



William MATHIAS

Choral Music

Ave Rex • Salvator Mundi • An Admonition to Rulers

Michael Papadopoulos, Organ and Piano • Peter Foggitt, Piano
Orchestra Nova • St Albans Abbey Girls Choir
The Lay Clerks of St Albans Cathedral Choir • Tom Winpenny

William
MATHIAS
(1934-1992)

Choral Music

1 Lift up your heads, O ye gates, Op. 44, No. 2 (1969)	2:27
Ave Rex, Op. 45 (1969)	12:43
2 I. Ave Rex angelorum	3:08
3 II. Alleluya, a new work is come on hand	1:50
4 III. There is no rose of such virtue	4:26
5 IV. Sir Christemas (and reprise of movement I)	3:19
6 Wassail Carol, Op. 26, No. 1 (1964)	2:13
7 As truly as God is our Father (1987)	6:26
Magnificat and Nunc Dimittis, Op. 53 (Jesus College Service) (1971)	7:19
8 Magnificat	4:34
9 Nunc dimittis	2:45
10 Toccata Giocosa, Op. 36, No. 2 (1967)	3:37
11 All thy works shall praise thee, Op. 17b (1961)*	3:33
12 The Lord's Prayer (1992)*	4:26
13 An Admonition to Rulers, Op. 43 (1969)	12:20
Salvator Mundi, Op. 89 (1982)	16:39
14 I. Make we merry	1:27
15 II. Mirabile mysterium	3:18
16 III. Be we merry in this feast	1:57
17 IV. Lullay	3:44
18 V. Susanni	2:00
19 VI. Christe, redemptor omnium	2:28
20 VII. Welcome, Yule	1:45

*WORLD PREMIÈRE RECORDING

William Mathias (1934-1992)

Choral Music

William Mathias was one of only two Welsh composers of his generation to establish an international reputation, the other being his slightly older colleague Alun Hoddinott. Born in Whitland, on the border between Carmarthenshire and Pembrokeshire in West Wales on November 1st, 1934, Mathias was self-taught as a composer, having started to play the piano and to compose small pieces at the age of four or five. He went on to study at Aberystwyth University with Ian Parrott and then at the Royal Academy of Music in London with Sir Lennox Berkeley. He returned to Wales in 1959 as a lecturer in music at Bangor University and apart from a year teaching composition in Edinburgh University, he was back in North Wales as Professor of Music at Bangor from 1970 until his retirement in 1987. In 1972 he established the North Wales Music Festival at St Asaph Cathedral, which he directed until his untimely death in Menai Bridge on July 29th, 1992.

Mathias was an unusually prolific composer and he contributed works to every musical genre. At the very outset he deliberately sought to establish an unimpeachable technique in instrumental and orchestral writing, given that his perceived background was in the field of amateur choral music and song. His first great success was the *Divertimento* for strings which was premièred in London in 1958. This was soon broadcast and performed abroad and won its composer a 'house' contract with Oxford University Press which he retained for the rest of his life. During the early 1960s he developed a pattern whereby most of his works were written in direct response to commissions – but which managed at the same time to preserve a judicious balance between chamber and orchestral music, together with an increasing number of church and choral works. Three symphonies, three string quartets and major concertos for piano, harp, organ, flute, oboe, clarinet, horn and violin were thus to rub shoulders with the cantatas *Saint Teilo*, *This Worlde's Joie*, *Lux Aeterna*, *World's Fire* and *Jonah*, together with a single full-scale

opera *The Servants* to a libretto by Dame Iris Murdoch, premièred by WNO in 1980. In 1981 he was invited to write an anthem for the wedding in St Paul's Cathedral of TRH The Prince and Princess of Wales, which became celebrated worldwide as the Royal Wedding Anthem and which is still widely performed today.

This recording from St Albans Cathedral includes both Mathias's very first piece of church music and also one of his last. The first was the anthem *All thy works shall praise thee* (*Dy holl weithredoedd a'th glodforant*) [1] which was commissioned by the Bishop of Llandaff in 1961 after he had heard Mathias's *Piano Concerto No. 2* first performed at that year's Llandaff Festival (an event launched in 1958 and based in the ancient Cathedral city which sits of the river Taff just north of Cardiff). He wanted a work which could be performed in both Welsh and English languages (though not simultaneously!) and the result, setting part of Psalm 145, was first heard in Welsh at Llandaff Cathedral on February 28th, 1962, sung by the Cathedral Choir directed by Robert Joyce and then published by OUP with the English words as well. Also a distinguished organist, Joyce would première Mathias's well-known *Variations on a Hymn-Tune 'Braint'* at Llandaff Cathedral later in 1962, and then conduct his large-scale masque *Saint Teilo* at the 1963 and '64 Festivals. Non-conformist chapel music in Wales tended to be restricted to the congregational hymn-singing for which it was justly famed, and Mathias was brought up within the Welsh-speaking Baptist community. But there wasn't a particularly vibrant tradition at the time in the Anglican branch of the disestablished Church in Wales, so Mathias was thus ideally placed to respond to this challenge with a fresh perspective, and immediately found a lively and engaging individual language which would soon appeal to choirs and congregations and lead swiftly to a stream of further commissions, mostly from establishments outside Wales. One of these was the joyful *Wassail Carol* [2] commissioned by King's College, Cambridge for the celebrated Festival of Nine Lessons and Carols, where it

was first given on Christmas Eve in 1964 and when the organ scholar was the young Andrew Davis. The Director of Music at King's at that time was the late Sir David Willcocks, and it was for him that Mathias composed his frequently played *Toccata Giocosa* [1]. The piece was commissioned by the Royal College of Organists for Willcocks to perform at the inauguration of the new organ at the College on October 7th, 1967. It joined a small but already popular body of organ pieces – *Processional, Chorale, Partita* and *Postlude* – which demonstrated its composer's natural feel for an instrument he never played himself.

A notable group of works on this recording was composed in 1969 – a time when the composer had left Bangor the previous autumn for a new post in Edinburgh. This was, however, a short-lived episode in Scotland – following the death of Mathias's father early in the year the composer took the major step of returning to his family home in Whitland in order to devote himself exclusively to composition. The abandonment of academia was itself however to prove but a brief interlude when he was appointed to the Chair of Music at Bangor later in 1970. Nevertheless he always looked back with affection at his 'year in clover', as he put it, when he composed some of his happiest works, including the *Harp Concerto* for Osian Ellis, which suitably hymns the radiant land and seascapes of Pembrokeshire. Just about the first music written back in Wales was the carol-sequence *Ave Rex*, which seems to celebrate this sense of homecoming as also a return to Llandaff Cathedral where it was first performed on December 6th, 1969 by the Cardiff Polyphonic Choir under Roy Bohana and the organist Richard Elfyn Jones. Just before leaving Edinburgh, however, Mathias had written two church pieces which have enjoyed, so far, very different histories. The large-scale anthem *An Admonition to Rulers* [2] was composed for the Southern Cathedrals Festival held at Salisbury in 1969, and also involving the Cathedral Choirs of Chichester and Winchester. The première was then issued in a recording by the BBC but for some peculiar reason the music was not published by OUP. For this reason, possibly itself a reaction to the uncharacteristic

difficulty and darkness of the piece, it languished unperformed for decades until rescued by publisher Stainer and Bell. The more familiar side of Mathias's church voice was evident in *Lift up your heads, O ye gates* [3], ironically commissioned by OUP specifically for publication in *Anthemns for Choirs*, a volume edited by the organist and composer Francis Jackson of York Minster. Though finished by Mathias on May 31st, 1969, it did not emerge in print until 1973 and so waited until June 7th that year for its première at St George's, Hanover Square – Handel's famous church in London – when the conductor was Denys Darlow and the organist Margaret Phillips. The music was later to be transformed as the movement called *Jubilate* in the brass-band suite *Vivat Regina* written to mark the Queen's Silver Jubilee in 1977.

By then the carols of *Ave Rex* [2]-[5], both in sequence and individually, had become staples of the choral repertoire and especially so the infectious *Sir Christêmas* [5], which was regularly featured in the Christmas Eve service at King's. Another Cambridge college, Jesus, commissioned a setting of the Evening Canticles – *Magnificat and Nunc Dimittis* [6]-[9] – to mark the dedication of a new organ in the College Chapel. The *Jesus Service*, as it has become universally known, was the first music Mathias composed as Professor at Bangor, and the première was given in Jesus College on March 6th, 1971. Significantly, perhaps, the doxology which concludes both canticles quotes a memorable theme from the *Harp Concerto*, which Mathias said was inextricably linked in his mind to the concept of 'Praise' in its widest Celtic sense. He saw no separation in spirit between the sacred and the secular and such a feeling permeates the second carol sequence – *Salvator Mundi* [10]-[20] – which was composed in 1982 to mark the centenary of Cheltenham Ladies College, where it was first given on December 10th that year. A combination of the joyful, tender and downright rumbustious, it features an instrumental ensemble of strings, piano duet and percussion, and the première was conducted by the late John Sanders, then Organist of Gloucester Cathedral. From the Royal Wedding of 1981 Mathias enjoyed a close connection with St Paul's Cathedral and had already known its

organist-to-be, John Scott, from 1978 when he won the Manchester International Organ Festival Competition, playing Mathias's specially composed *Fantasy*. Scott commissioned a new anthem from Mathias, *As truly as God is our Father* [7], on behalf of the Friends of St Paul's Cathedral, to be sung in the presence of the Friends' Patron, Her Majesty Queen Elizabeth The Queen Mother on June 30th, 1987, and the composer suitably set words by Mother Julian of Norwich which stand as the motto of the Friends. This recording at St Albans was made just a few weeks before the tragic and untimely death of John

Scott in New York on August 12th, 2015. The recording comes full circle with *The Lord's Prayer (Gweddi'r Arglwydd)* [12] which Mathias wrote for the Male Choir of his native Whitland just four months before his death, and which was performed there posthumously four months later on November 27th, 1992. The music's fervent simplicity speaks volumes and this recording is the first to use the arrangement Mathias made for mixed choir with the words in English.

Geraint Lewis

Peter Foggitt

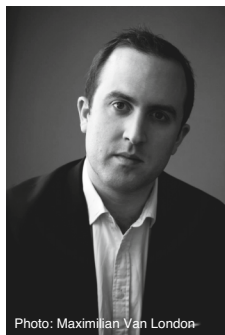


Photo: Maximilian Van London

Peter Foggitt made his BBC Radio 3 concerto debut at 21, and is a laureate of several competitions for solo and collaborative piano. He has worked as Chorus Master for the National Theatre, the Danish Royal Opera, and the Polish National Opera; he also directs the award-winning vocal octet Cries of London. His compositions are published by Stainer & Bell, and his arrangements by Novello; his orchestral version of *The Christmas Song*, featuring Dame Shirley Bassey, was featured on the *Strictly Come Dancing* Christmas Special 2015. Peter Foggitt was educated at Chetham's, King's College Cambridge, Trinity College of Music, and the Guildhall School. www.peterfoggitt.com

Michael Papadopoulos



Photo: Colin Innes-Hopkins

Michael Papadopoulos was Organ Scholar of St Albans Cathedral between 2013 and 2015. During this time he completed a Masters degree in organ performance at the Royal Academy of Music, where he won first place in the Eric Thiman Organ Prize and received the Stephen Bicknell Award. He is currently Assistant Director of Music at St Paul's Church, Knightsbridge and Assistant Organist of Clare College, Cambridge, where he takes part in their busy schedule of concerts, recordings, tours, broadcasts and services. He received his musical education as a music scholar of Highgate School, where he received the Sheila Mossman Prize and Gold Bursary from the Associated Board of the Royal Schools of Music, and later at Trinity College, Oxford. He is a Fellow of the Royal College of Organists.

Orchestra Nova

Artistic Director: George Vass

Formed by respected British conductor George Vass and selected from many of London's talented chamber orchestra professionals, Orchestra Nova made its début at the Purcell Room on London's South Bank in October 2001. It gives regular concerts at St John's, Smith Square and has featured at festivals across Britain. Orchestra Nova has made a number of extremely successful commercial recordings of music by William Alwyn, Stephen Dodgson, Gustav Holst, Michael Hurd, John Joubert, Kenneth Leighton, Elizabeth Maconchy, David Matthews, John McCabe, Cecilia McDowall, Stephen McNeff and Paul Patterson for the Dutton Epoch, Champs Hill, Guild and Toccata Classics labels. www.novamusic.org.uk

St Albans Abbey Girls Choir



Photo: Simon Tottman

Formed in 1996, the St Albans Abbey Girls Choir sings Evensong twice a week and consists of 26 girls aged 8-14 who attend local schools. Primarily an upper-voice choir, for certain weekend services each term and for other special events the girls sing with the Lay Clerks of the Cathedral Choir. The choir has broadcast Choral Evensong on BBC Radio 3, and has made several recordings for Naxos including music by Felix Mendelssohn (8.572836) and, jointly with St Albans Cathedral Choir, two recordings of music by John Rutter (8.572653 and 8.573394). The choir has made concert tours to Ireland, Denmark and the United States, whilst concerts closer to home have included performances of Mozart's *Requiem* and Handel's *Coronation Anthems*. The choir celebrates its 20th anniversary with a commission from Judith Weir, Master of the Queen's Music. www.stalbanscathedral.org

Choristers

Imogen Bernays
Amelia Edwards
Xanthe Elliott
Rosanna Fenn
Beatrice Hardy

Olivia Hardy
Anna Hodgkins
Niamh Ireson-Crompton
Louisa Kataria (soloist [13](#) [17](#))
Philippa Lawrence

Amber Lythgoe
Emily Price (soloist [17](#))
Katie Ripley
Jessica Scorer
Alexandra Snailham

Fiona Snelling
Phoebe Wakefield
Lucy Walton
Maria Yakovleva

Lay Clerks of St Albans Cathedral Choir

Master of the Music: Andrew Lucas

St Albans Cathedral Choir was re-founded in 1877 when the Abbey church became a Cathedral. Unlike many English Cathedral choirs, there is no choir school; the boys rehearse before and after going to the normal schools in the area and sing a service of Choral Evensong on three weekdays and three services with the 'Lay Clerks' (men) each weekend. The Lay Clerks are a dedicated group of musicians who, in the main, earn their living outside the music profession. Under Andrew Lucas's direction they have made nine international concert tours, several broadcasts on radio and television and five commercial recordings; previous releases for Naxos are music by Rutter (8.572653 and 8.573394) and Mozart (8.573092).

Alto

Neil Baker
Simon Barton
Derek Harrison
Roger Mullis
Tony Price

Tenor

Rory Carver
Rogers Covey-Crump
William Glendinning
David Martin-Smith
Oliver Martin-Smith (soloist ③)

Bass

Kenneth Burgess
Christopher Head
Alan Herbert
William Houghton
Geoff McMahon

Tom Winpenny



Tom Winpenny is Assistant Master of the Music at St Albans Cathedral, where he accompanies the daily choral services and directs the Abbey Girls Choir. Previously, he served as sub-organist at St Paul's Cathedral, London. He is also Musical Director of the London Pro Arte Choir. He has broadcast frequently on BBC Radio and featured on American Public Media's *Pipedreams*. He was organ scholar at King's College, Cambridge, graduating with a music degree, and twice accompanying the Festival of Nine Lessons and Carols, broadcast worldwide. As a soloist, he has performed in the United States, Europe and throughout Britain. Recent engagements include recitals in Norwich Cathedral (UK) and Kristiansand Cathedral (Norway). His wide-ranging discography includes music by Mozart, Liszt, John McCabe and Malcolm Williamson. For Naxos, his solo recordings include music for organ by Judith Bingham (8.572687) and Messiaen's *La Nativité* (8.573332) and *L'Ascension* (8.573471). www.tomwinpenny.org

① Lift up your heads, O ye gates

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle.
Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord of hosts, he is the King of glory

Psalm 24: vv. 7-10 (King James Bible)

Ave Rex

② I. Ave Rex angelorum

Ave Rex angelorum,
Ave Rexque caelorum,
Ave princepsque polorum.

*[Hail, King of the angels,
And hail, King of the heavens
And hail, prince of the poles of the earth]*

Hail, most mighty in thy working,
Hail, thou Lord of all thing,
I offer thee Gold as to a King.

③ II. Alleluya, a new work is come on hand

Alleluya, a new work is come on hand
Through might and grace of God's son
To save the lost of every land.
For now is free what erst was bound;
We may well sing alleluya.

By Gabriel begun it was:
Right as the sun shone through the glass
Jesu Christ conceived was.
Of Mary mother, full of grace;
Now sing we here alleluya.

Now is fulfilled the prophecy
Of David and of Jeremy,
And also of Ysaye;
Sing we therefore both loud and high: Alleluya.

④ III. There is no rose of such virtue

There is no rose of such virtue
As is the rose that bare Jesu: *Alleluia*.
For in this rose containèd was
Heaven and earth in little space: *Res miranda*.

By that rose we may well see
That he is God in persons three: *Pari forma*.

The angels sung the shepherds to:
'Gloria in excelsis Deo,' *Gaudeamus*.

Leave we all this worldly mirth,
And follow we this joyful birth: *Transeamus*.

Ⓔ IV. Sir Christèmas

Nowell, nowell.
Who is there that singeth so?
I am here, Sir Christèmas.
Welcome, my lord Sir Christèmas!
Welcome to all, both more and less!
Come near, come near,
Nowell, nowell.

Dieu vous garde, beaux sieurs,
[*God keep you, good sirs*]
tidings I you bring:
A maid hath borne a child full young,
Which causeth you to sing:
Nowell, nowell.

Christ is now born of a pure maid,
Born of a pure maid;
In an ox-stall he is laid,
Wherefore sing we at a brayde:
[*at a brayde = suddenly*]
Nowell, nowell.

Buvez bien, buvez bien
[*drink well with the whole company*]
par toute la compagnie.
Make good cheer and be right merry,
And sing with us now joyfully:
Nowell, nowell.

Anon., *Medieval (all movements)*

V. Ave Rex angelorum

Text as movement I

Ⓔ Wassail Carol

Wassail, wassail, wassail, sing we
In worship of Christ's nativity.

Now joy be to the Trinity,
Father, Son, and Holy Ghost,
That one God is in Trinity,
Father of Heaven, of mightès most.

And joy to the virgin pure
That ever kept her undefiled,
Grounded in grace, in heart full sure,
And bare a child as maiden mild.

Bethlehem and the star so shen,
[*shen = bright*]
That shone three kingès for to guide,
Bear witness of this maiden clean;
The kingès three offered that tide.

And shepherds heard, as written is,
The joyful song that there was sung:
Gloria in excelsis!
With angel's voice it was out rung.

Now joy be to the blessedful child,
And joy be to his mother dear;
Joy we all of that maiden mild,
And joy have they that make good cheer.

Wassail, wassail, wassail, sing we
In worship of Christ's nativity.

Anon., *16th century*

Ⓔ As truly as God is our Father

As truly as God is our Father, so just and truly is he our
Mother. In our Father, God Almighty, we have our being;
in our merciful Mother we are remade and restored. Our
fragmented lives are knit together. And by giving and
yielding ourselves, through grace, to the Holy Spirit, we
are made whole.

It is I, the strength and goodness of Fatherhood.
It is I, the wisdom of Motherhood.
It is I, the light and grace of holy life.
It is I, the Trinity,
It is I the unity.
I am the sovereign goodness in all things.
It is I who teach you to love.
It is I who teach you to desire.
It is I who am the reward of all true desiring.

All shall be well, and all shall be well, and all manner of
thing shall be well.

Mother Julian of Norwich (selected from Chapter 11
of Revelations on Divine Love)

Magnificat and Nunc dimittis
(Jesus College Service)

Ⓔ Magnificat

My soul doth magnify the Lord:
and my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden.
For behold, from henceforth:
all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.
And his mercy is on them that fear him:
throughout all generations.
He hath shewed strength with his arm: he hath
scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat:
and hath exalted the humble and meek.
He hath filled the hungry with good things:
and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel:
as he promised to our forefathers,
Abraham and his seed, for ever.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Luke 1: vv. 46-55 (Book of Common Prayer)

Ⓔ Nunc dimittis

Lord, now lettest thou thy servant depart in peace:
according to thy word.
For mine eyes have seen: thy salvation,
Which thou hast prepared: before the face of all people;
To be a light to lighten the Gentiles:
and to be the glory of thy people Israel.
Glory be to the Father, and to the Son,
and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
world without end. Amen.

Luke 2: vv. 29-32 (Book of Common Prayer)

Ⓔ All thy works shall praise thee

All thy works shall praise thee, O Lord; and thy saints
shall bless thee. They shall speak of the glory of thy
kingdom; and talk of thy power: to make known to the
sons of men his mighty acts, and the glorious majesty of
his kingdom. Amen.

Psalms 145: vv. 10-12 (King James Bible)

12 The Lord's Prayer

Our Father, which art in heaven,
hallowed be thy name
Thy kingdom come,
Thy will be done in earth as it is in heaven.
Give us this day our daily bread
and forgive us our trespasses
as we forgive them that trespass against us
and lead us not into temptation
But deliver us from evil:
For thine is the kingdom, the power, and the glory,
For ever and ever.
Amen.

Matthew 6: vv. 9-13 (Book of Common Prayer)

13 An Admonition to Rulers

Listen, O Kings, and understand; learn, O judges of the ends of the earth. Give ear, you that rule over multitudes, and boast of many nations. For your dominion was given you from the Lord, and your sovereignty from the most high, who will search out your works and inquire into your plans. Because as servants of his kingdom you did not rule rightly, nor keep the law, nor walk according to the purpose of God, he will come upon you terribly and swiftly, because severe judgement falls on those in high places. For the lowliest man may be pardoned in mercy, but mighty men will be mightily tested. For the Lord of all will not stand in awe of any one, nor show deference to greatness; because he himself made both small and great, and he takes thought of all alike. But a strict inquiry is in store for the mighty. To you then, O monarchs, my words are directed, that you may learn wisdom and not transgress.

I also am mortal, like all men, a descendant of the first-formed child of earth; and when I was born, I began to breathe the common air, and fell upon the kindred earth, and my first sound was a cry like that of all. I was nursed

with care in swaddling cloths. For no king has had a different beginning of existence; there is for all mankind one entrance into life, and a common departure.

Therefore I prayed, and understanding was given me; I called upon God, and the Spirit of wisdom came to me. I preferred her to sceptres and thrones, and I accounted wealth as nothing in comparison with her. Neither did I liken to her any priceless gem, because all gold is but a little sand in her sight, and silver will be accounted as clay before her. I loved her more than health and beauty, and I chose to have her rather than light, because her radiance never ceases.

Wisdom is radiant and unfading, and she is easily discerned by those who love her, and is found by those who seek her. The beginning of wisdom is the most sincere desire for instruction, and concern for instruction is love of her, and love of her is the keeping of her laws, and giving heed to her laws is assurance of immortality, and immortality brings one near to God; so the desire for wisdom leads to a Kingdom. For in her there is a spirit that is intelligent, holy, unique, manifold, subtle, mobile, clear, unpolluted, distinct, invulnerable, loving the good, keen, irresistible, beneficent, humane, steadfast, sure, free from anxiety, all-powerful, over-seeing all, and penetrating through all spirits that are intelligent and pure and most subtle. For wisdom is more mobile than any motion; because of her pureness she pervades and penetrates all things. For she is a breath of the power of God, and a pure emanation of the glory of the Almighty; therefore nothing defiled gains entrance into her. For she is a reflection of eternal light, a spotless mirror of the working of God, and an image of his goodness. Therefore if you delight in thrones and sceptres, O monarchs over the peoples, honour wisdom, for she is more beautiful than the sun, and excels every constellation of the stars.

from Wisdom of Solomon 6 & 7
(Revised Standard Version)

Salvator Mundi

14 I. Make we Merry

Make we merry, both more and less,
For now is the time of Christèmas.
Let no man come into this hall,
Groom, page, nor yet Marshall,
But that some sport he bring withal,
For now is the time of Christèmas.

If that he say he cannot sing,
Some other sport then let him bring
That it may please at this feasting.
If he say he naught can do,
Then, for my love, ask him no more,
But to the stocks then let him go,
For now is the time of Christèmas.

Anon., early 17th century

15 II. Mirabile mysterium

Mirabile mysterium:
[*Wonderful mystery*]
The Son of God is man become;
The Father's Son of Heaven's bliss,
That is the Lord of every cost,
Of a pure maid man become is,
To save mankind the which was lost.

An angel came to that maid so free
And said, 'Hail Mary full of grace;
The Lord of all is now with thee,
In heart, in womb, in every place.'

And so withouten manys seed,
By virtue of the Holy Ghost,
She has conceived and borne indeed
The Son of God of mightès most.

The glass is more pure than it was
Through which the sun did shine,
So is this maid through which did pass
The Son of God by grace divine.

James Ryman, 15th century

16 III. Be we merry in this feast

Be we merry in this feast,
In quo Salvator natus est.
[*on which the Saviour is born*]

In Bethlehem, that noble place,
As by prophecy said it was,
Of the Virgin Mary full of grace
Salvator mundi natus est.
[*The Saviour of the world is born*]

On Christmas night an angel it told
To the shepherds keeping their fold,
That into Bethlehem with beastès wolde,
Salvator mundi natus est.

The shepherds were compassed right;
About them was a great light;
'Dread ye not' said the angel bright,
'*Salvator mundi natus est.*'

'Behold, to you we bring great joy,
For why Jesus is born this day
To us of Mary that mildè May
[*May = maiden*]
'*Salvator mundi natus est.*'

'And thus in faith find it ye shall,
Lying poorly in an ox stall.'
The shepherds then laudèd God all
'*Salvator mundi natus est.*'

James Ryman, 15th Century (adapted)

IV. Lullay

*'Lullay, lullay, lullay lullay,
My dear mother, lullay.'*
'Lullay, my child, lullay my child.'

A child is born, iwis,
[*iwis* = indeed]
That all this world shall bless;
His joy shall never misse,
For Jesu is his name.

*'Lullay, lullay, lullay lullay,
My dear mother, lullay.'*
'Lullay, my child, lullay my child.'

On the good Yule morn
The blissful child was born,
To wear a crown of thorn,
For Jesu is his name.

*'Lullay, lullay, lullay lullay,
My dear mother, lullay.'*
'Lullay, my child, lullay my child.'

Of a maiden so good
He took both flesh and blood;
For us he died upon the rood,
For Jesu is his name.

On the Easter day so swythe
[*swythe* = quickly]
He rose from death to life,
To make us all so blithe,
For Jesu is his name.

On the Holy Thursday
To heaven he took his way,
There to abide for ever and aye,
And Jesu is his name.

*'Lullay, lullay, lullay lullay,
My dear mother, lullay.'*
'Lullay, my child, lullay my child.'

Anon., 15th century

V. Susanni

A little child there is yborn,
Eia, susanni.
And he sprang out of Jesse's thorn,
To save us all that were forlorn, Alleluia.

Now Jesus is the childès name,
Eia, susanni.
And Mary mild she is his dame,
And so our sorrow is turned to game, Alleluia.

It fell upon the high midnight,
Eia, susanni.
The stars they shone both fair and bright,
The angels sang with all their might. Alleluia.

Three Kings there came with their presents,
Of myrrh and gold and frankincense,
As clerkès sing in their sequence. Alleluia.

Now sit we down upon our knee,
Eia, susanni.
And pray we to the Trinity,
Our help and succour for to be, Alleluia.

Anon., 15th century

VI. Christe, redemptor omnium

Into this world now is come
Christe, redemptor omnium.
[*Christ, redeemer of all.*]

O worthy Lord and most of might,
Eterne Rex Altissime,
[*Eternal King most high*]
Thee to honour me thinketh right,
Iam lucis orto sidere.
[*Now the star of light is risen.*]

Into this world now is come
Christe, redemptor omnium.

As thou art Lord of worthiness,
Conditor alme siderum,
[*Creator of the stars of night,*]
All us to bring out of darkness,
Christe, redemptor omnium.

With beamès clear of righteousness,
Aurora lucis rutilat;
[*The dawn of light reddens;*]
In joy thereof with all gladness,
Vox clara, ecce, intonat.
[*A clear voice sounds.*]

Into this world now is come
Christe, redemptor omnium.

Now glorious Lord and worthy King,
Jesu, Salvator sæculi,
[*Jesus, Saviour of the ages*]
Grant us thy bliss everlasting,
Summi largitor primii.
[*Dispenser of the supreme reward.*]

Into this world now is come
Christe, redemptor omnium.

Anon., 16th century

VII. Welcome, Yule

Welcome, Yule, in glad array,
In worship of this holiday.
Welcome be thou, Heaven's King,
Welcome, yborn on this morning,
Welcome to thee now will we sing;
Welcome Yule forever and aye.

Welcome be thou, Mary mild,
Welcome be thou and thy child,
From the fiend thou us shield;
Welcome Yule forever and aye.
Welcome be thou, good New Year,
Welcome the twelve days before.

Welcome be ye that all be here;
Welcome Yule forever and aye.
Welcome be ye, Lord and Lady,
Welcome be all this company;
For Yulès love now makeis merry!
Welcome Yule, forever and aye.

*Welcome be thou, Heaven's King,
Welcome, yborn on this morning,
Welcome to thee now will we sing;
Welcome Yule, forever and aye.
Welcome Yule!*

Anon., 15th century