

JOCULATORES UPSALIENSES

Skogen, flickan och flaskan · Woods, Women and Wine



Pieces from PIÆ CANTIONES (1582)

1	Personent hodie	2'02
2	In dulci iubilo	2'18
3	Omnis mundus iucundetur	1'02
4	Verbum caro factum est	2'42
5	Gaudete	1'31
6	Iesu, dulcis memoria	1'56
7	Iesus Christus, nostra salus	3'00
8	Scribere proposui	1'10
9	In stadio laboris	1'11
10	In vernali tempore	2'57
11	Tempus adest floridum	1'46

12	ANONYMOUS (14th century): SALTARELLO (arr. Sven Berger)	3'45
----	---	------

13	GIOVANNI DA FIRENZE (c. 1350): NEL BOSCHO SENZA FOLGLIE	1'38
----	---	------

14	OSWALD VON WOLKENSTEIN (c. 1377–1445): DRINKING CANON	1'22
----	---	------

15	ANONYMOUS (c. 1450): ES FÜR EIN PAWR (arr. Sven Berger)	1'21
----	---	------

Pieces from CANCIONERO DE UPSALA (1556)

16	Vêsame y abrâçame (Anonymous, c. 1500)	1'37
17	Dizen à mi (Anonymous, c. 1500)	2'24
18	Falalalan (Anonymous, c. 1500)	2'14

19	ANONYMOUS (13th century): LA QUINTE ESTAMPIE REALE (arr. Sven Berger)	1'36
----	--	------

20	ANONYMOUS / WALTHER VON DER VOGELWEIDE (c. 1170–c. 1230): UNDER DER LINDEN (c. 1200) (arr. Sven Berger)	4'38
----	--	------

- [21] ANONYMOUS (early 16th century): VITRUM NOSTRUM GLORIOSUM 1'19
- [22] HERMANN FINCK (1527–58): SAUFF AUS UND MACHS NIT LANG 0'43
- [23] MATTHIAS GREITER (c. 1490–1552): ES WOLLT EIN JÄGER JAGEN 1'30
- [24] ELSLEIN, LIEB(ST)ES ELSELEIN in four versions: 3'01
- [INDEX 1] Anonymous (monophonic presentation) 0'27
- [INDEX 2] Anonymous (2-part setting from Georg Rhaw's *Bicinia germanica*, 1545) 0'33
- [INDEX 3] Anonymous (3-part setting from *Glogauer Liederbuch*, c. 1470) 1'13
- [INDEX 4] probably Ludwig Senfl (c. 1489–1543: 4-part descant Lied, printed in 1540) 0'46
- [25] ANONYMOUS (c. 1550): GAILLARDE 'LE TOUT' 1'16
- [26] JOBST VOM BRANDT (1517–70):
MIR IST EIN FEINS BRAUNS MAIDELEIN (1556) 1'34
- [27] ANONYMOUS (c. 1500): ES GIENG GUOT TRÖSCHER 1'18
- [28] ANONYMOUS (c. 1550): BASSE DANSE 'MON DESIR' 1'53
- [29] JOHN DOWLAND (1563–1626): FINE KNACKS FOR LADIES 2'52
(arr. Anders Bragsjö)
- [30] WILLIAM BYRD (1543–1622): WOLSEYS WILDE (arr. Sven Berger) 2'09
- [31] JACOB ARCADELT (c. 1500–68): MARGOT, LABOUREZ LES VIGNES 4'40
- [32] ARNOLD VON BRUCK (c. 1490–1554): SO TRINKEN WIR ALLE (1540) 1'20
- [33] ANONYMOUS (c. 1470): AL VOL 1'40

TT: 71'18

JOCULATORES UPSALIENSES

Joculatores Upsalienses

Joculatores Upsalienses (Upsala Jesters) are a group of musicians devoted to bringing to life music of the past – primarily from the 13th to the beginning of the 17th centuries. Their repertoire consists of both sacred music and secular songs, dance music etc., sung and played on more or less exotic-sounding instruments of old design. The group started in 1965 as a pure spare-time venture, but soon became engaged in public performances and has appeared with increasing frequency in concerts and on both domestic and international radio and television. By virtue of their free-wheeling, captivating style, the Joculatores and their music have become known and appreciated by people from all walks of life. Over the years the number and nature of the group have changed, but of its five founder members, four are still active. Several are music teachers, but there is an astronomer, a librarian, a computer specialist, a chemist, one museum director and even a musician (!), all joined by their enthusiasm for old music. Joculatores Upsalienses can also be heard on two other BIS CDs [BIS-3 and BIS-75].

Heard on this recording: Jan-Ewert Andersson, Rolf Berger, Satoko Berger, Sven Berger, John Björklund, Anders Bragsjö, Annika Eliasson-Frick, Eva Ericsson, Kjell Frisk, Christina Högman, Jan Johansson, Lisbeth Kallaes, Jan Kling, Cecilia Peijel, Henry Ragnarsson, Thomas Rolfner, Christer Söderbäck, Georg Thönners, Sören Törnkvist, Lars Wiberg, Per Åberg.

Instrumentarium:

Bombards: Hanchet, Körber, Moeck

Cornett: Lindahl

Crumhorn: Körber

Curtal (Dulcian): Körber

Fiddles: Anonymous, Gummesson, Sandell

Flute: Anonymous (Canton, China)

Gemshorn: Rainer Weber

Harp: Sandell

Hurdy-gurdy: Patt

Jew's Harp: Schwarz

Kortholt: Moeck

Lutes: Lindahl

Rebec: Mishimura

Recorders: Bärenreiter, Coelsma, Kung, Fehr

Trombones: Finke, Meinl & Lauber, Manke

Viol: Sämman

Pieces from **Piæ Cantiones**

Piæ Cantiones was published in 1582 in Greifswald by the Finnish student Theodoricus Petri. The collection was conceived for use by young Finnish and Swedish students, and is thus one of the earliest printed school song-books in existence. It was used very widely and appeared in several new editions and reprints over the course of a couple of centuries. The collection contains mainly sacred and morally edifying songs and hymns, but also includes a few ironic songs about the excellence of scholastic life, together with two beautiful songs to spring. A number of songs, including some of the very oldest, were apparently ‘imported’ by the highly cosmopolitan scholars of the day. The majority of the songs are for a single voice, although some arrangements for several voices occur. Joculatores have ‘coloured’ the unison songs in various ways. Obviously ancient songs have been provided with a bourdon in the medieval fashion and one well-known melody (*In dulci iubilo*) has ‘borrowed’ an extant setting. Other tunes have been given two to four extra voices by Anders Bragsjö, although every effort has been made to preserve the special melos and harmony of the 15th and 16th centuries.

☐ *Personent hodie*: ‘Let songs of praise resound today!’ is the compelling introduction to this Christmas song, which then summarizes most of the Christmas story. The song is in three parts, which enter one after the other until all the instruments and voices are joined together in praise.

Personent hodie, voces puerulæ,
laudantes iucundæ qui nobis est natus,
summo Deo datus,
et de virgineo ventre procreatus.

In mundo nascitur, pannis involvitur,
Præsiipi ponitur stabulo brutorum,
Rector supernorum,
perdidit spolia princeps infernorum.

Magi tres venerunt, munera offerunt,
Parvulum inquirunt, stellulam sequendo,
Ipsum adorando,
Aurum, thus el myrrham ei offerendo.

Omnes clericali, pariter pueri,
Content ut angeli, aduenisti mundo.
Laudes tibi fundo.
Ideo gloria in excelsis Deo.

[2] *In dulci iubilo* (setting by John Eccard [1553–1611]): The only song in the whole collection with vernacular text (Swedish). The Swedish words are not allowed to stand alone, however, but alternate with short Latin phrases which rhyme with the Swedish. The song is one of the most popular Christmas songs in northern Europe and can be found in many arrangements. Eccard's setting is performed here with the human voice for the melody, together with recorder, three fiddles, bass gamba and lute.

In dulci iubilo, Nu siunge wij iö iö.
Then all tingham för oss förmo ligger in præsepio.
Och som solen skåner matris in gremio:
Alpha es et omega, Alpha es et omega.

Ubi sunt gaudia, ther siunger man Eya eya,
Hwar Englanar siunga noua cantica,
Och sielanar springa in regis curia,
Eya wore wij thår, eya wore wij thår.

O Jesu paruule för tigh är migh so we
Tröst migh i mitt sinne, o puer optime,
Lått migh tin godheet finne, o princeps gloriæ,
Trahe me post te, trahe me post te.

[3] *Omnis mundus iucundetur*: A lively, spontaneous and catching song, celebrating the joy of Christ's birth. Accompanied by loud reed instruments (treble, nicolo [low alto] and tenor pommers, bass dulcian) together with percussion.

Omnis mundus iucundetur nato saluatore,
Gasta mater quæ concepit Gabrielis ore,
Synceris vocibus, syncerit mentibus
exultemus et lætemur hodie,
Christus natus ex Maria virgine, gaudete,
Gaudeamus et lætemur itaque.

[4] *Verbum caro factum est*: 'The Word is become Flesh through the Virgin Mary.' Another composition based on the well-known words. This meditative, gently lilting song is duly performed with 'soft' accompanying instruments. Lute, fiddle and bass gamba, together with bells in the verses.

Verbum caro factum est de virgine Maria
In hoc anni circulo vita datur seculo.
Nato nobis paruulo de virgine Maria.
Verbum caro...

O beata fæmina cuius ventris gloria,
Mundi lauat crimina de virgine Maria.
Verbum caro...
Stella solem protulit, sol salutem contulit,
Carnem veram abstulit de virgine Maria.

[5] *Gaudete*: This song is one of the few songs in *Piae Cantiones* originally printed in a four-part setting. But only the rousing chorus with its text of ‘Rejoice, rejoice, Christ is born of the Virgin Mary’ is in four parts. The verses in between had no music at all in the 1582 edition, so the tune has been added from a later edition.

Gaudete, gaudete, Christus est natus
ex Maria virgine, gaudete.
Tempus adest gratiæ, hoc quod optabamus,
Carmina læticiæ, devote reddamus. Gaudete...

Deus homo factus est, Natura mirante;
Afundus renovatus est a Christo regnante. Gaudete...
Ergo nostra concio psallat iam in lustro,
Benedicat Domino, salus Regi nostro. Gaudete...

[6] *Iesu, dulcis memoria*: An almost pietistically devout passion song. Mankind should keep Jesus, ‘the fountain of goodness’, in loving memory for all his martyrdom has accomplished. Original version in four voices. Song, lute, bass recorder, fiddle and bass gamba.

Iesu, dulcis memoria
dans vera cordis gaudia:
Iesu dulcedo cordium,
Fons vitæ, lumen mentium,
Excedens omne gaudium.

Iesu mihi essentiam,
amoris tui copiam
Iesu largitor veniæ,
honor cœlestis patriæ,
Tu fons misericordiæ.

[7] *Iesus Christus, nostra salus*: A well-known communion hymn found in the Swedish hymn-book. In this performance, the original single voice in the song collection alternates with verses in four parts. Tenor and treble recorders, lute, fiddle, sackbut and bass gamba play the instrumental parts.

8] *Scribere proposui*: ‘On the transience and misery of the human condition’ is the almost Brechtian heading to one group of songs in the *Piae Cantiones*. In the present song, devoted to precisely this subject, human hardships are bewailed by a soprano accompanied by lute and bass gamba and supported by a descant recorder.

Scribere proposui de contemtu mundano,
Iam est hora surgere de somno mortis vano,
Zizaniam spernere sumto virtutum grano:
Surge, surge, vigila, semper esto paratus.

Ubi sunt qui ante nos in hoc mundo fuere?
Venias ad tumulum si vis eos videre:
Cineres et vermes sunt postquam computruère.
Surge...

9] *In stadio laboris*: The scholastic songs in *Piae Cantiones* include this example which, in spite of its almost schlager-like tune, deals with a rather serious subject: in the ‘contest of life’ not everybody can win, so one should be satisfied with one’s own position.

In stadio laboris currunt omnes socii:
Sed brauium honoris non sequuntur singuli.
Si non vis onerari, caueas honorari,
honor vult onere grauari.
Sicut dulcedo mellis non euacuabitur,
Acerbitasque fellis nunquam relaxabitur,
Sic et in pralatura, nullus est sine cura,
Rerum hoc exigit Natura.

Sed si in libertate viuere volueris,
Viuas in caritate, sic tu non dolueris,
Nil habes, nil dolebis, perditum neque flebis,
Sed in hoc quod habes, gaudebit.

10] *In vernali tempore*: A very beautiful and apparently very ancient song to spring with, to our ‘modern’ ears at least, a distinctly melancholy turn. The tune is sung alternately by soprano and tenor, ‘coloured’ by fiddle and recorder and supported by wandering bourdons from the lute.

In vernali tempore ortu lætabundo,
Dum recedunt frigoranunciat hirundo,
Terræ, maris, nemoris decus adest deforis,
Renovato mundo
Vigor redit corporis cedit dolor pectoris,
Tempore iucundo.

Terra verna floribus et nemus virore,
Aves mulcent cantibus et vocis dulcore,
Aqua tempestatibus caret, ær imbribus
Dulci plenus rore
Sol consumptis nubibus, radiis patentibus
Lucet cum dulcore.

[11] *Tempus adest floridum*: A very well-known spring or even summer song: ‘Now is the time of flowers’. In England, however, the tune is best known as a Christmas carol! As it swells from one to three to four to six voices, all available resources of strings, woodwind, brass and percussion are used to give the song a genuinely cheerful setting.

Tempus adest floridum, surgunt namque flores,
Vernales in omnibus, imitantur mores,
Hoc quod frigus læserat, reparant calores,
Cernimus hoc fieri per multos labores.

Sunt prata plena floribus, iucunda aspectu,
Ubi iuuat cernere, herbas cum delectu,
Gramina et plantæ hyeme quiescunt,
Vernali in tempore virent et accrescunt.

O quam mira gloria, quantos decor Dei
Quanta resplendentia sua faciei,
A quo ducunt omnia, ima summa media
Formam speciei.
Maior est distantia, quam sit differentia
Noctis et diei.

Hac vobis pulchrè monstrant Deum creatorem,
Quem quoque nos credimus omnium factorem,
O tempus ergo hilare, quo lætari libet,
Renouato nam mundo, nos nouari decet.

Terra ornatur floribus et multo decore,
Nos honestis moribus et vero amore,
Gaudeamus igitur tempore iucundo,
Laudemusque Dominum pectoris ex fundo.

© *Anders Bragsjö* 1982

[12] Anonymous (14th century): **Saltarello** (arr. Sven Berger)

A British Museum manuscript, probably Italian in origin, provides this dance tune which has been elaborated with counter-parts and rhythmic effects. After an improvised introduction the original theme appears in rondo form: A b A c A d A.

Instrumentation: bombard, recorder, fiddles, lutes, flute and percussion.

[13] Giovanni da Firenze (c. 1350): **Nel boscho senza foglie** (caccia)

Caccia (hunt), a typical form in Italian *trecento* music, consists of a two-part vocal canon over a third instrumental voice. As well as the fact that one voice of the canon hunts the other (cf. ‘catch’), the text is concerned with hunting, often as an allegory of the ‘love hunt’, in this case in the ‘leafless woods’. The final ritornello has here been omitted.

Ensemble: voices with lutes and bombard.

Nel boscho senza foglie

Cacciando une pernice molto stancha

Saltomm’inzan una lepre bianca la sua bella vaghezza

Lasciar mi fece la chaccia primera

Et seguir l’altra con la mia levriera

Voltandòsi più volte

Usci de cani e fuggi n’una tana

Et li fu presa temorosa e sana.

[14] Oswald von Wolkenstein (c. 1377–1445): **Drinking Canon**

‘Landlord, thirst torments us sorely – bring more wine...!’ This is the opening of a three-part canon by the colourful adventurer, poet and singer Oswald von Wolkenstein. A jew’s harp accompanies the four singers.

Her wiert uns dürstet also sere

trag auf wein trag auf wein trag auf wein

Das dir got dein laid verkere

pring her wein pring her wein pring her wein

Und dir dein sälde mere

nu schenk ein nu schenk ein nu schenk ein

15 **Anonymous** (c. 1450): **Es fur ein Pawr** (arr. Sven Berger)

This ‘gossip song’ gives a short, pithy account of how the peasant left for the forest to chop wood and his wife was visited by the rascally priest. What may have happened subsequently is only suggested by primitive prepositional phrases.

Ensemble: drum, fiddle, voice(s), recorder, ‘onion-flute’, bombard, trombones.

Es fur ein pawr gen holz mit seiner hawen,
do kam der laidig pfarr zu seiner frawen ...

Eff und iff und an!

an, an, an, an,

umb und über dran!

Pieces from **Cancionero de Upsala** (1556)

The *cancioneros* or collections of songs used at the Spanish courts in the 15th and 16th centuries reveal a rich and variegated musical life. Here courtly and burlesque love songs jostle with religious songs and lampoons. As far as is known, only one of these collections was printed (Venice, 1556), and it is now named after the place where it was later discovered, *Cancionero de Upsala*. The next three songs are taken from this collection.

16 *Vésame y abráçame* (villancico) (Anonymous, c. 1500)

‘Kiss me, embrace me, my dear husband!’ says the young woman in a vain attempt to coax her sluggish husband out of bed. ‘I’ve washed and ironed a shirt for you.’ – When not even threats and recriminations seem to help, she tries once again with the clean shirt. This unaffected song provides a glimpse of the life of simple people and (like many other Spanish songs) has the popular *villancico* form (a b b a).

Ensemble: two singers, two recorders, trombone and clapped hands.

Vésame y abraçame
Marido mio,
Y daros en la mañana
Camisón limpio.

Andad marido alerto
Y tened brio,
Y daros en la mañana
Camisón limpio.

Yo nunca ui hombre
Biue estar tan muerto,
Ni hazer el dormido
Estando despierto.

17 *Dizen à mi* (Anonymous, c. 1500)

‘They say that I’m in love. They say in the village that I carry love under my belt. May the Devil take me if I harbour such thoughts!’ – But the singers, supported by flute, fiddles and viols, do not manage to convince the listener with their vehement denials – or do they...?

Dizen à mi que los amores hè;
Con ellos me uea si tal pensé.
Dizen à mi por la uilla,
Que traygo los amores en la cinta;
Dizen à mi que los amores hè,
Con ellos me uea si tal pensé.

18 *Falalalan* (villancico) (Anonymous, c. 1500)

Three ‘impressionistic’ pictures from the life of Pedro, a poor shepherd boy: 1. Everyone calls him ‘Newly-wed’, because he dreams in vain of his master’s daughter, the unattainable. – 2. He stays with the flocks out in the pastures and must sleep by his fire under the open sky. – 3. During lent he eats neither sardines nor salted food, but breadcrumbs dipped in oil which puts his teeth on edge. The carefree *falalalan falalalera* of the refrain, however, suggests a basically optimistic attitude. In the verses, the melody is accompanied by two parts, played on crumhorns. In the four-part refrain sections there are more voices and instruments (lute, fiddle, viol, recorder

and ‘onion-flute’). The flexible, infectious rhythm of the song is marked by percussion.

Falalalan, falalalera,
De la guarda riera
Quando yo me uengo
De guardar ganado,
Todos me lo dizen
Pedro el desposado.
A la hè, si soy,
Con la hija de nostramo,
Qu’ esta sortiguela
Ella me la diera.
Falalan...

Alla rriba, rriba,
En ual de roncales,
Tengo yo mi esca
Y mis pedernales,
Y mi curronçito
De ciervos ciervales,
Haga yo mi lumbre
Siéntome doquiera.
Falalan...

Viene la quaresma,
Yo no como nada,
Ni como sardina,
Ni cosa salada,
De quanto yo quiero
No se haze nada,
Migas con azeyte,
Házenme dentera,
Falalan...

[19] Anonymous (13th century): La Quinte Estampie reale (arr. Sven Berger)

A considerable variety of songs and purely instrumental dance pieces in the middle ages were given the designation *estampie* (*estampida*, *istampita*). A characteristic feature of this type of dance tune appears to be the easily recognizable cadence formulae of the different repeats (two variants, *overt* and *clos*, first and second time respectively). ‘The fifth royal estampie’ is here performed on the rebec, accompanied by wandering parallel fifths in a hurdy-gurdy, plus sparse drum beats.

[20] Anonymous/Walther von der Vogelweide (c. 1170–c. 1230):

Under der Linden (c. 1200) (arr. Sven Berger)

The South German *Minnesinger* (*Minne* = love) Walther von der Vogelweide has set one of his own texts to a contemporary French *chanson de trouvère*. Walther lets the young girl tenderly describe her secret rendezvous, witnessed only by the nightingale, ‘tandaradei, and he will not tell’. The song is accompanied by harp and gemshorn.

Under der linden an der heide,
Da unser zweier bette was,
Da muget ir vinden schone beide
Gebrochen bluomen unde gras.
Vor dem walde in einem tal,
Tandaradei,
Schone sanc diu nahtegal.

Ich kam gegangen zuo der ouwe,
Da was min friedel komen e.
Da wart ich enpfangen here frouwe,
Daz ich bin saelic iemer me.
Kust er mich? Wol tusentstund,
Tandaradei,
Seht wie rot mir ist der munt.

Do hat er gemachet also riche
Von bluomen eine bettestat.
Des wirt noch gelachtet innecliche,
Kumt iemen an daz selbe pfat.
Bi den rosen er wol mac,
Tandaradei,
Merken wa mirz houbet lac.

Daz er bi mir laege wessez iemen
Nu enwelle Got!, so schamt ich mich.
Wes er mit mir pflaege, niemer niemen
Bevinde daz, wan er und ich,
Und ein kleinez vogelin,
Tandaradei,
Daz mac wol getriuwe sin.

21 **Anonymous** (early 16th century): **Vitrum nostrum gloriosum**
(drinking song)

The lay brothers provided links between the Church and the secular world. Consciously or unconsciously, they supplied elements from sacred music to the choral societies of burghers active in such contexts as guild feasts. This tribute to wine in ‘Our glorious glass’ (from Georg Forster’s song book, Nuremberg 1540) makes obvious fun of the contemporary Church music style. The drinking song is here performed by a vocal quartet including lead singer.

Vitrum nostrum gloriosum.
Eo gratissimum.
O vitrum!
Levate!
Fac, fac, bibe totum extra,
ut nihil maneat intra,

fac, bibe totum extra,
ut nihil maneat intra,
Depone.
Hoc est in visceribus meis.
Prosequamur laude.

22 Hermann Finck (1527–58): Sauff aus und machs nit lang

‘Bottoms up, don’t sip too long!’ This song appears without further text in Wolfgang Kuffer’s *Notenbuch*, compiled in Wittenberg in the 1550s. Instrumental versions of songs were very common at the time. The drinking song is here played on cornetts, bombards and trombones.

23 Matthias Greiter (c. 1490–1552): Es wollt ein Jäger jagen (1540)

As in other contemporary hunting songs, the hunter in this Bavarian song meets three beautiful girls in the forest. The first is called Margareta, the second Ursula, but the hunter/nobleman finds delight in the third girl, who doesn’t reveal her name, and takes her home to his castle.

Ensemble: trombone/voice and three crumhorns.

Es wollt ein Jäger jagen
vor jenem Holz,
was b’gegnet ihm auf der Heiden?
Drei Fräulein hübsch und stolz.

Das ein das hieß Margretlein,
das andre Ursulein,
das dritt das hat kein’ Namen,
des Jägers will es sein.

Er führt sie gar behende
hin durch das grüne Gras,
der grünen Heid ein Ende
gen Würzburg auf das Schloß.

24 Elslein, lieb(st)es Elselein in four versions:

INDEX 1 Anonymous (monophonic presentation)

INDEX 2 Anonymous (2-part setting from Georg Rhaw’s *Bicinia germanica*, 1545)

INDEX 3 Anonymous (3-part setting from *Glogauer Liederbuch*, c. 1470)

INDEX 4 probably Ludwig Senfl (c. 1489–1543: 4-part descant Lied, printed in 1540)
Elslein, *Little Elsa* was apparently one of the most popular and widely performed songs around 1500, judging from all the arrangements by composers known and unknown. The text is about two lovers longing for each other, but separated by great distances and deep water. (The more detailed text, informing us that the lovers are royal children, is omitted in most versions, perhaps to bring the song nearer to the people.)

The melody is presented on gemshorn, the bicinium is played on lute and viol, the three-part setting is performed by voice, trombone and viol, whilst the final four-part version is performed with voices, lute, fiddle, recorder, trombone and viol.

(Ach) Elsleyn, liebstes Elseleyn,
wie gern wär ich bey dir.
So seyn zwey tiefe wasser
wol zwischen dir und mir.

Hoff, zeit werd es wol enden,
hoff, glück werd kommen drein,
sich in alls guts verwenden,
herzliebstes Elseleyn.

Das bringt mir große schmerzen,
herzallerliebster gsell!
Red' ich von ganzem herzen,
habs fur groß ungefäll.

25 Anonymous (c. 1550): Gaillarde ‘Le Tout’

An energetic dance movement from Susato's collection of dances (Antwerp 1551) with the galliard's characteristic hemiola dualism (3 beats against 2).

Ensemble: recorder, crumhorn, trombone and lute, fiddle, curtal, bombards, cornett and percussion.

26 Jobst vom Brandt (1517–70):

Mir ist ein feins brauns Maidelein (1556)

A beautiful five-part song with a sensitive text, depicting the poet's (singer's) longing for a graceful brown-haired girl who has made an indelible impression on him, performed here by kortholt, fiddle, recorder, voice and curtal.

Mir ist ein feins brauns Maidelein
gefallen in mein' Sinn.
Wollt' Gott, ich sollt' heint bei ihr sein,
mein Trauren führ dahin.

Kein Tag, kein Nacht hab ich kein Ruh,
das macht ihr schön Gestalt,
Weiß nit, wie ich mich halten soll,
Mein feins Lieb macht mich alt.

27 Anonymous (c. 1500): Es gieng guot tröschcher

A musty song from the Swiss *Liederbuch des Johannes Heer von Glarus* (1510). With the double meaning of the verb ‘to thresh’ (*tröschchen*, *dreschen*), found in other German songs from the period, the seed is here dealt with in more than one way (cf. ‘to have one’s oats’). The temporary thresher, a wandering tramp, is happy to lay the female threshing-hand on the floor and ‘do with her like the cock with the hen’. The joyful harmony of the lovemaking is depicted in the refrain at the end of every verse: ‘Then he fiddled for her and she jigged for him so sweetly.’ Naturally the song is accompanied by string instruments, fiddles and viols.

Es gieng guot tröschcher über land.
Er kam, da er ze tröschchen fand.
Do fidelet er ir, do giget si im gar süeße.
„Zart Jungfrow, ir sind wolgemuot,
uff üwerem tenn wär treschen guot.“
Do fidelet er ir, do giget si im gar süeße.

Er leit si nider uff das tenn,
er tel ir wie der han der henn.
Do fidelet er ir, do giget si im gar süeße.

28 Anonymous (c. 1500): Basse danse ‘Mon desir’

Like many other dances of the period, this *basse danse* from Susato’s *Danserye* (1551, cf. Track 25) is also based on a song. On the whole, a composer considered it an honour if his tunes were used in arrangements by other musicians
Instrumentation: lute, two low recorders and viol.

29 John Dowland (1563–1626): Fine knacks for ladies (arr. Anders Bragsjö)

This Dowland setting of an anonymous text is included in the composer’s *Second Booke of Songs or Ayres* (1600). The knick-knacks and trumpery sold by the pedlar in the text stand in striking contrast to his feelings towards his female customers: ‘Though all my wares be trash, the hart is true!’ Dowland’s original setting for voice

and lute has been expanded here to include (in order of entry): voice, lutes, bass viol, recorders, fiddles, cornett and trombone.

Fine knacks for ladies, cheape choise brave and new,
Good penniworths but moy cannot move,
I keep a faier to view,
A beggar may bee liberall of love,
Though all my wares bee trash, the hart is true.

Within this packe pinnes points laces and gloves,
And divers toies fitting a country faier,
But in my hart where duety serves and loves,
Turtels and twins, courts brood, a heavenly paier:
Happy the hart that thinkes oj no removes.

Great gifts are guiles and look for gifts againe,
My trifles come, as treasures from my minde,
It is a precious Jewell to bee plaine,
Sometimes in shell th' orients pearles we finde,
Of others take a sheaf, or mee a graine.

[30] William Byrd (1543–1622): Woleseys Wilde (arr. Sven Berger)

The rather mysterious heading is a corruption of ‘The Woods so Wilde’, a title used for other contemporary settings of the same tune. Byrd’s keyboard version (in the *Fitzwilliam Virginal Book*, with pieces from the period 1562–1612) has here been adapted for crumhorn quartet with harmonies partly modified but in accordance with contemporary practice.

[31] Jacob Arcadelt (c. 1500–68): Margot, labourez les vignes

The text of this French folk song tells about Margot, whom three captains refer to as a peasant girl, but who impudently declares that she is more than this. The king’s son himself wants her and has given her a bouquet to care for. If it blooms she will be queen, if not she must bear the shame. Arcadelt has reflected the question/answer form of the text in his setting by letting the tenor and soprano voices answer each other. The dialogue is further stressed in this performance in that the tenor is accompanied by the strings and the soprano by recorders and lutes. A hurdy-gurdy has been added in keeping with the song’s popular character and origin.

Margot, labourez les vignes, vigne, vigne, vignolet,
Margot, labourez les vignes bientôt.

En passant par la Lorraine, Margot,
rencontrai trois capitaines.

Rencontrai trois capitaines, Margot,
Ils m'ont appelé vilaine.

Ils m'ont appelé vilaine, Margot,
Je ne suis pas si vilaine.

Je ne suis pas si vilaine,
Puisque le fils du roi m'aime.

Puisque le fils du roi m'aime,
Il m'a donne pour éternne.

Il m'a donne pour éternne,
Un bouquet de Marjolaine.

Un bouquet de Marjolaine.
S'il fleurit, je serais reine.

S'il fleurit, je serais reine.
S'il y meurt, je perds ma peine.

[32] Arnold von Bruck (c. 1490–1554): So trinken wir alle (1540)

Praise of wine is the subject of this *Gesellschaftslied*. The magnificent, spirited five-part setting by the Flemish-born Austrian Arnold von Bruck (Brugge/Bruges) was printed (like Tracks 21 and 23) in Georg Forster's *Liederbuch* (Nuremberg 1540). The most melodious parts, the tenor (c.f.) and the descant, are sung with octave reinforcement by cornett and recorder respectively; the other parts are played by crum-horns.

So trinken wir alle
diesen Wein mit Schalle,
dieser Wein für ander Wein
ist aller Wein ein Furste.

Trink, mein lieber Dieterlein,
so wird dich nimmer dursten.
Trinks gar aus!

[33] Anonymous (c. 1470): Al vol

When, in the 1470s, contemporary music was recorded in the part books subsequently known as the *Gloguaer Liederbuch*, no attention was apparently paid to the order in which the contents were presented. Between two responsoria, intended for church use, there is a remarkable drunkard's song, a dialogue between the incurable taper

and his fatalistically ironic wife. Moral: 'You've yourself to blame!' The voices are accompanied by lute, curtal and crumhorn.

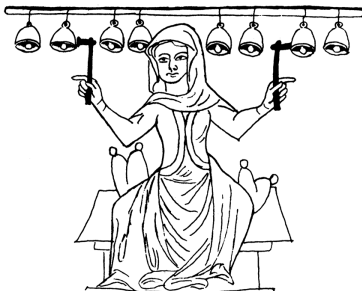
Al vol, al vol, al vol, al vol, al vol, al vol.
Bistu vol, zo lege dich nyder,

stand off frü vnd folle dich wyder
das gancze jor den obind vnd den morgyn.

© *Sven Berger 1978*

Short Glossary of Medieval and Renaissance Instruments

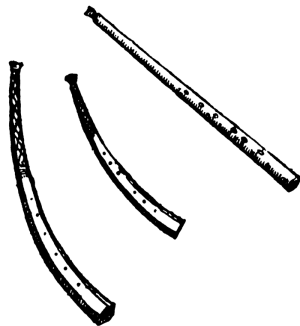
Bells appear in many medieval illustrations of musical groups, especially during the period between 1000 and 1500. The small cast bronze bells, four to fifteen in number, are usually hung in a horizontal row and struck with metal hammers by one or two players.



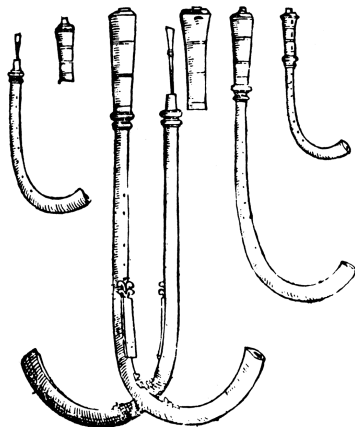
Bombard (shawm) (French *Bombarde*) – a straight conical wind instrument with a double reed, large bell and a strong sound rich in overtones. The smaller forms can be regarded as the predecessors of the modern oboe and cor anglais. Around the year 1600 the pommer family had up to seven members, the largest two of which (bass and contrabass) had lengths of 7 and 10 feet! These instruments were used exclusively out of doors or in large halls.



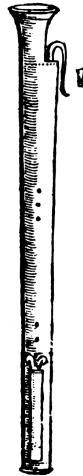
Cornett (cornetto) can most easily be described as a gently bent or straight conical wooden trumpet with finger-holes. The curved forms were often covered with black leather unless they were made of solid ivory. The cornett is related to the Scandinavian folk finger-hole cowhorn and wooden trumpet and probably developed from similar instruments during the Middle Ages. The instrument's most important period in concert music was during the 16th and 17th centuries.



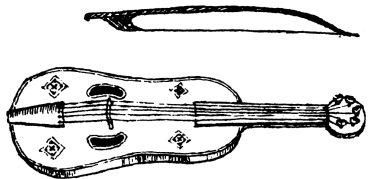
Crumhorn (krumhorn) is, like the kortholt, a windcap instrument and as such related to the bagpipe. Its sound is pungently nasal and is best suited to chordal music, using perhaps all the four sizes (soprano, alto, tenor, bass – maybe even the contrabass) together. Each instrument has a little over an octave's range and a bent shape (J-shape, German *krumm* = bent). The crumhorn is known to have existed at least from the end of the 15th century.



Curtal (dulcian), a 16th-17th century predecessor of the bassoon, likewise played with a double reed. The curtal was also built in several sizes, from soprano to contrabass. The most important was the bass, which was often used to support the bass voice of the vocal choir.



Fiddle (viele) can be regarded as a medieval predecessor of the violin. It has a rather flat soundbox, often without soundpost, and the tuning pegs are fastened in a solid flat board. The number of strings varied between one and five. The bow was highly arched. The instrument's sound is rich in overtones and nasal.



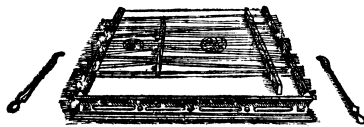
Flute (cross-flute) was, during the Middle Ages and Renaissance, a simple cylindrical wooden tube with a mouth-hole and six finger-holes. During the 16th century it became a family with first three, and then four members (soprano, alto, tenor and bass). Of these, the soprano is equivalent to our piccolo and the tenor to our standard flute, in terms of size and pitch.



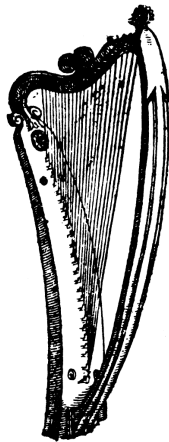
Gemshorn is a type of medieval recorder made of horn. It is blown at its wide end, into which a wooden block is inserted forming a recorder-type mouthpiece. The instrument, again like the recorder, has a number of finger-holes. Its tone is mild but clear and distinct. The gemshorn was probably first a shepherd's instrument, and is believed to have flourished during the 15th century.



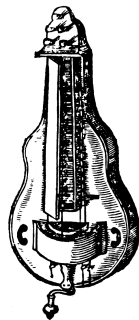
Hammer dulcimer – a type of zither, the strings of which are struck by small hammers which are held directly in the player's hands. It can, therefore, be regarded as a predecessor of the piano, the hammer mechanism of which is activated by keys. The hammer dulcimer is still encountered as a folk instrument in England and Switzerland, and as the cimbalom in the Balkan countries.



Harp, an extremely old type of instrument, depicted already in ancient civilizations. How the instrument reached Europe is unclear, but we come across it in pictures as early as the 9th century. At a very early period the harp was used by Scandinavians and Celts as an accompanying instrument for bardic epics, and it later fulfilled a similar function in the music of the troubadours, trouvères and *Minnesinger*. In polyphonic music it became an important instrument in quieter types of ensemble (*musica bassa*). The harp of the 13th and 14th centuries had from one to two dozen strings of gut or metal, which in all probability were tuned diatonically. The instrument was not played with a plectrum like contemporary lutes and psalteries, but with a finger technique, for which, however, long sharp nails were apparently sometimes recommended.



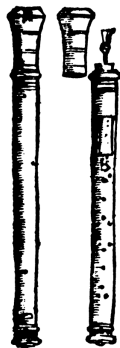
Hurdy-gurdy is a medieval instrument, related to the Swedish keyed fiddle. On both of these the melody string produces a scale with the help a row of keys, and there is a series of open drone strings. The latter uses a bow, and the former a rosined wooden wheel turned by a crank, to set the strings in motion. The hurdy-gurdy arrived in Europe during the 12th century, possible via Moorish Spain, and appeared at this time in the royal courts. It lost its social prestige, however, and was often regarded as a typical beggar's instrument.



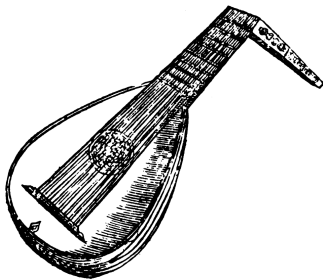
Jew's Harp is a small instrument of simple construction, consisting of a metal frame, in the middle of which a bent steel tongue is fastened and can vibrate when plucked on its free end. This vibrating tongue passes between the arms of the frame and produces a sound which is amplified when the arms of the frame are placed in contact with the upper and lower front teeth; the oral cavity serves as a resonating chamber. By varying the size of this chamber, as when whistling, different tones can be produced. The instrument, in different forms and materials, is encountered all over the world and is believed to have come to Europe from Asia during the Middle Ages. It was carried from country to country by the wandering musicians (minstrels, jesters) for whom it was, next to the human voice, certainly the most portable of instruments.



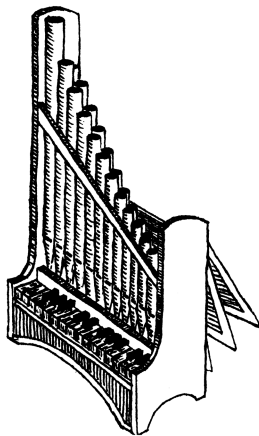
Kortholt (German *kurzes Holz* = short piece of wood) – has two parallel bores connecting at the instrument's lower end (U-shape) which gives even the smaller members of this family a surprisingly low pitch. The tone is formed by a double reed which is located inside a capsule. Its tone is nasal and buzzing, but milder than that of the crumhorn.



Lute – derived from the Arabic *al ud* (=wood), is one of the many musical instruments that came to Europe during the Middle Ages under the Arabic-Islamic cultural influence. Up to the 15th century the lute had only four double strings and was played largely monodically with a plectrum. A polyphonic finger technique was developed and its number of strings increased. A typical Renaissance lute had at least eleven strings: five unison or octave pairs and a single *chanterelle*, the highest melody string. The lute had the same role as a social instrument in the late 16th and 17th centuries that the piano had during the 19th and 20th. Its literature, in both quality and quantity, can also be compared to that of the piano. Lute music was generally notated in tablature (hand position notation) which, by virtue of the instrument's similar tunings, is often directly playable on the guitar.



Portative Organ – a small portable medieval pipe organ (sometimes called ‘organetto’). It could be played held upon the knee or strapped around the player’s back resting on his stomach (for use, for example, in processions). The keyboard is perpendicular to the player’s body and was played with the right hand while the left hand operated the bellows. It was usually used monophonically.



Rackett (rankett) – a small, stumpy original wind instrument; one of the more curious of the 16th century’s experiments with musical instruments. Several parallel canals are bored through the length of a small wooden cylinder. These are joined alternately at the top and bottom to form a single long sounding pipe. A 1' high rackett can, therefore, have an 8' long effective length and produce tones from as low as the 16' octave! The sound is generated with a double reed, and is full but soft. (The baroque rackett had a conical bore and a stronger, more bassoon-like sound. In Germany it was called ‘Wurstfagott’ – ‘sausage bassoon’.)



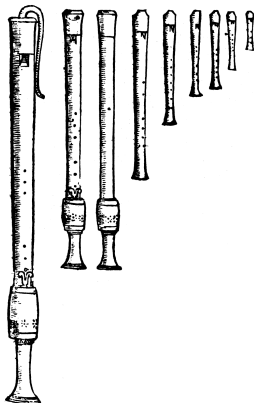
Rauschpfeife – a reed instrument with a windcap. As opposed to the kortholt and crumhorn, it has a conical bore giving it a higher, more strident sound, reminiscent of Western Europe’s folk bagpipes.



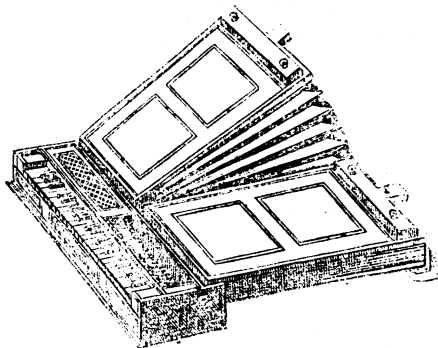
Rebec, next to the fiddle the most important bowed instrument in the Middle Ages. Unlike the fiddle the bottom of its sound-box has a rounded shape, which is extended into the neck (‘half pear-shape’). Around 1500 the rebec was built in three sizes (*polnische Geigen*). As the dance master’s instrument the small rebec was still in use in the baroque era, called *kit* or *pochette* (‘pocket violin’).



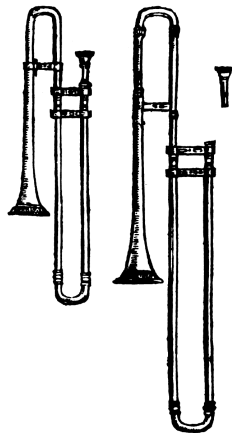
Recorder, an instrument with an ancient background. Between the early 16th and 17th centuries its family grew from four members (soprano, alto, tenor, bass) to eight or nine, ranging from the c. 7' long contrabass to the c. 4" exilent (German *Gar klein Flötlein*).



Regal – a small table organ having only reed-pipes. While one person plays on the keyboard, a second manipulates the two bellows. The tone is very nasal, being reminiscent of that of the krumhorn family. The regal traces its origins back to at least the middle of the 15th century and was a popular instrument for accompaniment during the 16th and 17th centuries.



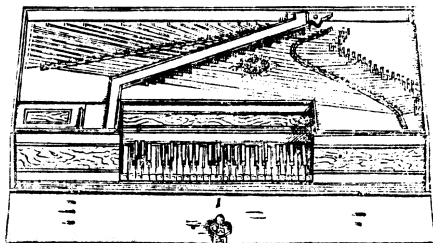
Trombone (sackbut) with its double slide is regarded as a 15th-century invention. The instrument has remained virtually unchanged to this day. During the 16th century the sackbut family grew to as many as five different-sized members. The middle size, the tenor, is most common today.



Viol (viola da gamba) (*leg-viol*) emerged during the 15th century and rapidly became a beloved instrument at the courts and among the bourgeoisie. In the 16th century the viol appeared in 4–5 sizes, all of which were played in a vertical position on, or between, the legs. The viol usually has six strings tuned like a lute, and a fretted finger-board. The thin strings produce a delicate sound well suited to consort playing.



Virginal or Virginals – a member of the harpsichord family, that is: a stringed instrument with a plucking action and a keyboard. The term ‘virginal’ is usually reserved for instruments of small compass, oblong in shape, the keyboard on the longer side, and having a single register. It is likely that instruments of this type came into use around 1400 at the earliest, and they may be regarded as a development and mechanization of the medieval psaltery plucked with a plectrum by hand.



RECORDING DATA

Recording: [1–11] November 1982 and [12–33] April/May 1978 at Wik Castle (Wiks Slott), Sweden
 Producer and sound engineer: Robert von Bahr
 Equipment: Sennheiser microphones; Revox A-77 tape recorder, 15 i.p.s.; Scotch 206 and Agfa PEM468 tape (no Dolby)
 Post-production: Editing: Robert von Bahr
 CD transfer: Siegbert Ernst

BOOKLET AND GRAPHIC DESIGN

Cover texts: [1–11] © Anders Bragsjö 1982; [12–33] © Sven Berger 1978
 English translations: John Skinner, Philip Tagg
 Front cover: Anonymous (?Basel, c. 1430) representation of Venus from a woodcut, coloured by Christina Högman
 Instrument drawings: mostly from Michael Praetorius's *Syntagma Musicum*, Volume II, *De Organographia*, Wolfenbüttel 1619–20; additional drawings by Per Adrielsson and Sven Berger.
 Typesetting, lay-out: Andrew Barnett (Compact Design)

BIS recordings can be ordered from our distributors worldwide.
 If we have no representation in your country, please contact:
 BIS Records AB, Stationsvägen 20, SE-184 50 Åkersberga, Sweden
 Tel.: +46 8 544 102 30 info@bis.se www.bis.se

BIS-120 © 1978 & 1982; © 1990, BIS Records AB, Åkersberga.



JOCULATORES UPSALIENSES