

# Synge we to þis mery cumpane

Edited by Jason Smart

Anon. (c.1420)

Performance order: burden, verse, burden, verse . . . burden

## [Burden]

[Chorus]

I 

II [Editorial addition] 

III 

Synge we to þis me - ry cum - pa -

6 - ne, Re - gi - na ce - li le - - - ta - - - re.

8 - ne, Re - gi - na ce - li le - - - ta - - - re.]

8 - ne, Re - gi - na ce - li le - - - ta - - - re.

## [Verse]

[2 soloists]

12 Ho - ly maid - e bles - syd þu be;

8 Ho - ly maid - e bles - syd þu be;

17 God - ys sone is born of þe, þe

8 God - ys sone is born of þe, þe

22

fa - der of heuen þus lyu - - - e we. Re -

fa - der of heuen þus lyu - - - e we. Re -

27

- gi - na ce - li le - - - ta - - - re.]

- gi - na ce - li le - - - ta - - - re.

Thow art empëresse of heuen fre;  
 Now art þu moder in mageste,  
 Yknycte in the blessëd trinite.  
 Regina celi letare.

Hayl wyf, hayl maidë bryzt of ble;  
 Hayl dau3ter, hayl suster ful of pite;  
 Hayl cosyn to the personës thre.  
 Regina celi letare.

Lo this curteys kynge of degre  
 Wole be thy sone with solempnite  
 Mylde Mary this ys thy fee.  
 Regina celi letare.

Ther fore knele we on our kne;  
 Thy blysfyl berthe now worshype we  
 With this songe of melode.  
 Regina celi letare.

#### Source

Oxford, Bodleian Library, MS Arch. Selden B. 26 (c.1435–40), f.10<sup>v</sup>.

#### Editorial Method

The original clef and first note of each part are shown on the prefatory staves at the start of the piece. There are no staff signatures or mensurations symbols.

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign  $\ulcorner$ , coloration by the sign  $\lrcorner$ .

Final longs have been transcribed as semibreves.

Material in square brackets is editorial.

The edition follows the source in underlaying only the first verse and giving the remaining verses separately at the end. The original spelling has been retained, but modern punctuation has been added and the diaeresis used to signal a voiced 'e' that might otherwise be overlooked. In the source, the refrain of each verse, *Regina celi letare*, is written in red ink.

Following the suggestion of John Stevens, the burden has been supplied with an editorial third voice such as might have been improvised from the Tenor part. Stevens described this as 'fa-burdening', but the technique may be closer to 'squarenote'.

The rhythmical discrepancies in bars 6 and 16 are shown as in the source, but should be adjusted in performance so that the voices agree.

#### Transliteration

Holy maid, blessed thou be; God's son is born of thee; the Father of Heaven thus believe we, Rejoice, O Queen of Heaven.  
 Thou art Empress of Heaven free; now art thou Mother in Majesty, y-knit in the blessed Trinity. Rejoice, O Queen of Heaven.  
 Hail wife, hail maid, bright of complexion; hail daughter, hail sister full of pity; hail cousin to the Persons Three. Rejoice, O Queen of Heaven.  
 Lo, this courteous King of degree will be thy son with solemnity; mild Mary, this is thy fee. Rejoice, O Queen of Heaven.  
 Therefore kneel we on our knee; Thy blissful birth now worship we with this song of melody. Rejoice, O Queen of Heaven.