

*In memoriam Philip Crozier*

**FIVE CHRISTMAS LYRICS  
FROM THE RED BOOK OF OSSORY**

FOR MIXED CHORUS AND ORGAN OR ORCHESTRA

*Fourteenth-century Latin texts  
selected, edited and translated by*

JOHN C. BARNES

*Music by*

ANDREW JOHNSTONE

Opus 16

Dublin  
PDQ PUBLICATIONS  
MXMVI

Commissioned and first performed by Cantique, director Blánaid Murphy,  
with funds provided by An Chomhairle Ealaíon.

Extracts from The Red Book of Ossory are reproduced by kind permission  
of The Bishop of Ossory.

Orchestration:

2 flutes  
2 oboes  
2 clarinets  
2 bassoons  
4 horns  
2 trumpets  
3 trombones  
percussion (one player)  
strings

Copyright © 1996

Second impression, with revisions and corrections, 1997

Third impression, for internet distribution, 2016

## CONTENTS

I	<i>Salutat angelus blande iuvenculam</i> .....	5
II	<i>Maria virgo genuit</i> .....	15
III	<i>Stupens intueor ventrem Christifere</i> .....	25
IV	<i>Jesu, lux vera mentium</i> .....	45
V	<i>Lingua, manu, opere</i> .....	55

## INTRODUCTION

THE RED BOOK OF OSSORY, so called because of its medieval binding of strawberry-crimson leather, contains (alongside other documents) a manuscript collection of sixty Latin poems intended for singing at various points in the Church's year, especially Christmas. These song-texts were transcribed in the later fourteenth century, in Kilkenny, where the manuscript remained until it was recently transferred to Dublin. The first forty-two (and perhaps more) of the lyrics were composed by Richard of Leatherhead, OFM, who was Bishop of Ossory from 1317 to his death in 1360.

The Bishop's intention in writing these lyrics was to induce his young clerks to sing devout texts to popular tunes instead of the more worldly texts to which those tunes belonged—as the manuscript puts it, “in order that their throats and mouths, consecrated to God, be not polluted by songs which are lewd, secular and associated with revelry”. The impulse of churchmen to replace irreligious songs with edifying *contrafacta* was widespread.

Bishop Richard appears to have proceeded much as Robert Burns described himself as doing four centuries later: to have got the tune running in his head and then to have worked by ear, rather than by strict counting of syllables. While Richard lacks Burns's genius, he has little to be ashamed of in his ability to produce singable stanzas.

The Red Book explicitly exhorts the Cathedral's singers to “provide themselves with suitable notes according to what these ditties require”, which probably means choosing pre-existing tunes that fit each poem's metre and mood—though the invitation need hardly be construed as excluding original composition or restricted to the medieval staff of St Canice's. Occasionally the manuscript specifies which text a poem is to supplant (that is, what its intended melody is) but even in this minority of cases the ravages of time deny us the possibility of identifying the original tunes. It is therefore particularly pleasing that some of these splendid texts should now be set to music afresh. In a remarkable evolution, both the words and the music of the medieval secular songs have at different times been replaced: the perfect musical palimpsest.

JOHN C. BARNES

Salutat angelus blande iuvenulam,  
virgo post modicum offert ancillulam;  
Verbum inveniens puellam credulam  
in ventrem labitur per cordis semitam.

Verbum virgineum in ventrem properat,  
ubi celestia terrenis federat;  
dulci pondustulo puellam onerat,  
nec tum virginis florem obliquitat.

Impregnat virginis Verbum ventriculum,  
nec pudicitie solvit signaculum;  
Verbum in virgine iam factum verbulum,  
novellum inchoat in ventre lectulum.

In ventre simul sunt lictum et deitas,  
fictor, fictile, maiestas, parvitas,  
altum et humile, limus, sublimitas,  
firmum et fragile, virtus, infirmitas.

Profert virginea gleba gramisculum,  
in cuius adipe est mentis pabulum;  
qui pascit volucres per terre circulum  
per mamme pascitur beatum frustulum.

O virgo nobilis, O plena gratia!  
Divinis imbribus ubertim rorida,  
riga per gratiam que vides arida,  
et transfer lugubres ad regna placida.

Amen

ANONYMOUS

*An angel courteously greets a young girl,  
and soon the virgin offers herself as handmaid;  
the Word, finding the maiden trustful,  
descends through her heart and into her womb.*

*The Word goes quickly into the virgin's womb,  
where it combines the celestial with the earthly;  
it burdens the girl with an agreeable load,  
without removing the virgin's flower.*

*The Word fills the virgin's womb,  
without breaking the seal of her purity;  
having become flesh in the virgin,  
in the womb the Word takes up a new resting-place.*

*Together in the womb are the human and the Godhead,  
the creator, the creature, majesty and smallness,  
the great and the lowly, slime, sublimity,  
the steadfast and the brittle, power, weakness.*

*The grass springs up in the virgin's field,  
whose marl contains the food of the mind;  
he who pastures the birds throughout the earth  
from woman's breasts is fed his blessed portion.*

*O noble virgin, full of grace!  
Abundantly moist with divine rain,  
water by your grace what you see to be dry,  
and convey those that mourn to the realm of peace.*

# I

## Largo (quasi recit.)

SOPRANO

ALTO

TENORE

BASSO

ORGANO

SOLO *poco f* (liberamente\*)

Sa - lu - tat an - ge - lus blan - de iu - ven - cu - lam,

*mf* > *mp*

Largo (quasi recit.) ♩ = c. 44

3

SOLO *poco f* (liberamente\*)

Ver - bum in - ve - ni - ens pu - el - lam cre - du - lam.

SOLO *poco f* (liberamente\*)

vir - go post mo - di - cum of - fert an - cil - lu - lam;

SOLO *poco f* (liberamente\*)

Ver - bum in - ve - ni - ens pu - el - lam cre - du - lam.

\* sempre quasi

5 *cresc.* (quasi allarg.) *f*

— in ven - trem la - bi - tur per cor - dis se - mi - tam. —

*cresc.* *f*

— in ven - trem la - bi - tur per cor - dis se - mi - tam. —

*cresc.* (quasi allarg.) *f*

7 *p*

—

*p* *mp distinto*

u - bi ce - le - sti - a ter - re - nis fe - de - rat;

*mp distinto*

Ver - bum vir - gi - ne - um in ven - trem pro - pe - rat, —

*p*

9

*mf cresc.* *f* *ten.*

nec tum vir - gi - nis flo - rem o - bli - qui - tat. —

*mp cresc.* *ten.*

dul - ci pon - du - stu - lo pu - el - lam o - ne - rat, —

*cresc.* *f*

11

*p ten.* *p espress.* *p espress.* *ten.*

nec pu - di - ci - ti - e sol - vit si -

*p espress.* *ten.*

Im - pre - gnat vir - gi - nis Ver - bum ven - tri - cu - lum, —

*pp lontano*

13 *mp espress.* *ten.*

Ver - bum in vir - gi - ne iam fac - tum ver - bu - lum, —

*ten.*

gna - cu - lum; —

*mp espress.*

no - vel - lum in - cho - at in ven - tre

15 **(in tempo)** *TUTTI mp*

In ven - tre si - mul

*TUTTI mp*

In ven - tre si - mul sunt lic -

*ten.* *TUTTI mp*

lec - tu - lum. — In

*TUTTI mp*

In ven - tre

**(in tempo)**

*pp*



17

sunt lic - tum et de - i - tas, fic - tor, fic - ti - le, ma -  
 tum et de - i - tas, fic -  
 ven - tre si - mul sunt lic - tum et de - i - tas, fic - tor,  
 si - mul sunt lic - tum et de - i - tas, fic - tor, fic - ti -

19

ie - stas, par - vi - tas, al - tum et hu - mi - le, li -  
 tor, fic - ti - le, ma - ie - stas, par - vi - tas, al -  
 fic - ti - le, ma - ie - stas, par - vi - tas, al - tum et  
 le, ma - ie - stas, par - vi - tas, al - tum et hu - mi -

*p* ma chiaro

21

mus, su - bli - mi - tas, fir - mum et fra - gi - le,  
 tum et hu - mi - le, li - mus, su - bli - mi - tas, fir - mum et  
 hu - mi - le, li - mus, su - bli - mi - tas, fir - mum et fra -  
 le, li - mus, su - bli - mi - tas,

23

vir - tus, in - fir - mi - tas.  
 fra - gi - le, vir - tus, in - fir - mi - tas.  
 gi - le, vir - tus, in - fir - mi - tas. Pro - fert vir -  
 fir - mum et fra - gi - le, vir - tus, in - fir - mi - tas.

25 (quasi recit.)

SOLO *mf* liberamente

in cu - ius a - di - pe est men - tis pa - bu - lum, \_

gi - ne - a gle - ba gra - mi - scu - lum, \_

(quasi recit.)

27

SOLO *mf* liberamente

qui pa - scit vo - lu - cres per ter - re cir - cu - lum \_ per mam - me pa - sci - tur be -

SOLO *mf* liberamente

qui pa - scit vo - lu - cres per ter - re cir - cu - lum \_ per mam - me pa - sci - tur be -

cresc.

29 **(quasi allarg.)** **affettuoso (in tempo)**  
**TUTTI p**

O vir - go  
a - tum fru - stu - lum.  
a - tam fru - stu - lum.

**f**  
**pp**

**(quasi allarg.)** **affettuoso (in tempo)**  
**pp**

**f**  
**pp**

31

no - bi - lis! Di - vi - nis im - bri - bus u -  
**TUTTI**  
**TUTTI**  
O - ple - na gra - ti - a!

33

ber - tim ro - ri - da,

ri - ga per gra - ti - am que vi - des

35

et tran - sfer lu - gu - bres ad

a - ri - da,

37

*dim.* *pp* *sost.*

re - gna pla - ci - da.

A - men.

*ppp* *attacca*

Maria virgo genuit  
manentem supra sidera;  
mamillam ori prebuit  
sua sugenti ubera.

Pro nobis nasci voluit;  
presepe non abhorruit.

Vagit infans inter arta,  
conditus presepeia;  
membra pannis involuta  
stricta sunt cum fascia.

Lacte natum aluit  
per quem nec alis esurit.

Angelorum consortio  
vox alta laude sonnuvit;  
pastorum contubernio  
vie ducatum prebuit.

Pacemque nobis cecinit,  
viamque pacis dirigit.

O virgo mater nobilis,  
qui credidisti nuntio,  
perfecta sunt in omnibus  
que dicta sunt ab angelo.

Beata sit que genuit,  
que vitam nobis tribuit.

*The virgin Mary gave birth  
to one who remained above the stars;  
she offered her breast to his lips,  
which sucked her fullness.*

*He chose to be born for us;  
he did not refuse a manger.*

*The baby cries in her arms,  
and lying in the manger;  
his limbs are wrapped  
tightly in swaddling clothes.*

*With milk she fed her baby,  
through whom no other hungers.*

*The voice of the assembled angels  
rang out with lofty praise;  
it gave the band of shepherds  
guidance on their journey.*

*And it sang of peace for us  
and marks out the road of peace.*

*O noble virgin mother,  
who believed the tidings,  
what the angel said  
has been wholly accomplished.*

*Blessed be she who gave birth,  
and granted life to us.*

ANONYMOUS

# II

**Vivace**

ALTO

ORGANO

**Vivace** ♩ = c. 72, ♩ = c. 108

*mf*

3

ALTO

*mf* *energico*

Ma - ri - a vir - go ge - nu - it ma - nen - tem su - pra

6

si - de - ra; ma - mil - lam o - ri pre - bu - it

9

su - a su - gen - ti u - be - ra.

12

**SOPRANO**  
**ALTO**  
**TENORE**

*p legato* **(quasi andante)**

Pro nó - bis na - sci vo - lu - it;

*p legato* **(quasi andante)**

15

pre - sé - pe non ab - hor - ru - it.

*mf*

*marc.*



BASSO

*mf* *energico*

19

Musical score for measures 19-20. The score is in 5/4 time and A major. It features a bass line with lyrics and a piano accompaniment. The lyrics are: "Va - git in - fans in - ter ar - ta, con - di - tus pre -".

21

Musical score for measures 21-22. The score is in 5/4 time and A major. It features a bass line with lyrics and a piano accompaniment. The lyrics are: "se - pi - a; mem - bra pan - nis in - vo - lu - ta".

23

Musical score for measures 23-24. The score is in 5/8 time and A major. It features a bass line with lyrics and a piano accompaniment. The lyrics are: "stric - ta sunt cum fa - sci - a."

26 ALTO *p legato*

Lac - te na - tum a - lu - it per quem nec a - lis

TENORE *p legato*

BASSO

30

e - su - rit.

*mp*

33 SOPRANO *f ben tenuto*

TENORE

An - ge - lo - rum con -

*f*

sor - ti - o vox al - ta lau - de son - nu - it;

*f ben tenuto*

An - ge - lo - rum con - sor - ti - o vox al - ta lau - de

pa - sto - rum con - tu - ber - ni - o vi - e du - ca - tum

son - nu - it; pa - sto - rum con - tu - ber - ni - o

pre - bu - it.

vi - e du - ca - tum pre - bu - it.

45 ALTO *p legato*

Pa - cem - que no - bis ce - ci - nit, vi - am - que pa - cis di - ri - git.

TENORE  
BASSO

49

*Sra*  
*loco*  
*p*  
*cresc. molto*

52

SOPRANO E TENORE  
ALTO E BASSO

*f strepitoso*  
*f strepitoso*  
*f*  
*marc.*

O vir -  
O vir - go ma - ter

55

go ma - ter no - bi - lis,

no - bi - lis, qui cre - di - di - sti nun - ti - o,

58

per - fec - ta sunt in om - ni -

per - fec - ta sunt in om - ni - bus que dic - ta sunt ab

61

bus.

an - ge - lo.

64 SOPRANO *ff martellato*

ALTO

Be - a - ta sit que ge - nu - it, que vi - tam no - bis

TENORE *ff martellato*

BASSO

*f marc. (ad lib.)*

67

tri - bu - it.

*ff*

70

Maria uirgo genuit mandatum sup p[ro]p[ri]a  
p[ro]p[ri]am q[uo]d p[ro]p[ri]a sua on g[ra]tia

Et p[ro] nob[is] uasa voluit  
p[ro]p[ri]o no[n] ab h[ab]ere  
uasa p[ro]p[ri]a u[er]o q[uo]d dicit p[ro]p[ri]a  
u[er]o u[er]o p[ro]p[ri]a u[er]o dicit p[ro]p[ri]a  
Et u[er]o dicit dicit  
p[ro]p[ri]a u[er]o u[er]o dicit

Ang[el]us p[ro]p[ri]o u[er]o dicit dicit dicit  
p[ro]p[ri]o u[er]o dicit dicit dicit  
p[ro]p[ri]o u[er]o dicit dicit dicit  
u[er]o u[er]o dicit dicit dicit  
u[er]o u[er]o dicit dicit dicit  
u[er]o u[er]o dicit dicit dicit  
u[er]o u[er]o dicit dicit dicit  
u[er]o u[er]o dicit dicit dicit

Stupens intueor ventrem Christifere,  
ventrosam feminam sed sine venere,  
non prodigio;  
celestem celica virgo dulcedine  
partum illaqueat et pulchritudine  
sub carnis pallio.

Concepit, peperit, intacta masculum,  
que nunquam masculi sensit opusculum,  
virtute celica;  
sic Deum efficit nostrum fraterculum  
nostra sororcula per carnis sacculum.  
Beata viscera!

Virgo Verbigena, felix nutricula,  
mater ancillula, nota sororcula,  
sine lacinia!  
Magnum in modica claudit domuncula,  
et totum tunicat carnis particula.  
Beata sarcina!

Convertit genitor in matrem filiam,  
antiquis prosilit ad pueritiam  
in parvo spatio;  
novam ingreditur rex regum regiam,  
nec ullam virgini fecit iniuriam  
ventrali modio.

O fons dulcedinis, O mater inclita!  
O via luminis, O vite semita!  
O stella splendida!  
Tu nos in lectulo doloris visita,  
et transfer lugubres ad regna lucida  
in lucis orbita.

ANONYMOUS

*I gaze in astonishment on the womb of Christ's mother,  
and the woman fertile without sexual love,  
but not by a miracle;  
the heavenly virgin guards the celestial foetus  
with sweetness and beauty  
under the cloak of her flesh.*

*She who never experienced the act of a male,  
though chaste conceived and bore a male child  
by the power of heaven;  
thus our dear sister bears God  
our dear brother in a fleshly pouch.  
O blessed womb!*

*Word-bearing virgin, fruitful nurse,  
handmaid mother, dear fabled sister,  
without blemish!  
A small quantity of flesh encloses something great  
in a modest abode and clothes it wholly.  
O blessed burden!*

*The father makes his daughter a mother,  
and leaps forward from antiquity to childhood  
in a short time;  
the king of kings enters a new palace,  
without harming the virgin  
with the load in her womb.*

*O fount of sweetness, O glorious mother!  
O way of light, O path of life!  
O shining star!  
Visit us in our bed of grief,  
and convey those that mourn to the realm of brightness  
on the path of light.*



# III

## Andante amabile

SOPRANO

ALTO

TENORE

SOLO *mp teneramente*

Stu -

BASSO

## Andante amabile ♩ = c. 80

ORGANO

4

pens in - tu - e - or ven - trem Chri - sti - fe - re, ven -

8

*p dolce*

non \_\_\_\_\_ pro - di - gi - o; \_\_\_\_\_

*p dolce*

non \_\_\_\_\_ pro - di - gi - o; \_\_\_\_\_

tro - sam \_\_\_\_\_ fe - mi - nam \_\_\_\_\_ sed \_\_\_\_\_ si - ne \_\_\_\_\_ ve - ne - re, \_\_\_\_\_

*p dolce*

non \_\_\_\_\_ pro - di - gi - o; \_\_\_\_\_

*poco cresc.*

12

*mp un poco animando*

ce - le - stem \_\_\_\_\_ cel - li - ca vir -

*mp un poco animando*

ce - le - stem \_\_\_\_\_ ce - li - ca vir - go \_\_\_\_\_ dul -

*mp un poco animando*

16

*mf* *calmato*

par - tum il - la - que - at et

go - dul - ce - di - ne

TUTTI *mf* *calmato*

par - tum il - la - que - at et pul - chri - tu -

ce - di - ne

*mf* *calmato*

20

*pp*

pul - chri - tu - di - ne

*p espress.*

sub - car - nis

*pp*

di - ne

*p espress.*

sub - car - nis pal - li - o.

*p dim.* *pp*

*pp* *dolciss.*

**poco rall.**

**a tempo**

sub car - nis pal - li - o.  
 pal - li - o.  
*p* *sost.*  
 Con - ce - pit, pe - pe - rit, in - tac - ta

**poco rall.**

*ten.*

**a tempo**

*morendo*  
*p*  
*ten.*  
 vir - tu - te  
 que nun - quam ma - scu - li sen - sit o - pu - scu - lum,  
 ma - scu - lum,

*p* *dolce*

*p* *sost.*  
 vir - tu - te  
 que nun - quam ma - scu - li sen - sit o - pu - scu - lum,  
 ma - scu - lum,

*mf* più risoluto

ce - li - ca; sic

*p dolce* vir - tu - te ce - li - ca;

*p dolce* vir - tu - te ce - li - ca;

De - um ef - fi - cit no - strum fra - ter - cu - lum

*mf* più risoluto sic De - um ef - fi - cit no - strum fra -

*mf* cresc. no -

*mf* ma dolce

ter - cu - lum

stra - so - ror - cu - la per car - nis sac - cu - lum.

no - stra - so - ror - cu - la per car - nis

*f dim.*

*mf cresc.*

*poco a poco dim.*

*mp dim.*

Be - a - ta vi - sce - ra!

*mf dim.*

Be - a - ta vi - sce - ra!

sac - cu - lum. Be - a - ta

*p dim.*

*pp dolce*

*p cantabile*

**poco rit.**

**a tempo**

SOLO *pp*

*mp teneramente*

ra! Vir - go - Ver -

*p dim.* Be - a - ta - vi - sce - ra!

*p dim.* Be - a - ta - vi - sce - ra!

vi - sce - ra!

**poco rit.**

**a tempo**

*p soave*

bi - ge - na, fe - lix - nu - tri - cu - la, ma - ter - an -

*p dolce* si - ne la -

56

cil-lu-la, no-ta so-ror-cu-la,  
*p dolce* si-ne la-ci-ni-a! *mf più forzato* Ma-  
 ci-ni-a! *p dolce* si-ne la-ci-ni-a! *mf più forzato* Ma-

60

TUTTI *mf più forzato*

clau-dit do-mun-cu-la,  
 gnum in mo-di-ca *cresc.* et  
 clau-dit do-mun-cu-la,  
 gnum in mo-di-ca *cresc.* et

*mf più forzato*



64

car - nis par - ti - cu - la.

to - tum tu - ni - cat Be -

car - nis par - ti - cu - la.

to - tum tu - ni - cat

*cresc.*

*poco f*

*cresc.*

*poco f sost.*

68

Be - a - ta sar - ci - na!

a - ta sar - ci - na!

Be - a - ta

Be - a - ta sar - ci - na!

*poco f*

*poco f*

*mp cantabile*  
Con - ver - tit ge - ni - tor in

sar - ci - na, sar - ci - na!  
*mp cantabile*

Con - ver - tit ge - ni - tor in ma - trem

*p*

*pp soave*  
in par - vo spa - ti -

ma - trem fi - li - am, an - ti - quis pro - si - lit, pro - si -

*pp soave*  
in par - vo spa - ti -

fi - li - am, an - ti - quis pro - si - lit, pro - si - lit ad

*mp cresc.*

o; no - vam in - gre - di - tur rex

*mp cresc.*

lit ad pu - e - ri - ti - am no - vam in -

o;

pu - e - ri - ti - am

*mp cresc.*

re - gum re - gi - am,

gre - di - tur rex re - gum re - gi - am,

*mf cresc.*

nec ul - lam vir - gi - ni fe -

*mf cresc.*

nec ul - lam

*f con insistenza*

ven - tra - li - mo - di -

*f con insistenza*

ven - tra - li -

cit - in - iu - ri - am

vir - gi - ni fe - cit - in - iu - ri - am

*f sost.*

o, mo - di - o. *ten.*

*ten.*

mo - di - o, mo - di - o. *ten.*

*f con insistenza*

ven - tra - li - mo - di - o. *ten.*

*f marc.*

97 *f sonoramente*

O fons dul -

99

ce - di - nis, O ma - ter

101

in - cli - ta! O vi - a

103

lu - mi - nis, O vi - te

9

105

*sempre f*

se - mi - ta! O - mi - ta! stel - la

*sempre f*

9

*più f e marc.*

107

splen - di - da! Tu nos in lec - tu - lo do -

*più f e marc.*

110

*poco a poco cresc.*

lo - ris vi - si - ta, et tran - sfer

*poco a poco cresc.*

*poco a poco cresc.*

113

**pochiss. rit.**

lu - gu - bres ad re - gna lu - ci - da

**pochiss. rit.**



**a tempo, ma largamente**

116

*ff* in lu - cis or - bi - ta, *sempre f* in

*ff* in lu - cis or - bi - ta, *sempre f* in

*ff* in lu - cis or - bi - ta,

*ff* in lu - cis or - bi - ta,

**a tempo, ma largamente**

*sffz*

*ff*

120

lu - cis or - bi - ta.

*f sonore* in lu - cis

*sempre f* in lu - cis or - bi - ta.

*sempre f* in lu - cis or - bi - ta.

*sffz*

*dim.*

Musical score for measures 124-127. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features four vocal staves and a piano accompaniment. The vocal parts are mostly silent, with the lyrics "or - bi - ta." appearing under the second staff. The piano accompaniment begins with a *mf* dynamic and transitions to *p* in measure 126. The word *cantabile* is written above the piano part in measure 126.

Musical score for measures 128-131. This section continues the piano accompaniment from the previous system, featuring a melodic line in the right hand and a supporting bass line in the left hand.

Musical score for measures 132-135. The piano accompaniment continues, with a *rall.* (rallentando) marking above the right hand in measure 133. The piece concludes with a final cadence in measure 135.

Stupens intueor ventrem Christifere Rogatio.  
 Conceptam foetum or sine venere 2  
 Celestem coelestis ergo dulcedine 2  
 Partu illaqueat et pulchritudine 2  
 Conceptu peperit in utero matris 2  
 Quomodo in masculis concipit opusculum 2  
 Sic deum efficit in femine 2  
 Hic sororcula per caput sacculum 2  
 Ergo obliqua felice uiscula 2  
 Nam auellula nota sororcula 2  
 Magna in modica dandit dominula 2  
 Sorora tunc de capite pericula 2  
 Quod deo genitor in matre filiam 2  
 Dicitur pro filio ad pudicam 2  
 Raudem in eadem pro non periam 2  
 Procellam argum facit in unam 2  
 O fons dulcedinis omne in dicit 2  
 O uis humis o ante genitrix 2  
 Tu nos in lacu doloris visita 2  
 Et tuffes in gulper ad regna in uis 2  
 pulchris abita 2

*Stupens intueor ventrem Christifere*  
 (detail from The Red Book of Ossory, f. 76 v.)

Jesu, lux vera mentium,  
serva tuum peculium.

Reges Saba et Arabum,  
Jesu, lux vera mentium,  
et multitudo dromedum  
te querunt natum puerum.

Jesu, lux vera mentium,  
serva tuum peculium.

Dono te trium munerum,  
Jesu, lux vera mentium,  
secundum sensum mysticum  
tuum laudant preconium.

Jesu, lux vera mentium,  
serva tuum peculium.

Thure Deum altissimum,  
Jesu, lux vera mentium,  
auro regem et dominum,  
sed mirra mortis gremium.

Jesu, lux vera mentium,  
serva tuum peculium.

Lumen stelle perfulgidum,  
Jesu, lux vera mentium,  
ne declinent in devium,  
ducatum prebet previum.

Jesu, lux vera mentium,  
serva tuum peculium.

Lumen qui das sidereum,  
Jesu, lux vera mentium,  
magos ducens ad volitum,  
duc nos ad lumen luminum.

Jesu, lux vera mentium,  
serva tuum peculium.

*Jesus, true light of minds,  
keep watch over those who belong to you.*

*The kings of Sheba and the Arabians,  
Jesus, true light of minds,  
and a great number of dromedaries  
seek you, the new-born child.*

*Jesus, true light of minds,  
keep watch over those who belong to you.*

*By giving you their three gifts,  
Jesus, true light of minds,  
according to the mystical sense  
they extol your proclamation.*

*Jesus, true light of minds,  
keep watch over those who belong to you.*

*With incense they praise God on high,  
Jesus, true light of minds,  
with gold the king and lord,  
but with myrrh the bosom of death.*

*Jesus, true light of minds,  
keep watch over those who belong to you.*

*The brilliant light of a star,  
Jesus, true light of minds,  
going before them gives them guidance  
lest they stray from the road.*

*Jesus, true light of minds,  
keep watch over those who belong to you.*

*You who give us starlight,  
Jesus, true light of minds,  
leading the Magi to the desired destination,  
lead us to the light of lights.*

*Jesus, true light of minds,  
keep watch over those who belong to you.*

RICHARD OF LEATHERHEAD

# IV

## A passo di cammello

*p legato*

BASSO

Je - su,

ORGANO

A passo di cammello  $\text{♩} = c. 58$

*p stacc.*

5

lux ve - ra men - ti - um, \_\_\_\_\_ ser - va

9

tu - um pe - cu - li - um. \_\_\_\_\_

13

ALTO

*p legato*

TENORE

*p legato*

Je - su, lux ve - ra men - ti - um, \_\_\_\_\_

Re - ges Sa - ba et A - ra - bum, \_\_\_\_\_ et mul - ti - tu - do dro - me - dum \_\_\_\_\_

17

ser - va tu - um pe - cu - li - um.

te que-runt na - tum pu - e - rum, Je - su, lux ve - ra

21

men - ti - um.

*mp* *sempre stacc.* *p*

25

SOPRANO  
*mp* *legato*

Do - no te tri - um mu - ne - rum, se - cun - dum sen - sum mi - sti - cum

BASSO  
*mp* *legato*

Je - su, lux ve - ra men - ti - um,

29

tu - um lau - dant pre - co - ni - um. Je - su, lux ve - ra

ser - va tu - um pe - cu - li - um.

33

men - ti - um.

*mf legato in rilievo*

*mf sempre stacc.*

37

SOPRANO

TENORE

BASSO

*mf sempre legato*

*mf sempre legato*

*mf come un incantesimo*

*mf sempre legato*

Thu - re De - um al -

Thu - re De - um al - tis - si - mum,

Thu - re De - um al - tis - si - mum, au - ro re - gem et do - mi - num,

41

tis - si-mum, au - ro re - gem et do - mi-num,

au - ro re - gem et do - mi-num, sed mir -

sed mir - ra mor - tis gre - mi - um, thu - re De - um al - tis - si - mum,

45

sed mir - ra mor - tis gre - mi - um.

ra mor - tis gre - mi - um.

au - ro re - gem et do - mi - num, sed mir - ra mor - tis gre - mi - um.

*mf*

49

TENORE

Je - su, lux ve - ra

*p*

*coll' 8<sup>va</sup> bassa alla fine*



52

men - ti - um, ser - va

*pp* 8<sup>va</sup>

55

SOPRANO

ALTO

TENORE

Lu - men stel - le per - tu - um pe - cu - li - um.

*mp*

58

SOPRANO

ALTO

Je - su, lux ve - ra men - ti - um, ful - gi - dum, ne de - cli - nent in de - vi - um,

*mp*

61

ser - va tu - um pe -  
du - ca - tum pre - bet pre - vi - um, Je - su,

64

cu - li - um.  
lux ve - ra men - ti - um.

*loco* *p* *cresc.*

67

*mp*

70

*mf* *f*

73

SOPRANO ED ALTO

*mf* come un imno

Musical notation for Soprano and Alto parts, measures 73-75. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of eighth and quarter notes.

Lu - men qui — das si - de - re - um, — ma - gos du - cens ad

TENORE E BASSO

*mf* come un imno

Musical notation for Tenor and Bass parts, measures 73-75. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of eighth and quarter notes.

Piano accompaniment for measures 73-75. The right hand features a flowing eighth-note pattern, while the left hand plays a steady eighth-note bass line with accents.

76

Musical notation for Soprano and Alto parts, measures 76-78. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of eighth and quarter notes.

vo - li - tum, — duc nos ad lu - men lu - mi - num. —

Musical notation for Tenor and Bass parts, measures 76-78. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of eighth and quarter notes.

Piano accompaniment for measures 76-78. The right hand features a flowing eighth-note pattern. The left hand plays a steady eighth-note bass line with accents. A dynamic marking *f* prominente is present in the right hand.

79

Musical notation for Soprano and Alto parts, measures 79-81. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter and eighth notes, including a triplet.

Je - su, lux ve - ra men - ti - um,

Musical notation for Tenor and Bass parts, measures 79-81. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody consists of quarter and eighth notes, including a triplet.

Piano accompaniment for measures 79-81. The right hand features a flowing eighth-note pattern. The left hand plays a steady eighth-note bass line with accents, including a triplet.

ser - va tu - um pe - cu - li - um.

*dim.*

3

*mf indebolendo*

*mp*

(senza rall.)

(senza rall.)

*p*

*pp*

3

Iesu lux vera mentium, dicitur periculum  
 Reges dabi et apabn Iesu lux vera mentium  
 Et interitudo quomodo te querit, nati pui  
 Iesu lux vera mentium, dicitur periculum  
 Dono te tui quid Iesu lux vera mentium  
 Sedm scribitur iusticia tua laudare pami  
 Iesu lux vera mentium, dicitur periculum  
 Chrysostomus altissimus Iesu lux vera mentium  
 dno Regi et dno et omnia magis genti  
 Iesu lux vera mentium, dicitur periculum  
 Lumen otello ppulgidu Iesu lux vera mentium  
 sic docuere in domo, dicitur plet pui  
 Iesu lux vera mentium, dicitur periculum  
 Lumen qui das odyen, Iesu lux vera mentium  
 magos ducos ad bethan, duc nos ad lumen tuum  
 Iesu lux vera mentium, dicitur periculum. Amen

Lingua, manu, opere, exultemus et letemur hodie.	<i>With tongues and hands and deeds let us rejoice and be glad today.</i>
Stude Christo psallere lingua, manu, opere, nobis nato nobis dato munere.	<i>Give eager praise to Christ with tongues and hands and deeds, born to us, given to us as a gift.</i>
Exultemus et letemur hodie.	<i>Let us rejoice and be glad today.</i>
Venit nos redimere; lingua, manu, opere, cedat fletus, psallat cetus hodie.	<i>He comes to redeem us; with tongues and hands and deeds let weeping cease, let the multitude give praise today.</i>
Exultemus et letemur hodie.	<i>Let us rejoice and be glad today.</i>
Nos Deo coniungere; lingua, manu, opere, nove legi nato regi glorie.	<i>He comes to unite us with God; with tongues and hands and deeds, to the new law and to the new-born king be glory.</i>
Exultemus et letemur hodie.	<i>Let us rejoice and be glad today.</i>
Laus pro tanto munere, lingua, manu, opere, sit sonora, sit decora culmine.	<i>May our praise for so great a gift, with tongues and hands and deeds, be tumultuous and fitting at its greatest.</i>
Exultemus et letemur hodie.	<i>Let us rejoice and be glad today.</i>
Christo stude canere lingua, manu, opere; pelle tussim, tolle sitim hodie.	<i>Sing eagerly to Christ with tongues and hands and deeds; expel coughs and quench thirsts today.</i>
Exultemus et letemur hodie.	<i>Let us rejoice and be glad today.</i>
Tange ciphum propere, lingua, manu, opere, funde potum, bibe totum, strenue.	<i>Quickly take a goblet, with tongues and hands and deeds, pour a drink and drink it all vigorously.</i>
Exultemus et letemur hodie.	<i>Let us rejoice and be glad today.</i>
Nato laudem tribue lingua, manu, opere, festo locum lingue iocum sobrie.	<i>Give praise to the new-born babe with tongues and hands and deeds; make way for the feast and the play of sober tongues.</i>
Exultemus et letemur hodie.	<i>Let us rejoice and be glad today.</i>

# V

## Allegro smanioso

SOPRANO  
ALTO

Measures 1 and 2 of the vocal parts. The Soprano and Alto staves are shown with a 4/4 time signature. The music is marked *f pesante*. The lyrics "Lin - gua," are written below the notes in measure 2.

TENORE  
BASSO

Measures 1 and 2 of the Tenor and Bass parts. The Tenor and Bass staves are shown with a 4/4 time signature. The music is marked *f pesante*. The lyrics "Lin - gua," are written below the notes in measure 2.

## Allegro smanioso $\text{♩} = c. 112$

ORGANO

Measures 1 and 2 of the Organ part. The Organ part is shown in grand staff with a 4/4 time signature. The music is marked *f brillante*.

3

Measures 3 and 4 of the vocal parts. The Soprano and Alto staves are shown with a 4/4 time signature. The lyrics "ma - nu, o - pe - re," are written below the notes in measure 3.

Measures 3 and 4 of the Organ part. The Organ part is shown in grand staff with a 4/4 time signature. The music is marked *ff* in measure 4.

5

Measures 5 and 6 of the vocal parts. The Soprano and Alto staves are shown with a 4/4 time signature. The lyrics "ex - ul - te - mus et le - te - mur" are written below the notes in measure 5. The word "ritmico" is written above the notes in measure 5.

Measures 5 and 6 of the Organ part. The Organ part is shown in grand staff with a 4/4 time signature.

7 *deciso*

ho - di - e.

*deciso*

*meno f*

9 SOPRANO ED ALTO *mf impulsivo*

Stu - de Chri - sto psal - le - re lin - gua, ma - nu, o - pe - re,

*mp non legato*

11

no - bis na - to no - bis da - to



13

SOPRANO *giocoso*

mu - ne - re. Ex - ul - te - mus

ALTO *giocoso*

mu - ne - re. Ex - ul - te - mus et

15

*risoluto*

et le - te - mur ho - di - e.

*risoluto*

le - te - mur ho - di - e.

17

TENORE E BASSO *mf più lirico*

*p ma brillante*

Ve - nit nos re - di - me - re;

*mp più legato*

19 *espress.*

lin - gua, ma - nu, o - pe - re, ce - dat fle - tus, psal -

21

lat ce - tus ho - di - e.

23 **TENORE** *più rigoroso*

Ex - ul - te - mus et le - te - mur

**BASSO** *più rigoroso*

Ex - ul - te - mus et le - te - mur

25

ho - di - e.

ho - di - e.

*p* sempre brillante

27

SOPRANO ED ALTO  
*mf* riscaldandosi

TENORE  
*mf* riscaldandosi

Nos De - o con - iun - ge - re; lin - gua, ma - nu, o - pe - re,

*mp* volante

29

no - ve le - gi na - to re - gi

31 SOPRANO

glo - ri - e.

ALTO *mf energico*

glo - ri - e. Ex - ul - te - mus et

TENORE

glo - ri - e.

BASSO *mf energico*

Ex - ul - te - mus et

33 *mf energico*

Ex - ul - te - mus et le - te - mur

le - te - mur ho - di - e.

*mf energico*

Ex - ul - te - mus et le - te - mur

le - te - mur ho - di - e.

ho - di - e. Laus pro tan - to mu - ne - re,  
 Laus pro tan - to mu - ne - re,  
 ho - di - e. Laus pro tan - to mu - ne - re,  
 Laus pro tan - to mu - ne - re,

*f furente*

lin - gua, ma - nu, o - pe - re, sit so - no - ra, sit  
 lin - gua, ma - nu, o - pe - re, sit so - no - ra, sit  
 lin - gua, ma - nu, o - pe - re, sit so - no - ra, sit  
 lin - gua, ma - nu, o - pe - re, sit so - no - ra, sit

de - co - ra cul - mi - ne.

de - co - ra cul - mi - ne.

de - co - ra cul - mi - ne.

de - co - ra cul - mi - ne.

*8va* *loco* *8va*

*dim.*

*mp ma brusco*

Ex - ul - te - mus et le - te - mur

*mp ma brusco*

Ex - ul - te - mus et le - te - mur

*mp ma brusco*

Ex - ul - te - mus et le - te - mur

*mp ma brusco*

Ex - ul - te - mus et le - te - mur

*p poco a poco cresc.*

*con forza*

ho - di - e.

*con forza*

ho - di - e.

*con forza*

ho - di - e.

*con forza*

ho - di - e.

*loco*

*poco f*

Chri - sto stu - de ca - ne - re lin - gua, ma - nu, o - pe - re;

*poco f*

Chri - sto stu - de ca - ne - re lin - gua, ma - nu, o - pe - re;

*poco f*

Chri - sto stu - de ca - ne - re lin - gua, ma - nu, o - pe - re;

*poco f*

Chri - sto stu - de ca - ne - re lin - gua, ma - nu, o - pe - re;

*poco f ritmico*

pel - le tus - sim, tol - le si - tim

pel - le tus - sim, tol - le si - tim

pel - le tus - sim, tol - le si - tim

pel - le tus - sim, tol - le si - tim

ho - di - e.

ho - di - e. *mf* Ex - ul - te - mus et

ho - di - e.

ho - di - e. *mf* Ex - ul - te -

*mp ma animato*



le - te - mur ho - di - e.

mus et le - te - mur ho - di - e.

*cresc.*

*f ma non troppo*

Tan - ge ci - phum pro - pe - re,

*f ma non troppo*

Tan - ge ci - phum pro - pe - re,

*f ma non troppo*

Tan - ge ci - phum pro - pe - re,

*f ma non troppo*

Tan - ge ci - phum pro - pe - re,

*f ma non troppo*

*pesante*

lin - gua, ma - nu, o - pe - re, fun - de po - tum, bi -

lin - gua, ma - nu, o - pe - re, fun - de po - tum, bi -

lin - gua, ma - nu, o - pe - re, fun - de po - tum, bi -

lin - gua, ma - nu, o - pe - re, fun - de po - tum, bi -

be to - tum, stre - nu - e.

be to - tum, stre - nu - e.

be to - tum, stre - nu - e.

be to - tum, stre - nu - e.

*sempre f*

Ex - ul - te - mus et

*sempre f*

Ex - ul - te - mus et le - te - mur

*sempre f*

Ex - ul - te - mus et

Ex - ul - te - mus et le - te - mur

**agitato**

TAMBURO

*cresc.*

le - te - mur ho - di - e.

ho - di - e.

le - te - mur ho - di - e.

ho - di - e.

63 *ff scatenato*

Na - to lau - dem tri - bu - e lin - gua, ma - nu, o - pe - re,

*ff scatenato*

Na - to lau - dem tri - bu - e lin - gua, ma - nu, o - pe - re,

*ff scatenato*

Na - to lau - dem tri - bu - e lin - gua, ma - nu, o - pe - re,

*ff scatenato*

Na - to lau - dem tri - bu - e lin - gua, ma - nu, o - pe - re,

*ff scatenato*

65

fe - sto lo - cum lin - gue io - cum

fe - sto lo - cum lin - gue io - cum

fe - sto lo - cum lin - gue io - cum

fe - sto lo - cum lin - gue io - cum

so - bri - e. *mf ma marc.* Ex -

so - bri - e. *mf ma marc.* Ex - ul - te - mus

so - bri - e. *mf ma marc.* Ex - ul - te - mus et

*mf cresc.*

*mf ma marc.* Ex - ul - te - mur, *f* ul - te - mur, ex -

et le - te - mur, *f* ex - ul - te - mur

le - te - mur, *f* ex - ul - te - mur et

71

*f*

ex - ul - te - mus et le - te - mur,

*ff*

ul - te - mus et le - te - mur, ex -

*ff*

et le - te - mur, ex - ul - te - mus

*ff*

le - te - mur, ex - ul - te - mus et

*sempre cresc.*

73

*ff*

ex - ul - te - mus et le - te - mur *fff tutta forza*

*fff tutta forza*

ul - te - mus et le - te - mur ho - di -

*fff tutta forza*

et le - te - mur ho - di -

*fff tutta forza*

le - te - mur ho - di -

Musical score for measures 76-77. The score consists of five staves. The top four staves (treble and bass clefs) contain long, sustained notes with accents (^) and a fermata. The fifth staff (piano) has a treble clef with a melodic line of eighth notes and a bass clef with a chordal accompaniment. The piano part is marked *ff* and includes a sharp sign (#) on the bass line.

Musical score for measures 78-81. The first four staves (treble and bass clefs) are mostly empty, with some initial notes in measure 78. The fifth staff (piano) contains a complex, fast-moving melodic line in the treble clef and a supporting bass line. The piano part is marked *fff deciso*.