

Welcom

Anonymous late middle ages

Brian Collins

Fast (♩ = 240)

p (louder & more urgent 2nd time)

Soprano
Wel - com be ye, wel - com be ye, wel - com be ye, wel - com

p (louder & more urgent 2nd time)

Alto
Wel - com be ye, wel - com be ye, wel - com be ye, wel - com

p (louder & more urgent 2nd time)

Tenor
Wel - com be ye, wel - com be ye, wel - com be ye, wel - com

p (louder & more urgent 2nd time)

Bass
Wel - com be ye, wel - com be ye, wel - com be ye, wel - com

Rehearsal only

inspection copy only

5

p

be ye when ye go, ——— And fare - well, fare - well when ye

p

be ye when ye go, ——— And fare - well, fare - well when ye

p

be ye when ye go, ——— And fare - well, fare - well when ye

p

be ye when ye go, ——— And fare - well, fare - well when ye

p sempre

come; _____ So as ye no mo As

p sempre

come; _____ So faire ye _____ mo As

p sempre

come; _____ So _____ ye be mo As

p sempre

come; _____ So _____ ye there mo As

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brighte as be - ry broune. I you ver - ri - ly at my

brighte as be - ry broune. I _____ ver - ri - ly at my

brighte as be - ry broune. I _____ ver - ri - ly at my

brighte as be - ry broune. love ver - ri - ly at my

[TOE] [MUCH] [TOWN] *f* (quieter second time)

to, Nonne all toune; I right

to, in toune; I am

to, so this toune; I

to, moche toune; I

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: 'to, Nonne all toune; I right', 'to, in toune; I am', 'to, so this toune; I', and 'to, moche toune; I'. The score includes dynamic markings such as *f* and *f* (quieter second time), and various musical notations like slurs and accents.

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30

when so - ry come.

glad you when

glad wil And will

when go, ye

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: 'when so - ry come.', 'glad you when', 'glad wil And will', and 'when go, ye'. The score includes dynamic markings such as *f* and *f* (quieter second time), and various musical notations like slurs and accents.

f 40

And whan ye be oth - er fare, I pray for you

And whan ye be oth - er fare, I pray for you

And whan ye be oth - er fare, I pray for you

And whan ye be oth - er fare, I pray for you

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sertaine, That nev - er man - ner horsse ne mare

sertaine, That nev - er man - ner horsse ne mare

sertaine, That nev - er man - ner horsse ne mare

sertaine, That nev - er man - ner horsse ne mare

Bring to town, Bring to town, Bring to town, Bring to town,

Bring you town, Bring you town, Bring you town, Bring you town,

Bring you town, Bring you town, Bring you town, Bring you town,

Bring to town a - gein, to town a - gein, to town a - gein, to town a -

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Slower (♩ = 90) [BEAUTY]

Bring.

Bring. To praise youre beu - te I ne

Bring. To praise youre beu - - - te I ne

- gein, To praise youre beu - te

55 *p* *mp*

To praise youre beu - - - te I ne

p *mp*

dare, I ne dare, I ne

p *mp*

dare, I ne dare, I ne

mp

I ne dare, ne dare, I ne

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[DREAD] [SANE]

60

dare,

dare, For drede that men wille

dare, For drede that men wille

dare, For drede that men wille seyn, wille

Tempo primo

65

Fare - welle, fare - welle, fare - welle, fare - welle, fare - welle,
seyn; Fare - welle, fare - welle, fare - welle, fare - welle, fare - welle,
seyn; Fare - welle, fare - welle, fare - welle, fare - welle, fare - welle,
seyn; Fare - welle, fare - welle, fare - welle, fare - welle, fare - welle,

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Tempo II

70

fare - - welle, no more for you I care, But pray you,
fare - welle, fare - welle, no more for you I care, But pray you,
fare - welle, fare - welle, no more for you I care, But pray you,
fare - - welle, no more for you I care, But pray you,

[DISDAIN]

poco più lento *poco rit.*

pp pray you of my songe have no des - dein.

pp pray you of my songe have no des - dein.

pp pray you of my songe have no des - dein.

pp pray you of my songe have no des - dein.

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Duration approx. 2 min.

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Verbal text: sources

Secondary: Chambers, E K & Sidgwick, F (eds): *Early English lyrics*, London, 1908. Spellings and punctuation here are taken from that edition.

Primary: The original text is to be found in a manuscript of about 1450 held in the Bodleian Library, Oxford. Manuscript Selden B. 26 is a volume of miscellaneous documents; some are in English, some in Latin; some are text only, others have musical notation. Folio 33 recto is of this latter type, a secular song.

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and clicking on the thumbnail for **fol. 33 (recto)**.

Pronunciation

While it would be preferable to sing the song in mediaeval English this might not always be a practical option. The modern English equivalent of the original is usually obvious although there are a few occasions where there could be some confusion and a pronunciation guide is given in square brackets.