



Guillaume Du Fay

motets • hymns • chansons • sanctus papale

Blue Heron

Scott Metcalfe

Guillaume Du Fay (c1397–1474)

John Dunstable (c1390–1453)

Hugo de Lantins (fl1420s–30s)

Johannes Ockeghem (c1420–1497)

1 Apostolo glorioso (3:24)

Isorhythmic motet (probably for the arrival of Pandolfo Malatesta da Pesaro as Archbishop of Patras, 1424)

LB LK DT • NB PD MN • JM MS • AC AS • MR

2 Ave maris stella (4:48) *Vespers hymn for the Blessed Virgin Mary*

Verses 1, 3, 5, 7 plainchant

MB GB PG DY

Verse 2 with contratenor *au faux bourdon*

DT JM MS

Verse 4 (?Dunstable)

MN JM AC

Verse 6 with contratenor *sine faux bourdon*

PD MB AC

3 Entre vous, gentils amoureux (3:11)

DT AS SM

4 Je me plains piteusement (2:09)

AS MS JM

5 J'atendray tant qu'il vous playra (1:48)

LK AS MS

6 Mon cuer me fait tous dis penser (5:58)

LK DT AS MS

7 Flos florum (3:56)

DT AS MS

8 Sanctus Ave verum corpus (Sanctus "Papale") (10:07)

Troped Sanctus (possibly for the dedication of the cathedral of Florence, March 25, 1436)

intonation AC / choir I NB LB • PD LK • JM AS / *choir II* MN DT • AC MS • GB PG DY

9 Rite majorem Jacobum canamus (4:23)

Isorhythmic motet in praise of St James the Greater (probably late 1420s)

LK DT • PD MN • SL • MR

10 Permanent vierge / Pulchra es / Sancta dei genitrix (?Ockeghem) (7:36) PD AS GB DY PG

11 Aurea luce et decore roseo (3:44) *Vespers hymn for Sts Peter and Paul*

Verse 1	plainchant	MB GB PG DY
Verse 1 <i>repeat</i>	plainchant with added treble and faburden	AS MS • MB GB • PG DY
Verse 2	plainchant	MB GB PG DY
Verse 3	Du Fay	MN JM AC

12 Mon doux espoir (Hugo de Lantins) (5:01) DT AS MS

13 Malheureux cuer, que vieulx tu faire? (5:25) LK AS SM

14 Puisque vous estez campieur (2:57) LK AS SM

15 Par droit je puis bien complaindre et gemir (4:00) LK DT AS MS

16 Ecclesie militantis (5:28)

Isorhythmic motet (probably for the first anniversary of the coronation of Pope Eugenius IV, March 11, 1432)

PD MN • LK DT • AC AS • JM MS SL • GB PG DY MR

Total time: (73:58)

Blue Heron

soprano

Noël Bisson

Lydia Brotherton

Lydia Heather Knutson

alto

Pamela Dellal

Martin Near

Daniela Tošić

tenor

Michael Barrett

Allen Combs

Jason McStoots

Aaron Sheehan

Mark Sprinkle

bass

Glenn Billingsley

Paul Guttry

Darrick Yee

Scott Metcalfe *director & vielle* • Steven Lundahl *slide trumpet & trombone* • Mack Ramsey *trombone*

THE WORLD OF GUILLAUME DU FAY

Guillaume Du Fay was born near Brussels, possibly on August 5, 1397, the illegitimate son of Marie Du Fayt and an unidentified priest. At around age 12 he was accepted as a choirboy at Cambrai Cathedral, one of the greatest centers of church music in western Europe, renowned for its “beaux chants” (according to Philip of Luxembourg in 1428), for “the number and skill of the singers it employs” (according to the cathedral’s bishop in the 1470s). In 1415 he probably attended the Council of Constance, a great gathering of clerics from all of Christendom together with the musicians in their employ. In the early 1420s Du Fay composed a number of works for the Malatesta family of Rimini and Pesaro on the Adriatic coast of Italy; he may have served them in some fashion alongside other northern musicians like Hugo de Lantins. He spent a year in Bologna in 1427–28, then joined the papal choir in Rome, where he worked until 1433. By the next year he was choirmaster at the court of Savoy. At the same time he was on the one hand strengthening his ties to Cambrai by means of ecclesiastical appointments at the Cathedral, and on the other maintaining his connections with courts and church institutions in Italy, where he rejoined the papal choir (now in Florence) in 1435–37. By 1439 Du Fay had returned to Cambrai and he resided there for most of the rest of his life, although he made frequent trips abroad and continued to cultivate Italian patrons like Cosimo

and Piero de’ Medici, to whom he wrote his only surviving letter around 1456.

Du Fay’s career—early training in a northern cathedral school, young adulthood spent wandering from post to post in Italian lands, eventual return to his northern homeland—is typical of Franco-Flemish musicians of the fifteenth century. Their skills as singers were eagerly sought south of the Alps, where they moved easily from post to post, living, wrote Ercole d’Este in 1476, “from day to day like the birds on the branches.” None was more esteemed than Du Fay, who was lauded by Piero de’ Medici in 1467 as “the greatest ornament of our age.” The approximately two hundred works that survive by Du Fay convey the impression of an eclectically creative spirit who was constantly challenging himself with experiments in compositional technique and expressive possibility. This recording offers a sample of the riches bequeathed to us by Du Fay, ranging from the grandest ceremonial motet to the most intimate love song. We also include one verse of a hymn ascribed to John Dunstable, famously the “fount and origin” of the “new art” so marvelously advanced by Du Fay (in the words of the fifteenth-century theorist Johannes Tinctoris), a song by his colleague Hugo de Lantins, and a work attributed to Johannes Ockeghem, the leader of the next generation of composers and a guest at Du Fay’s house in Cambrai on at least one occasion.

Isorhythmic motets

Du Fay's most spectacular works are isorhythmic motets—a bristly modern term for a medieval compositional technique that was widely used in the fourteenth century. The form fell out of favor after 1400 but was exceptionally cultivated by Du Fay, who composed thirteen such motets between 1420 and 1442. (The only other fifteenth-century composer who produced a comparable body of isorhythmic motets is Dunstable.) The term *isorhythm* ("equal rhythm") means that the tenor part (or parts—*Rite majorem* and *Ecclesie militantis* have two) is constructed on a rhythmic pattern that repeats exactly: this is called a *talea*, meaning either a slice or a measure. The tenor's melody is also constructed from a repeating pattern, a sequence of pitches called the *color*, which is usually a fragment of plainchant. Talea and color usually do not contain the same number of notes, so that they will drift out of phase and then back in, their beginnings coinciding periodically. Typically, the talea, the isorhythmic unit, is first set forth in long note values that diminish proportionally as the motet proceeds. In *Apostolo glorioso*, for example, the color (the chant melody "Andreas Christi famulus") is twice as long as the talea, which occurs twice in long values for one statement of the color and then twice more in note values reduced by one third for a second statement of the color.

What's more, in both *Apostolo glorioso* and

Rite majorem, the upper voices are also entirely isorhythmic (after a gloriously free introit in *Apostolo glorioso*), with rhythmic patterns much more florid than the tenors' that repeat themselves exactly over each statement of the tenor talea. The amazing thing about Du Fay's isorhythmic motets is that such an elaborately mechanized structure undergirds such flamboyant and expressive music. The extraordinary technical artifice seems indeed to engender music of bracing muscularity and irresistible rhythmic propulsion, at once rigorously mathematical in conception and deeply sensuous in realisation.

Isorhythmic motets were most often composed to mark ceremonies of state, and the texts help us to guess with some confidence at the occasions for which Du Fay composed his. In late 1424 he was in the Greek city of Patras, where he probably wrote *Apostolo glorioso* to welcome the new archbishop, Pandolfo Malatesta da Pesaro, to the cathedral of St Andrew; the motet's bright ringing colors conjure up the intense sunlight, brilliant blue skies, and whitewashed walls of the Peloponnese. *Rite majorem* contains an acrostic identifying it with the Parisian curate Robert Auclou, who was associated with Du Fay in Bologna, Rome, and elsewhere. *Ecclesie militantis* was written for the Venetian Gabriele Condulmer, who reigned as Pope Eugenius IV from 1431 to 1439.¹ This much at least is clear from the latter motet's texts, although they are

quite garbled in its one source. According to Leofranc Holford-Strevens, "The text requires heroic emendation in several places to produce a semblance of sense; one might almost suppose that the poet, or scribe, had drunk all the wine that the teetotal Eugene had refused in his life."² Whatever the virtues of the poetry, *Ecclesie militantis* is an extraordinary piece of music, with its two upper voices, two isorhythmic tenors (here doubled by slide trumpet and trombone) that quote short fragments of plainchant, and, for a fifth voice, a freely-composed contratenor that sings the same tune ("Bella canunt gentes") three times, speeding up proportionally for the second time and returning to the original speed for the third iteration.

Sanctus "Papale"

Also possibly written for a specific occasion was the *Sanctus* "Papale." David Fallows suggests that it may have been composed, along with the more famous work *Nuper rosarum flores*, for the consecration in 1436 of the Cathedral in Florence, Santa Maria del Fiore, and its newly-completed dome designed by Filippo Brunelleschi. Fallows further proposes that the *Sanctus*, troped with the poem *Ave verum corpus*, is intended for two antiphonal choirs, one consisting of choir boys and their master, a tenor, the other of men including falsettists.³ We follow Fallows' proposal here. The choirs join forces for the two statements of "Osanna," dividing for a moment into six parts

at the beginning of the first, a unique and striking coloristic effect.

Hymns, faburden & fauxbourdon

Du Fay apparently composed his cycle of hymns in 1434–35 in Savoy. In Du Fay's hymns the unmeasured plainchant melody is set to a measured rhythm, ornamented, and sung by the discantus or highest voice. All were intended for performance in which plainchant alternated with polyphony verse by verse. Du Fay supplied two versions of the Marian hymn *Ave maris stella*. In the first the contratenor part is unnotated: the singer is to sing exactly what the discantus does, only transposed down a fourth, a texture known as *fauxbourdon*. Du Fay's alternate setting uses the same discantus and tenor with a freely-composed contratenor "sine faulx bourdon." We sing verse 2 of the hymn in fauxbourdon, verse 6 with the free contratenor part. For verse 4 we have chosen a setting ascribed in its unique, northern Italian source to "Dumstaple." The chant melody followed in the piece is not the English Sarum variant, however; this would be a most unusual choice for Dunstable, and it seems quite possible that the piece is not by the English musician, but by some continental composer.

The technique of fauxbourdon probably derived from improvisation, and it is related to the improvised English practice known as *faburden*, although the precise nature of the historical relationship is much debated. In *faburden* the

hymn is sung in the middle voice, and the top voice sings in parallel fourths above it, thus producing by opposite means a sound identical to fauxbourdon; meanwhile the bass sings in thirds and fifths below. In *Aurea luce* we sing a verse in this sort of workaday improvised polyphony, conveying some idea of the unnotated sounds made by fifteenth-century choirs.

Chansons and formes fixes

The poetry and music of the secular songs on the program are cast in the *formes fixes* of medieval French poetry: rondeau, virelai, and ballade. The simplest of these is the ballade, usually three stanzas of the form *aab*. (Only one stanza for the haunting *Je me plains* is transmitted in its unique source, which is a great pity.) In musical settings of ballades the repeat of the *a* section is generally given an extended final melisma which returns to conclude the *b* section as well.

The virelai, represented on this recording by *Malheureux cœur*, takes the form *AbbaA*. (Capital letters indicate textual repeats; lower case, new text set to the same music.) Here the second *b* leads into a melismatic extension.

The remaining chansons on this program are rondeaux, with the asymmetrical repeating form *AB aA ab AB*. The medievalist Christopher Page has written engagingly of the dynamic of rondeau form, in which an initial “proposal” (*AB*) is subjected to an “examination” through

three repetitions of the first section of music (*aA a*) before the *b* section completes the refrain musically, but with new words. The rondeau finally culminates in a “confirmation” when the refrain is sung entire to its original words (*AB*).⁴ A poet might exploit the looping form of the rondeau to cast the *A* text, when repeated, in a new light: this is sometimes achieved by syntactical linking from verse to verse, as in *J’attendray tant*. The composer for his part is required by the form to craft an *A* section that will not pall on repeated hearing but rather reveal its inner qualities gradually, and a *B* section identified by something somehow new, so that it calls attention to itself upon first hearing the *AB* and creates a desire to hear it again—a desire whose gratification is delayed by the intervening *aA a*. The *B* section might be set apart by means as simple as introducing a moment of imitation, as Lantins does in *Mon doux espoir*.

Du Fay reveals his love of technical innovation and formal experimentation in the composition of chansons as much as any genre. He was fond of canons, and more than able to apply this strict procedure to a playful song. In *Puisque vous estez campieur*, the rivalry between the voices is underlined by the fact that they sing in canon at the octave, so that whatever the one does the other does, too, while the contratenor (here played on vielle) leaps and dashes about between them. *Entre vous, gentils amoureux* features a conversational canon at the fifth

between discantus and tenor, while in *Par droit je puis bien complaindre* the complaining upper voices sing a canon at the unison. In *Par droit* the usual three-voice chanson scoring is expanded to four, the two texted cantus parts supported by two untexted contratenors. *Mon cuer me fait tous dis penser*, too, is written in four parts, all supplied with text.

Much of the poetry of the fifteenth-century chanson may strike modern readers as undistinguished or stilted—its formal rhetoric of impossible-to-translate words like *courtoisie* and *gentillesse* difficult for us to penetrate, its endless repetition of a few bland adjectives (*beau, doux*) evoking little emotional response, its allegorical characters (Fortune, Vray Espoir, Dangier, Male Bouche, and so on) unfamiliar—but if we find these texts difficult to appreciate, perhaps we ought to ask what it was that the composers themselves may have appreciated in the poems that they set to such wonderful music. Besides intensity of feeling, however conventionally expressed, surely musicians valued the play of sounds in poems like *J'atendray tant qu'il vous playra*, with its rhymes “playra,” “displayra,” and “complaie a,” or punning like that on the word “pieur” (“drinker” or “worst”) in *Puisque vous estez campieur*. These are texts for singing, song lyrics, where sonic pleasure and playful allusiveness are more to the point than sophisticated syntax and metaphor.⁵ While most of the poems speak of unrequited love or the superlative qualities

of the unattainable lady, there are occasional exceptions like the drinking song *Puisque vous estez campieur*. *Mon cuer me fait tous dis penser* contains an acrostic, *Maria Andreasqlue*, so may commemorate the marriage of an unidentified couple called Maria and Andreas. A more ravishingly beautiful wedding song can hardly be imagined. Here, too, a simple delight in the sound of words is apparent: “penser” is inverted to “sans per,” “amer” (to love) is echoed by “amer” (bitter). How pleasing to mouth and ear is the line “Jone, gente, blanche que laine,” which freely mixes alliteration and internal vowel rhyme in its series of syllables closed by some form of “n.” Texts like this are much closer to pop lyrics than high poetry, and may be compared to the following outstanding twentieth-century example:

Lovely Rita meter maid,
May I inquire discreetly,
When are you free
To take some tea with me?

Amid chanson lyrics, *Malheureux cuer*, by the French court poet Le Rousselet, seems to speak with unusual psychological acuity. The speaker asks his own heart why it persists in causing him such pain by its stubborn insistence on loving a woman who does not return the feeling. Du Fay's chanson is heartbreaking. Note how the expressive fluidity of modal harmony, so different from the goal-directed, heirarchical orientation of tonal harmony, conveys shifts of mood as it moves from the expansive “C-major” sonorities

of the opening to the plangent cadence on the modal final of E. When the emotion is as heartfelt as it is here, I think we must acknowledge that medieval people felt the pains of love as acutely as we, and find our entry into the poetry by way of the emotional power of the music to which it is set. That we are able to connect with music more than five hundred years old is itself clear evidence of what Page calls “a ‘transhistorical humanness’: an appreciable continuity of human thought and feeling from age to age.”⁶

Flos florum

Flos florum is an odd work out on our program, for it is a sacred text set to music in the usual chanson format of three voices, with one higher voice (discantus) and two lower parts in the same range (tenor and contratenor). *Flos florum* features a virtuosic discantus, duet passages between discantus and contratenor, and a concluding section of striking harmonies, each marked by a “corona.” Nowadays this sign is known as a fermata and indicates an unmeasured hold, but in Du Fay’s time it probably signalled the singers to improvise ornamentation,⁷ and we have seized the opportunity to do so.

Ockeghem

In a nod to the generation after Du Fay, we include a song attributed to Ockeghem.⁸ *Permanent vierge* combines a *forme-fixe* French rondeau with two Latin-texted cantus firmi, both Marian antiphon chants, in a hybrid form

known nowadays as a motet-chanson. The French poem glosses the text of yet another antiphon, *Mulier amicta sole*, which the fifteenth-century scribe wrote sideways in the margin of the manuscript. The words are from Revelation 12:1: “And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars.” Written for five voices, *Permanent vierge* is an astonishing and gorgeous work whose only fifteenth-century antecedents outside of Ockeghem’s own creation are three surviving motet-chansons by his elder friend and colleague, Du Fay.

Performance practice

There is general agreement among scholars of fifteenth-century music that parts with texts were normally sung, and that polyphony whose sources include texted parts was also sometimes played by purely instrumental ensembles. Beyond this there is not much about the performance of this repertoire that does not pose a question to be pondered by the present-day musician.

A choir in the fifteenth century could be as small as three or four men, or as large as a dozen or more. The top part of sacred polyphony was usually sung by adult male falsetrists, but occasionally boys might replace them. Polyphony might be performed by soloists or by larger ensembles with more than one voice to a part;

the latter possibility is a requirement for those works in which one line occasionally divides into two or more, as occurs in the *Sanctus* "Papale" and many of Du Fay's motets, although not those recorded here. Sacred music was normally sung *a cappella*, but some sort of instrumental participation, most likely by the organ or some sort of brass instrument, seems to have been possible, especially on occasions of more pomp and splendor.⁹ As a rule, the top parts of sacred polyphonic works carry text in the sources; lower, untexted parts might be texted by the singer or, it has been suggested, the singer might simply vocalize wordlessly.¹⁰

We have availed ourselves of all these options for the sacred music on this recording. The three isorhythmic motets and the *Sanctus* are sung by two voices per part (in some places three), and the lower voices of the *Sanctus*, which are erratically texted in the sources, have been underlaid with text. The untexted tenor of *Apostolo glorioso* is played on trombone, as are the tenor and contratenor of *Rite majorem*; the two tenors of *Ecclesie militantis* are vocalized by singers doubled by slide trumpet and trombone. In the hymns, the plainchant is sung by an ensemble of men, the polyphonic verses by soloists, with text added to tenor and contratenor. The three parts of *Flos florum*, all texted in the sources, are sung by soloists.

ate performance of the polyphonic chanson repertoire took place in the scholarly literature from the 1970s through the 1990s, with the most significant contributions being made by Howard Mayer Brown, David Fallows, and Christopher Page.¹¹ It is clear that secular songs were normally performed one to a part, and that the top part, invariably texted in the musical sources, was intended to be sung; the questions concern lower, untexted parts. Were they sung, or were they played on instruments, and if so, which? If sung, did the singers vocalize or add text? Brown, drawing on artistic representations and literary sources, argued for the participation of instruments as a option available throughout the period, while Fallows, examining the evidence from archives and elsewhere of ensembles specifically linked to the performance of polyphony, and Page, supported mostly by his reading of literary accounts, lent strength to the idea that secular polyphony was most often performed by voices alone; they proposed wordless vocalization as a viable option for the performance of untexted lines. Meanwhile, Dennis Slavin showed that, in the case of a song with multiple sources, one source might have an untexted tenor, while in another the part would receive text, raising the possibility of treating other untexted tenors similarly, breaking ligatures and adding repeated notes as necessary to accomodate the words, as the fifteenth-century scribes did.

A lively discussion of the historically appropri-

Brown never claimed that instrumental participation was the rule, nor did Fallows or Page categorically rule out the possibility. Page, for his part, admits that “No contemporary theorist describes this technique [wordless vocalization], as far as I am aware, and no contemporary name for it is known; no rubric or canon in any medieval musical source can be confidently interpreted as a call for it.”¹² It now seems that the most responsible conclusion that may be drawn from our current knowledge of the evidence is that fifteenth-century song was probably performed in a variety of ways: by voices only, with untexted parts either vocalized or texted, partially or fully; by a mixed ensemble including one or more instruments, of which the most common were harp, lute, portable organ, fiddle, recorder, or other or *bas* (“soft”) instruments such as douçaine; or by an entirely instrumental ensemble.

Again, we have chosen from a variety of solutions for the chansons recorded here. In *Entre vous, gentils amoureux* and *Puisque vous estes campieure*, the texted, canonic discantus and tenor parts are sung, while the untexted contratenor is played on a fiddle. The contratenor of *Puisque vous*, leaping and dashing about between the canonic voices, seems particularly well suited to the fiddle. In *Malheureux cœur* we have underlaid text to the tenor;¹³ the contratenor is again played on fiddle. The fiddle (or vielle) used is a five-string instrument by Karl Dennis whose model is derived from various medieval representations.

It is strung entirely in gut, and the tuning is c-d-g-d'-g'; a tuning of my own devising which is related to that of c-d-g-c' given in the fourteenth-century Berkeley Theory manuscript. As Page notes, “This is an unlikely tuning for a flat-bridged bowed instrument, but it might well be used on a round-bridged one”;¹⁴ that is, one that could play a single line of a polyphonic work.

Je me complains, J'atendray tant, Mon cuer me fait tous dis penser, and *Mon doux espoir* have text in all the voices in their unique source, a Venetian manuscript from c. 1425–1436 (Oxford 213), and are performed by voices alone. In *Par droit je puis bien complaindre et gemir*, the two untexted contratenors are vocalized. In *Permanent vierge*, we have added the French text to the two untexted contratenor parts; the two tenors sing the Latin texts of the antiphons, which are underlaid in the source.

To conclude, a brief word about flats and sharps. As anyone familiar with fifteenth-century music knows, the original sources do not tell us explicitly everything we would like to know about exactly what pitches the composer intended; the question most often encountered, besides when to raise or lower a note at a cadence, is the choice between B♯ (B mi, *b durus*) and B♭ (B fa, *b mollis*), especially in F-mode pieces. Our ears have favored B♯ rather more often than one tends to hear nowadays, and the results are quite striking in *Mon cuer me fait tous dis penser*,

Ecclesie militantis, and the *Sanctus* “Papale.” Here, as in the scoring of chansons, several defensible choices are available. In a world where the global distribution of recorded music threatens us with increasing uniformity of style even as it bewilders our ears with a plethora of repertoire to listen to, such openness to variety is surely all to the good.

—**Scott Metcalfe**

NOTES

¹ Alejandro Planchart suggests (in the introduction to his unpublished edition of *Ecclesie militantis*) that the likely occasion was the first anniversary of Eugene’s papal coronation rather than the event itself, since the week between Eugene’s election and his coronation left very little time for the text to be written and the motet composed, copied, and rehearsed.

² Leo Franc Holford-Strevens, “Du Fay the poet? Problems in the texts of his motets,” *Early Music History* xvi (1997): 97–165, p. 131.

³ David Fallows, *Dufay*. Revised edition. London: J. M. Dent & Sons, 1987, pp. 46, 179–181. Planchart, on the other hand, dates the work to Du Fay’s first period in the papal choir from 1428–33. See his “Parts with words and without words,” in Stanley Boorman, ed., *Studies in the performance of late medieval music*. Cambridge: Cambridge University Press, 1983: 227–51, p. 237.

⁴ Christopher Page, *Discarding images*. Oxford: Oxford University Press, 1993, pp. 163–9.

⁵ Page makes a similar point about chanson poetry in *Discarding images*, pp. 162–3.

⁶ Op. cit., p. 190.

⁷ As suggested by Charles Warren in “Punctus organi and cantus

coronatus in the music of Dufay,” in Allan W. Atlas, ed., *Papers read at the Dufay quinqucentenary conference*. Brooklyn, 1976, pp. 128–43.

⁸ Although unascribed in its only source, the Dijon chansonnier (Dijon MS 517), it is copied there between two other anonymous songs that are elsewhere ascribed to Ockeghem. The attribution was first proposed by Ambros and has recently been supported by Sean Gallagher in “Syntax and style: rhythmic patterns in the music of Ockeghem and his contemporaries,” in Philippe Vendrix, ed., *Johannes Ockeghem*. Paris: Klincksieck, 1998, pp. 681–705.

⁹ Fallows lists a number of examples in “Specific information on the ensembles for composed polyphony, 1400–1474,” in Boorman, ed., *Studies in the performance of late medieval music* (1983): 109–59, p. 127.

¹⁰ See Fallows, “Specific information.” More will be found in the articles cited in n. 11 and their bibliographies.

¹¹ Summary accounts of the debate, with references to all the pertinent literature, may be found in Kenneth Kreitner, “Bad news, or not? Thoughts on Renaissance performance practice,” *Early music* xxvi (1998): 323–333, and Ross Duffin, “Early Du Fay,” in R. Duffin, ed., *A performer’s guide to medieval music*. Bloomington: Indiana University Press, 2000, pp. 235–247.

¹² “Going beyond the limits: experiments with vocalization in the French chanson, 1340–1440,” *Early music* xx (1992): 446–59, p. 452.

¹³ Fallows, in the critical report to his revision of the *Opera omnia* edition of Du Fay’s chansons, notes that the omitted ligatures and repeated notes in the tenor of one source of this song make it a strong candidate for such treatment.

¹⁴ “Fourteenth-century instruments and tunings: a treatise by Jean Vaillant? (Berkeley, MS 744),” *Galpin Society Journal* xxxiii (1980): 17–35, p. 30.

EDITIONS

When using published editions we have corrected errors and treated the editors' ideas of underlay and accidental inflections with considerable freedom, consulting the original sources.

Apostolo glorioso ed. Alejandro Enrique Planchart, Marisol Press, 2005. Used with permission.

Ave maris stella (Du Fay), *Flos florum*, *Sanctus "Papale"* (*Sanctus Ave verum corpus*), *Rite majorem*, *Aurea luce*, *Malheureux cœur*, *Puisque vous estes campieur*, *Par droit je puis bien complaindre*, and *Ecclesie militantis* ed. in Du Fay *Opera omnia*, CMM 1/i, iv, v, and vi. Used with permission from the American Institute of Musicology.

Ave maris stella (Dunstable) ed. in *Musica Britannica*, vol. VIII. © 1970 American Musicological Society and Royal Musical Association. Used by permission.

Entre vous gentils amoureux, *Je me plains, J'atendray tant*, *Mon doux espoir*, and *Mon cuer me fait tous dis penser* ed. Scott Metcalfe from Oxford 213.

Permanent vierge ed. Scott Metcalfe from Dijon MS 517.

Texts of *Apostolo glorioso*, *Rite majorem*, and *Ecclesie militantis* emended and translated by Leofranc Holford-Strevens in "Du Fay the poet? Problems in the texts of his motets," *Early Music History* xvi (1997): 97-165. Used with permission of the author. All other translations by Scott Metcalfe.

INSTRUMENTS

Slide trumpet by van der Heide

Tenor sackbut by Collier & Pinc, 1981 (SL)

Tenor sackbut by Frank Tones, 1985, after Neuschel, 1557 (MR)

5-string medieval fiddle by Karl Dennis, 2005

ACKNOWLEDGEMENTS

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Special thanks to Alejandro Planchart for informing us of his discovery of a Vatican document placing Du Fay in Patras in 1424, and for the tip about the word *sapieur*.



The vocal ensemble **BLUE HERON** combines a commitment to vivid live performance with research into original source materials and historical performance practice. Blue Heron's principal repertoire interests in the last few years have been late fifteenth-century Franco-Flemish polyphony, sacred and secular Spanish music between about 1500 and 1575, and neglected early sixteenth-century English music, especially the rich and unexplored repertory of the Peterhouse partbooks (c. 1540); this program reflects the ensemble's increasing involvement with earlier fifteenth-century repertoire. Founded in 1999, Blue Heron presents its own series of concerts in Cambridge, Massachusetts, performs regularly at Monadnock Music in New Hampshire, and has appeared at other venues throughout the Northeast.

For more about Blue Heron, please visit www.blueheronchoir.org.



Martin Near • Pamela Dellal • Glenn Billingsley • Lydia Brotherton • Allen Combs • Noël Bisson • Mark Sprinkle
not pictured: Paul Guttry, Steven Lundahl, Darrick Yee

SCOTT METCALFE is a specialist in music between 1400 and 1750 whose career as a violinist and conductor has taken him all over North America and Europe. Besides Blue Heron, he also directs the Renaissance choir Convivium Musicum, and he serves as concertmaster of the Trinity Consort in Portland, Oregon, under the direction of Eric Milnes. Metcalfe was a founding member of La Luna and The King's Noyse and appears on recordings on harmonia mundi, ATMA, Dorian, Wildboar, and elsewhere. At present he is becoming more active in Montreal, playing with Montreal Baroque, Arion, Les Boréades, and other groups. He received a bachelor's degree in 1985 from Brown University, where he majored in biology, and in 2005 completed a master's degree in historical performance practice at Harvard.



Daniela Tošić • Jason McStoots • Scott Metcalfe • Aaron Sheehan • Michael Barrett • Lydia Knutson • Mack Ramsey

TEXTS & TRANSLATIONS

1 Apostolo glorioso

tripulum & contratenor i

Apostolo glorioso, da Dio electo
a evangelegiare al populo greco
la sua incarnacion, ché v'era ceco,
et cusí festi senza alcun suspecto,
e eligisti Patrasso per tuo lecto,
et per sepulcro questo sancto speco:
Prego te, preghi me retrove teco,
per li tuoi merci, nel devin conspecto.

motetus & contratenor ii

Cum tua doctrina convertisti a Cristo
tuto el paese, et cum la passione et morte
che qui portasti in croce in su lo olivo.
Mo' è prolasso in errore et facto tristo,
sí che rempetraglie gracia sí forte
che recognoscano Dio vero et vivo.

tenor

Andreas famulus Christi.

2 Ave maris stella

Ave maris stella, dei mater alma,
atque semper virgo, felix celi porta.

Sumens illud ave Gabrielis ore,
funda nos in pace mutans Eve nomen.

Solva vincla reis, profer lumen cecis,
mala nostra pelle, bona cunctis posce.

Glorious apostle, chosen by God
to preach to the Greek people
His incarnation, for it was blind to it,
and who didst so without any blame,
and chocest Patras for thy resting-place
and for thy tomb this holy cave:
I pray thee, pray that I may find myself with thee,
by thy mercies, in the sight of God.

With thy teaching thou didst convert to Christ
the whole country, and with the passion and death
that thou borest here on the cross above the olive tree.
Now it hath slipped into error and is made evil;
wherefore win grace for it again by prayer so strong
that they may recognise the true and living God.

Andrew the servant of Christ.

Hail, star of the sea, nurturing mother of God,
and perpetual virgin, happy gate of heaven.

Receiving that "Ave" from the mouth of Gabriel,
give us peace in abundance, reversing the name "Eva."

Loose the chains of the guilty, bring light to the blind,
drive out our evils, seek blessings for all.

Monstra te esse matrem: sumat per te preces,
qui pro nobis natus, tulit esse tuus.

Virgo singularis, inter omnes mitis,
nos culpīs solutos mites fac et castos.

Vitam presta puram, iter para tutum,
ut videntes Jesum semper collemur.

Sit laus Deo patri, summo Christo decus,
Spiritui Sancto trinus honor unus. Amen.

③ Entre vous, gentils amoureux

Entre vous, gentils amoureux,
ce jour de l'an soyés songneus
de bien servir chascun s'amie
et de fuir merancolie,
se vous volés estre joieux.

Ne soiés de riens curieux
que de faire gales et jeux
et de mener tres bone vie.
Entre vous, gentils amoureux,
ce jour de l'an soyés songneus
de bien servir chascun s'amie.

Et ne vous chaut des envieus,
qui sont felons et spiteus.
Chantés, dansés, quoi que nul die;
et qui ne puet chanter, se rie;
je ne vous ay consilier mieulx.

Entre vous...

Show yourself to be his mother: through you may he receive
our prayers— he who, born for us, deigned to be yours.

Peerless virgin, gentle above all others,
when we are freed from sins, make us gentle and chaste.

Grant us a pure life, prepare us a secure way,
that, seeing Jesus, we may rejoice forever.

Praise be to God the Father, honor to Christ the most high,
and to the Holy Spirit triple honor in one. Amen.

Among yourselves, noble lovers,
on this New Year's Day take care
each to serve his love well
and to flee melancholy,
if you wish to be happy.

Do not desire anything
but to have fun and games
and to lead a very good life.
Among yourselves, noble lovers,
on this New Year's Day take care
each to serve his love well.

And do not concern yourselves with the envious,
who are traitorous and spiteful.
Sing, dance, whatever anyone may say;
and he who cannot sing, let him laugh;
I have no better advice for you.

Among yourselves...

[4] Je me plains piteusement

Je me plains piteusement,
a moi tout seul plus qu'a nullui,
de la grieste, paine e tourment
que je souffre plus que ne di.
Danger me tient en tel soussi
qu'eschever ne puis sa rudesse,
et Fortune le veult aussi,
mais, par may foy, ce fait Jonesse.

[5] J'attendray tant qu'il vous playra

J'attendray tant qu'il vous playra
a vous declarer ma pensee,
ma tres chiere dame honoree.
Je ne say s'il m'en desplayra,

mais toutes fois, pour complaire a
vostre personne desiree,
j'attendray tant qu'il vous playra
a vous declarer ma pensee,

car j'ay espour, quant avendra
qu'a ce vous seres acordee,
que ma dolour sera censee:
je le vous ay dit longtems a.

J'attendray tant...

I lament piteously,
to myself alone more than to any other,
the grief, pain, and torment
that I suffer more than I tell.
Danger keeps me in such anguish
that I cannot escape his harshness,
and Fortune wishes it so, too—
but, by my faith, that's Youth.

I will wait as long as it please you
to declare my thoughts to you,
my very dear, honored lady.
I don't know whether it will displease me,

but nevertheless, in order to please
you whom I desire,
I will wait as long as it please you
to declare my thoughts to you,

for my hope is, when it comes to pass
that you agree to this,
that my suffering will cease:
I told you this long ago.

I will wait...

⑥ Mon cuer me fait tous dis penser

acrostic = Maria Andreasq[ue]

Mon cuer me fait tous dis penser
a vous, belle, bonne, sans per,
rose odourans comme la grainne,
jone, gente, blanche que laine,
amoureuse, sage en parler.

Aultre de vous ne puis amer
ne requérir ny honnourer,
dame de toute beaulté plainne.
Mon cuer me fait tous dis penser
a vous, belle, bonne, sans per,
rose odourans comme la grainne.

Resjoys sui et veuil chanter
et en mon cuer n'a point d'amer;
ayms ay toute joye mondayne
sans avoir tristesse ne painne,
quant veoir puis vo beau vis cler.

Mon cuer me fait tous dis penser...

⑦ Flos florum

Flos florum, fons hortorum, regina polorum,
spes venie, lux letitie, medicina dolorum,
virga recens et virgo decens, forma bonorum:
parce reis et opem fer eis in pace piorum,
pasce tuos, succure tuis, miserere tuorum.

My heart makes me think always
of you—fair, good, without peer,
a rose sweet-smelling as cardamom,
young, noble, white as fleece,
amorous, wise in speech.

Another than you I cannot love,
nor court, nor honor,
O lady full of every beauty.
My heart makes me think always
of you—fair, good, without peer,
a rose sweet-smelling as cardamom.

I rejoice and want to sing
and in my heart is no trace of bitterness;
rather I have every earthly joy,
without sadness or pain,
when I can behold your fair, radiant face.

My heart makes me think always...

Flower of flowers, fount of gardens, queen of the heavens,
hope of pardon, light of joy, remedy of sorrows,
fresh branch and seemly virgin, model of goodness:
spare the guilty and grant them a reward
in the peace of the righteous,
feed thine own, succour thine own,
have mercy upon thine own.

⑧ Sanctus “Papale” (*Sanctus Ave verum corpus*)

Sanctus. Ave verum corpus natum de Maria virgine.
Sanctus. Vere passum, immolatum in cruce pro homine.
Sanctus. Cuius latus perforatum vero fluxit sanguine.
Dominus deus Sabaoth.
Pleni sunt celi et terra gloria tua.
Esto nobis pregustatum mortis in examine.
O clemens, o pie, o Jesu fili Marie.
Osanna in excelsis.
Benedictus qui venit in nomine domini.
Osanna in excelsis.

⑨ Rite majorem Jacobem canamus

acrostic = Robertus Auclou, Curatus Sancti Iacobi

tripulum

Rite majorem Jacobem canamus,
ordinis summi decus. O fidelis,
blanda sit semper tibi sors, viator;
excita laudes hominum patrono.

Rebus est frater paribus Johannes;
tam novas Christi facies uterque
visit, ut Petrus; sequitur magistrum
sponte, dilectus fieri vocatus.

Audiit vocem Jacobi sonoram
corda divinis penitus moventem
legis accepte Phariseus hostis;
ora conversus lacrimis rigavit.

Vinctus a turba prius obsequente,
cum magus sperat Jacobum ligare,
vertit in penas rabiem furoris,
respiuit tandem magicos abusus.

Holy. Hail the true body, born of the Virgin Mary.
Holy. Who truly died, sacrificed on the cross for humankind.
Holy. Whose pierced side ran with true blood.
Lord God of Hosts.
Heaven and earth are full of your glory.
May you taste the agony of death on our behalf.
O merciful, O gentle, O Jesus, son of Mary.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Let us duly sing James the Greater,
the glory of the highest order. O faithful traveler,
may fortune ever smile on thee;
stir up praises to the patron of the human race.

John is his brother on equal terms;
each views the transfigured Christ
as much as Peter does; he follows the Master
of his own free will, called to become beloved.

The Pharisee, enemy of the law received,
heard the clear voice of James
profoundly stirring his heart with divine teachings;
converted, he bathed his face in tears.

The sorcerer, taken prisoner by the once-obedient rabble
when he hoped to bind James,
turned the rage of his madness into punishment
and at last forswore his crimes of witchcraft.

motetus

Arcibus summis miseri reclusi—
tanta qui fidunt Jacobo merentur—
vinculis ruptis peciere terram
saltibus (gressu stupere) planam.

Sopor annose paralisis altus
accitu sancti posuit rigorem.
Novit ut Christi famulum satelles,
colla dimisit venerans ligatum.

Tu patri natum laqueis iniquis
insitum servas. Duce te precamur
iam mori vi non metuat viator,
at suos sospes repetat penates.

Corporis custos animeque fortis,
omnibus prosis baculoque sancto
bella tu nostris moveas ab oris,
ipse sed tutum tege iam Robertum.

tenor

Ora pro nobis Dominum,
qui te vocavit Jacobum.

10 Permanent vierge

inscription: Mulier amicta sole et luna sub pedibus eius.

Permanent vierge, plus digne que nesune,
femme couverte du soleil de justice,
chief couronné par divin artifice
de douze estoiles, supeditant la lune.

Esmerveillant nature et loy commune,
tu enfantas par supernel office,

Wretches imprisoned at the tops of towers—
so much do they earn who trust in James—
broke their chains and leapt down to the level earth;
they wondered at their walking.

The deep slumber of many years' palsy
gave up its stiffness at the saint's bidding.
When the underling recognised Christ's servant,
he unbound his neck, honoring the man he had bound.

Thou dost rescue for the father the son fastened
by the noose unmerited. We pray that, with thee for guide,
the traveller may no longer fear violent death,
but return safely to his own home.

Doughty guardian of body and soul,
mayst thou assist us all and with thy holy staff
drive wars away from our shores;
but now in person keep Robert safe.

Pray for us to the Lord,
who called thee James.

A woman clothed with the sun, and the moon beneath her feet.

Permanent virgin, more worthy than any other,
woman clothed with the sun of justice,
head crowned by divine artifice
with twelve stars, standing above the moon.

Astounding nature and earthly law,
you bore a child by supernal action,

permanent vierge, plus digne que nesune,
femme couverte du soleil de justice.

Preordonnée sans difference aucune,
du redempteur fille, mere et nourrice,
soiez pour nous advocate propice,
toy supplions, tres belle, clere, brune,

Permanent vierge, plus digne que nesune...

tenor i

Pulchra es et decora, filia Jherusalem:
terribilis ut castrorum acies ordinata.

tenor ii

Sancta dei genitrix, virgo semper Maria,
intercede pro nobis ad dominum Jhesum Christum.

[1] Aurea luce et decore roseo

In festo sanctorum apostolorum Petri et Pauli

Aurea luce et decore roseo,
lux lucis, omne perfudisti seculum
decorans celos inclito martyrio
hac sacra die que dat reis veniam.

Janitor celi, doctor orbis pariter,
judices secli, vera mundi lumina,
per crucem alter, alter ense triumphans
vite senatum laureati possident.

Sit trinitati sempiterna gloria,
honor, potestas atque jubilatio,
in unitate cui manet imperium
ex tunc et modo per eterna secula. Amen.

permanent virgin, more worthy than any other,
woman clothed with the sun of justice.

Preordained, without distinction whatsoever,
the redeemer's daughter, mother, and nurse:
be a propitious advocate for us,
we beseech you, most lovely, radiant, burnished,

Permanent virgin, more worthy than any other...

You are fair and comely, O daughter of Jerusalem:
terrible as an army arrayed for battle.

Holy mother of God, ever-virgin Mary,
intercede for us with the lord Jesus Christ.

With golden light and roseate beauty,
light of lights, you poured forth over all the world,
adorning the heavens with glorious martyrdom
on this holy day which grants pardon to the guilty.

Gatekeeper of heaven; his equal, teacher of the earth:
judges of the ages, true lights of the world,
the one triumphant on the cross, the other by the sword,
crowned with laurels, they occupy the council of life.

To the Trinity be eternal glory,
honor, power, and jubilation,
in whose unity dominion abides,
from the beginning and now and forever. Amen.

12 Mon doux espoir

Mon doux espoir, mon souvenir,
c'est de veoir ma douce amye.

Ou que je soy, n'en quel partie,
toudis seray a son plaisir.

Pour elle vueil vivre et mourir,
magré ceux qui en ont envie.
Mon doux espoir, mon souvenir,
c'est de veoir ma douce amye.

Servir la vueil sans departir,
a mon povoir, toute ma vie.
Point ne fauldray, que qu'on en die,
car c'est de quant que je desir.

Mon doux espoir...

My sweet hope, the image in my mind,
is to see my sweet love.
Wherever I may be, in whatever place,
always I will be at her pleasure.

For her I wish to live and die,
despite those who are envious.
My sweet hope, the image in my mind,
is to see my sweet love.

To serve her is my wish, without fail,
with all my might, for all my life.
I will need nothing more, whatever might be said,
for this is all I desire.

My sweet hope...

13 Malheureux cuer, que vieulx tu faire?

Malheureux cuer, que vieulx tu faire?
Vieulx tu tant a une complaire
que ung seul jour je n'aye repos?
Penser ne puis a quel propos
tu me fais tant de paine traire.

Nous n'avons ne joie ne bien,
ne toy ne moy, tu le sces bien:
tous jours languissons en destresse.

Ta leaulte ne nous vault rien,
et qui pis est, seur je me tien
qu'il n'en chaut a nostre maistresse.

Unhappy heart, what is your intent?
Do you so wish to please one woman
that I shall have not even one day's respite?
I cannot think for what purpose
you make me bear so much pain.

We have neither joy nor any good,
neither you nor I, you know it well:
every day we languish in distress.

Your loyalty is worthless to us,
and what is worse, I am sure
that it means nothing to our mistress.

Combien qu'aies volu parfaire,
tes plaisirs craignant luy desplaire,
accroissant son bon bruit et los,
mal t'en est prins, pour ce tes los,
que brief pense de te desfaire.

Malheureux cœur...

—Le Rousselet

14 Puisque vous estes campieur

Puisque vous estes campieur,
voulentiers a vous campiroye,
a savoir mon, se je pourroye
a vous, pour estre bon pieur.

Et si vous estes sapieur,
contre vous aussi sapiroye.
Puisque vous estes campieur,
voulentiers a vous campiroye.

Vous me cuidez mauvais pieur,
mais pour trois pots bien les piroye,
vrayment, ou je me tapiroye
comme du monde le pieur.

Puisque vous estes campieur...

15 Par droit je puis bien complaindre et gemir

Par droit je puis bien complaindre et gemir,
qui sui esent de soulas et de joye.
Un seul confort ou prendre ne scaroye,
ne scay comment me puisse maintenir.

However much you might wish to accomplish—
your pleasures fearing to displease her,
enhancing her good name and renown—
your praises are taken ill,
so that shortly she means to rid herself of you.

Unhappy heart...

Since you are a warrior,
willingly I would fight with you,
to see if I could compete
with you to be a good drinker.

And if you were a gourmand,
I would also eat against you.
Since you are a warrior,
willingly I would fight with you.

You think me a poor drinker,
but I would easily down three jars,
truly, or I would hide myself
like the worst in the world.

Since you are a warrior...

By rights may I well lament and moan,
I who am deprived of solace and joy.
Not a single comfort can I find anywhere,
nor do I know how I can survive.

Raison me nuist et me veut relenquïr,
espoir me fault, en quel lieu que je soye:
Par droit je puis bien complaindre et gemir,
qui sui esent de soulas et de joye.

Dechassiés suy, ne me scay ou tenir,
par Fortune qui si fort me gueroie.
Anemis sont ceus qu'amis je cuidoye,
et ce porter me convient et souffrir.

Par droit je puis bien complaindre...

16 Ecclesie militantis

tripulum

Ecclesie militantis Roma sedes triumphantis
patris sursum sidera
carmen cleri resonantis laudem pontifici dantis
promat voce libera.

Gabrielem quem vocavit, dum paternum crimen lavit,
baptismatis sumptio,
Eugenium revocavit, bonum genus quod notavit,
pontificis lectio.

Quod consulta concio—O quam sancta ratio—
sic deliberavit,
ut sola devotio regnet in palatio
quod deus beavit.

Certe deus voluit et in hoc complacuit
venetorum proli;
sed demon indoluit, quod peccatum defuit
tante rerum moli.

Reason harms me and is about to abandon me,
hope fails me, wherever I may be:
By rights may I well lament and moan,
I who am deprived of solace and joy.

I am pursued—I know not where to turn—
by Fortune, who thus harshly makes war on me.
Those I thought friends are enemies,
and this I am forced to bear and suffer.

By rights may I well lament and moan...

Let Rome, seat of the Church Militant of the Father who
triumphs above the stars,
bring forth with free voice a song of the clergy
praising the Pope.

Him whom the taking up in baptism called Gabriel
when it washed away ancestral sin,
papal election renamed Eugenius,
which marked his good race.

Which the well-advised assembly—O what holy reasoning—
has so determined,
that devotion alone may reign in the palace
that God blessed.

Certainly God willed it, and in this gave pleasure
to the Venetian stock;
but the devil was grieved that sin was absent
from an affair of such moment.

Dulcis pater populi, qui dulcorem poculi,
crapulam perhorres,
pone lente consuli rem gregis pauperuli,
ne nescius erres.

Pater herens filio spiritus confinio
det prece solemnī
gaudium Eugenio, perfectō dominio,
in vita perenni. Amen.

motetus

Sanctorum arbitrio clericorum proprio
corde meditanti,
equum genus atrio accedit ludibrio
umbre petulanti.

Nam torpens inertia, longa querens otia,
nescivit Eugeniū;
sed iuris peritia cum tota iustitia
sunt eius ingenium.

Hinc est testimonium: pacem querit omnium
exosus piaculi;
et trinum dominium demonis et carniū
pompam vincit seculi.

Quam color ipse poli dic scutum quod attuli
tibi, pater optime,
sacrum dat, quod oculi tui instar speculit
cernunt nitidissime.

Eia tu, pulcherrime, querimur, tenerrime,
moram longi temporis
Ducimur asperissime nescio quo ferrime
ad fulmentum corporis.

Sweet father of the people, who abhorrest the sweetness of
the cup, namely drunkenness,
entrust to a cautious counsellor the business of thy poor little
flock, lest thou go astray in ignorance.

Let the Father ever cleaving to the Son in the neighborhood of
the Spirit give by our solemn prayer
joy to Eugenius, when his reign is over,
in eternal life. Amen.

By the holy clerks' own judgement
that meditates in their hearts,
the just race approaches the hall, an object of mockery
for the wanton shade.

For sluggish idleness, seeking prolonged rest,
did not know Eugenius;
but skill in the law and all-round justice
are his nature.

The proof is this, that he seeks peace for all,
hating sin;
and his triple dominion defeats the pomp of the devil,
the flesh, and the world.

Say: As is the very color of heaven, is the shield that I have
brought thee, excellent father;
it makes a sacred object that thine eyes see most brightly,
like a mirror.

Hail, most beauteous one, we bewail, most tender one,
the delay of a long time;
we are led most harshly we know not whither, most cruelly,
to the support of the body.

Una tibi trinitas vera deus unitas
det celi fulgorem,
quem linea bonitas, argentea castitas,
secernit in morem. Amen.

contratenor

Bella canunt gentes, querimur, pater optime, tempus;
expediat multos, si cupis, una dies.
Nunmus et hora fluunt magnumque iter orbis agendum nec suus
in toto noscitur orbe deus. Amen.

tenor i

Gabriel.

tenor ii

Ecce nomen domini.

God, the One Trinity, the true Unity,
grant thee the blaze of heaven,
whom linen goodness and silver chastity
regularly distinguish. Amen.

The nations sing of wars: we complain, O best of fathers, of
our time. One day will dispatch many, if thou desire.
Money and time are pouring away, and the great journey must
be made over the earth, but nowhere in the whole world is its
God known. Amen.

Gabriel.

Behold the name of the Lord.

Apostolo glorioso, Rite majorem, and Ecclesie militantis emended and translated by Leo Franc Holford-Strevens in "Du Fay the poet? Problems in the texts of his motets," *Early Music History* xvi (1997): 97-165. Used with permission of the author. All other translations © 2007 by Scott Metcalfe.

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