

Sheet music from 1972

Among My Souvenirs: *Gaudete*

50 years on from Steeleye Span's pioneering recording of a forgotten Christmas Carol, Jim Cooke delves into the digital archives to discover a remarkable history.

I had just begun O Level Music when the folk rock group Steeleye Span released their 1973 Christmas single *Gaudete* (from the 1972 album, *Below the Salt*), reaching no.14 in the charts and getting some break-time wear on the heavily fortified music department record player - our music teacher was a keen folk-singer as well as a former D'Oyly Carte baritone. A few years later I obtained the sheet music and as a student included it in informal madrigal sessions.

A few notable features stood out:

- Rhythmic vitality as encountered in renaissance music - an ensemble staple for we brass players.
- Dorian mode bass-line on the syllables, 'Vir-gin-ae Gau-dete'.¹
- The melodic tenor-line (sung by a baritone in Steeleye's guitar-friendly key of C sharp minor) in common with two side-by-side psalms in Geoffrey Brace's *Something to Sing* 4² that have melodies in the tenor and also begin with thirdless chords: Psalm 2³ by Tallis (c.1505-1585) - the theme upon which Vaughan Williams based his fantasia - and Psalm 42⁴ by Goudimel (c.1514-1572).
- Solo verses in double time that briefly shift tonal-centre, C# minor to F# Dorian minor.

It was puzzling that *Gaudete* proved to be elusive in carol books, and I had never heard it performed by anyone else until the King's Singers released an arrangement by Brian Kay on their 1989 album, *A Little Christmas Music*, more recently recorded by the Gesualdo Six.⁵ Though influenced by Steeleye's version, gone is the Dorian bass-line while the melodious tenor-line is fragmented (these same variants also appear in Philip Sparke's wind band arrangement,⁶ perhaps oral-tradition in action). Confusingly, among the other online offerings there are two more different verse tunes. Bob Chilcott, who performed on the King's Singers recording, produced a very different, punchy interpretation;⁷ same verse-tune but the tenor melody is indistinct, whilst in Prima Luce's male-voice quartet rendition⁸ it almost breaks free. Karl Jenkins' hyperactive harmonic antics are enough to induce vertigo, and there is a disconcerting 'stuck needle' effect (back to the old school record player!) on 'virginæ' near the end.⁹ Yet, for all that, it sounds like it is based on the version given in the New Oxford Book of Carols.

When the latter was published in 1992, *Gaudete* took its place in the contemporary carolling canon. Indeed, the editors tell us that it was by then among the most popular pieces from the 1582 anthology *Piae Cantiones*. Whilst acknowledging Steeleye's 'admirable recording' of this 'superb song', the proffered verse is almost completely different, comprising four repeated bars and no brief excursion south to a new key. The bright Dorian bass notes ('Vir-gin-ae Gau-dete') are now flattened, and the final soprano leading-note is raised as per historically-informed practice.¹⁰ Since other fine carol tunes also come from *Piae Cantiones* (e.g. *Ding Dong Merrily on High*), I was keen to learn more about it.

Au-de-te, gau-de-te, Chri-ftus

est na-tus ex Ma-ri-a vir-gi-ne, gau-de-te.

Tempus adeſt gratiæ, hoc quod optabamus,
Carmina leticiæ devotè reddamus.

Deus homo factus eſt, Natura mirante,
Mundus renovatus eſt à Chriſto regnante.

Ezechielis porta clauſa pertranſitur,
Unde lux eſt orta, falus inuenitur.

Ergo noſtra concio pfallat iam in luſtro,
Benedicat Domino, falus Regi noſtro.

Rev. Woodward's close score, 1910.

The first English publication appeared in 1910.¹¹ It was edited by the Rev. G. R. Woodward and, despite some quaint antiquarian affectation (not least of which is the retention of diamond shaped notation) was intended for practical use. It is subtitled, '*A Collection of Church & School Song, chiefly Ancient Swedish, originally published in A.D. 1582 by Theodoric Petri of Nyland*'. Curiously, though each voice part is printed separately, *Gaudete* is in close score. I noticed, with disappointment, that the first 'Dorian chord' (Vir-gin-ae) contains a note a tone lower than expected in the alto (B \flat instead of C), suggesting that the bass notes should indeed be flattened to avoid the resulting discord (the 2nd edition of 1625 confirms this).¹² Woodward's notes tell us that the tenor-melody had for a while been usurped by the descant which 'failed to get the upper hand'¹³ (as it has today), and that previously it was known as a setting of the epigram by Martial, *Vitam Quae Faciant Beatiorum*, harmonised by Spangenberg (1538)¹⁴, borrowed from Senfl who twice harmonised it in *Vitam Quae Faciunt Beatiorum* and in Catullus' famous poem *Vivamus Mea Lesbia* (1535), for teaching Classical eleven-syllable metre.¹⁵ Hence the rhythmic vitality, but because the melody appears in Senfl's alto (cantus ii) and Spangenberg's tenor, I wondered if this tune had ever been emancipated from being an inner part!



Danket dem herren to the tenor melody

the tunes used today and may have influenced the double tempo solo. He also states that the text of the third verse is found in three other (Bohemian) sources, which accounts for the tune resembling *Ezechielis Porta* in the *New Oxford Book of Carols*.²²

However, whilst perusing the Cowley Carol Book I noticed an almost identical tune to Steeleye's: *Young and Old must Raise the Lay*,²³ originally *Universi populi* from Praetorius' *Musae Sionae* 7, 1609.²⁴ The first three and last three notes differ, but perhaps they were changed for pragmatic reasons (e.g. vocal range), like the alto note on Vir-gin-ae mentioned earlier.

The story goes that Steeleye guitarist Bob Johnson first heard *Gaudete* at a Cambridge church where his father-in-law was directing a concert of folk carols.²⁵ I would guess that R. R. Terry's *Two Hundred Folk Carols* (1933)²⁶ was used for source material, for there on p16 of Part IX we find the Latin text: '*Universi populi, Omnes iam gaudete*'.²⁷ A simple word association connects the two tunes!

It is obvious that practical considerations had a bearing on the now classic Cambridge-Steeleye *Gaudete*,²⁸ but as we have seen, that is no different from how musicians have always worked: borrowing & adapting. Authentic in its way. Rejoice!

Sure enough, Woodward states that it was sung by Lutherans for grace after meals to the text *Danket dem Herren*.¹⁶ Bach harmonised it as a chorale (BWV 286)¹⁷ whilst Buxtehude composed a fine organ chorale prelude on it (BuxWV 181).¹⁸ Arcadelt (1507-1568) produced his own expanded take on Spangenberg's *Vitam Quae Faciunt Beatiorum* with the soprano taking the tenor melody for the second refrain,¹⁹ and Praetorius places it in the soprano to the German text of Psalm 23 in *Musae Sioniae* 8, 1610.²⁰

One mystery remains; since *Piae Cantiones* does not include a verse tune, where is it from, why solo and effectively in double time? Woodward wondered if the similarity of the first verse text to *Tempus ades floreunt* (better known as *Good King Wenceslas*) meant that this tune, printed unharmonised as No. LII,²¹ was intended. Speculative at best, though the rhythm exactly matches

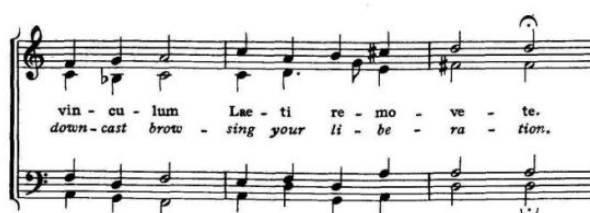
16

145

Universi populi

(Voice your joy together now)

Text (words and music) from Michael Praetorius' *Musae Sionae*. 1609.
English Tr. by the Rev. J.O'Connor.



Universi Populi in R.R. Terry's *Two Hundred Folk Carols*

- 1 The tonal centre of *Gaudete* as first published in 1582 is G minor, but there are no E flats in the key signature. 'Vir-gin-ae Gaudete' are the (italicised) syllables where the only Es occur in the refrain, they are in the bass and would have almost certainly been flattened in accord with performance practice of the time (*musica ficta*).
- 2 Brace, Geoffrey, *Something to sing 4, Partsongs for mixed voices*, 'Cambridge at the University Press', 1967
- 3 *Tallis: Psalm 2* https://imslp.org/wiki/Why_fumeth_in_sight_%28Tallis,_Thomas%29
- 4 *Goudimel: Psalm 42* https://imslp.org/wiki/Psalms_42_%28Goudimel%2C_Claude%29
- 5 Brian Kay's arrangement: <https://www.youtube.com/post/UgvjAfTLxHJPgMmcmNd4AaABCO>
In the refrain of this arrangement the upper line of the historical publications (see 11, 12, 13, 14, 15, 16 & 19) is, as in other contemporary versions, treated as the melody and even marked *mel.* in bar 9. The verse tune appears to be a hybrid, though travelling towards the subdominant as in Steele's version.
- 6 Phillip Sparke's concert band arrangement: <https://www.youtube.com/watch?v=skiU6piODJY>
- 7 Bob Chilcott's arrangement: <https://www.youtube.com/watch?v=ElJIKVoIoOM>
- 8 Prima Luce's arrangement: <https://www.youtube.com/watch?v=DFtppysEl-k>
The Tenor is very prominent in the later refrains, even if the upper part is treated as the melody at the start. I would suggest that the reason for this is because it is sung by male voices (as it would have been originally), and the falsetto upper parts being less powerful and colourful than female voices do not detract from the tenor melody.
- 9 Karl Jenkin's arrangement: https://www.youtube.com/watch?v=8EZt7ov_ISE
- 10 *The New Oxford Book of Carols* raises only the final leading note of the upper line in accord with "...the careful keyboard intabulations of 'Danket Dem Herren' [see 15] by Ammerbach (1571 and 1583)..." (p.159). However, the second edition of *Piae Cantiones* raises them all (see 11). Keyte, Hugh and Parrott, Andrew, *The New Oxford Book of Carols*, OUP, 1992
- 11 https://imslp.org/wiki/Piae_cantiones_%28Petri%2C_Didrik%29 See 3rd item, Ed. Woodward, PDF p.60 (doc. p.20).
Compare the first edition of 1582 published by Theodoric Petri of Nyland and edited by Jaakko Finno (1540-1588), PDF pp.41-42 (1st item on IMSLP) with parts written separately to the former in close score, though Woodward states that this "stands as given in *Piae Cantiones*". However, his comment "...the plainsong probably in the tenor." identifies the melody, if not actually a plainsong source. He also states, "Rhezelius, in his Någre Psalmer (1619) prints a Swedish translation of this *Gaudete*, with instruction that it is to be sung to the tune of... *Vitam que faciunt beatiorem*", suggesting that the latter was a well-known setting of Martial (see 14 & 15). See PDF p.269 (doc p.229) for Woodward's notes.
- 12 https://imslp.org/wiki/Piae_cantiones_%28Petri%2C_Didrik%29 See 2nd item for second edition of 1625, PDF p.42-3. Note the sharpened leading notes in the cantus, B naturals in the second phrase of the tenor melody and flats in the bass part.
- 13 https://imslp.org/wiki/Piae_cantiones_%28Petri%2C_Didrik%29 3rd item, Ed. Woodward, PDF p.270 (doc. p.230) See 16.
- 14 Spangenberg, Johann, *Prosodia In Usum Iuventutis*, Vol.2. Vitebergae [Wittenberg]: Rhau, Georg (1488-1548). Druk. 1538 <https://www.dbc.wroc.pl/dlibra/publication/9359/edition/8450/content>
Vitam que faciunt beatiorem is on p.49 & 50 from the drop-down menu - the tenor melody is on page 49.
The same harmonisation by Spangenberg (see 16) is also found in a later publication, *Grammaticae Latinae Partes* (1546)
- 15 Senfl, Ludwig, *Varia Carminum Genera*, 1534.
<https://stimmuecher.digitale-sammlungen.de/view?id=bsb00082623> The *Gaudete* tenor melody is to be found in Cantus II, what we would today assume to be an alto part (though the Media vox goes above and below), of XXIII *Vitam que faciunt beatiorem* & XXIII *Vivamus mea Lesbia*.

Vitam quae faciunt beatiorem (the original spelling is *faciant*) is a setting of Epigrams Lib. X No. 47 by the Roman poet Martial (Marcus Valerius Martialis, c.38-c.104 AD), his guide to happiness:

<https://sententiaeantiquae.com/2020/07/08/martials-guide-to-happiness/>

Hexasyllabic metre (a spondee, dactyl & three trochees: — — — — — — — — — —) was commonly utilised by Roman Poets, and it can be seen that both phrases of the tenor melody on p.49 of *Prosodia In Usum Iuventutis* (see 14) have 11 notes. The second phrase of *Gaudete*, however, has ten (see Woodward, PDF p.60 (doc. p.20)), which would require a melisma on the third syllable of 'Maria' had not the previous note on the second syllable been lengthened with a dot to avoid the extraneous repeated pitch. This helps to fit the text to a metre to which it does not naturally scan (see Woodward's notes, PDF p.269 (doc p.229)).

In the late 15th century Petrus Tritonius, at his teacher Konrad Celtes' request, made settings of Horace to help memorise the 19 metres of the Odes. They were first published in *Melopiae sive harmoniae tetracenticae super xxii genera carminum heroicae elegiacorum*, 1507: <https://www.loc.gov/resource/rbc0001.2019rosen0608/?st=gallery>

Vitam que faciunt beatiorem is also found at the end of a collection of 22 odes in Claude Goudimel's (see 2 & 4) possession

<https://opac.rism.info/search?id=1001019024&View=rism> but the cantus/soprano part (see incipits:

<https://opac.rism.info/search?id=1001019177&View=rism>) is that found in Spangenberg suggesting it is his work and cannot be attributed to Tritonius.

- 16 *Danket Dem Herren* appears, perhaps for the first time in print, in *The Songbook of the Bohemian Brethren* of 1544:

https://api.digitale-sammlungen.de/iiiif/image/v2/bsb00083305_00403/full/full/0/default.jpg

Weisse, Michael; Horn, Johann; *Gesangbuch der Brüder in Behemen*, 1544:

<https://archiveviewer.org/viewer/iiiif/https://api.digitale-sammlungen.de/iiiif/presentation/v2/bsb00083305/manifest>

See 11, PDF p.269 (doc p.229) for Woodward's notes referencing Zahn's commentary to be found here:

Zahn, Johannes, *Melodien der deutschen evangelischen Kirchenlieder, Band I*

https://imslp.org/wiki/Die_Melodien_der_deutschen_evangelischen_Kirchenlieder_%28Zahn%2C_Johannes%29 PDF pp.15-6, doc pp.7-8, No.12.

The New Oxford Book of Carols erroneously states, "In Johann Spangenberg's *Grammaticae Latinae Partes* (1546) Senfl's melody appears in the tenor, set to Luther's grace, with a new melody in the soprano." (p.159)

Spangenberg, Johann, *Grammaticae Latinae Partes*, 1546:

<https://books.google.co.uk/books?id=LdM7AAAACAAJ&pg=PT196#v=onepage&q&f=false> On PDF p.277-8 Senfl's melody (the Cantus II part, see 13) does indeed appear in the Tenor, but again set to Martial's *Vitam que faciunt beatiorem* in the exact same harmonisation as found in his *Prosodia In Usum Iuuentutis* (see 14). The 'new melody in the soprano' is an anachronistic statement as it was usual from the middle ages for cantus firmus melodies to appear in the tenor part; *tenere* - to hold (the melody).

The *New Oxford Book of Carols* continues: "It was this soprano tune to which the grace became generally sung and which would appear in 1582 in *Piae Cantiones* as the refrain melody of 'Gaudete!'" (p.159) Woodward quotes Zahn on the practice that Lutheran grace - *Danket Dem Herren* - was for a time mistakenly sung to the 'new soprano tune' of Spangenberg's harmonisation, "...the upper part failed to get the upper hand of the Air in the Tenor, which latter, true to it's name, held its own, and has been fairly well known from 1546 down to the present day." As stated previously, Woodward observed in his 1910 translation of *Piae Cantiones* that the refrain melody of *Gaudete* (1582) was in the tenor (See 11). In the absence of a textual commentary as thorough as Woodward's, such a mistake is understandable because from the late 16th century it became the regular practice for melodies to be placed in the upper part of hymns. Despite this, it is the tenor melody that both Bach and Buxtehude knew as *Danket Dem Herren* albeit with a variant second phrase similar to that of Arcadelt's (See 17, 18 & 19 below).

17 Bach: Chorale BWV286 *Danket dem Herren* <https://www.bach-chorales.com/BWV0286.htm>
Performance: <https://www.youtube.com/watch?v=IzZqeWNpe3U>

18 Buxtehude: Choral Prelude *Danket dem Herren*, BuxWV181
https://imslp.org/wiki/Danket_dem_Herren,_denn_er_ist_sehr_freundlich,_BuxWV_181_%28Buxtehude,_Dietrich%29
Performance: <https://www.youtube.com/watch?v=7ANHHvaQKAY>

19 Arcadelt: *Vitam quae faciunt beatiorem* - partbooks of the 1644 edition of *Livre septième: dat is een boeck van de zangh-kunst...* complete with ficta that was absent from some previous editions:

<https://books.google.de/books?id=nJw5AQAAIAAJ&pg=RA3-PA7-IA1&dq=sweelinck%20livre%20septieme%20boeck&hl=de&pg=RA3-PA3-IA1#v=onepage&q=sweelinck%20livre%20septieme%20boeck&f=false>

Modern transcription:

https://imslp.org/wiki/Vitam_que_faciunt_beatiorem_%28Arcadelt%2C_Jacob%29

This setting by Arcadelt is an expansion of the previous strophic settings into a four-part chanson using the whole of Martial's Epigrams Lib. X No. 47; as there are 13 lines of text for seven iterations of the melody, Arcadelt repeats the second line before the last. The second phrase of the tenor melody is a variant. The metre differs at the beginning which raises the question as to whether Arcadelt was aware that the music originated in the teaching Classical prosody (see 14).

20 Praetorius: *Musae Sioniae* 8 (1610), No. XXXIII (Psalm 23), melody in the cantus (soprano) i.e. the tenor melody of *Vitam/Gaudete*. <http://diglib.hab.de/drucke/2-5-musica-8s/start.htm?image=00040>

21 See 11, PDF p.127 (doc. p.87), and PDF p.270 (doc. p.230) for Woodward's notes on how *Gaudete* is "possibly a refrain to the cantio that follows, *Tempus Adest Gratiae*." The second edition of *Piae Cantiones* (1625) leaves no doubt that this text is part of *Gaudete* as it numbers it in couplets verses 2-5, despite the metre being different and an unlikely fit to the music (see 12).

22 *Ezechielis Porta* is to be found in *Jistebnický kancionál*, 1420s.

https://www.manuscriptorium.com/apps/index.php?direct=record&pid=AIPDIG-NMP_II_C_7_4347P97-cs#search

Text: https://images.manuscriptorium.com/loris/AIPDIG-NMP_II_C_7_4347P97-cs/ID0122R/full/full/0/default.jpg

The 4th line indicates the tune to be used – *Za ciesaře Augusta*. The text begins on the 5th line, "*Ezechielis porta clausa...*"

Tune: https://images.manuscriptorium.com/loris/AIPDIG-NMP_II_C_7_4347P97-cs/ID0043V/full/full/0/default.jpg

Acting on the lead that the third verse of *Gaudete* begins 'Ezechielis Porta clausa pertransitur' *The New Oxford Book of Carols* cites 'Jistebnice Cantional, 1420' as its source for the verse tune, and that there is no music with the text (2nd link above) but "a note indicates that it is to be sung to [the tune] of the vernacular Christmas song 'Za ciesaře Augusta panna parodila...' (3rd link above). It continues "The verse tune is very close to that which is sung today, and includes the rather surprising opening upbeat." (p.159) Once again, despite some very good information on this carol there are also errors. The similarity to the verse tune that Steeleye recorded is coincidental (see 27). The manuscript of the *Jistebnický kancionál* has been either misread or freely interpreted: the clef on the top line is not F but C, which gives a Phrygian flavor rather than Aeolian at the end of the phrase. The 'surprising' upbeat is not A but F (and even if it were, the first half is incorrectly transcribed), and there are only two notes of the same pitch - Gs - following the upbeat (interpreted as three Cs, and the longer note on the C (interpreted as F) is disregarded, as is the ligature B-A which follows. It seems to have been moulded to the contours of the fourth phrase of Steeleye's *Gaudete* verse, yet if transcribed correctly, following the *Gaudete* refrain transposed to A minor, it would have served as a more historically-informed verse than the one which went to print. That said, in the context given in the *Jistebnický kancionál* manuscript the two lines of text suggest it is a repeated refrain followed by the verses (see third link above for the full manuscript).



C clef transcription

Za cie-sař-e Au-gus-ta pan-na po-ro-dy-la

Treble clef with *Ezechielis* text for comparison Phrygian

Ez-e-chi-e-lis por-ta clau-sa per-tran-si-tur

As misread or freely interpreted in *The New Oxford Book of Carols*:

Aeolian

Ez-e-chi-e-lis por-ta clau-sa per-tran-si-tur

Puzzlingly *The New Oxford Book of Carols* references a tune with a similar opening contour to the correctly transcribed *Za Ciesarē Augusta*; “It is also found as a chorale tune in some German books, including Praetorius's *Musae Sioniae* (V, 1607), set to the Christmas text, *Eia, mea anima*.” (p.159).

Eia, mea anima is to be found in Praetorius's *Musae Sioniae* 6 (1609), No. LV: <http://diglib.hab.de/drucke/2-5-musica-6s/start.htm?image=00056>

Praetorius: *Musae Sioniae* no. 6 (1609), Cantus, No. LV, *Eia, mea anima*. The opening melodic contour is similar to *Za Ciesarē Augusta/Ezechielis Porta*.



- 23 https://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/Images/Woodward/Young_And_Old_15.gif
https://imslp.org/wiki/The_Cowley_Carol_Book_%28Woodward%2C_George_Ratcliffe%29
- 24 Praetorius: *Universi Populi*, No. 56 in *Musae Sioniae* 6 (1609). No. LVI (which coincidentally happens to be the next item after *Eia, mea anima* referenced in no. 22 above).
<http://diglib.hab.de/drucke/2-5-musica-6s/start.htm?image=00058>
- 25 <https://steeleyespanfan.co.uk/the-music/below-the-salt> “Discovered by Bob when he heard it in church at a service conducted by Father-in-law [sic.]...The music for the verses is derived from the Bohemian song, 'Ezecheelis Porta' [sic.] although Steeleye adapted the music in the verses to ensure Maddy could sing it.” This is the only online source that states that the verse was adapted, though the tune is clearly *Universi Populi* and not *Ezechielis Porta* (see 22). The source also quotes Bob Johnson's initial response to hearing the carol, “I'm so happy about having found, 'Gaudete' and the odd thing is I heard it in my father-in-law's church, when I was sitting in the congregation, sung by a group of Cambridge scholars and I did actually think that sounds like a hit...”
- 26 Terry, R. R., *Two Hundred Folk Carols*, London: Burns Oates & Washbourne Limited, 1933
https://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/two_hundred_folk_carols.htm
- 27 https://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/voice_your_joy_together_now.htm
https://www.hymnsandcarolsofchristmas.com/Hymns_and_Carols/Images/Terry_200_Folk_Carols/145a-Voice_Your_Joy.jpg
 It is interesting to note that this edition given in crotchets would have the psychological effect of thinking in a faster tempo when immediately following the *Gaudete* score in Woodward's 1910 edition of *Piae Cantiones*. The virtual doubling of tempo is common to all versions.

Universi populi

Another point of interest is the fact that the *New Oxford Book of Carols* presents *Gaudete* transposed up a tone to A minor, the original key of *Vitam quae faciunt beatiorem* in Senfl and Spangenberg. If this was done at the Cambridge concert of Folk Carols that Bob Johnson attended (the tessitura is a little better for sopranos and altos), the key relationship to *Universi Populi* in R.R. Terry would be exactly as on the Steeleye Span recording. The three changed notes at the beginning and end of *Universi Populi* persuade us that the verse starts out in the same key centre as the refrain, swiftly moving to the subdominant. This is because it is in the Dorian mode which also facilitates a subtle legerdemain in returning to the tonic of the refrain, because the Dorian mode shares its upper pitches with the lower ones of the home key.

- 28 The alto note on *Vir-gin-ae* was perhaps the easiest change (B \flat to C) that might have been made to facilitate the Cambridge church performance along with the serendipitous bringing together of a verse melody containing the word *Gaudete* with the *Gaudete* verse texts of *Piae Cantiones* of 1910. The subsequent pragmatic modifications to the verse melody by Steeleye Span when *Gaudete* is sung in a more suitable key for the group, C sharp minor, created the most popular form of this carol as even the most perfunctory searches for performances online clearly demonstrates.

The subtle, beguiling key-centre change, the hidden, subconsciously perceived tenor melody, the timeless Christian message along with the textual cargoes of Martial's guide to living a happy life and Catullus' exhortation to *carpe diem*, the historical and musical lineage via Senfl, Spangenberg, Arcadelt, The Bohemian Brethren's Songbook, Theoderic Petri of Nyland and his editor Jaakko Finno's *Piae Cantiones*, Praetorius, Buxtehude, Bach, the Rev. G. R. Woodward, R.R. Terry, a Cambridge church and the folk-rock group Steeleye Span et al, all make this little piece of heritage something uniquely special.