

ADAM LAY Y BOUNDEN

for my Godson, Isaac Bars

Words: Anon. 15th Century

MATTHEW LARSON

andante con moto, ma tranquillo
mp

Sopranos and Altos

Ah, ah, ah

ah, A - lay y - bound - en

bound - - en in a bond. Four thou - ter thought he not too long.

S Ah, ah,

A Ah, ah, ah,

S *Solo*
2. And all was for an ap - ple

ah

A ah

The musical score is written for Soprano (S) and Alto (A) voices. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo and mood are indicated as 'andante con moto, ma tranquillo' and the dynamic is 'mp'. The lyrics are: 'Ah, ah, ah' followed by 'ah, A - lay y - bound - en' and 'bound - - en in a bond. Four thou - ter thought he not too long.' There are two systems of staves. The first system shows the Soprano and Alto parts with lyrics. The second system shows the Soprano and Alto parts with lyrics, including a 'Solo' section for the Soprano: '2. And all was for an ap - ple'. The score includes various musical notations such as notes, rests, and slurs.

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an ap - - ple that he took *end solo - tutti*

S I As clerk - es find - en writ - ten in their book.

S II As clerk - es find - en writ - ten in their book

A As clerk - es find - en writ - ten in

mp

S I Ah, ah,

S II *mp* Ah, ah,

A *mp* Ah, ah,

S I ah, *mf* Ne, ne, had the ap -

S II ah, *solo* Ne, ne, had the ap -

A

- ple ta - ken beer

S I

S II *tutti* - ple ta Ne had ne - ver our la - die a - been heav'n - e queen.

A *tutti* Ne had ne - ver our la - die a - been heav'n - e queen.

S I
Bles - sed be the time that ap - ple ta - ken was there - fore we moun sing -

S II
Bles - sed be the time that ap - ple ta - ken was there - fore we mour

A
Bles - sed be the time that ap - ple ta - ken was there - fore w ng

S I
- - en De - o gra - ci - as, Ah, *mp*

S II
- - en De - o gra - ci - as, Ah, *mp*

A
- - en De - o gra - ci - as, Ah, *mp*

S I
ah, ah, *poco rallentando*

S II
ah, ah,

A
ah,

Well-known both as an organist and as a chorister at St. George's Cathedral, he was Organ Scholar of Trinity College and later attended the Royal

organist, **Matthew Larkin** received his early musical training at St. George's Cathedral, and was assistant organist there while in high school. He studied at the University of Toronto where he studied with John Tuttle, and later attended the Royal College of Music (UK), where he studied with Nicholas Danby.



A tireless advocate of both men and boys, Larkin has served as Organist and Director of Music at the Church of St. John the Divine, and as Director of the Choir of Men and Boys at St James' Church, Toronto. In June 2005, he began duties as Director of the Ottawa Choral Society, the National

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"Adam Lay Yb" is a 15th-century macaronic English text of unknown authorship. The lyrics may have belonged to a wandering minstrel.

Adam lay yb to bed, to see the events of Genesis, Chapter 3. In medieval theology, Adam was supposed to have remained in bonds with the other patriarchs until the time of his death until the crucifixion of Christ (the "4000 winters"). **The second verse** narrates the Fall of man, beginning with Adam's temptation by Eve and the serpent. John Speirs suggests that there is a tone of astonishment, almost incredulity in the text, "it was for an apple", noting "an apple, such as a boy might steal from an orchard, seems such a little thing to produce such over the top consequences. Yet so it must be because clerks say so. **The third verse** suggests the subsequent redemption of man by the birth of Christ by Mary, who was to become the Queen of Heaven as a result, and thus the song concludes on a positive note hinting at Thomas Aquinas' concept of the "felix culpa" (blessed fault).