

# Pilgrimage

*Pilgrimage* is a contemplative and beautiful procession, inviting headlamp-clad singers to walk while singing medieval melodies once sung on the pilgrimage route to Santiago de Compostela. Typically, *Pilgrimage* concludes at a local cathedral or church, where the group continues singing, this time accompanied by a church organ.

This event may be joined by singers of all skill levels, from absolute beginners to early music specialists. It may be promoted as a kind of Christmas caroling, but with haunting and rarely-heard music. Although medieval pilgrims walked for weeks to reach Santiago, a typical Make Music Winter pilgrimage will last about an hour.

“ I fittingly ended my day of peregrinations with “Pilgrimage.” Starting from Symphony Space on the Upper West Side, the conductor Malcolm J. Merriweather taught a small, hardy troupe several medieval songs that religious pilgrims used to sing on the route to Santiago de Compostela in Spain. We were given sheet music, and for a few numbers I was able to brush off my three years of middle and high school Latin. (Hi, Mrs. Ellis!)

“Music is the most uplifting thing there can be,” Maya Klein, who plays ukulele in her spare time, told me as we walked along Riverside Park up to the Cathedral Church of St. John the Divine, headlamps illuminating the ancient words in our hands. “It’s kind of magic.” Susan Oyama, who has now gone to three Make Music events over the years, added, “It’s like somebody’s dream of community.”

– “Solstice Serenades in New York City for Make Music Winter,” by Teddy Wayne, *New York Times*, December 23, 2016





## WHAT YOU'LL NEED

- 1. A good conductor with a local following.** It's easy to attract singers to join the event, despite the unusual concept and repertoire, if it is led by a conductor they know and trust. The conductor does not need to be an early music expert, just someone with choral experience.
- 2. Headlamps for each participant,** for reading the music while walking in the dark, and generally looking cool.
- 3. A pitchpipe for the conductor to use en route.**
- 4. Printed copies of medieval pilgrimage songs.** It's a good idea to make the music available online in advance for people to download, but bring printed copies for those who show up empty-handed.
- 5. Assistant conductors to keep things together,** if you're expecting a large group where not everyone can see or hear the conductor at the front.
- 6. A place (indoors or out) where participants can gather** at the start for about 30 minutes and run through the music, a walking route, and a church destination at the end. The contemplative experience is heightened by selecting a route that goes through natural spaces like open fields or parks on the way to the church.



## HOW TO ORGANIZE

### Permits

Each city has its own regulations, but chances are you will not need any permits for this event. As long as you are not blocking traffic, and you keep moving, very few permitting requirements will come into play.

### Repertoire

New York's annual Make Music Winter Pilgrimage features six songs that are attached at the end of this handbook: *Santa Maria*, *strela do dia* and *Quen a omagen da Virgen* from the *Cantigas de Santa Maria* of Alfonso X El Sabio (1221–1284), *Stella Splendens*, *Laudemus Virginem*, and *Splendens Ceptigera* from the *Llibre Vermell de Montserrat* (14th century), and the *Coventry Carol* (16th century). Simple rounds, like those from the *Llibre Vermell*, work especially well. Feel free to add your own repertoire.



### Marketing and Recruiting Singers

The key to a successful Pilgrimage is to have a good conductor with a local following. If he or she can spread the word to singers in their choirs, and to colleagues with choirs of their own, it will be easy to find interested singers. Ideally you should aim to have 30 to 50 singers, which gives the event a full sound without being unmanageable.

In addition to your local marketing, please send your event details to [aaron@makemusicday.org](mailto:aaron@makemusicday.org) as soon as possible for inclusion on the national Make Music Winter website and in press outreach.



## WHAT TO DO ON DECEMBER 21

**1. Arrive at the starting location, and pass out the sheet music and headlamps.** The conductor should spend 30 minutes running through the music, so that everyone has a chance to become familiar with the tunes while they are stationary. (Don't get too hung up correcting everyone's pronunciation of medieval Portuguese.)

**2. If you have a large group, identify the assistant conductors.** When the group sets off, they should walk slightly off to the side to maintain their own view of the main conductor, and sing strongly themselves.

**3. For the first song, start singing while standing in place, then begin walking after the first verse.** This will help keep everyone together on the right pitch and tempo. You may choose to do the same for each song, depending on how well-coordinated the group is.

**4. Feel free to take breaks where you walk without singing,** to cross a street for instance, but make the breaks short – wait too long and people will start chatting with each other, lose focus, and break the contemplative mood.



**5. Once you reach the church, it's most dramatic for singers to keep singing as they walk up the church steps and enter the sanctuary.** The conductor then sits down at the organ, and at an appropriate moment, enters to accompany the group for a final verse. Hopefully the singers will be on pitch, if not they can make a quick recovery and match the organ.

**6. Collect the headlamps at the end,** so you can use them again next year, and thank everyone for coming!

# Santa Maria, Strela do dia

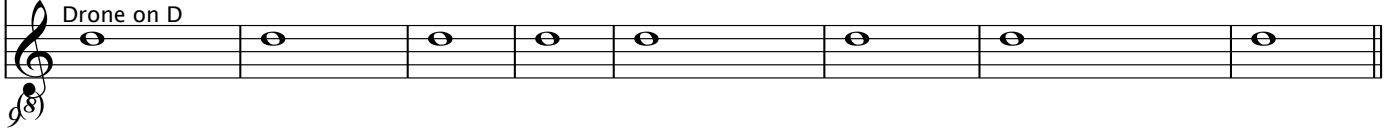
Cantiga de Santa Maria no. 100, c 1275; compiled by Re Alfonso "El Sabio" 1221-1284. De loor y milagros.

NOTE: Any part may be sung in any range, with or without words; fauxbordon should be sung a fourth beneath tune.

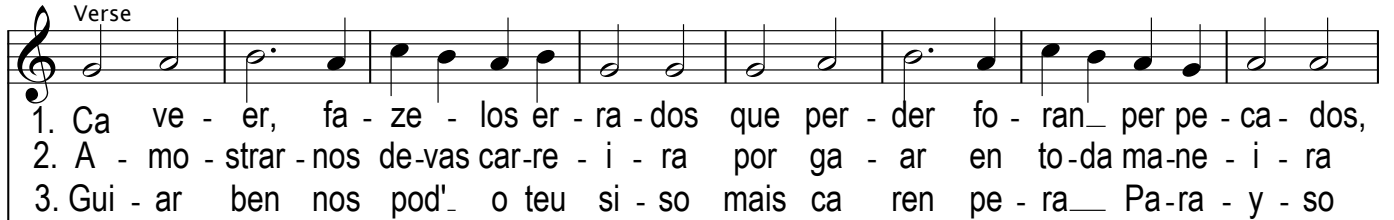
## Chorus



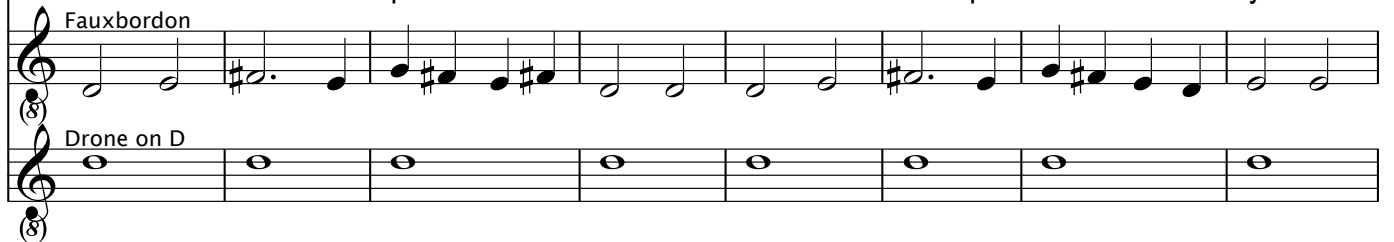
## Drone on D



## Verse



## Fauxbordon



## Drone on D



## Cantiga 100, Santa Maria strela do dia

Santa Maria,  
Strela do dia,  
mostra-nos via  
era Deus e nos guia.

Ca veer faze-los errados  
que perder foran per pecados  
entender de que mui culpados  
son; mais per ti son perdoados  
da ousadia  
que lles fazia  
fazer folia  
mais que non deveria,  
Santa Maria...

Amostrar-nos debes carreira  
por gãar en toda maneira  
a sen par luz e verdadeira  
que tu dar-nos podes senlleira;  
ca Deus a ti a  
outorgaria  
e a querria  
por ti dar e daria.  
Santa Maria...

Guiar ben nos pod' o teu siso  
mais ca ren pera Parayso  
u Deus ten senpre goy' e riso  
pora quen en el creer quiso;  
e prazer-m-ia  
se te prazia  
que foss' a mia  
alm' en tal compannia.  
Santa Maria...

Mary, magnified be,  
with Daystar beside thee;  
show the way where bide we  
true to God and thou our guide be.

For thou art light that lost souls driven  
near perdition, e'er with sin ill striven,  
know that they with guilt sore riven  
stand; but through thee are forgive  
and from their pride free  
where they ne'er idly  
let passion denied be  
bout did all sense defied see.  
Blessed Mary...

Thou canst reveal to us wayfaring  
paths to tread in grace full sharing  
to peerless Light, the trugh declaring,  
that thou alone art graced in bearing;  
for God would abide thee  
and all provide He  
but ne'er thee denied see  
nor for thee grace e'er belied be.  
Blessed Mary...

Well for us thy wisdom guiding  
till in Paradise abiding  
where God all joy and mirth providing  
waits ever those in him confiding;  
then would my joy descried be  
shouldst thou but deign provide me  
that rest on high beside thee  
my soul where doth abide he  
Blessed Mary ...

Source: <http://www.poemhunter.com/poem/cantiga-de-santa-maria-no-100/>

# Quen a Omangen da Virgen

Cantiga de Santa Maria no 353, c 1275; compiled by Re Alfonso "El Sabio" 1221-1284.

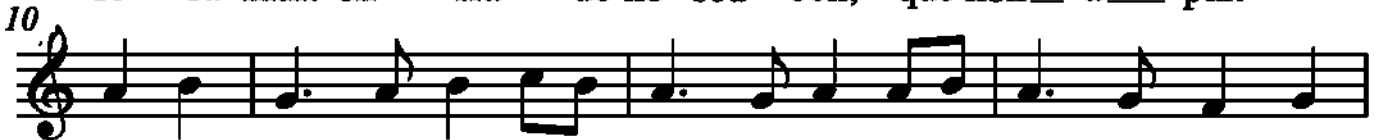
Como un menino que criava un abade en sa castra tragi a de comer ao Menimmoque  
tiinna a omagen en os seus braces et disso-ll a omagen que comcria con ele mui cedo et abade



Quen a o - ma - gen da \_\_ Vir - gen et de seu Fi - lio \_\_ on - rrar', d'e - les



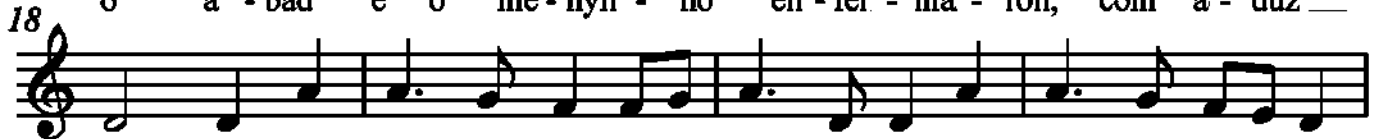
se - ra muit' on - rra - do no seu ben, que non \_\_ a \_\_ par.



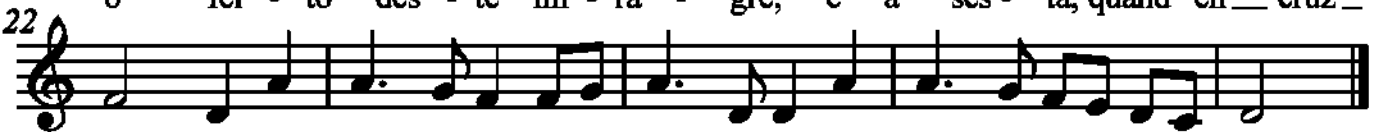
1. E de tal ra - zon com' \_\_ es - ta vos di - rei, se vos prou -
2. En co - mer ha ma - ça \_\_ a, que an - te \_\_ lle \_\_ de - fen -
3. Mas de - pois San ta Ma - ri - a, en que \_\_ à bon - dad' en
4. Es - te mi - ra - gre mui \_\_ gran - de foi, se - gun - do que o -
20. A - que - la noi - te pas - sa - da, ou - tro di - a ant' a luz



guer, mi - ra - gre que fez a \_\_ Vir - gen, que sem - pre nos - so ben \_\_  
deu Deus que per ren non co - mes - se, e por - que de - la \_\_ co -  
sen, bus - cou e bus - ca ca - rrei - ras com a - ja - mos a - quel \_\_  
Y di - zer a o - me - es \_\_ bo - os, que o \_\_ con - ta - ron \_\_ a \_\_  
18 o a - bad' e o me - nyn - no en - fer - ma - ron, com' a - duz \_\_



quer, per - que a - ja - mos o \_\_ rey - no de seu Fill' ond' a \_\_ mo -  
meu e fez co - mer seu ma - ri - do A - dan, lo - go lles \_\_ tol -  
ben de Deus, seu Padr' e seu \_\_ Fi - llo, que el pe - ra os \_\_ seu \_\_  
my, dun ri - co - me que mo - ra - va en ter - ra de Ve - ne -  
22 o fei - to des - te mi - ra - gre; e à ses - ta, quand' en \_\_ cruz \_\_



ller pri - mei - ro nos dei - tou \_\_ fo - ra, que foi ma - la - ment' er - rar.  
leu o rei - no do Pa - ra - y - so e foy - os end' ei - xer - dar.  
ten, en que vi - van con el \_\_ sen - pre sen co - i - ta e \_\_ sen pen - sar.  
xi, a que mo - rri - an os \_\_ fi - llos, que non po - di - an \_\_ du - rar.  
mor - reu por nos \_\_ Jhe - su \_\_ Chri - sto, mor - re - ron e - les \_\_ a \_\_ par.



## Cantiga 353, Quen a omagen de Virgen

### Summary of narrative:

A rich man in Venice had only one son because all the rest of his children had died. He sent the boy to live in a monastery to be raised by the abbot. The abbot, who called the boy his son, let him play in the cloister. While playing, the boy often went into the church where he admired a statue of the Virgin and Child.

He was captivated by the Child and went to see him often. He decided to offer him a portion of the meal they gave him. He went to the church, climbed up on the altar and laid the food out in front of the statue. He promised to bring the Child food everyday, and encouraged him to eat.

The boy did this for fifteen days. Then the statue of the Child spoke to him, bidding him to eat at his Father's table the next day.

The abbot, noticing that the boy was growing thin, questioned him. The boy said that he had been sharing his food with the Child on the altar and explained that the Child had asked him to dinner.

The abbot, after asking the child if he could accompany him, assembled his monks. He told them that he would be leaving and appointed a successor, a monk named don Mateus.

That night both the abbot and the boy fell ill; at the sixth hour they were taken to heaven.

Source: [http://csm.mml.ox.ac.uk/index.php?p=poemdata\\_view&rec=353](http://csm.mml.ox.ac.uk/index.php?p=poemdata_view&rec=353)

# Laudemus Virginem

Anonymous canon, Llibre Vermell de Montserrat late 14th century



Llau-de-mus Vir-gi-nem ma-ter est et e - ius fi - li - ius  
Plan-ga-mus sce-le - ra a - cri-ter spe-ran-tes in Ihe-sum



Ihe - sus est. Lau - de - mus Vir - gi - nem ma - ter set  
iu - gi - ter. Plang-ga - mus sce - le - ra a - cri - ter



et e - ius fi - li - us Ihe - sus est.  
spe - ran - tes in Ihe - sum iu - gi - ter.



## Splendens Ceptigera

Anonymous canon, Llibre Vermell de Montserrat late 14th century

1 2 3 3

Splen - dens cep - ti - ge - ra Nos - str - sis ad - vo - ca - ta Vir - go pu -

6

er - pe - ra Tun - den - tes pec - to - ra Cri - mi - na

11

con - fi - ten - tes Si - mus - al - tis - si - mo.

# Stella Splendens

Libre Vermell de Monserrat, late 14th c

## Chorus

Stel - la splen-dens in mon - te ut so-lis ra - di - um, —

11

Mi - ra - cu - lis ser - ra - to, Ex - au - di po - pu - lum.

Fine

20

## Verse

1. Con - cur-rent un - ni - ver - si gau - den - tes po - pu - li  
2. Prin - ce - pes et mag - na - tes ex sti - pe re - gi - a  
3. Prae - la - ti et ba - ro - nes, co - mi - tes in - cli - ti,  
4. Rus - ti - ci a - ra - to - res, nec non no - ta - ri - i,  
5. Re - gi - nae, co - mi - tis - sae, il - lus - stres do - mi - nae,

Di - ve - tes et e - ge - ni, gran - des et par - vu - li  
**Sae - cu - li po - tes - ta - tes, ob - ten - ta ve - ni - li**  
 Re - li - gi - o - si om - nes at - que pres - by - te - ri,  
**Ad - vo - ca - ti, scul - to - res, cunc - ti Il - gni Fa - bri**  
 Po - ten - tes et an - cil - lae ju - ve - nes par vu - lae,

37

Ip - sum in gre - di - un - tur ut cer - nunt o - cu li  
**Pec - ca - mi - num pro - cla - mant tun - den - tes pec - to - ra**  
 Mi - li - tes, mer - ca - tor - res, ci - ves, ma - ri - na - ri  
**Sar - to - res et su - to - res, nec non la - ni - ti - ci**  
 Vir - gi - nem glo - ri - o - sam, ma - trem cle - men - ti - ae

47

Et in - de re - ver - tun - tur gra - ti - is re - ple - ti.  
**Po - pli - te fle - xo cla - mant hic: A - ve Ma - ri - a**  
 Bur - gen - ses, pis - ca - to - res prae - mi - an - tur i - bi.  
**Ar - ti - fi - ces et om - nes gra - tu - lan - tur i - bi**  
 Con - scen - dunt et hunc mon - tem et re - li - gi - o - sae.

# Coventry Carol

15th century

15th century  
harm. Martin Fallas Shaw

Lul - ly, lul - lay, thou lit - tle ti - ny child, by by, lul - ly, lul - lay.

O sis - ters too, how may we do for to pre - serve this day this  
Her - od the king, in his rag ing, char - ged he hath this day this  
That woe is me, poor child, for thee! And ev - er morn and day, his for

poor young ling, for whom we do sing? By by, lul ly lul - lay.  
men of might, in his own sight, all young chil dren to slay.  
thy par ting nei - ther say nor sing by by, lul ly, lul - lay!