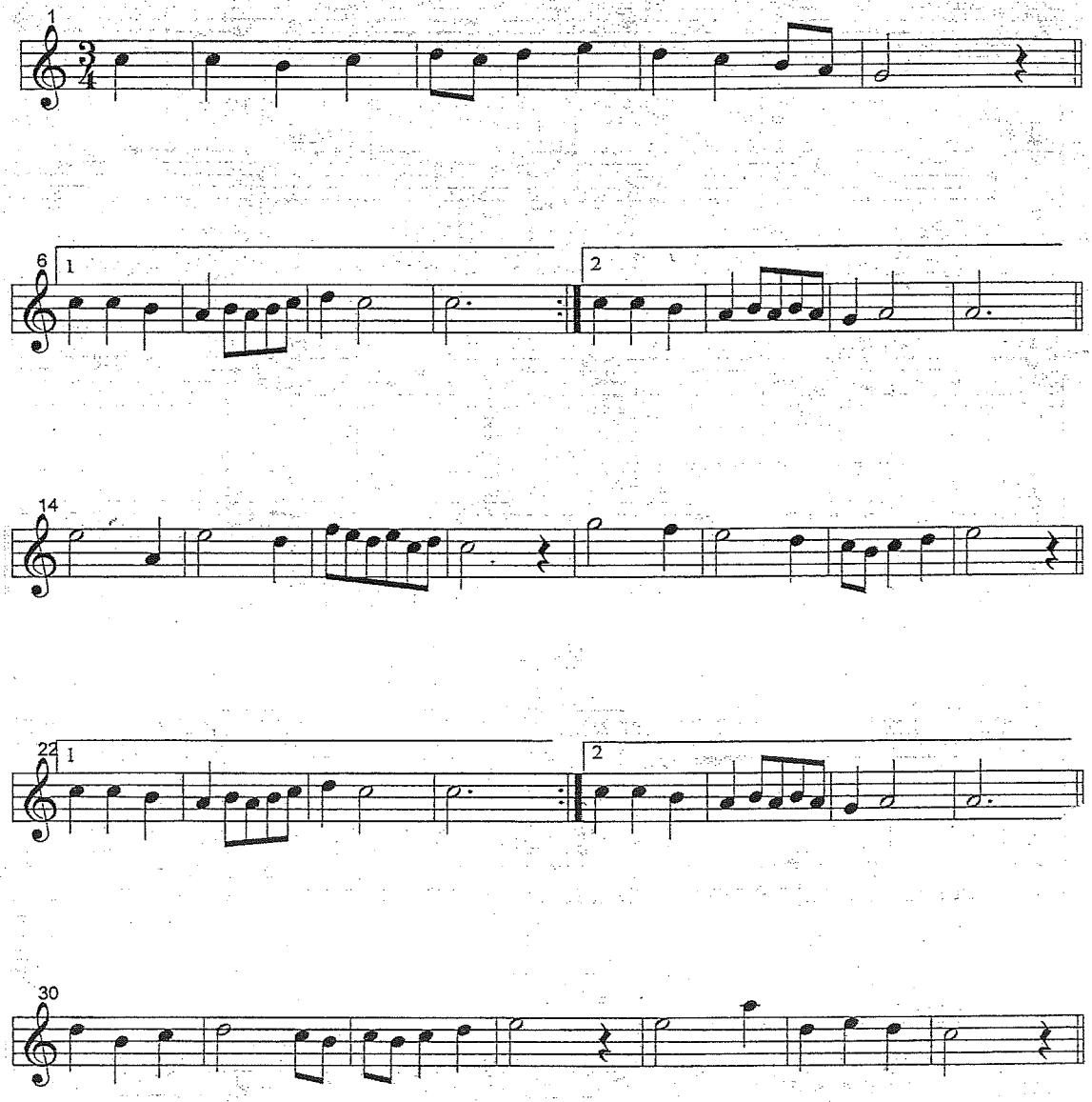
Quinte Estampie

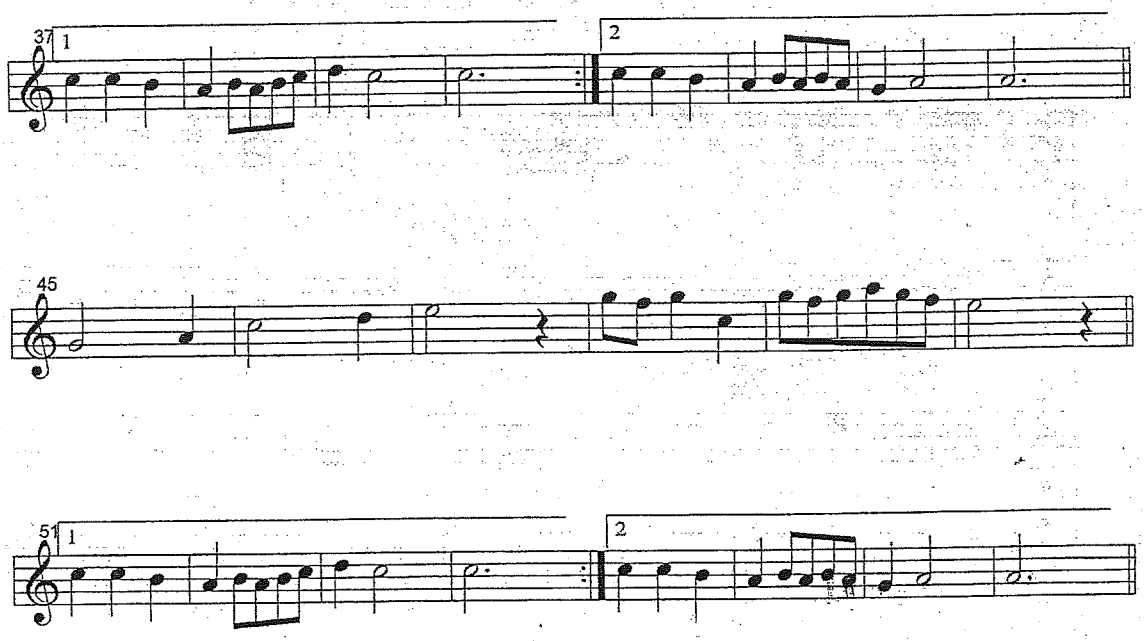
The music played at appropriate robust tempo for the scene's duration. The hunter pursues 'monster' towards castle door through which it leaps and disappears. (Or door closes). Additional instruments may be appropriate here to help increase the dynamic.

Prelude - Quinte Estampie



La Quinte Estampie Real

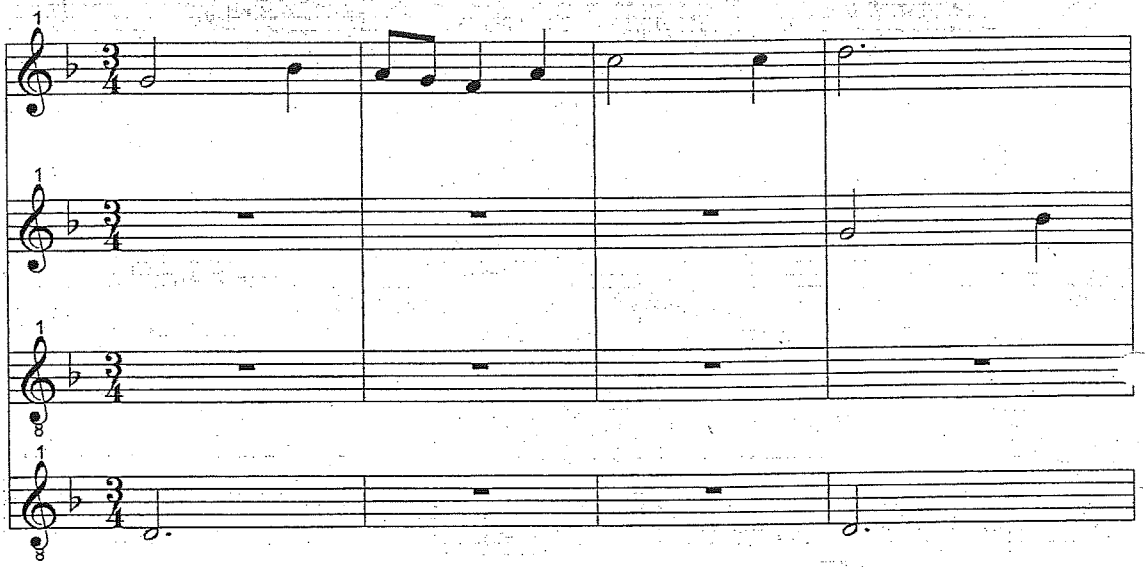


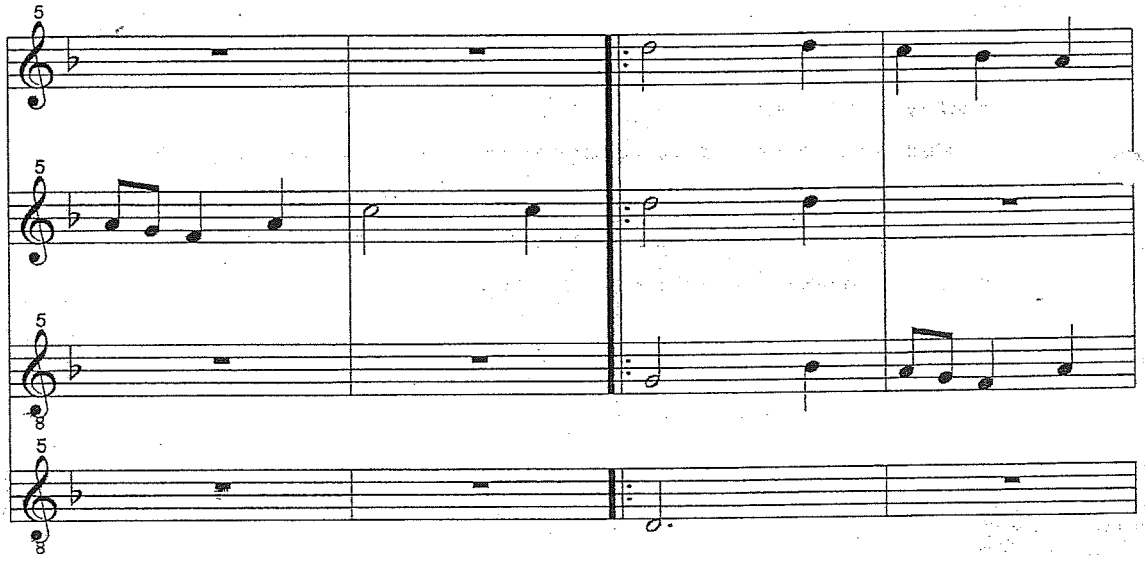


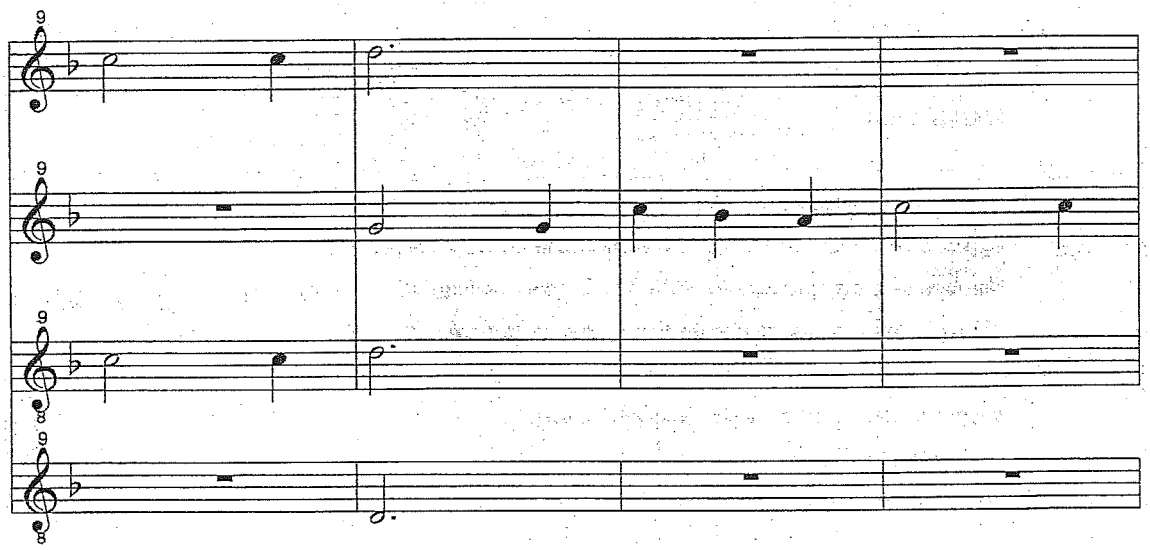
Fanfare - C'est La Fin

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



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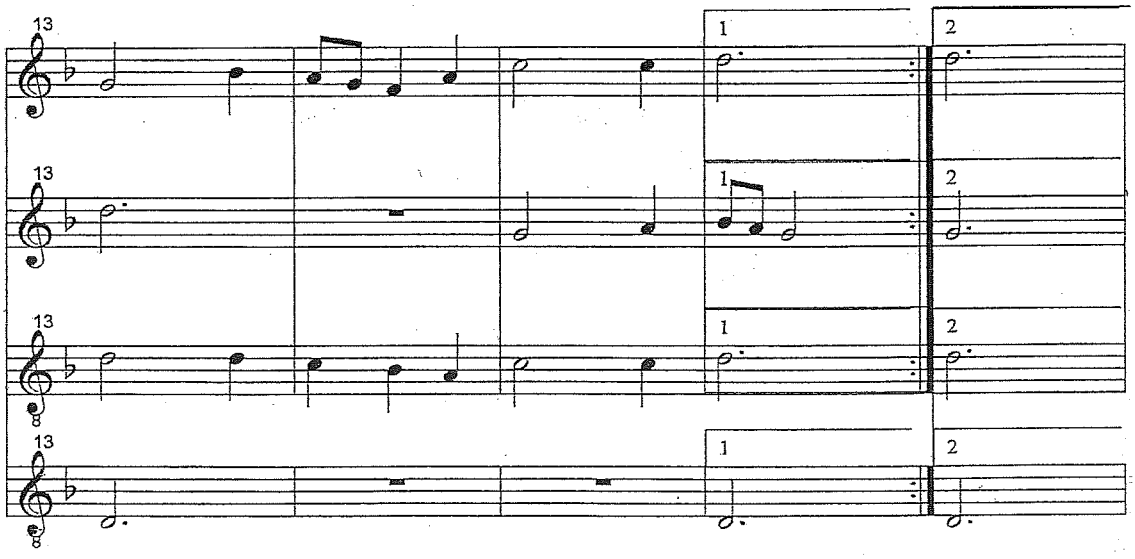
13
13
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1
2
1
2
1
2

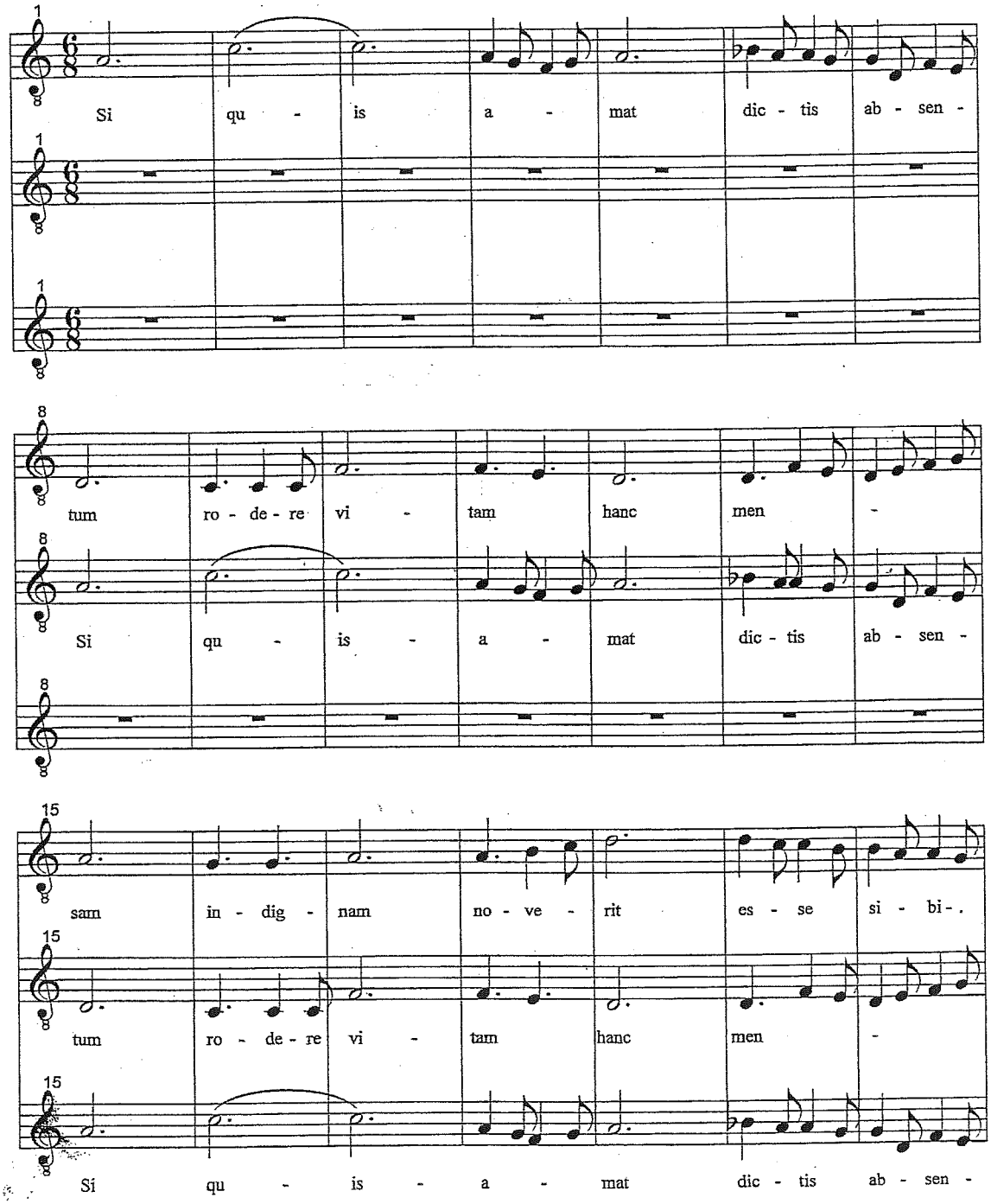
Si Quis Amat

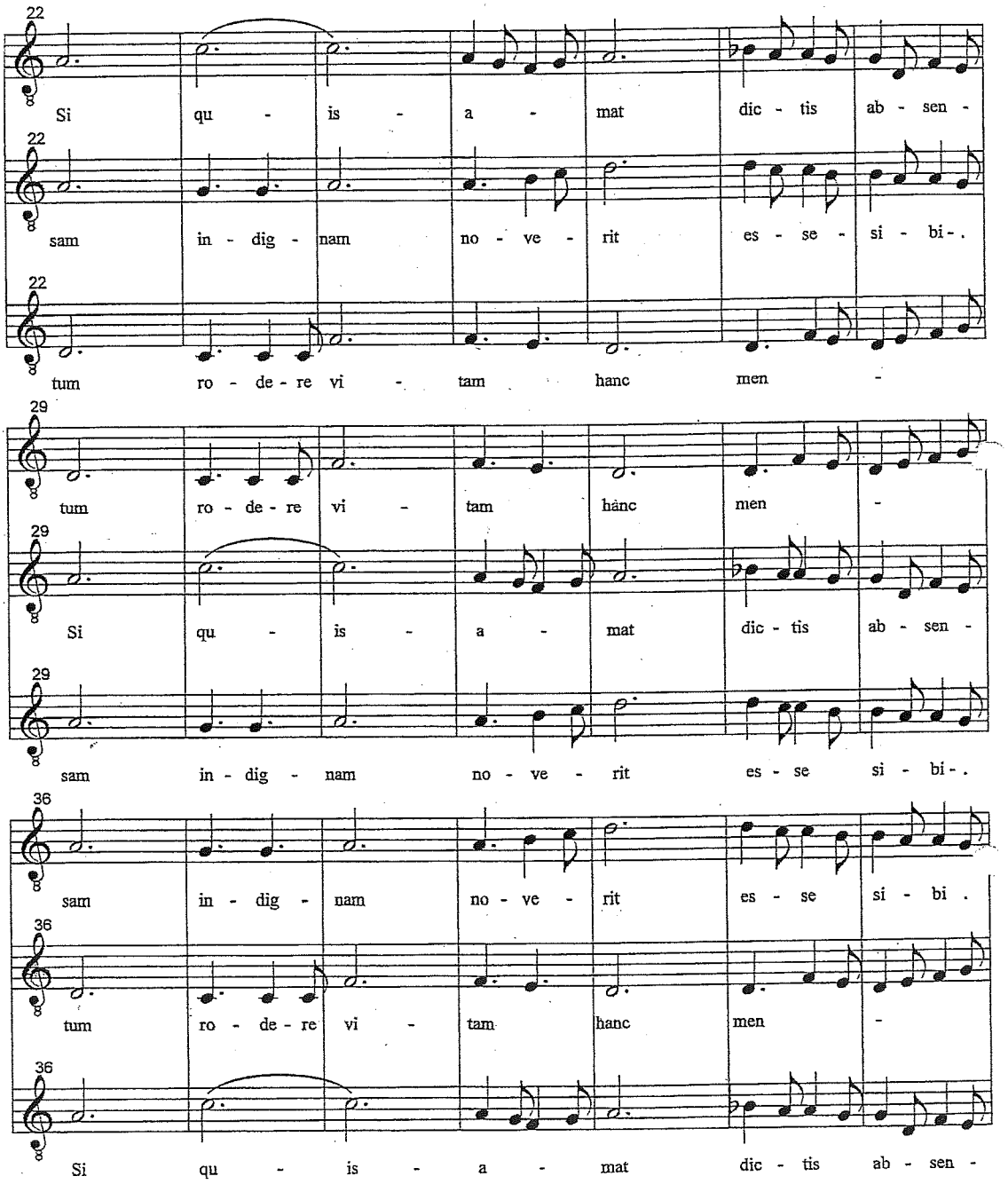
The music is played on recorder, lute/citole and harp.
Appearance of three elders who invite the knight/hunter to supper.
Narrator, who may portray one of the elders, gives the translation of song.
(Narrator gives translation in the form of a declamation)

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


1
Si qu - is a - mat dic - tis ab - sen -
1
1
8
tum ro - de - re vi - tam hanc men -
8
Si qu - is - a - mat dic - tis ab - sen -
8
15
sam in - dig - nam no - ve - rit es - se si - bi - .
15
tum ro - de - re vi - tam hanc men -
15
Si qu - is - a - mat dic - tis ab - sen -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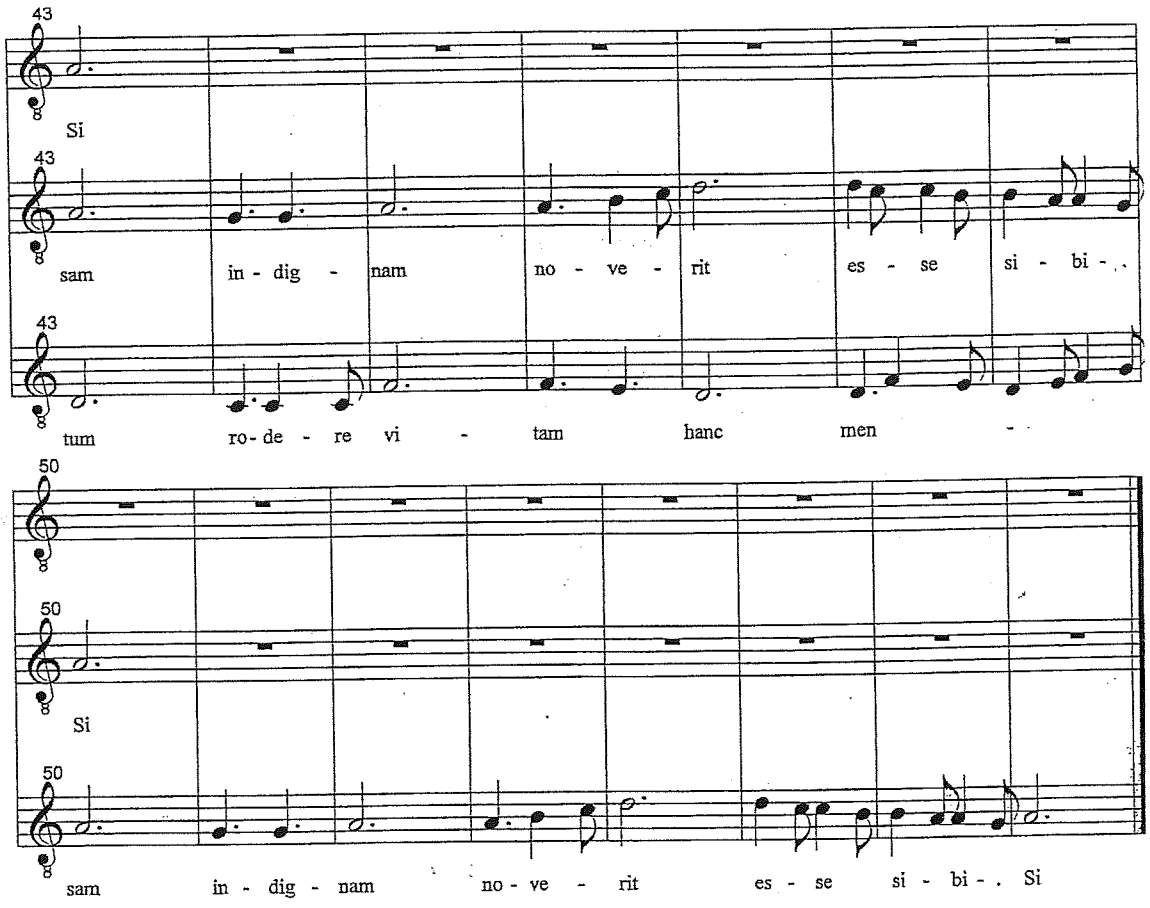
Si qu - is - a - mat dic - tis ab - sen -
22
sam in - dig - nam no - ve - rit es - se - si - bi - .
22
tum ro - de - re vi - tam hanc men -
29
tum ro - de - re vi - tam hanc men -
29
Si qu - is - a - mat dic - tis ab - sen -
29
sam in - dig - nam no - ve - rit es - se si - bi - .
36
sam in - dig - nam no - ve - rit es - se si - bi .
36
tum ro - de - re vi - tam hanc men -
36
Si qu - is - a - mat dic - tis ab - sen -


43
Si
43
sam in - dig - nam no - ve - rit es - se si - bi - .
43
tum ro - de - re vi - tam hanc men - -
50
50
Si
50
sam in - dig - nam no - ve - rit es - se si - bi - . Si

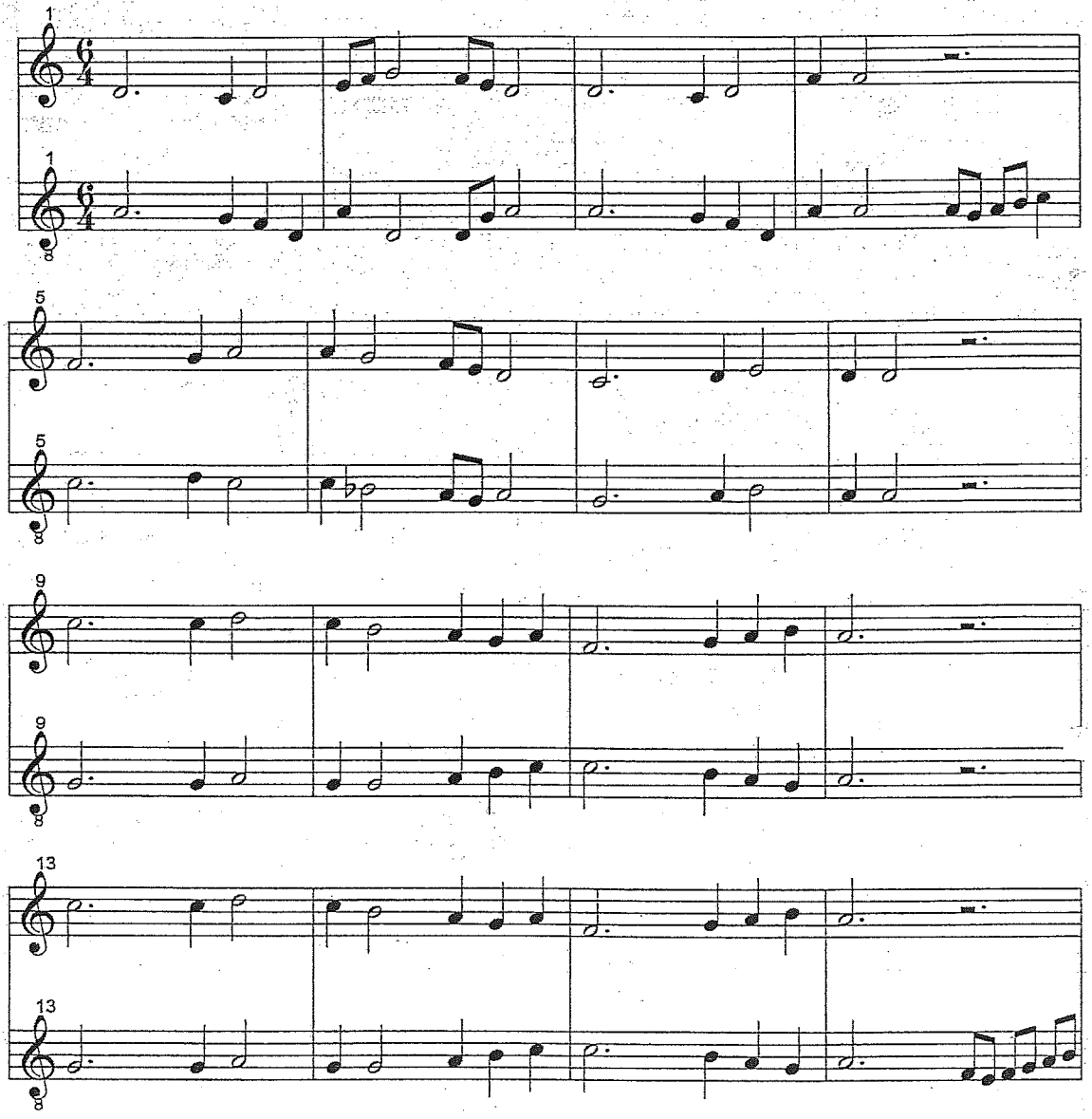
Rosas das Rosas

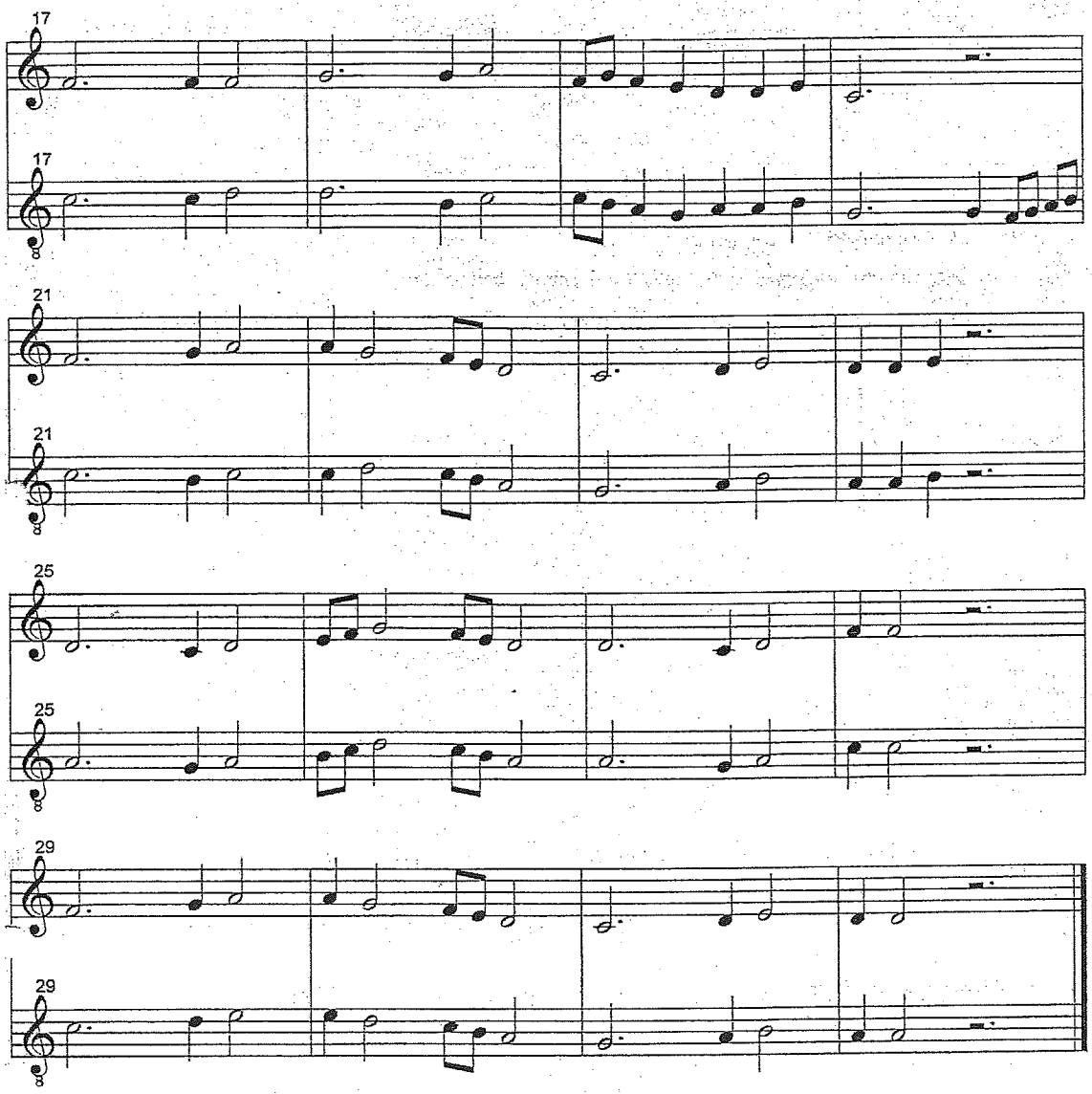
Played upon flute, vielle, lute, harp. Increase dynamic possibilities by adding instruments and then reverse procedure.

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

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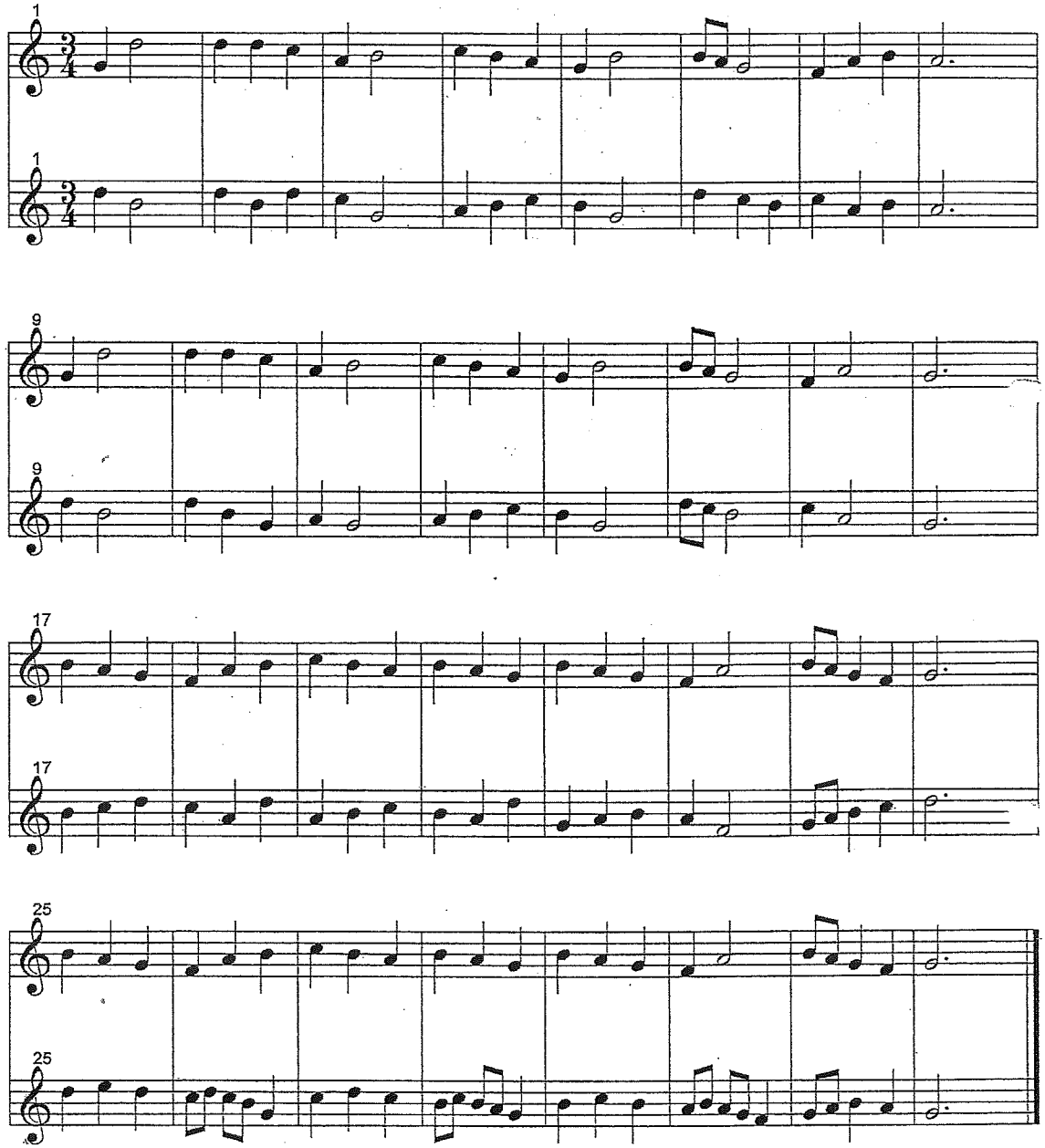
AUTUMN

A Virgen Mui

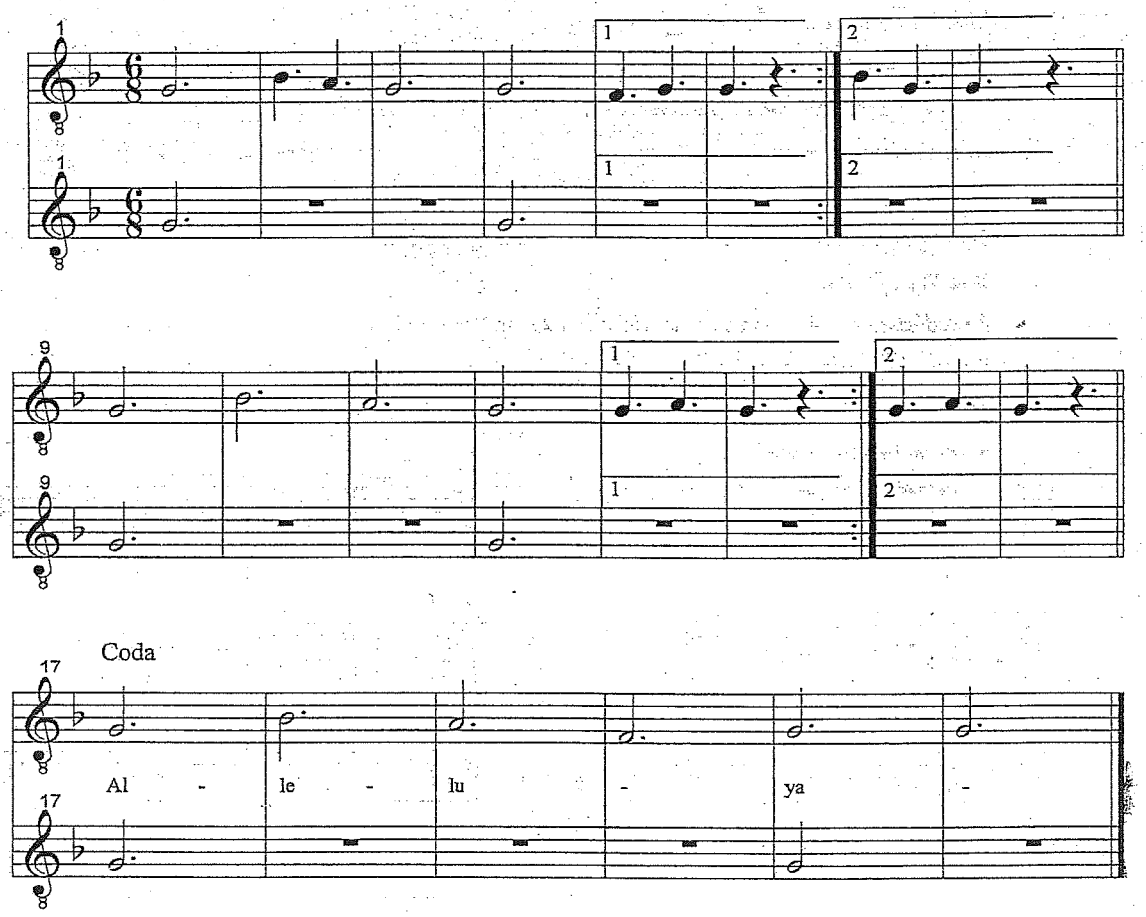
Played upon bagpipes, symphonie, vielle, citole, percussion

The labours of the months, and the appearance of the Green Man in an Autumnal mask.

A Virgen Mui



Tenor - Dou Way Robin



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.

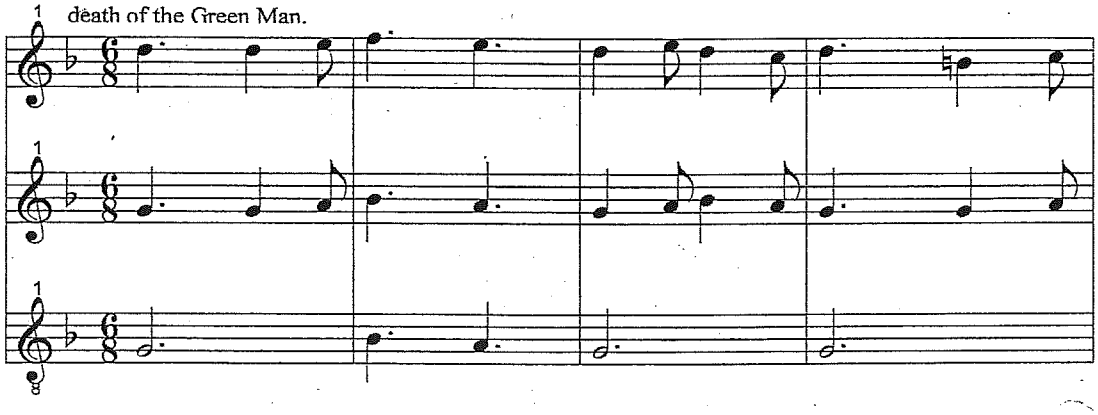
Drum roll increases in volume to which bagpipe drone added.

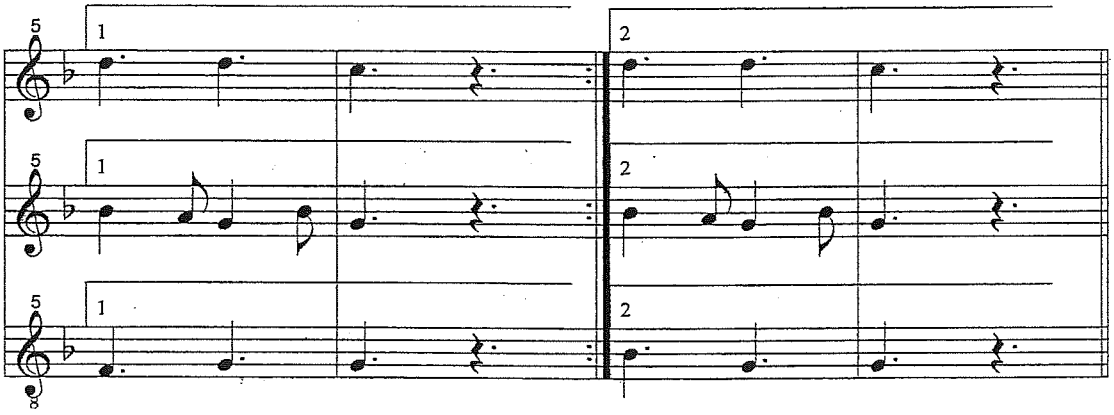
Dou Way Robin

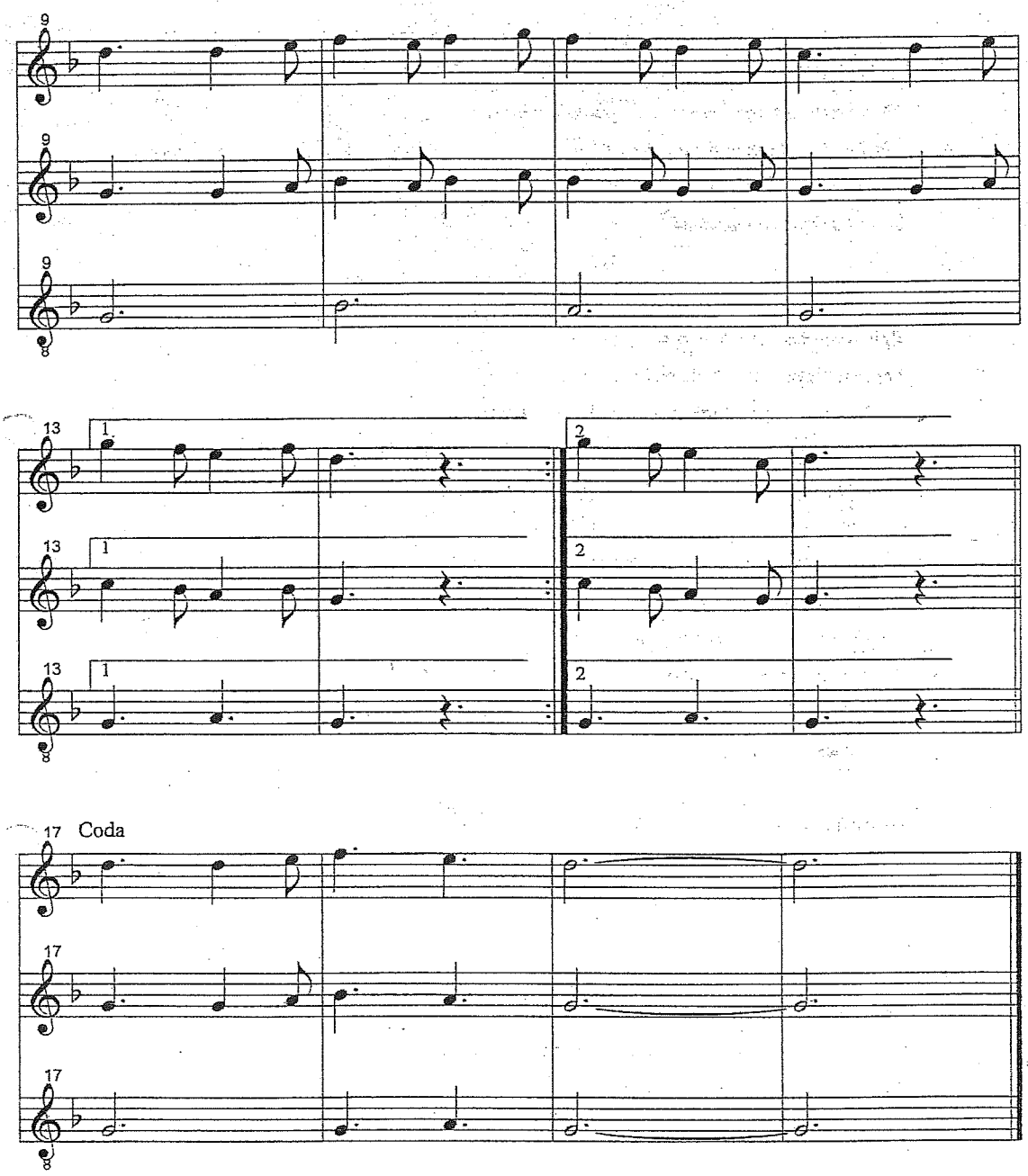
Played upon bagpipe, symphonie, vielle, citole, and percussion.

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.



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17
Coda

Narrator

They ploughed, they sowed, they harrowed him in,
Throwed 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.

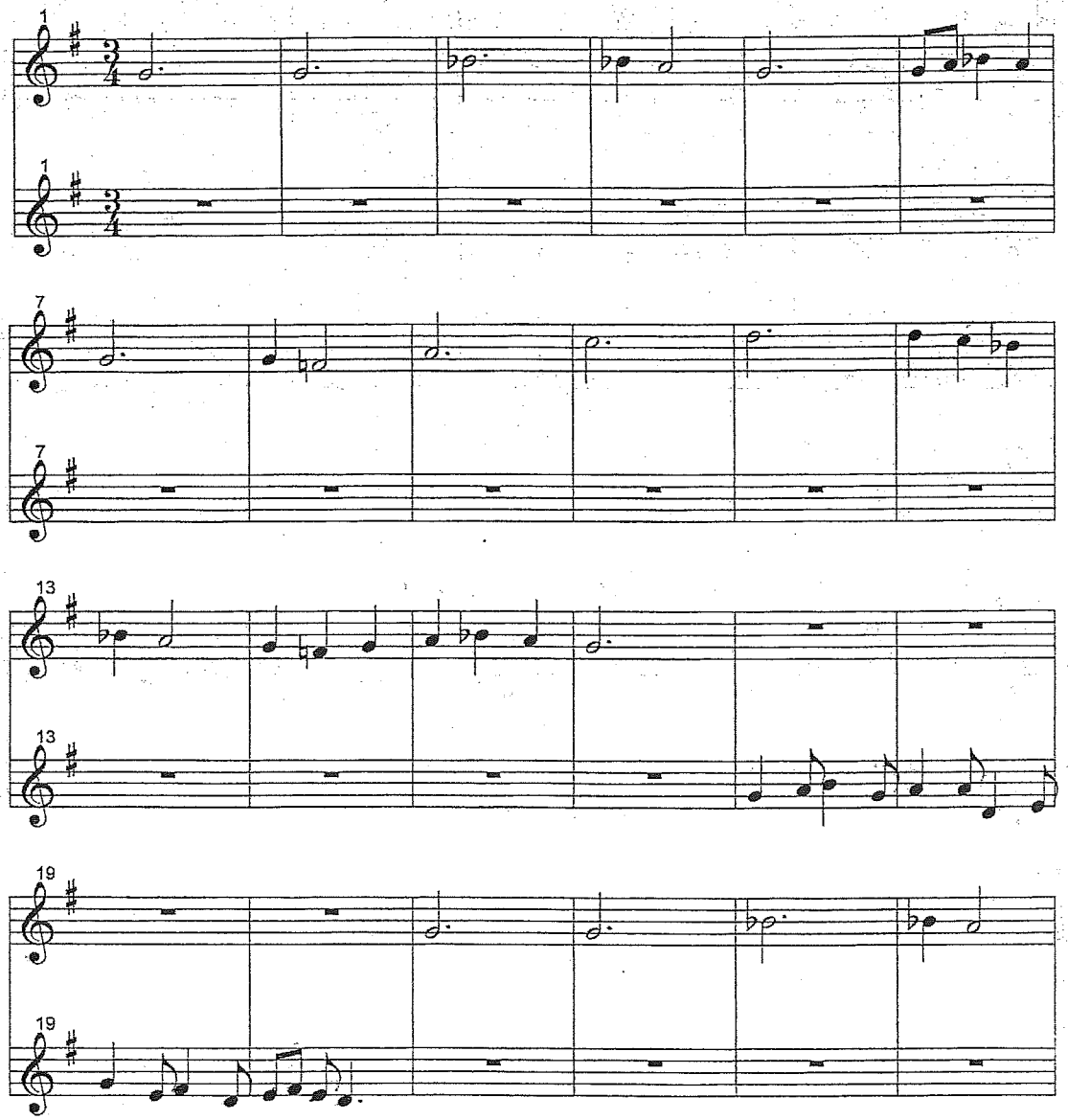
Narrator speaks over music
I want to write of the evil in the world,
lest the time should pass unused.
The time has come to awake,
In the face of death,
In the face of death.

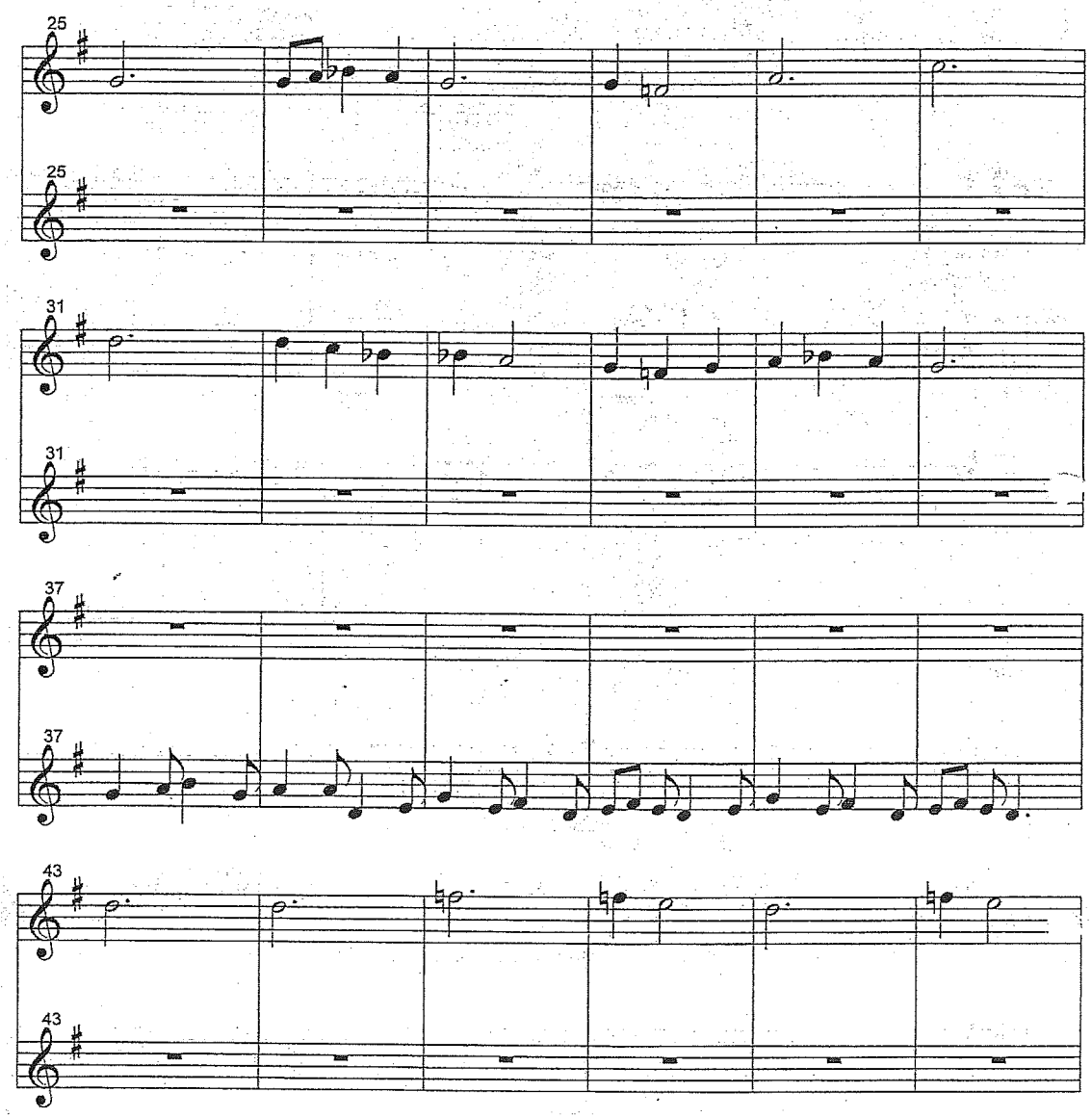
We rush into death.
Don't want to trespass any more,
Don't want to trespass any more.

Ad Mortem Festinamus

Sung and played on citole, harp, vielle, recorder, percussion.
Pick up tempo from previous fragments.

Palastinalied- Ad Mortem

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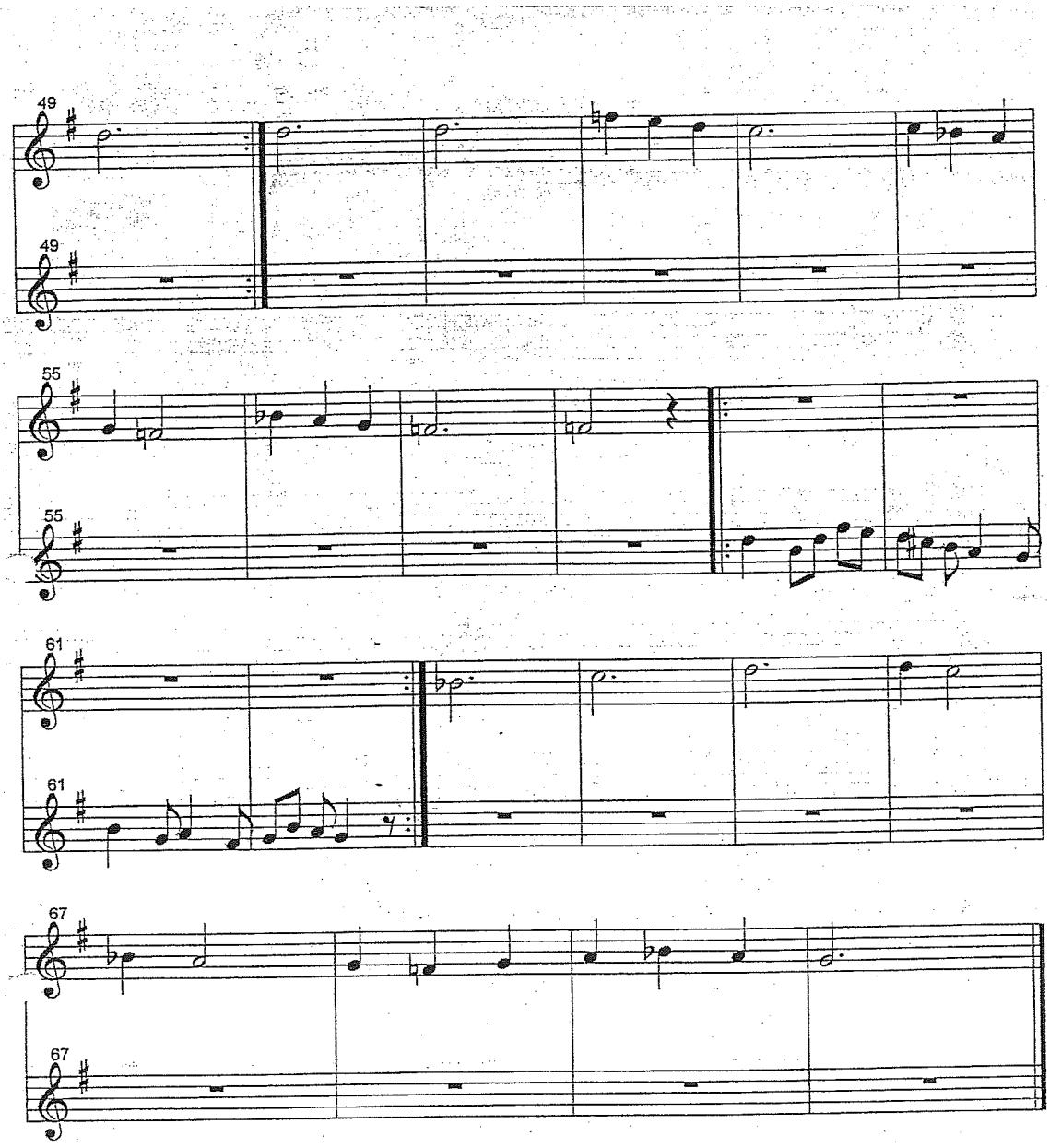
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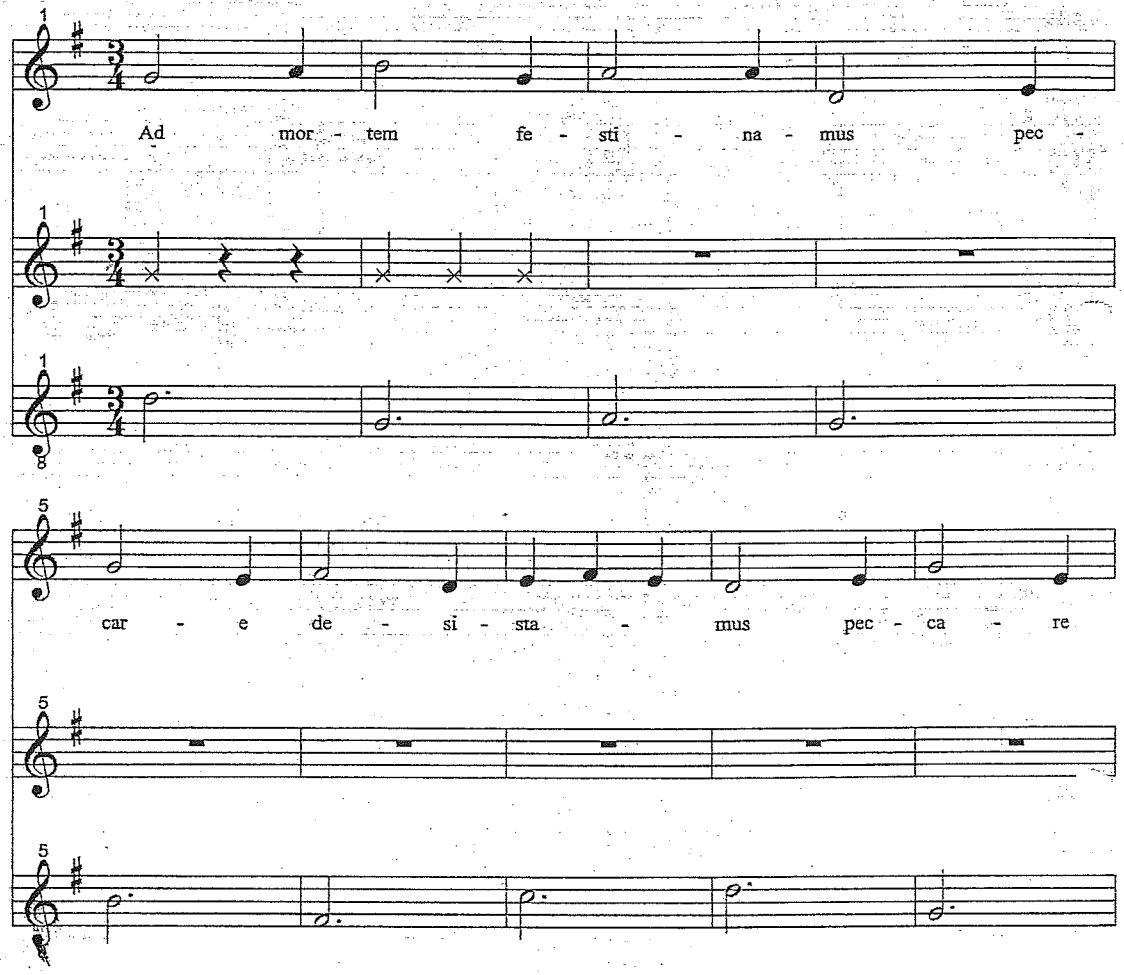
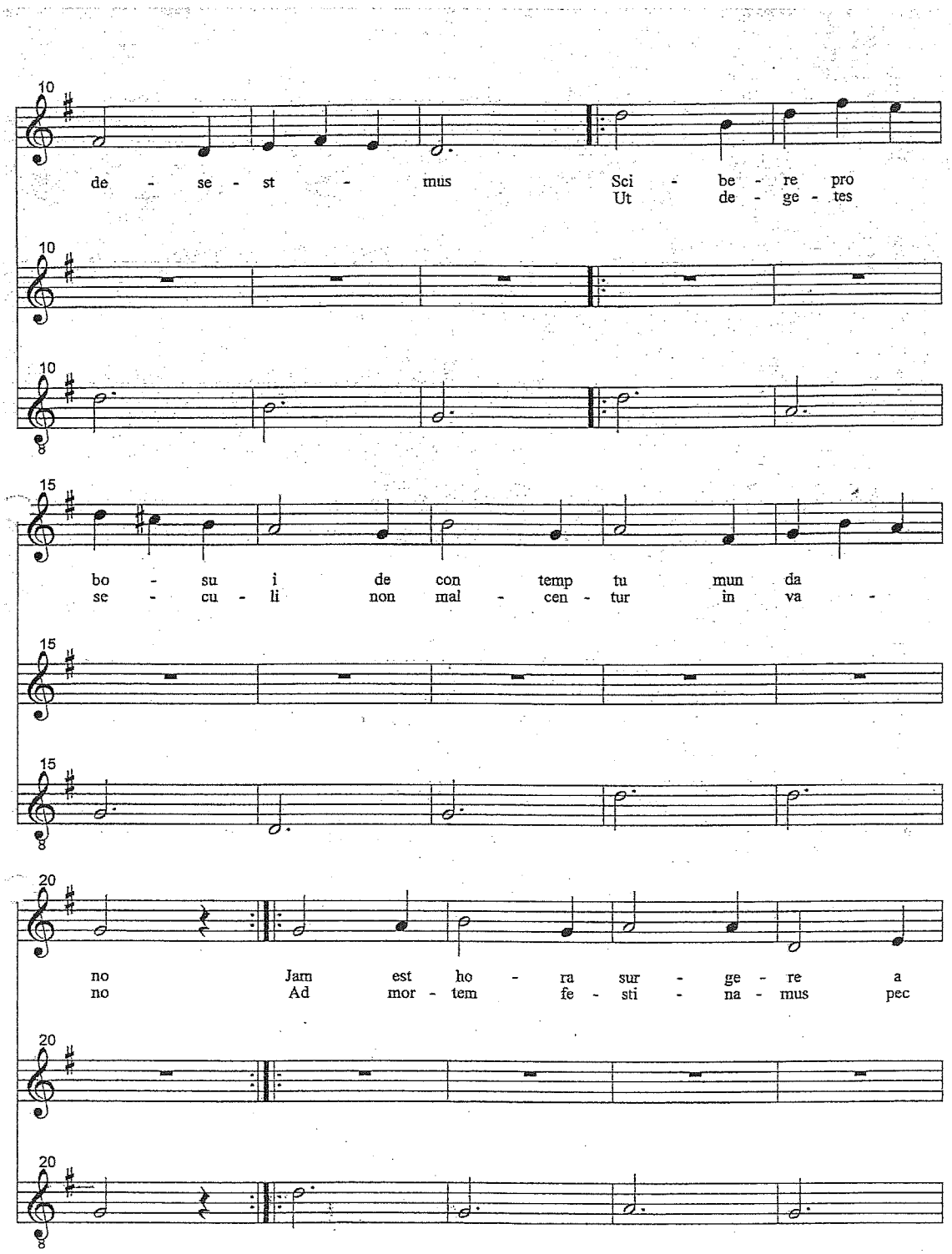
Ad Mortem Festinamus




10
de - se - st - mus
Sci - be - re pro
Ut de - ge - tes
10
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15
bo - su i de con temp tu mun da
se - cu - li non mal - cen - tur in va -
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15
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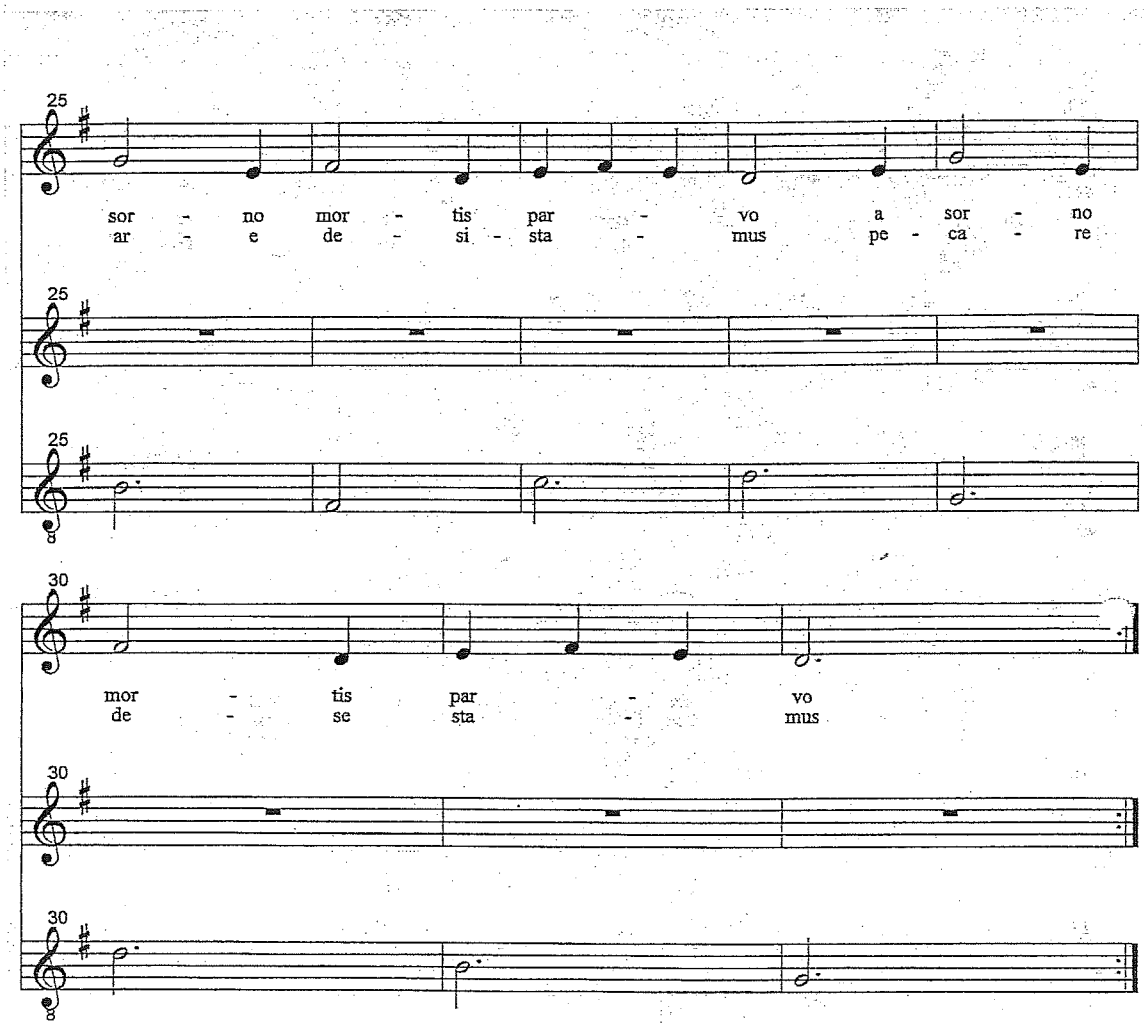
no Jam est ho - ra sur - ge - re a
no Ad mor - tem fe - sti - na - mus pec
20
20


25
sor - no mor - tis par - vo a sor - no
ar - e de - si - sta - mus pe - ca - re
25
25
30
mor - tis par - vo
de - se sta - mus
30
30

Credo in Deum.

Top line sung with harp on second line.

Narrator gives translation (bell?)

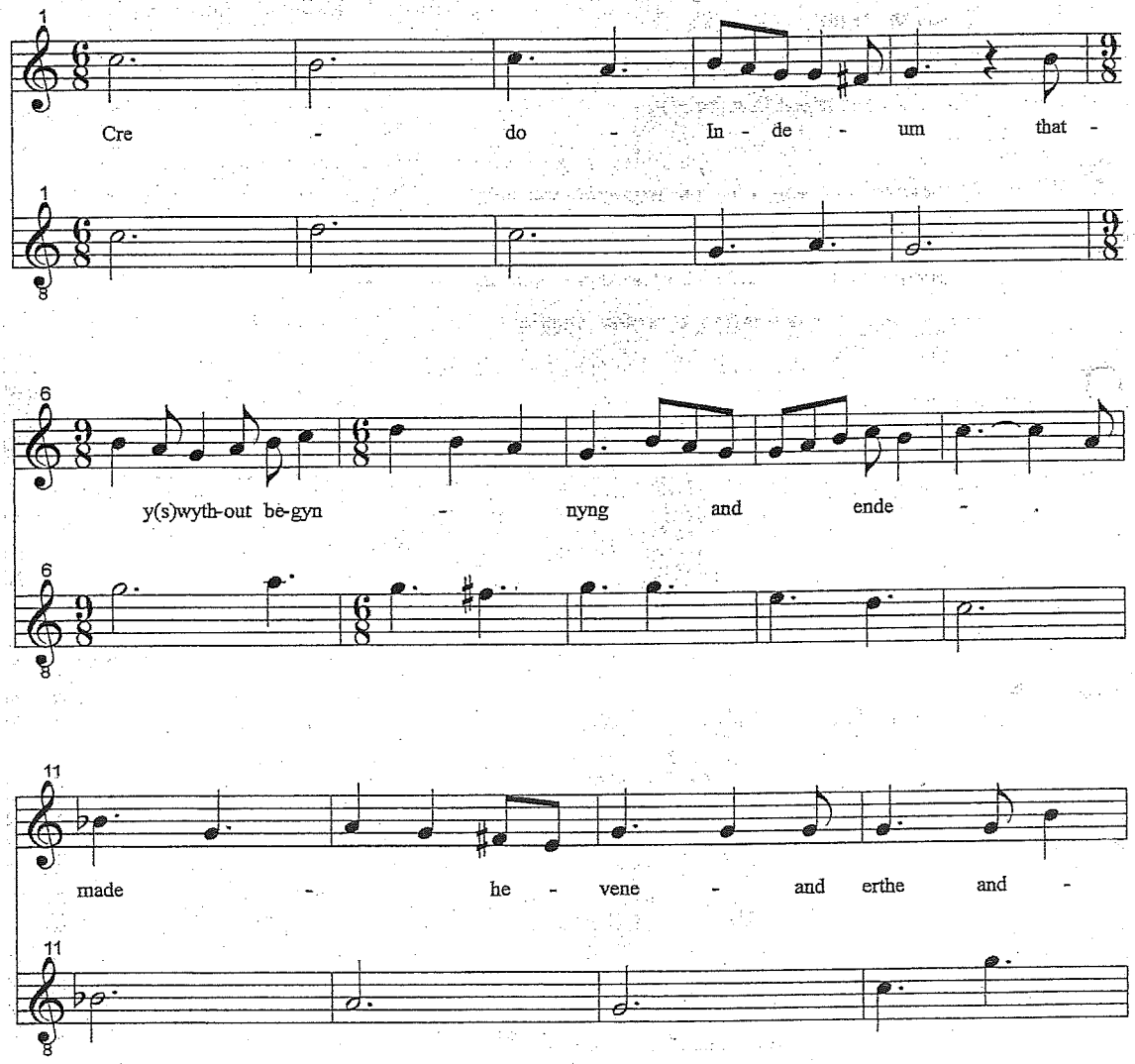
I believe in God, who is without beginning and end,

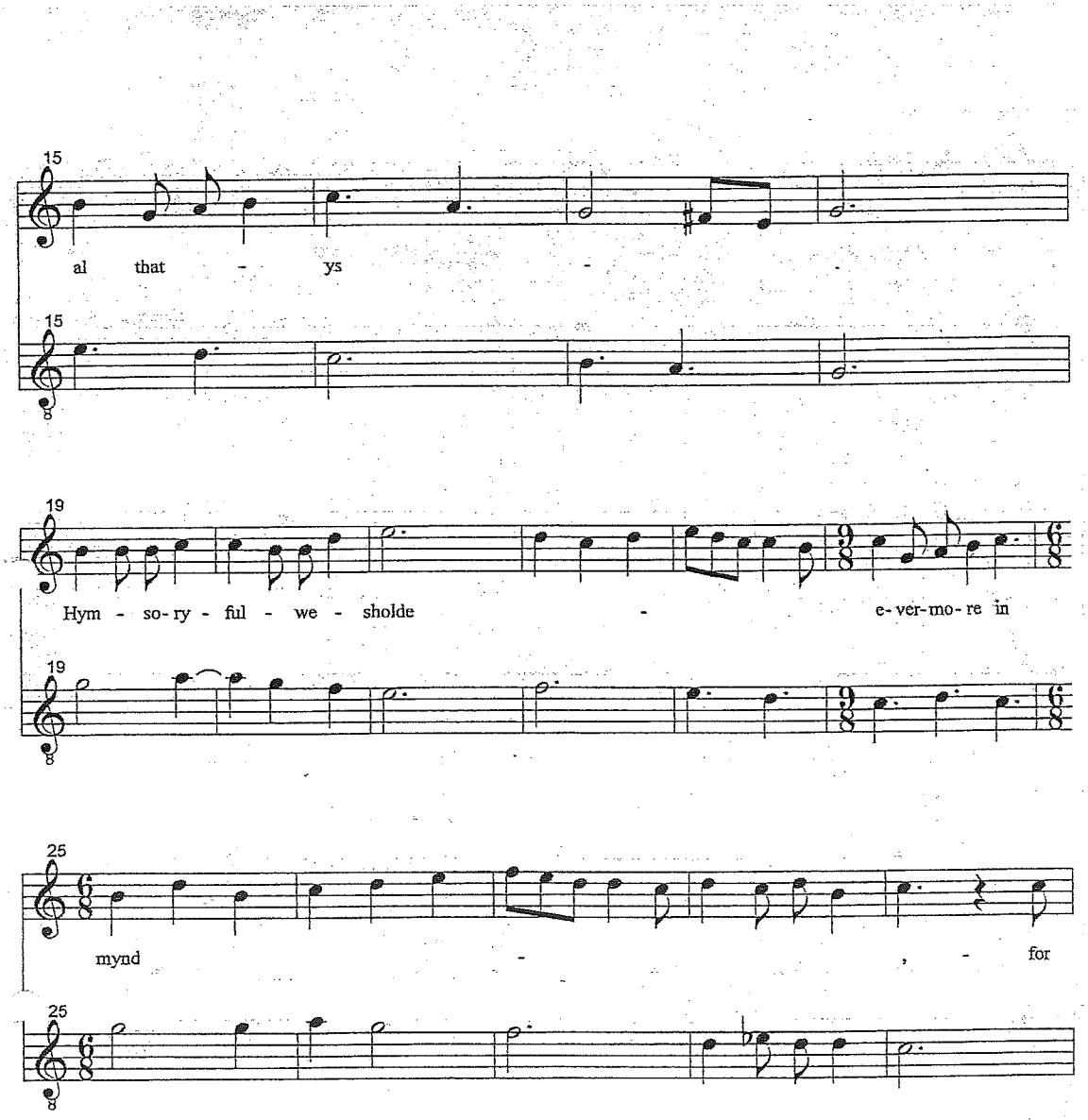
who made heaven and earth and all that is.

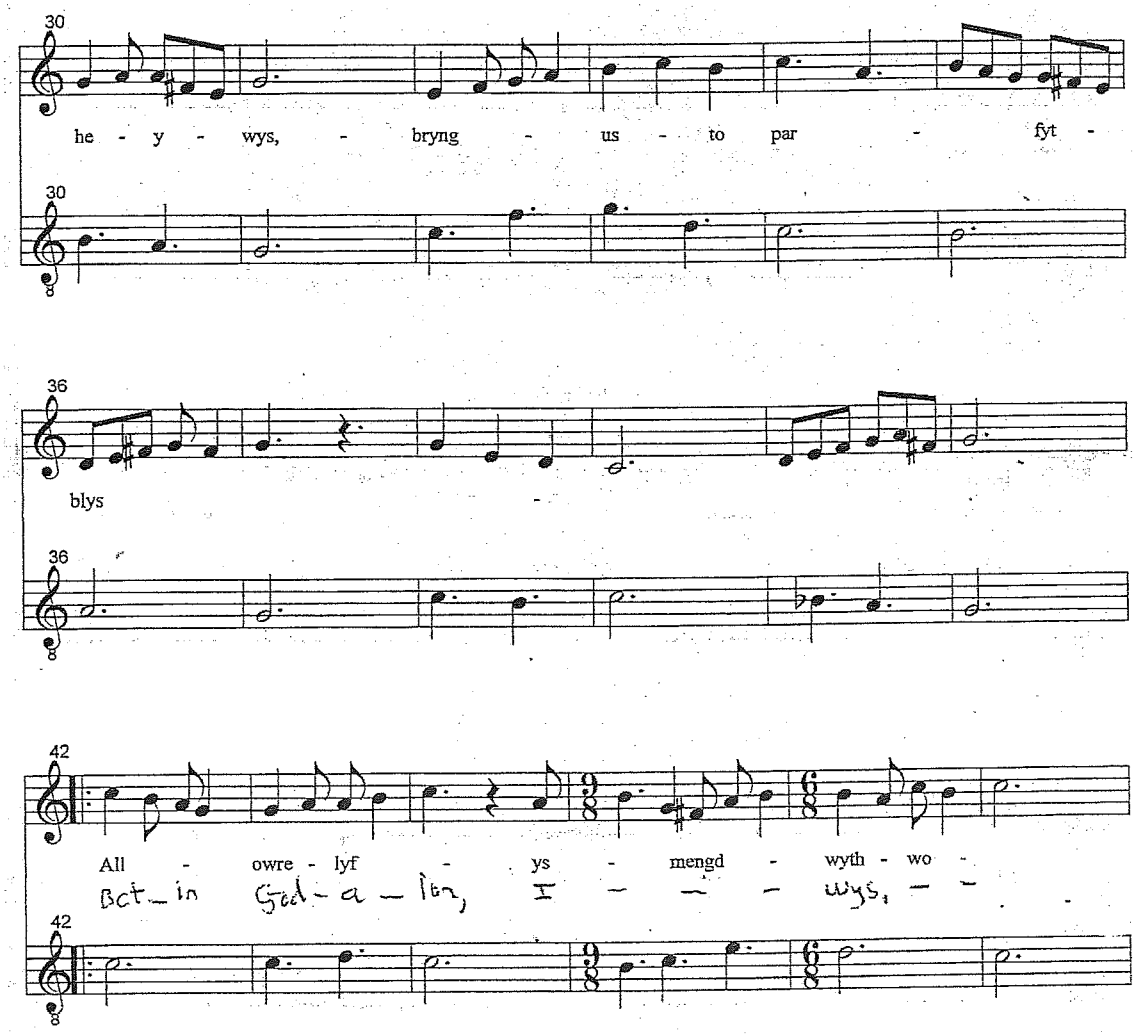
We sorrowful ones should always have him in mind,

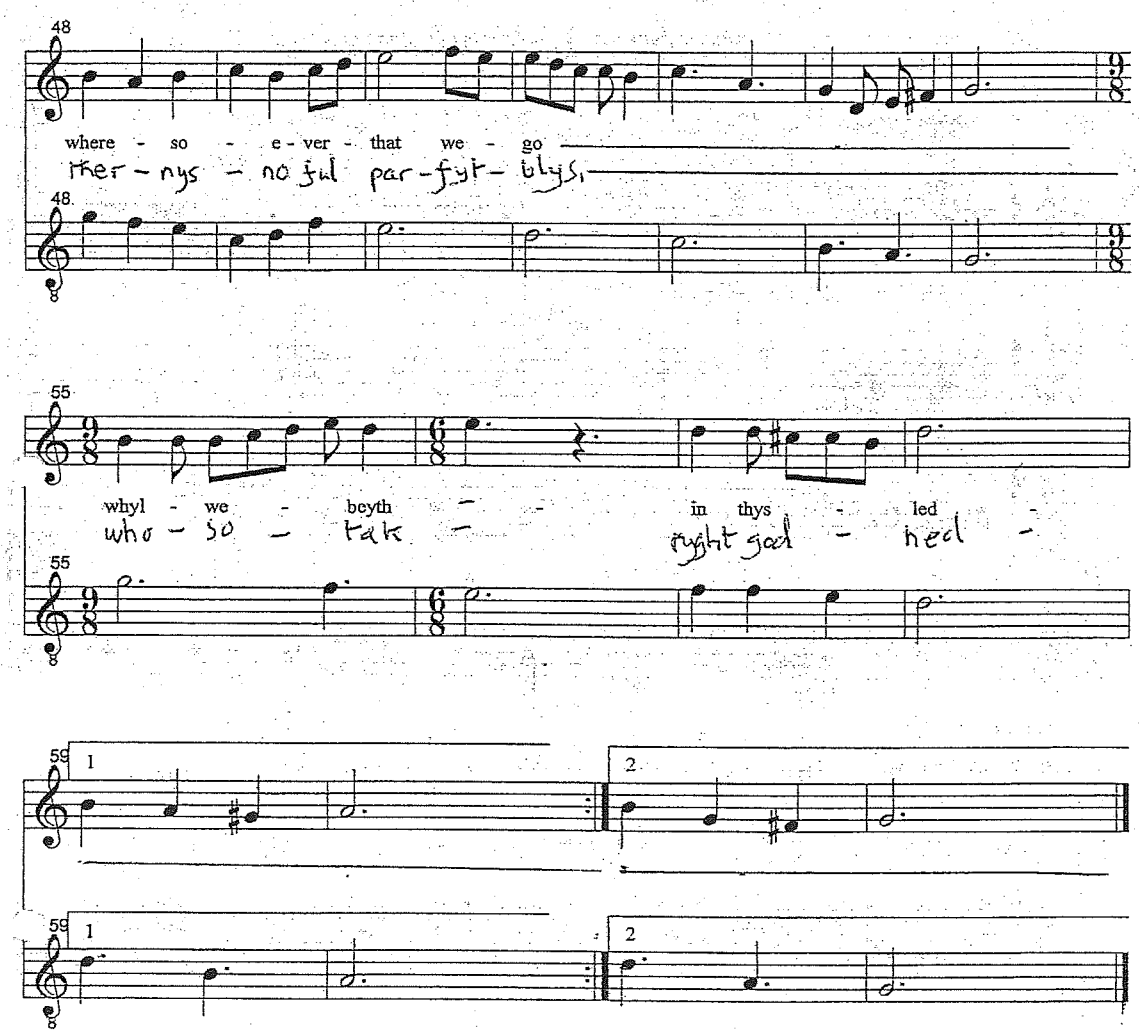
For he, indeed, may bring us to perfect happiness

Credo in Deum

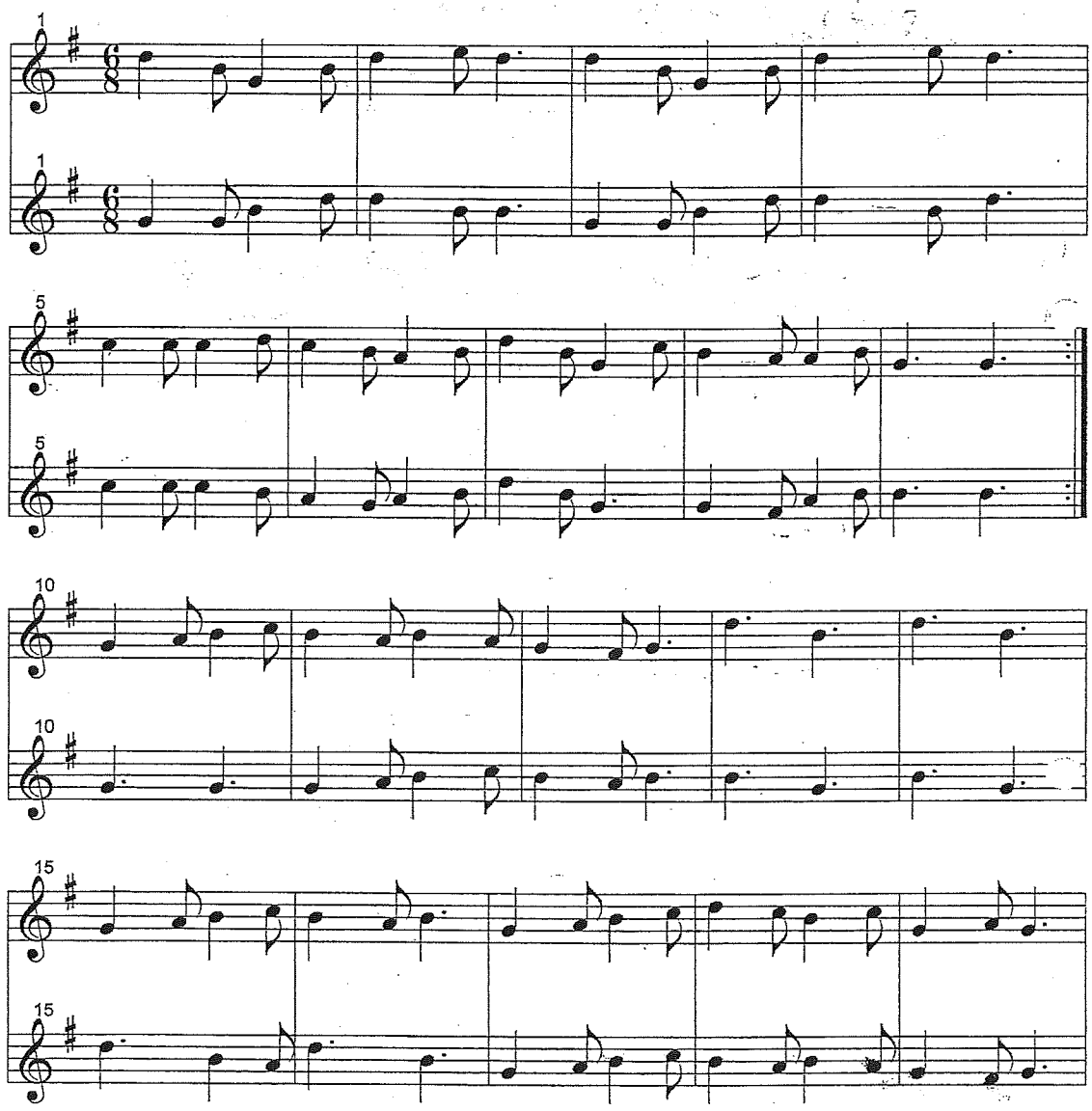


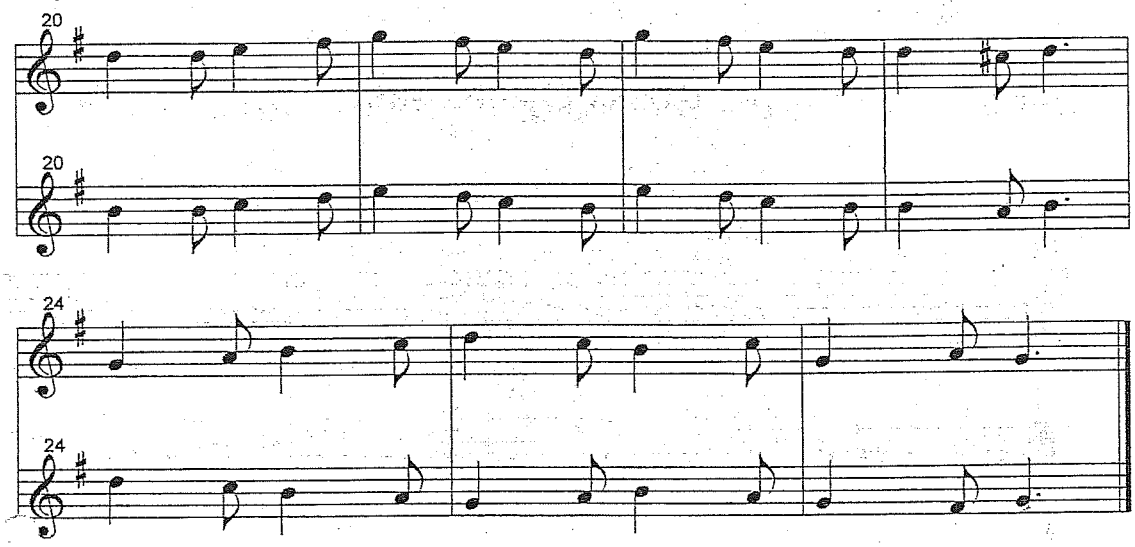

15
al that - ys -
15
19
Hym - so-ry - ful - we - sholde - e-ver-mo-re in
19
25
mynd - , - for
25


30
he - y - wys, - bryng - us - to par - fyt -
30
36
blys
36
42
All - owre - lyf - ys - mengd - wyth - wo -
Bot in God-a-lon, I - - - wys, - -
42


48
where - so - e - ver - that we - go
ther - nys - no ful par - fyt - blyss
48
55
whyl - we - beyth - - in thys - led -
who - so - tak - - right god - ned -
55
59
1
2
59
1
2

Resonet In Laudibus





WINTER

Resonet in Laudibus

For procession and labours of the months.

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

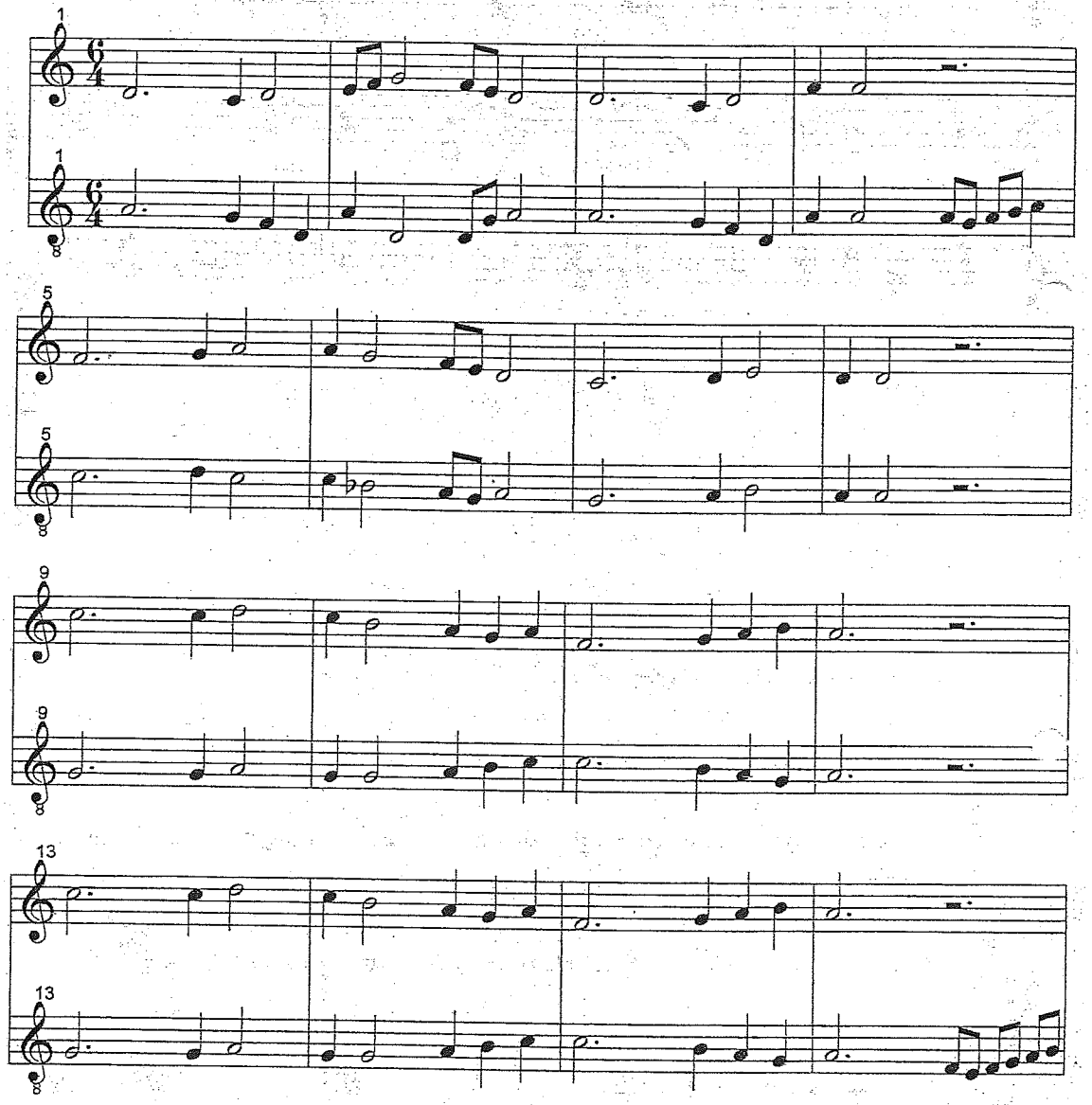
The carol is played as a procession enters through the audience, bringing the entire company onto the stage.

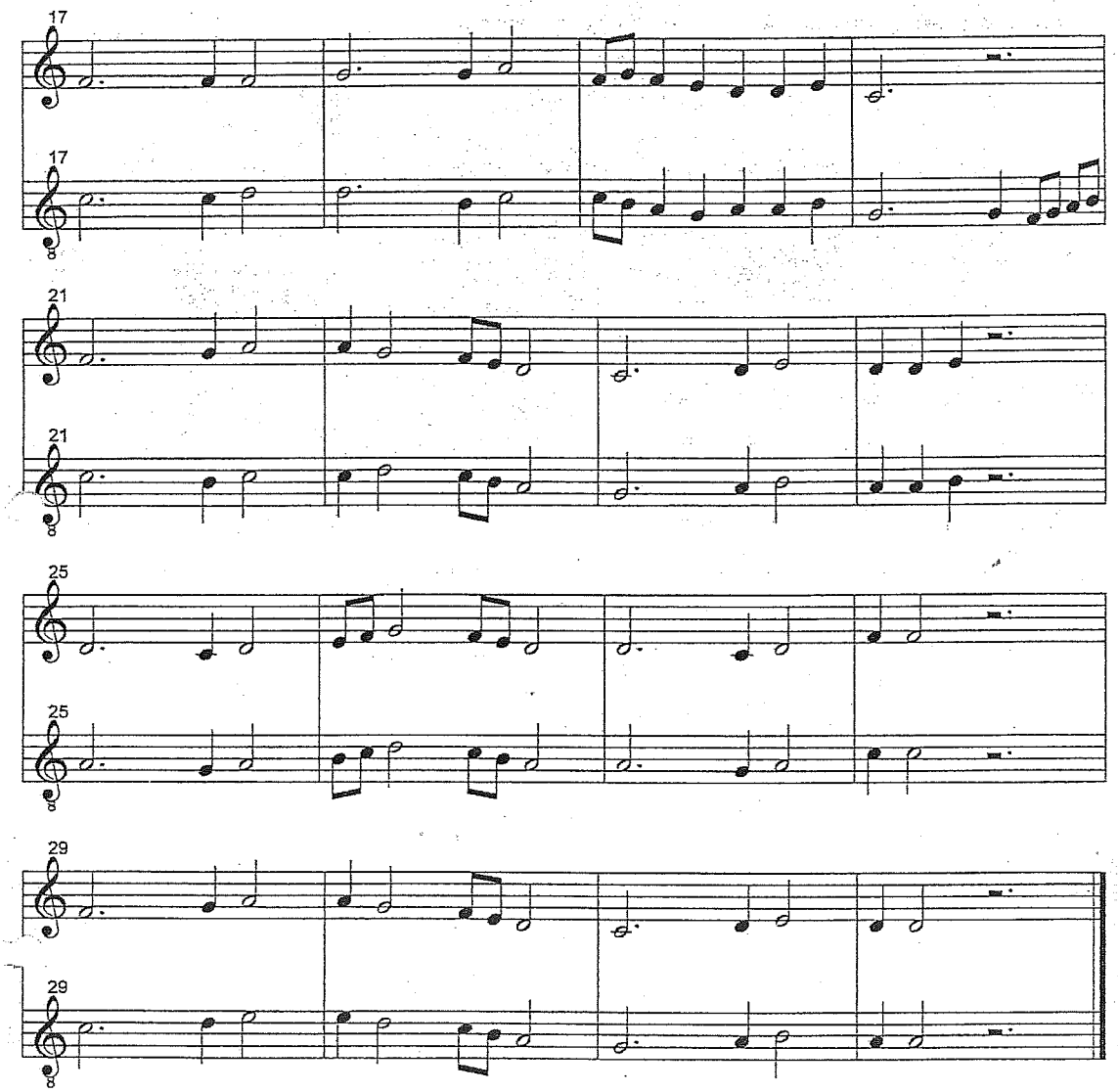
The knight at a loss but the brief return of the magical music '*Rosas das Rosas*' reminds him of the gift. Administers (potion or such like) to the body and the Green Man of winter revives.

Rosa das Rosas

Played on flute, vielle, harp, and lute.

Rosas Das Rosas




17
17
21
21
25
25
29
29

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.

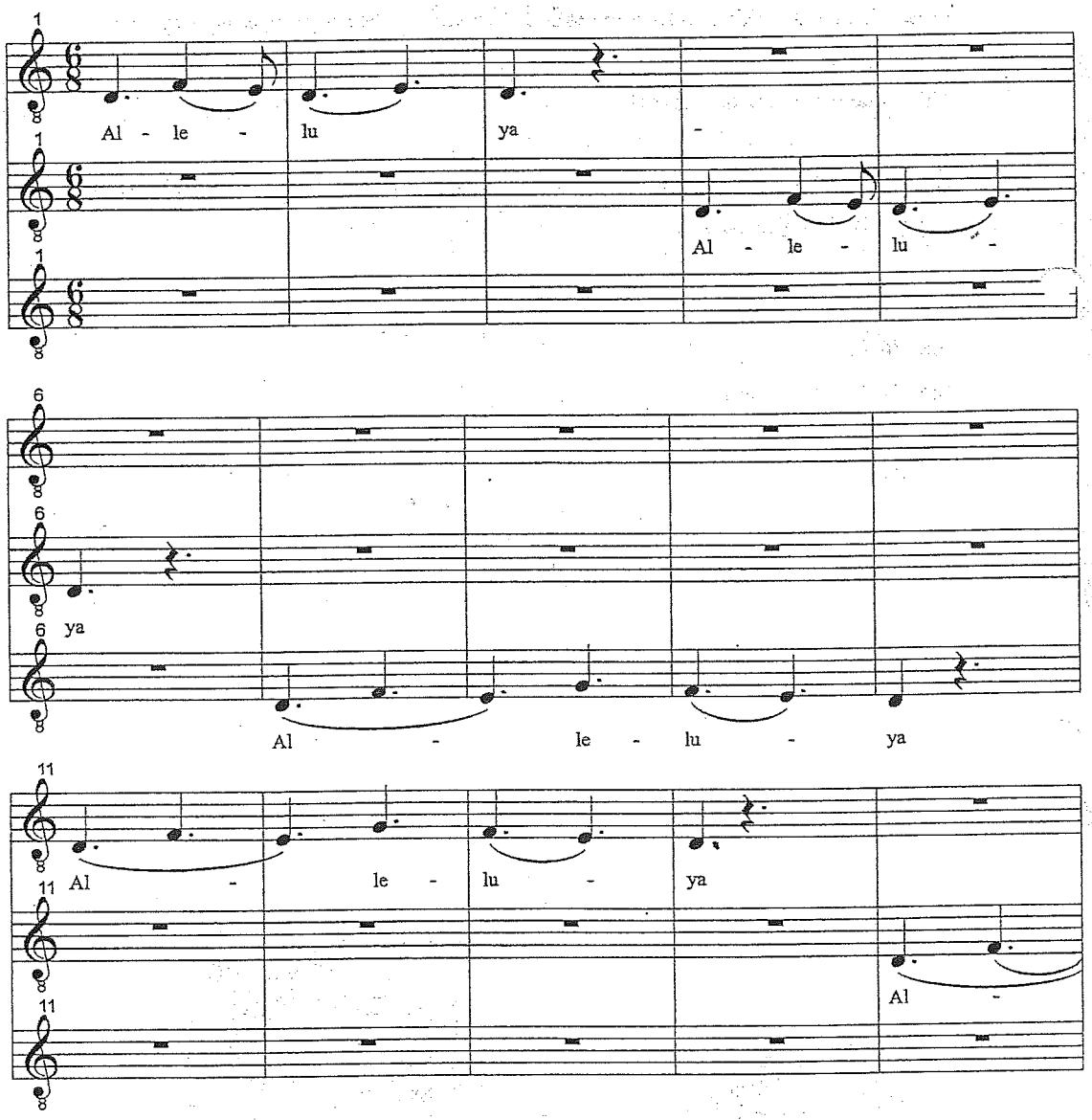
Sing Alleluia,

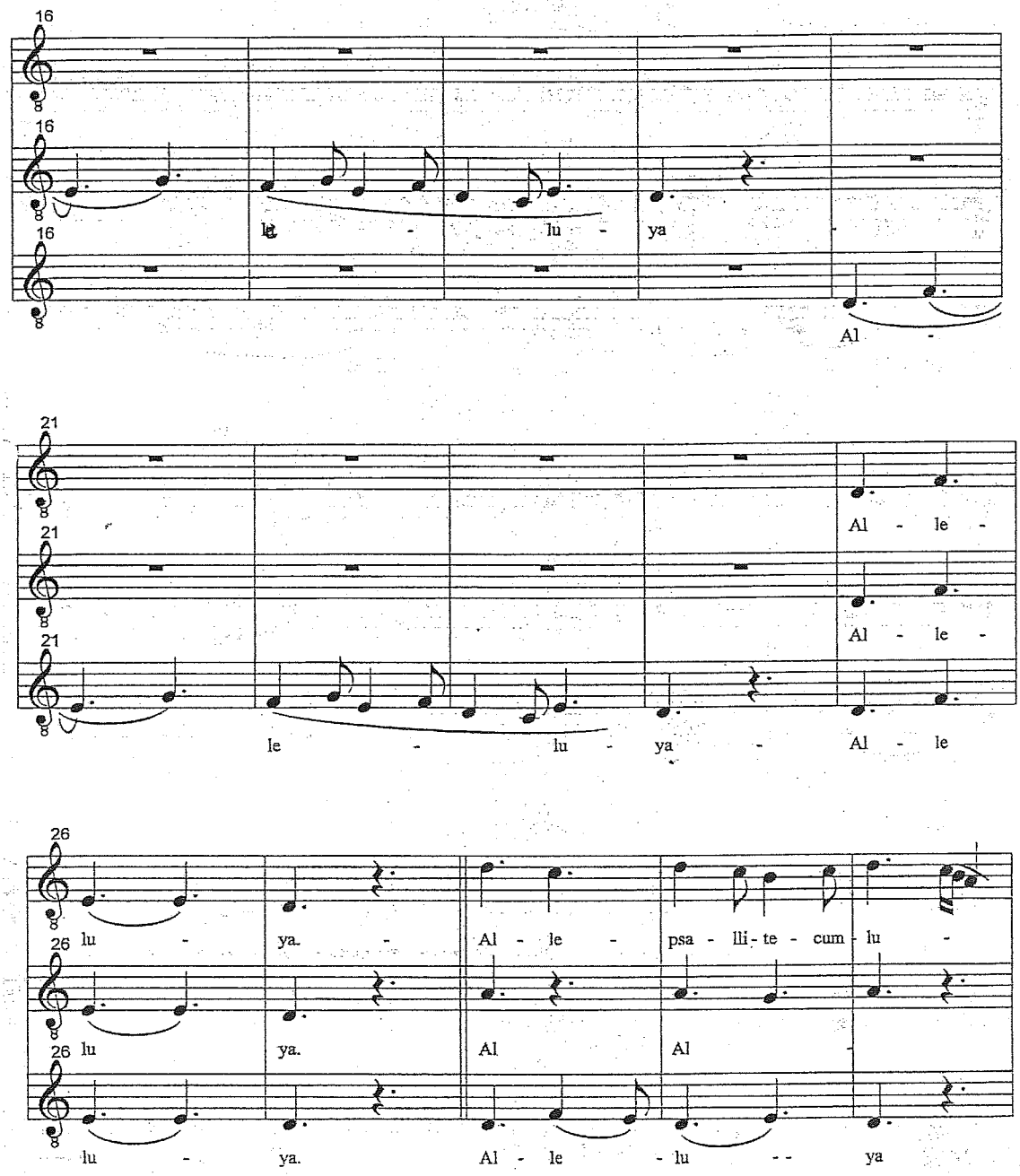
Sing Alleluia very loudly,

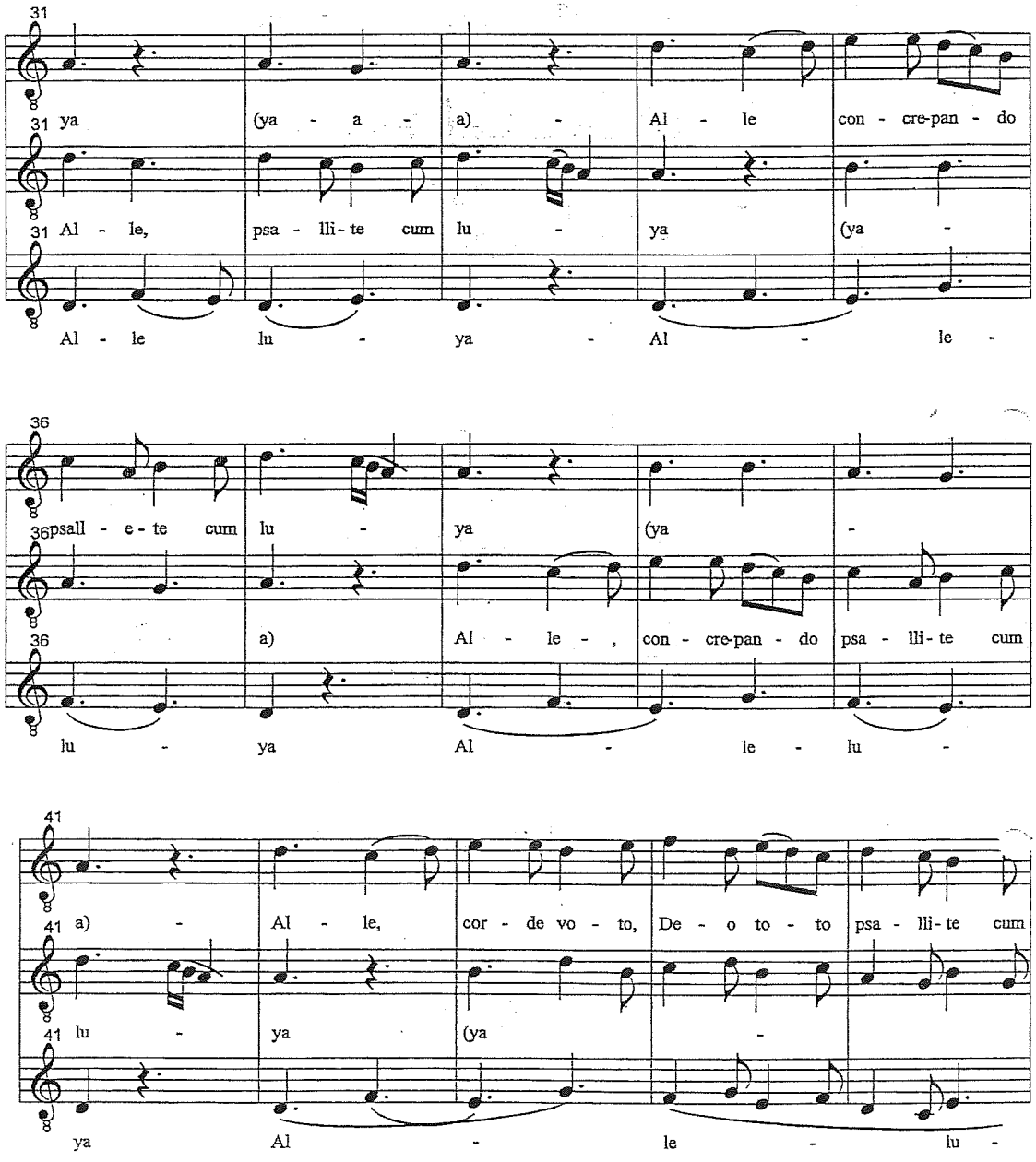
Sing Alleluia with hearts given to God.

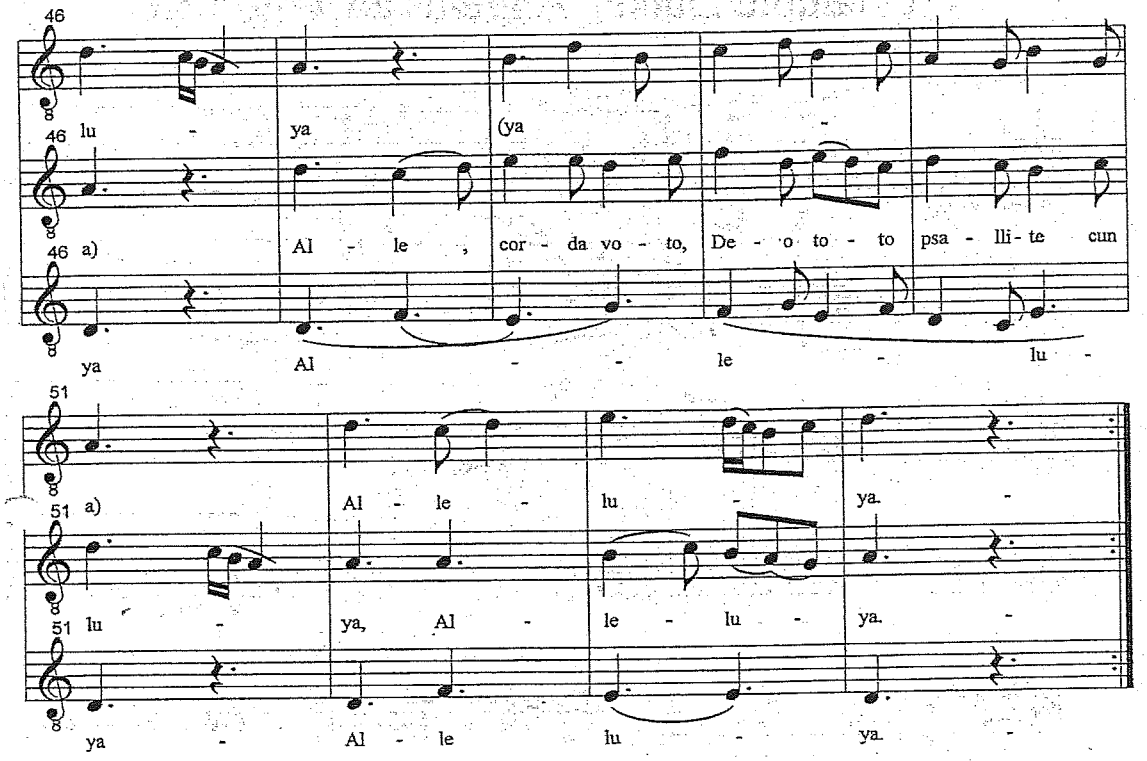
Alleluia.

Alle Psallite Cum Luya

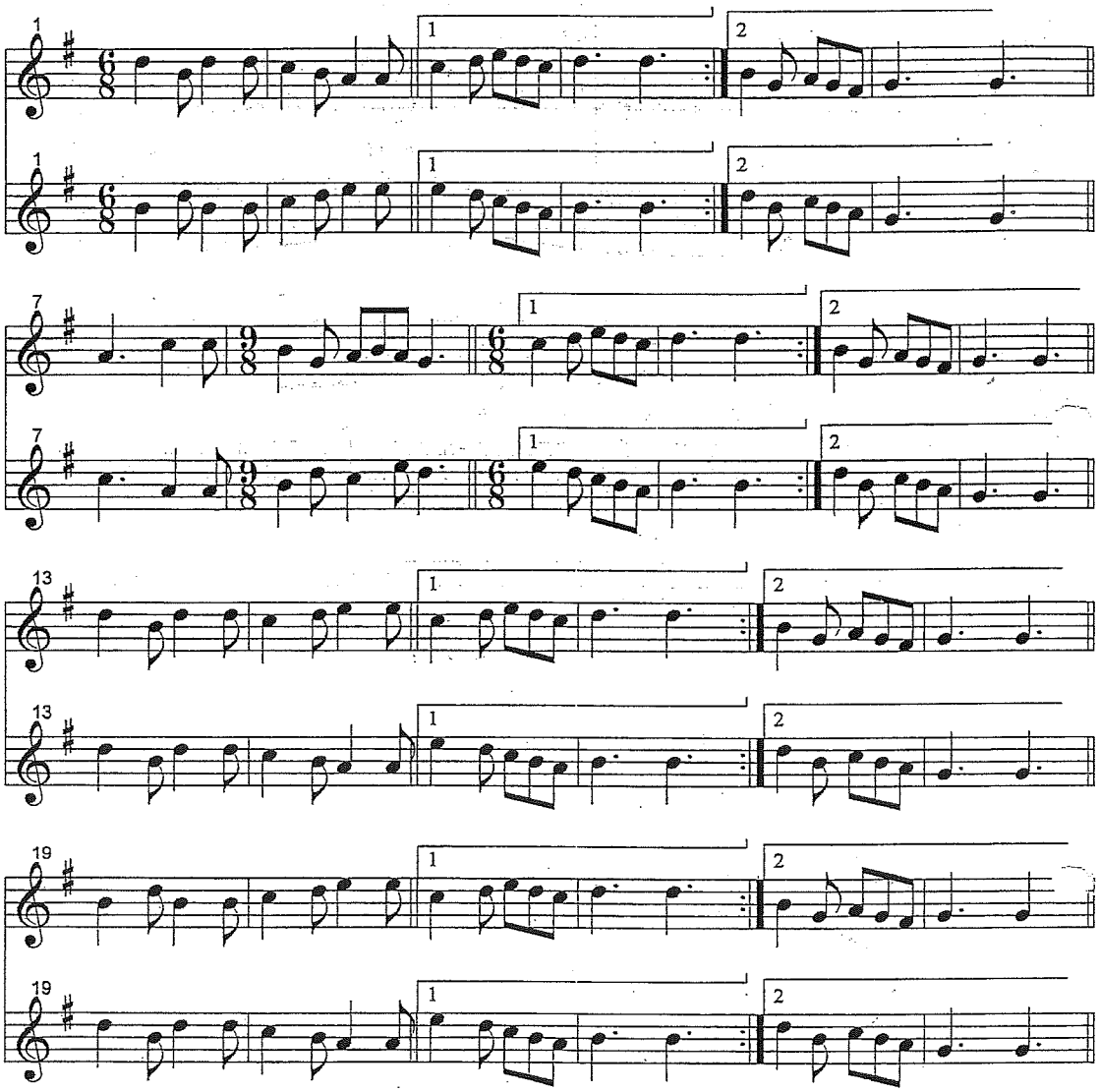


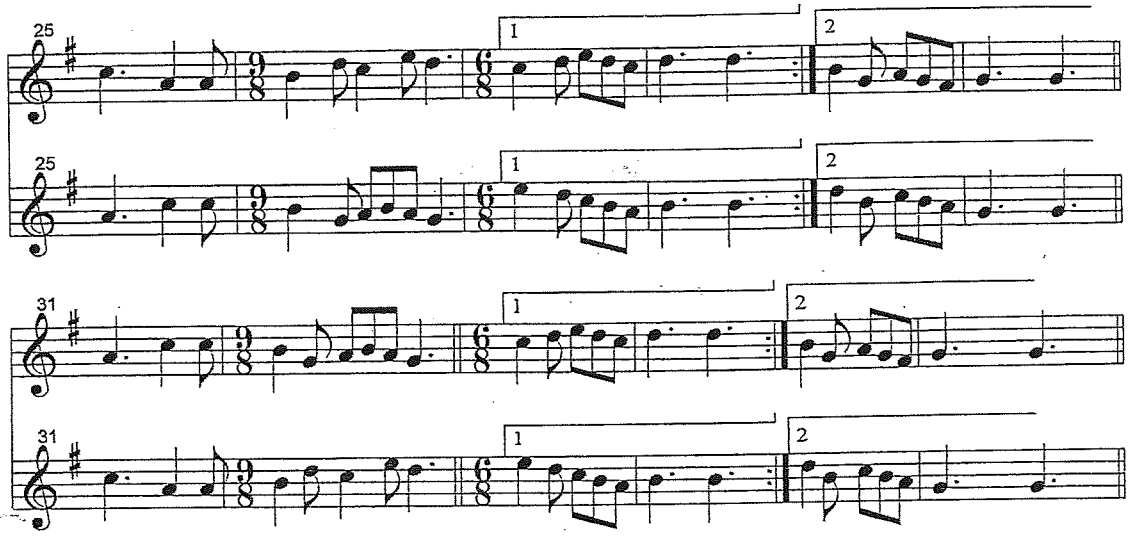

16
16
16
le - lu - ya
Al -
21
21
21
Al - le -
Al - le -
le - lu - ya - Al - le
26
26
26
lu - ya. - Al - le - psa - lli - te - cum - lu -
lu ya. Al Al
lu - ya. Al - le - lu - - ya


31
ya (ya - a - a) - Al - le con - cre-pan - do
Al - le, psa - lli - te cum lu - ya (ya -
Al - le lu - ya - Al - le -
36
psall - e - te cum lu - ya (ya -
a) Al - le - , con - cre-pan - do psa - lli - te cum
lu - ya Al - le - lu -
41
a) - Al - le, cor - de vo - to, De - o to - to psa - lli - te cum
lu - ya (ya -
ya Al - le - lu -


46
lu - ya (ya -
a) Al - le , cor - da vo - to, De - o to - to psa - lli - te cun
ya Al - - le - lu -
51
a) Al - le - lu - ya. -
lu - ya, Al - le - lu - ya. -
ya - Al - le lu - ya. -

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'

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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

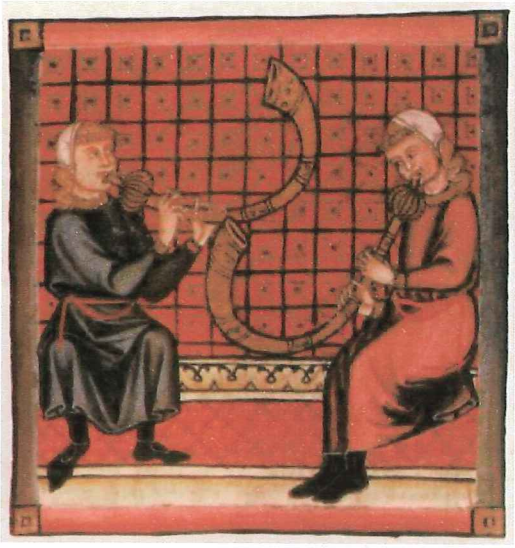


Figure 8: Bladder pipe players

Figure 9: Friar playing bellows and woman dancing. Netherlands 13thc. BL Stowe 17 f.38

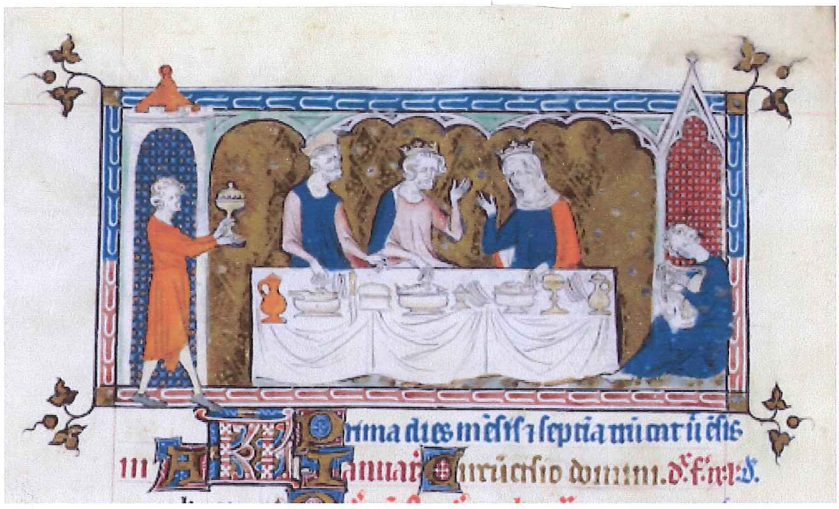


Figure 10: Royal feast with harpist. Calendar Page January. English. BL. Royal 12.BV11f.74v.

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

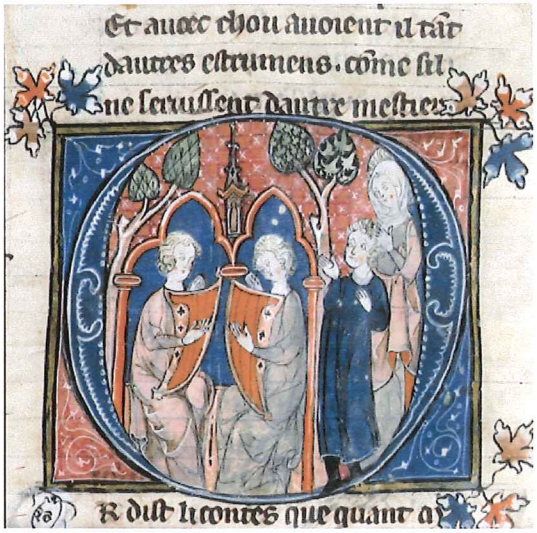


Figure 13: Harpists, the Huth ms. BL. add 38117,f.185. N. French.

Figure 14: Dancers, harp and vielle. The Breviary of Marquerite 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 & tabor. 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

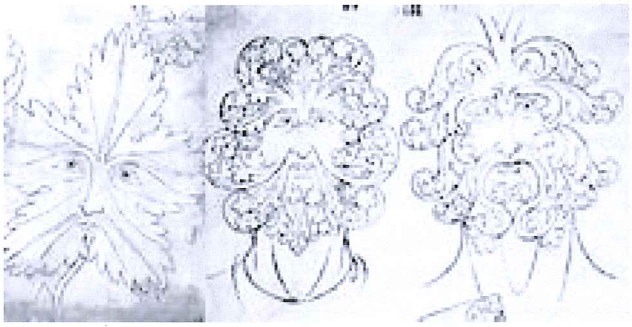


Figure 20: Foliate faces by Villiard de Hennecourt. 1235. Bibliothèque National. Paris. MS. FR. 19897.

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

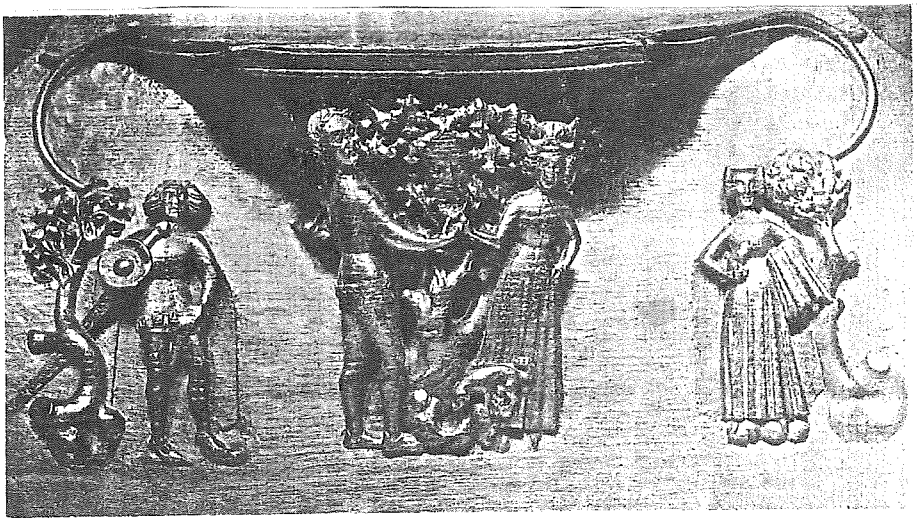
Figure 34: Caleb and Joshua carrying the Grapes from the Promised Land. Ripon

Figure 35: Drunk Women in a Wheel Barrow. Ripon

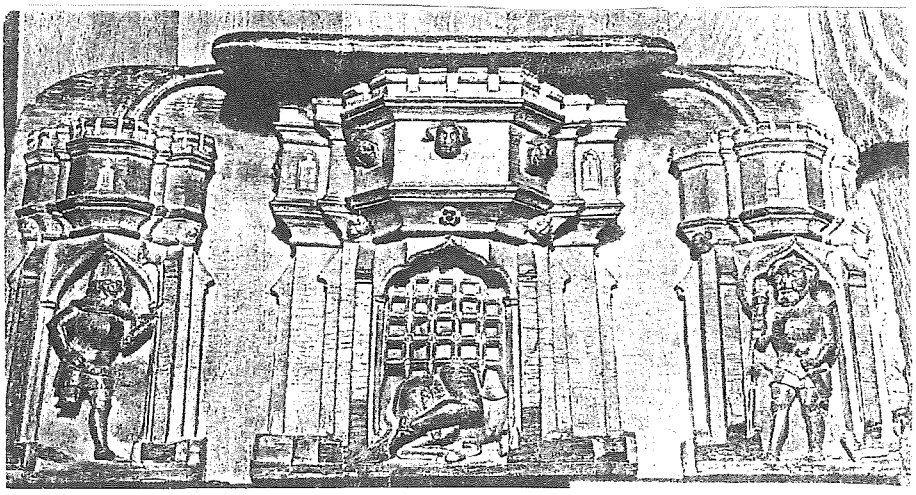
Figure 36: Samson Carrying the Gates of Gaza. Ripon

Figures 37, 38, 39: photographs from G. L. Remnant. Catalogue of Misericords in Great Britain (Clarendon Press: Oxford, 1969)

c. Worcester Cathedral: Mowing (June)



. Chesler: Tristram and Iseult



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

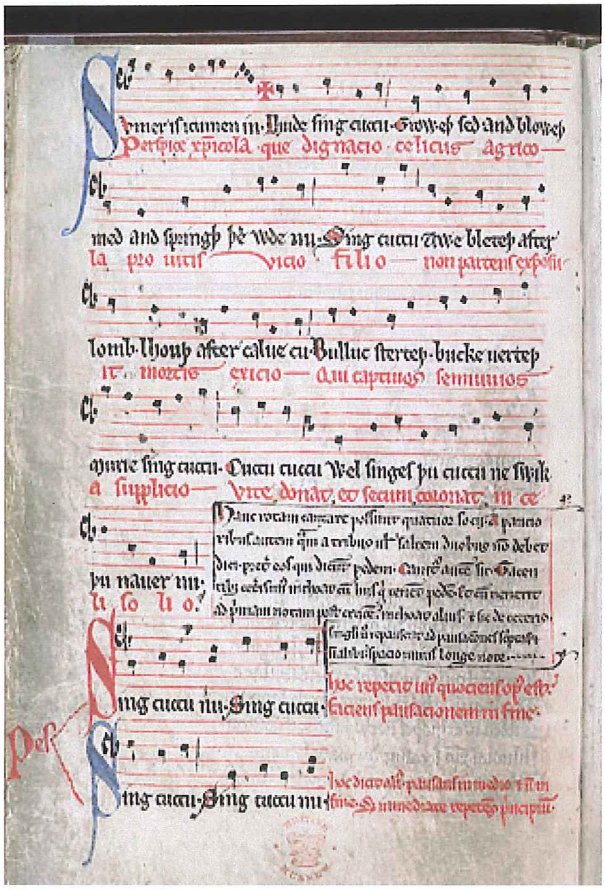


Figure 44: Sumer is Icumen In.

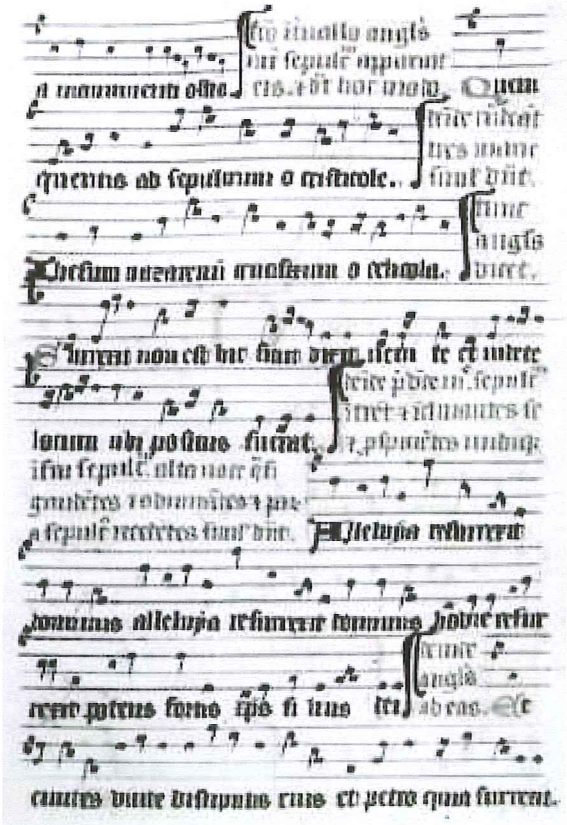


Figure 45: Quem Queartis

Figure 46: The Falling Knight. Lincoln Cathedral

Photograph S. Lincoln

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

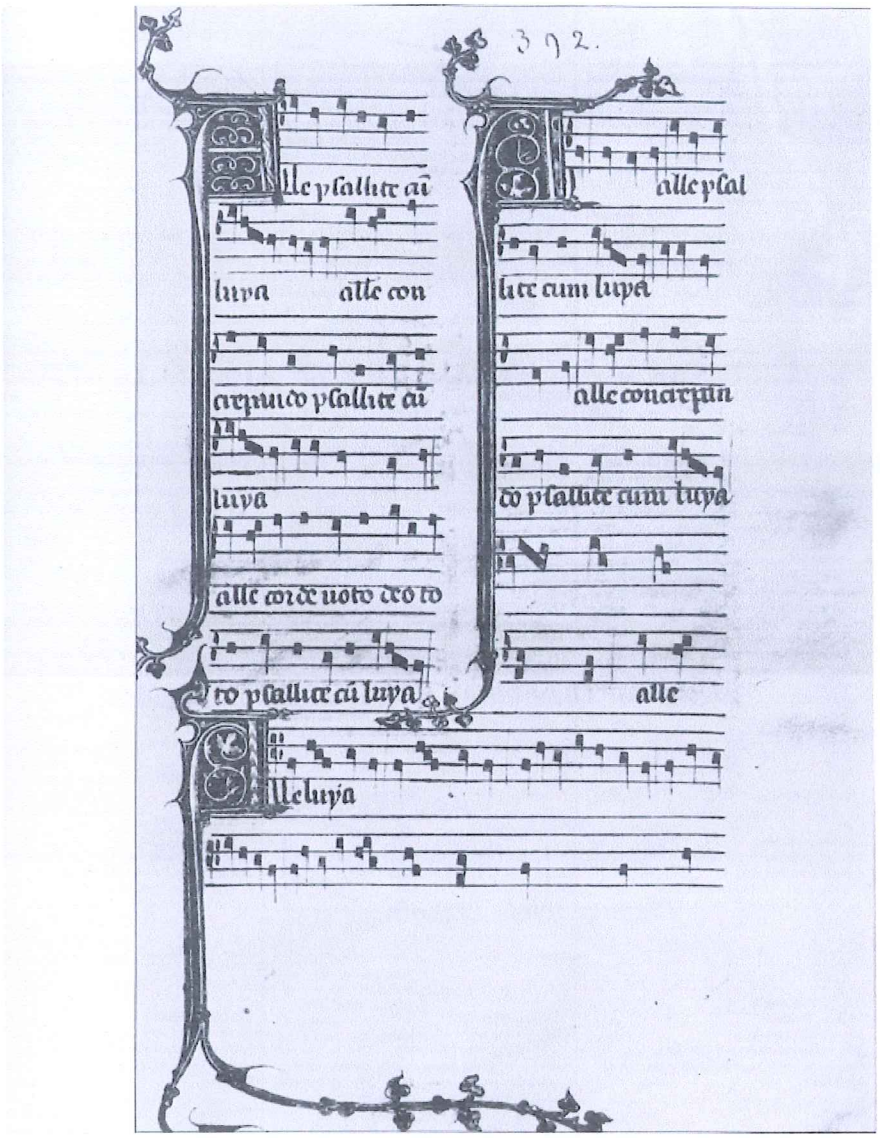


Figure 38: Shawm players

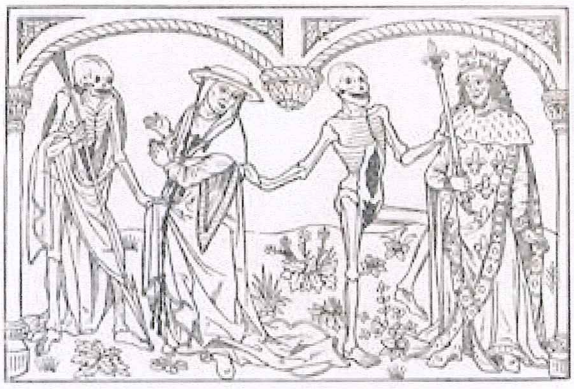
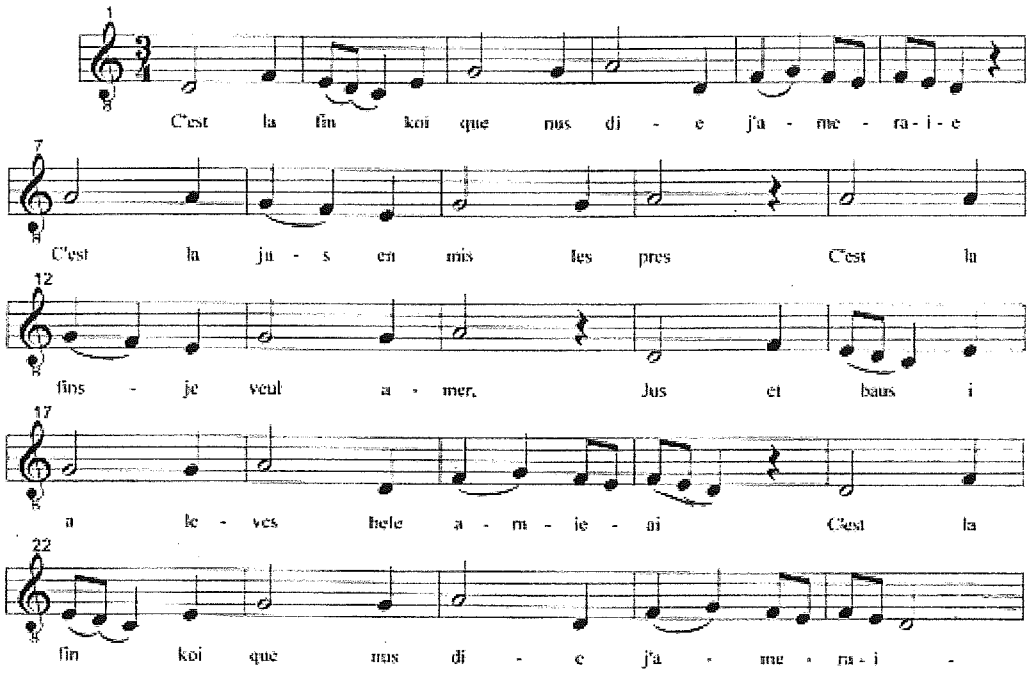


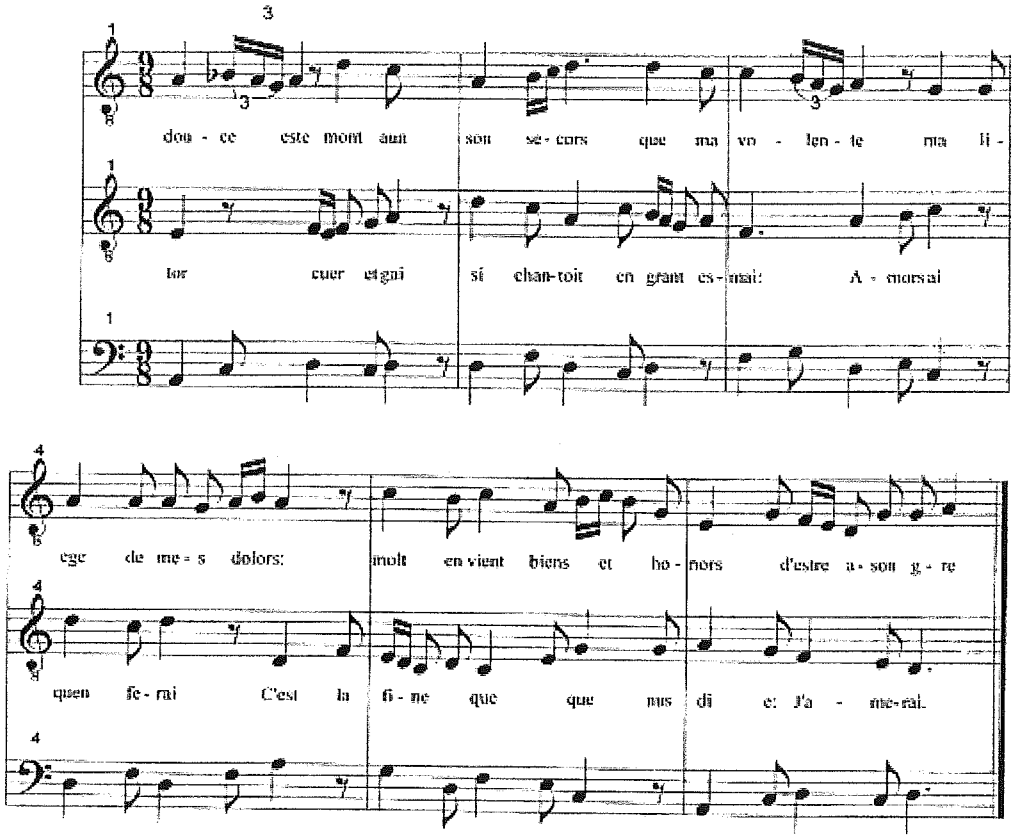
Figure 49: Death with a Cardinal and King. Bibliothèque Nationale ms, fr.25550.

Appendix II Musical Examples

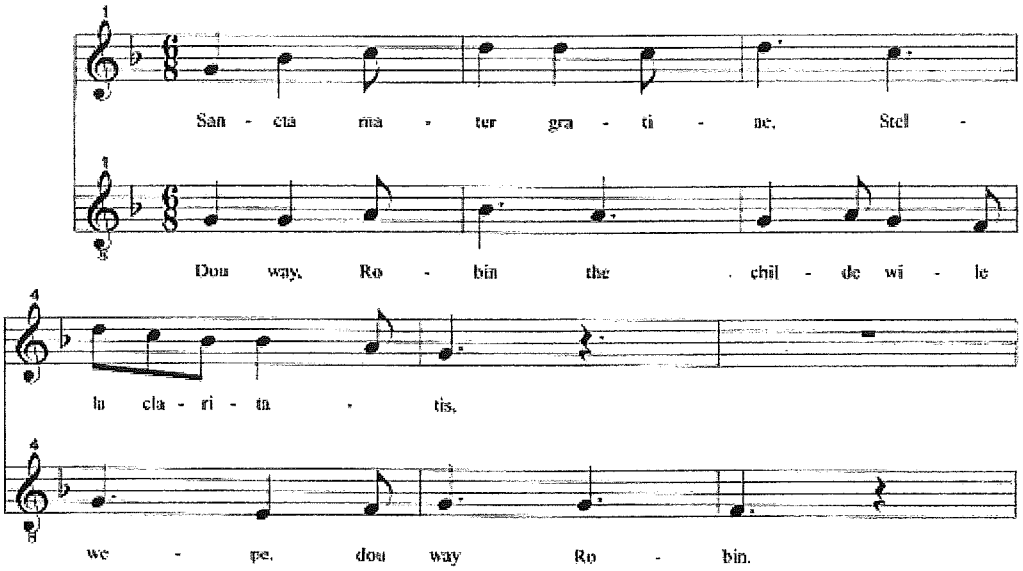
C'est la fin



Part of a motet. Notre Dame School c.1250



Motet Sancta Mater/Dou Way Robin (excerpt)



Appendix III

Ripon Cathedral Misericords (Complete list)

South side from the West

1. Demi angel with shield (restoration). Supporters, roses.
2. Demi angel with date 1489. Supporters, flowers.
3. Lion fighting dragon. Symbolic of good fighting evil. Supporters, leaves.
4. Griffin pecking at human leg. Supporters, leaves.
5. An owl. Symbolic of evil as it sees at night, equated with the Jews not recognizing Christ. Supporters, roses.
6. Mermaid. Symbolizes pride and vanity. Supporters, flowers.
7. Piping pig with piglets dancing. Symbolic of lust and gluttony. Supporters, roses.
8. Jonah cast overboard. Supporters, columbine.
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.
11. Griffin. Supporters, leaves.
12. Heraldic motif. A heart gorged and chained. Supporters, leaves.
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.

14. Jonah spat out by the whale. Symbolic of the Resurrection. Copied from the Biblia Pauperum. Supporters, left fruit, right small animal.
15. Samson carrying the gates of Gaza. Copied from the Biblia Pauperum. Parallel to Christ braking down the Gates of Hell. Supporters, leaves.
16. Bearded head (modern copy). Supporters, roses.
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.
5. Centre, Hart's tongue. Supporters vine leaf.
6. Ornamental flowers. Supporters, flowers.
7. Two bears amongst vine branches. Supporters, foliage.
8. Vine with grapes and vine leaf supporters.
9. Birds pecking fruit in a tree. Supporters, clusters of fruit. Symbolic of the Christian soul eating the fruits of salvation.

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.
13. Fox caught by dogs. Supporters, roses.
14. Dragons fighting. Supporters, roses.
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).
16. Wild man. Supporters, fruit.
17. Griffin catching a rabbit, another rabbit disappearing down a burrow. Supporters, fruit.