

A SERIES OF UNFORTUNATE EVENTS

A Musical History of Medieval Scotland

Gaïta

Chris Elmes:	Bagpipes, fiddles, oud
Cait Webb:	Shawms, harps
Stacy Schumacher:	Oud, percussion
Andrew Casson:	Recorders, citole, percussion
Tembu Rongong:	Voice and Narration

Programme

Redit aetas aurea St Andrews, 13th C.

The St Andrews Music Book (W₁) is one of the most important European sources of music in the Notre Dame style. It was produced for the foundation at St Andrews in the late 13th century but much of the music is from at least 100 years earlier. This piece is a conductus (normally used for processions) performed at the coronation of Anglo-Norman kings.

Virgini marie laudes St Andrews, 13th C.
Salvator miserere Inchcolm, early 14th C.
Estampie on Salvator miserere arranged Gaïta

One section of the St Andrews Music Book (the 11th fascicle) is a slightly later addition and was composed in St Andrews. *Virgini marie* is a sequence from this section. *Salvator Miserere* comes from the Inchcolm Antiphoner, compiled at the Priory of Inchcolm on the island in the Forth, containing music in the tradition of the Celtic church, including a sequence for St Columba. The estampie is a common instrumental form of the period with each new section of music repeated, with open then closed endings.



‘Kentigern and the Queen’s Ring’ Cumbria, 12th C.
O mira regis Inchcolm, early 14th century

The story of Kentigern and the Queen’s Ring comes from a 12th C. vita by Jocelyn of Furness Abbey and is one of many miracle stories associated with St Kentigern (also known as St. Mungo), the first bishop of Glasgow. It is accompanied by a tune from the Sprouston breviary, a manuscript compiled for the dedication of Glasgow cathedral.

Hare, Hare, Hye / Balaam Paris, 13th C.
Virgo mitis vere vitis St Andrews, 13th C.
Estampie on Balaam motet arranged Gaïta

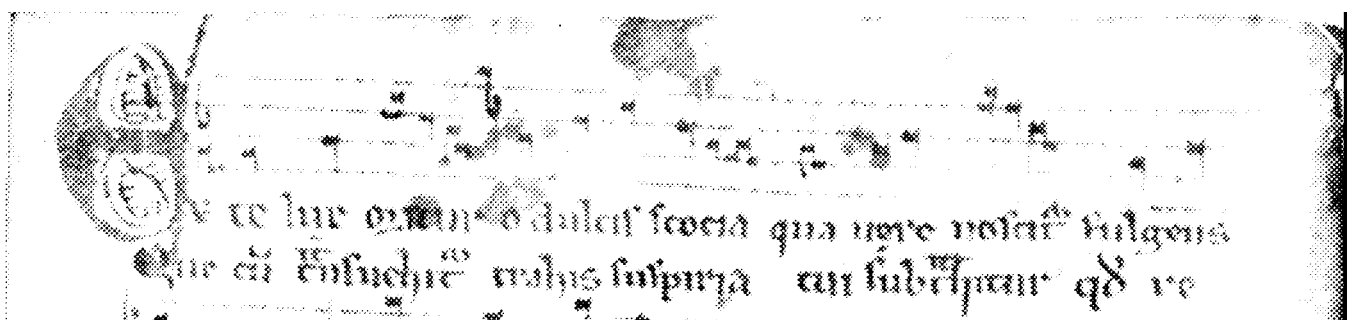
Another major source for the Notre Dame style is the manuscript known as W₂ (‘W’ being the initial for the Ducal Library at Wolfenbüttel where the W₁ manuscript is also kept). As well as sacred music this manuscript also contains many secular motets such as *Hare, Hare, Hye / Balaam*. *Virgo mitis* is another piece from St Andrews in the sequence form. The sequence is closely related to the instrumental estampie form with each new section of music repeated.

Hare, hare, hye!
 Goudalier ont fet ouan d'Arras Escoterie.
 Saint Andrie! Hare, hare
 goudeman et hare druerie!
 Caritate crie por Sainte Marie!
 Faitez moi demie de poumon et de fye.
 Honie soit tel vie!
 Mais bon vin sor lie ne mespris jemie.
 Or bevons, ha, hye, de ce bon vin d'ouan!

Hark, hear it now –
 those ale brewers are turning Arras into Scotland!
 By St Andrew, hear it!
 Good men and good times,
 cry charity to Holy Mary!
 Would you have me be half the man I am in
 lungs and liver? Shame on such a life!
 But good clear wine has never done me any harm,
 so let us drink the good wine of the new season!

Balaam! Goudalier ont bien (Ou! An!)
 leurs tens por la goudale que chascuns enbale,
 que en sont Englissemen quant il l'ont bien
 estale,
 demi lot a maille por ce il font leur taille.
 Si dient: 'Bien le vaille!' Passions l'assaille!
 Ele m'est trop male quen mes genous m'avale:
 Merveille ai que cil Norman n'en perdent la
 coraille
 qui tant boivent 'a goud man.'

Balaam! Those ale brewers have plenty of time for
 their own good ale now that everyone is piling it up.
 And when the English have had their fill
 they tax it at a farthing a quart
 declaring, "It's worth it! Enjoy! Go to it!"
 But it's too bad for me - my knees are giving way.
 It's a wonder these Normans don't wreck their
 innards,
 drinking so much "to good men"!



The start of ‘Ex te lux oritur’ from the Uppsalla manuscript C233

Salve splendor
Verbum patris hodie
Ex te lux oritur

Inchcolm, early 14th C.
Northern Spain, late 13th C.
Orkney/Norway, late 13th C.

The Huelgas Codex from Catalonia is another source of music in the Notre Dame style. The cantus firmus of '*Verbum patris*' also appears in the Sprouston breviary, but this version comes from a Spanish manuscript. *Ex te lux* was written to celebrate the royal marriage of Margaret of Scotland and King Eric of Norway in 1281, and survives in a Norwegian manuscript.

Salve splendor

Salve splendor et patrone
iubarque iusticie
orthodoxe doctor bone
pastor et vas gratie
O Columba Columbine
felicis memorie
tue facnos sine fine
coheredes glorie.

Hail, glorious protector,
light of justice,
true and virtuous teacher,
shepherd and vessel of grace.
O dove-like Columba,
grant us happy remembrance
of you forever,
co-heir of glory

Ex te lux oritur

Ex te lux oritur o dulcis Scotia
qua vere noscitur fulgens Norwagia
Que cum transvehitur trahis suspiria
tui subtrahitur quod regis filia.

The light rises from you, sweet Scotland
as shining Norway truly knows.
Yet you sigh when she is carried away,
because your king loses a daughter.

Cum pax accenditur que sui gracia
regnis indicitur redit leticia
Applaudunt undique terrarum spacia
tecum sed utique congaudet Anglia.

Since peace is assured and grace is shown
to the kingdom, joy returns.
All parts of the earth rejoice with you,
but England above all rejoices.

Ad regem mittitur Eyricum regia
virgo suscipitur summa cum gloria.
Gens tota solvitur in plausus eya
cantus extollitur fiunt tripudia.

A royal maiden is being sent to King Eric
she is taken with great glory.
All her people applaud,
a song is raised and a dance is begun.

Cleri celebriter occurat concio
orat salubriter sacra religio.
Prodit celeriter omnis condicio
et sexus pariter resultans gaudio.

The assembly of the clerics gathers
and pray with holy faith for success.
Every arrangement proceeds swiftly
and men and women echo joy.

Rex ducit virginem dulce conugium
per mundi cardinem producit gaudium.
Salvet compaginem Deus hac omnium
horum propaginem det et in medium.

The king leads the maiden, his sweet bride,
leads his joy through the gateway of the world.
God of all this union bless
With fruitfulness in the midst.

Regina residet in regni solio
iniuncta possidet coronam regio.
In cultu presidet digna fastigio
sit qui sic providet laus Dei filio.

A queen sits on the throne of the kingdom,
the allied land possesses a crown.
In majesty she presides, in high dignity
may she be as praise foretold to the Son of God.

O quam laudabilis hec regis socia
mitis affabilis plena prudencia.
Cunctis dat humilis pollet facundia
venustat nobilis quam continencia.

O how praiseworthy is this companion of the king,
how gentle, how affable, how full of wisdom.
All modest generosity, powerful eloquence;
she is favoured with nobility as with propriety.

Viro sit ut fuit Rachel amabilis
ut regi placuit Ester placabilis.
Ut Lya genuit sit prole fertilis
degat ut deguit Susanna stabilis.

May she be as loving to her husband as Rachel,
as mild as Esther was to her king;
may she prove as fertile in offspring as Leah,
may she live as sober a life as Susanna.

Manentes iugiter Dei servicio
senescant taliter felici senio.
Ut vite labilis decurso stadio
sempor durabilis sint digni bravio.

May they live always in the service of God
and finally enjoy a happy old age.
May their dignity and strength be as durable
as the swift passing of the course is transient.

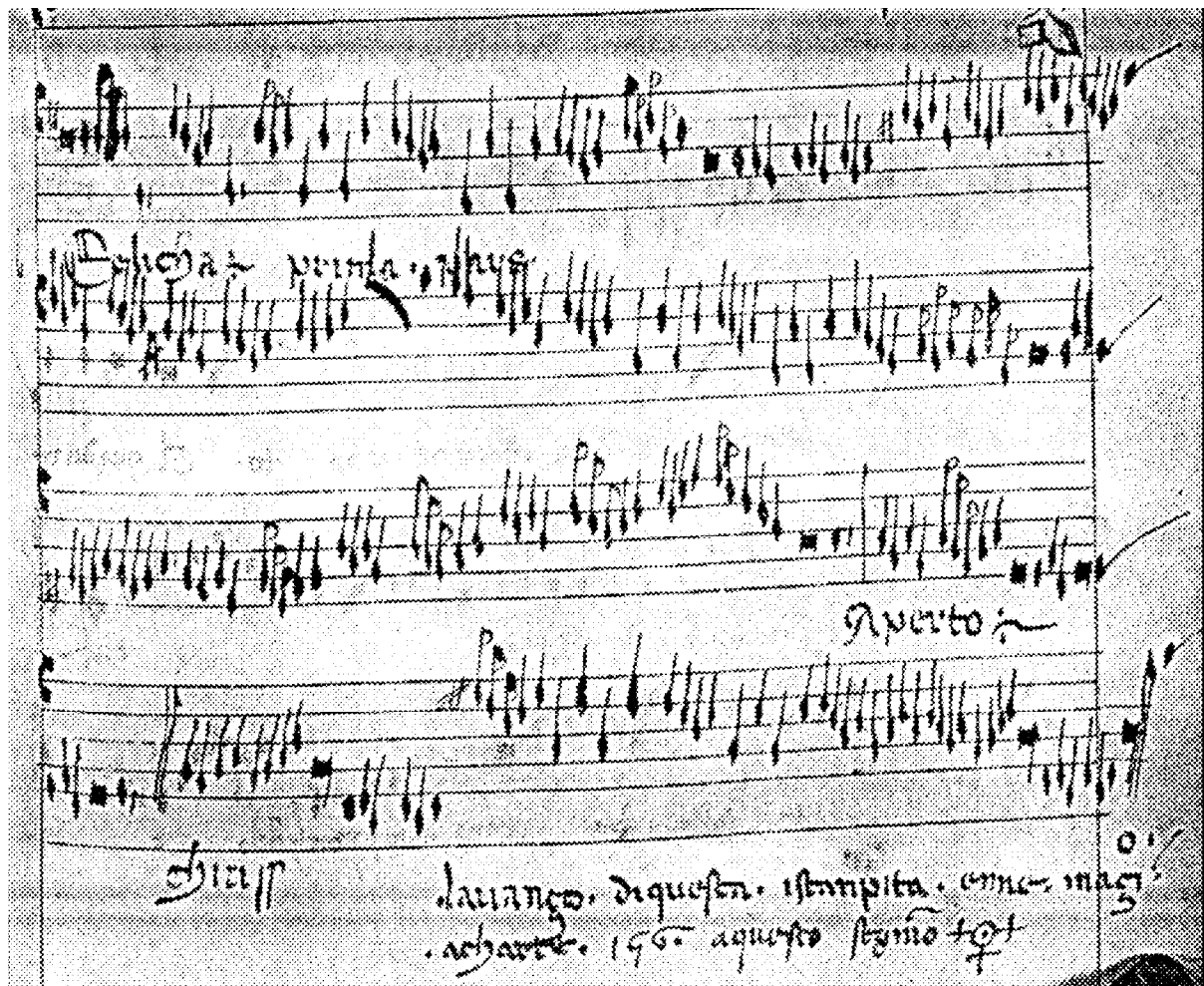
Ex te progreditur o dulcis Scotia
qua late spargitur laudis materia.

This proceeds from you, O sweet Scotland
so good effects are spread far and wide.

Belicha

Northern Italy, late 14th C.

The largest single source of instrumental music from the middle ages is the manuscript London BL, add. 29987. Among a collection of Italian Ars Nova songs this manuscript contains 17 instrumental pieces written in an idiosyncratic hand (pictured below) that appears to indicate that it was the musician's own performance copy.



Interval

Sempre virgen groriosa (CSM 377)

Spain, late 13th C.

This tune comes from the *Cantigas de Santa Maria*, the largest collection of vernacular songs from the 13th C. The songs, collected for Alfonso the Wise of Castile and Leon, recount stories of miracles of the Virgin Mary.

Ahi, amours, com dure departie

Conon de Bethune c.1190

The trouvère Conon de Bethune was perhaps better known in his time as a warrior, diplomat, and statesman. Active in the Third Crusade he was well placed to compose this song. He sings of leaving for Syria to perform knightly deeds, while his heart remains at home with his love.

Ahi Amours com dure departie
Me convendra faire de la meillour
Qui onques fust amee ne servie
Deus me ramaint a li par sa doucour
Si voirement que m'en part a dolour
Las! qu'ai je dit? Ja ne m'en part je mie
Se li cors vait servir nostre Seignour
Li cuers remaint du tout en sa baillie.

Ah, love! How hard it will be to part,
As I must, from the finest woman
Who was ever loved and served.
May God in his goodness bring me back to her
As surely as I part in sorrow.
But what have I said? This is no parting
Though my body goes off to serve our Lord,
My heart remains here, ruled by her.

Pour li m'en vois souspirant en Surie
Quar je ne doi faillir mon creatour
Qui li faudra a cest besoing d'aie
Sachiez que il li faudra a greignour
Et sachent bien li grant et li menour
Que la doit on faire chevalerie
U on conquiert paradis et honour
Et pris et los et l'amour de s'amie

I sigh for her as I leave for Syria,
Bound not to fail my creator
Whoever fails Him in his need for help
Will surely see Him fail him in greater need;
And let all know, both great and humble,
That knightly deeds should be performed
Where heaven and honour can be won,
And praise and renown and the love of your lady.

Deus tant avom este preu et huiseuse
Or i parra qui a certes iert preus
S'irom vengier la honte dolereuse
Dont chascuns doit estre iriez et honteus
Quar a no tanz est perduz li sains lieux
U Dieus soufri pour nous mort angoisseuse
S'or i laissom nos anemis morteus
A tous jours maiz iert no vie honteuse.

God! How pointless our prowess has been!
Now we shall see what real prowess is;
We will go avenge the painful offense
That must leave everyone angry and ashamed,
For we have lived to see the holy place lost
Where for our sake God suffered torment and death
If we leave our deadly enemies there,
Our lives will be shamed forever.

Text and translation from Rosenberg, Switten and Le Vot (eds.) Songs of the Troubadours and Trouveres, Garland Publishing Inc., New York and London, 1998

**Fauvel cogita
Veritas arpie**

Paris, early 14th C.

Paris, early 14th C.

These two pieces come from the *Roman de Fauvel*, a high satire about a horse that is made Pope, commissioned by King Philip II of France.

Gaiete, dolce parolete
The dregy of Dunbar

Northern Italy, mid 14th C.
Scotland/England, 15th C.

Gaiete, dolce parolete is a rondello from the earliest source of music in the Italian Ars Nova style – the Rossi Codex. Italian stories from this period, such as those in the Decameron, mention similar pieces being played instrumentally on lutes, fiddles and bagpipes. We have adapted the words of the satirical *Dregy* [dirge] of *Dunbar*, in which the Scottish poet William Dunbar (1460-1520) praises the good life in Edinburgh, to fit the music of an anonymous song in early English ('Me lyketh ever lenger the bet') that expresses similar sentiments about the town of Winchester.

Commendis us on our hairtly wyis;
I mene we folk in parradyis,
Out of your panefull purgatory,
To bring yow to the bus and glory
Off Edinburgh, the mirry toun,
We sall begyn ane cairfull soun,
Yow to delyver out of your noy,
And bring yow sone to Edinburgh joy,

To eit swan, cran, pertrik, and plever,
And every fische that swymis in rever;
To drynk with us the new fresche wyne,
That grew upoun the rever of Ryne,
Fresche fragrant clirettis out of France,
Of Angers and of Orliance,
With mony ane cours of grit dyntie:
Say ye amen for cheritie.

Yow to deliver out of your pennance,
That ye may sone play, sing, and dance
Heir in to Edinburch and mak gude cheir,
Quhair weith and weilfair is but weir;
Agane to Edinburghis joy and blis,
Quhair wirschep, welth, and weilfar is,
Pley, plesance, and eik honesty:
God and Sanct Geill heir yow convey.

Parlamento

Northern Italy, late 14th C.

Parlamento is another instrumental piece from the same source as *Belicha*..

La Spagna
Rostibolli

Italy mid 15th C, arr. Gaĩta
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These two dance pieces represent the two major types of dance surviving from the 15th century, popular across Europe. The first is a Bassadanza, distinguished by the slow moving tenor that forms the basis of a very elegant and stately dance. Rostibolli is typical of the lighter Ballo style with its changes of tempo and rhythm.

Ecco la primavera

Francesco Landini, late 14th C.

The Ars Nova was the flowering of the musical renaissance in Italy and Landini was recognized as its greatest composer. *Ecco la primavera* (Here is Spring) is one of his best known works and very apt for the depiction of a renaissance Prince.

L'homme armé

French 15th C.

L'homme armé is a popular song that was used as the basis of many motets and masses during the 15th and 16th centuries, including a mass by Scotland's best known composer of this period, Robert Carver.

L'homme, l'homme, l'homme armé,
l'homme armé, l'homme armé doibt on douter
On a fait partout crier
Que chascun se viengue armer
D'un haubregon de fer

The armed man,
One fears the armed man.
Everywhere it has been announced
That everyone should be armed
In an iron hauberk



Gaĩta is an Edinburgh-based music ensemble dedicated to playing music from the courts of medieval Europe, in particular those of Scotland, France, Spain and Italy. Since forming in 2001 we have performed all around Scotland and England and in some of the finest medieval Great Halls including those at Edinburgh and Stirling castles.

Gaĩta is Old Occitan for 'watchman' - such as a guard of town walls who was usually equipped with a horn or a shawm for raising the alarm. The Gaĩta is a stock character in the genre of Troubadour song called the 'Alba' (dawn song). He guards a tower where two lovers spend the night and alerts them of any intruders (usually the jealous husband). The same word in English became the 'Waite' - a member of a town band. The association with loud instruments also led to the current use of Gaĩta as the name of a North African shawm and for some Spanish and Balkan bagpipes.

www.gaita.co.uk