

THIS ENDRIS NIGHT (NATIVITY)

15th century

Ibid.
(R.V.W.)

SOPRANO
ALTO

1. This en - dris night I saw — a sight, A
2. This love - ly la - dy sat — and sung, And

TENOR
BASS

The first system of the musical score features two staves. The top staff is for Soprano/Alto and the bottom for Tenor/Bass. Both are in G major (one sharp) and 6/8 time. The Soprano/Alto part begins with a treble clef and a key signature of one sharp (F#). The Tenor/Bass part begins with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves, with two versions of the text provided for the Soprano/Alto part.

star as bright — as day; — And e - ver a - mong, a
to her child — did say: — 'My son, — my bro - ther,

The second system continues the musical score. The Soprano/Alto part continues with the same melody, and the Tenor/Bass part provides a harmonic accompaniment. The lyrics continue across the staves.

mai - den sung, 'Lul - lay, by by, lul - - lay.' —
fa - ther, dear, Why liest thou thus in hay? —

The third system continues the musical score. The Soprano/Alto part continues with the same melody, and the Tenor/Bass part provides a harmonic accompaniment. The lyrics continue across the staves.

FA-BURDEN

(M.S.)

S.
A.

T.
B.

The fourth system of the musical score features two staves. The top staff is for Soprano/Alto and the bottom for Tenor/Bass. Both are in G major (one sharp) and 6/8 time. The Soprano/Alto part begins with a treble clef and a key signature of one sharp (F#). The Tenor/Bass part begins with a bass clef and a key signature of one sharp (F#).

The fifth system continues the musical score. The Soprano/Alto part continues with the same melody, and the Tenor/Bass part provides a harmonic accompaniment.

3 'My sweetest bird, thus 'tis required,
Though thou be king veray;
But nevertheless I will not cease
To sing, By by, lullay.'

9* 'Ye shall well see that kinges three
Shall come on this twelfth day.
For this behest give me thy breast,
And sing, By by, lullay.'

4 The child then spake in his talking,
And to his mother said:
'Yea, I am known as heaven-king,
In crib though I be laid;

10 * 'Now tell, sweet son, I thee do pray,
Thou art my love and dear—
How should I keep thee to thy pay,
And make thee glad of cheer?

5 'For angels bright down to me light:
Thou knowest 'tis no nay:
And for that sight thou may'st delight
To sing, By by, lullay.'

11 * 'For all thy will I would fulfil—
Thou knowest well, in fay;
And for all this I will thee kiss,
And sing, By by, lullay.'

6 'Now, sweet son, since thou art a king,
Why art thou laid in stall?
Why dost not order thy bedding
In some great kinges hall?

12 * 'My dear mother, when time it be,
Take thou me up on loft,
And set me then upon thy knee,
And handle me full soft;

7 'Methinks 'tis right that king or knight
Should lie in good array:
And then among, it were no wrong
To sing, By by, lullay.'

13 * 'And in thy arm thou hold me warm,
And keep me night and day,
And if I weep, and may not sleep,
Thou sing, By by, lullay.'

8 * 'Mary mother, I am thy child,
Though I be laid in stall;
For lords and dukes shall worship me,
And so shall kinges all.

14 * 'Now, sweet son, since it is come so,
That all is at thy will,
I pray thee grant to me a boon,
If it be right and skill,—

15 * 'That child or man, who will or can
Be merry on my day,
To bliss thou bring—and I shall sing,
Lullay, by by, lullay.'

1. This endris—('thys ender' in the MS. Add. 31922, 'this endurs' in the MS., Advocates' Lib., Edinburgh), the other night, a few nights ago. ever among—every now and then. 3. veray—true. 5. light—alight. no nay—not to be denied. 10. pay—satisfaction. 11. fay—faith. 14. skill—reasonable.

Was not new when it was written out in the Bodleian MS., Eng. Poet., e. 1, which is dated between 1460 and 1490. It is in the MS. of Richard Hill, the grocer (cf. No. 36). Four versions are given by Dyboski in the Early English Text Society, Extra Series, c. 1, p. 174. Wright's version, from the Sloane MS. 2593 (see nos. 174, 182), Percy Society, 1841, is reprinted in Julian's *Dictionary of Hymnology* (p. 209) by Helmore. Two of the versions are in Chambers and Sidgwick, pp. 119 and 121. The tune is used in the *English Hymnal* (20) and *Songs of Praise* (72): it is in the fifteenth or sixteenth century MS., B.M., Roval Appendix 58. set for three voices with melody in the tenor.