Guillaume Du Fay (c1397–1474)

John Dunstable (c1390–1453)
Hugo de Lantins (c1420s–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)*

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

3 Entre vous, gentils amoureux (3:11)

4 Je me complaints piteusement (2:09)

5 J’attendray tant qu’il vous playra (1:48)

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

7 Flos florum (3:56)

8 Sanctus Ave verum corpus (Sanctus “Papale”) (10:07)
*Troped Sanctus (possibly for the dedication of the cathedral of Florence, March 25, 1436)*

9 Rite majorem Jacobum canamus (4:23)
*Isorhythmic motet in praise of St James the Greater (probably late 1420s)*

Blue Heron

soprano
Noël Bisson
Lydia Brotherston
Lydia Heather Knutson

alto
Pamela Dellal
Martin Near
Daniela Tošić

tenor
Michael Barrett
Allen Combs
Jason McStoots
Aaron Sheehan
Mark Sprinkle

bass
Glenn Billsley
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.

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. 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. Whatever the virtues of the poetry, Ecclesiæ 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. 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 for the papal chapel, and mostly during his stay in Rome from 1428 to 1433. 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 complaints 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 cueur, 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. 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) 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). 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 Jattendray 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. 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 complaîdre 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—it’s 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 re-
sponse, its allegorical characters (Fortune, Vray Espoir, Danger, 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’attendray tant qu’il vous playra, with its rhymes “playra,” “desplayra,” and “complaire 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.

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
Mon cuer me fait tous dis penser contains an acrostic, Maria Andreasqaue, 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, gent,
blanche que lainne,” 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 un-
usual 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 heartbreak-
ing. Note how the expressive fluidity of modal harmony, so different from the goal-directed, hierarchi-
ocal 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.”

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, 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 anoth-
er antiphon, Muller 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 an-
tecedents 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 nor-
mally 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 falsettists, but occasionally boys might re-
place 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. 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.

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 majore; the two tenors of Ecclesie militantis are vocalized by singers doubled by slide trumpet and trombone. In the hymns, the chantplain 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.

A lively discussion of the historically appropriate 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. 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 an 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 accommodate the words, as the fifteenth-century scribes did.

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.” It now seems that the most reasonable 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, portative organ, fiddle, recorder, or other bas (“soft”) instruments such as doucaine; 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 estez campioure, 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 cueur we have underlaid text to the tenor; 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-brided bowed instrument, but it might well be used on a round-brided one,” 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 complaiandre 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 Bn (B mi, b durus) and Bb (B fa, b mollis), especially in F-mode pieces. Our ears have favored Bn 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.


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


8 Although unattributed 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: rhythmical patterns in the music of Ockeghem and his contemporaries,” in Philippe Vendrix, ed., Johannes Ockeghem. Paris: Klincksieck, 1998, pp. 681–705. 9 Fallsow 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 Fallsow, “Specific information.” More will be found in the articles cited in n. 11 and their bibliographies.


13 Fallsow, 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.


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.


Ave maris stella (Du Fay), Flos florum, Sanctus “Papale” (Sanctus Ave verum corpus), Rite maiorum, Aurea luce, Malheureusle cuer, Puisque vous estez campieure, Par droit je puis bien complandre, and Ecclesie militantis ed. in Du Fay Opera omnia, CMNI 1/1, iv, v, and vi. Used with permission from the American Institute of Musicology.


Entre vous gentils amoureux, je me complaines, J’atendray tant, Mon doulx espoir, and Mon cuer me fait tous dis penser ed. Scott Metcalfe from Oxford 213.


INSTRUMENTS

Slide trumpet by van der Heide
Tenor sackbut by Collier & Pinc, 1981 (SL)
Tenor sackbut by Frank Tomes, 1965, after Neuschel, 1557 (MR)
5-string medieval fiddle by Karl Dennis, 2005

ACKNOWLEDGEMENTS

This recording was made possible by the generosity of many donors, including major support from Nina Hinson Rasmussen and Dr. Scott Rasmussen and from two anonymous donors. Our grateful thanks to all who contributed.

Our work with Du Fay chansons was first undertaken in conjunction with a seminar at Harvard University taught by Sean Gallagher in the spring of 2005. Thanks to Alejandro Planchart, the American Institute of Musicology, and the AmericanMusical Society for permission to use their musical editions, and to Leofranc Holford-Strevens for his permission to use his emendations and translations of the texts of the three isorhythmic motets. Suzy Westcott and the Church of the Redeemer were most accommodating hosts for the recording.

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.
Apostolo glorioso

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 chosest 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.

Ave maris stella

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.

Entre vous, gentils amoureux

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

5 J'atendray tant qu'il vous playra
J'atendray tant qu'il vous playra
da vous declarer ma pensee,
ma tres chiere dame honouree.
Je ne say s'il m'en desplayra,
mais toutes fois, pour complaire a
vostre personne desiree,
j'atendray tant qu'il vous playra
da vous declarer ma pensee,
car j'ay espour, quant avendra
qu'a ce vous seres acordee,
que ma dolour sera cessee:
je le vous ay dit longtemps a.
J'atendray tant...

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 lainne,
amosureuse, sage en parler.

Aultre de vous ne puis amer
ne requirer 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 mondaynne
sans avoir tristresse 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.
Sanctus “Papale” 
(Sanctus Ave verum corpus)

Sanctus. Ave verum corpus natum de Maria virgine. 
Holy. Hail the true body, born of the Virgin Mary.
Sanctus. Vere passum, immolatum in cruce pro homine. 
Holy. Who truly died, sacrificed on the cross for humankind.
Sanctus. Cuius latus perforatum vero fluxit sanguine. 
Holy. Whose pierced side ran with true blood.
Dominus deus Sabaoth. 
Lord God of Hosts.

Pleni sunt celi et terra gloria tua. 
Heaven and earth are full of your glory.

Esto nobis pregustatum mortis in examine. 
May you taste the agony of death on our behalf.

O clemens, O pie, O Jesus, son of Mary. 
O merciful, O gentle, O Jesus, son of Mary.

Osanna in excelsis. 
Hosanna in the highest.

Benedictus qui venit in nomine domini. 
Blessed is he who comes in the name of the Lord.

Osanna in excelsis. 
Hosanna in the highest.

Rite majorem Jacobem canamus 
(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.

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

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

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

motetus 
Arctibus summis miser reclusi— 
tanta qui fidunt Jacobo merentur— 
vinculis ruptis peciere terram 
saltibus (gressu stupere) planam.

Sopor annose paralisis altus 
accitus 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 animique fortis, 
omnibus pravis baculoque sancto 
bella tu nostris movaes ab oris, 
ipse sed tutum tege iam Robertum.

tenor 
Ora pro nobis Dominum, 
qui te vocavit Jacobum.

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 foresaw his crimes of witchcraft.

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.
**Permanent vierge**

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 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.

**Aurea luce et decore roseo**

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

Janitor ceili, 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.

**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...

**Inscription:** Mulier amicta sole et luna sub pedibus eius.
Malheureux cueur, que vieulx tu faire?

Malheureux cueur, 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 ses 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.
Combien qu'aies volu parfaire
les plaisirs, craingnant luy desplaire,
accroissant son bon bruit et los,
mal t'en est prins, pour ce tes los,
que brief pense de te desfaire.
Malheureux cueur...
— Le Rousselet

Puisque vous estez campieur

Puisque vous estez campieur,
voulentiers a vous campiroye,
a savoir mon, se je pourroye
a vous, pour estre bon pieur.
Et si vous estez sapieur,
contre vous aussi sapiroye.
Puisque vous estez campieur,
voulentiers a vous campiroye.

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.
Raison me nuist et me veut relenquir,
esperoir me fault, en quel lieu que je saye:
Par droit je puis bien complaindre et gemir,
qui sui esent de soulas et de joye.
Dechassiès suy, ne me scay ou tenir,
par Fortune qui si fort me gueroye.
Anemis sont ceus qu'amis je cuidoye,
et ce porter me convient et souffrir.
Par droit je puis bien complaindre...

Vous me cuidez maulvais pieur,
mais pour trois pots bien les piroye,
vrayment, ou je me tapooye
comme du monde le pieur.
Puisque vous estez campieur...

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.
However much you might have wished to accomplish
your pleasures—taking care not to displease her,
honoring her good name and renown—
your praises are taken ill,
so that shortly she means to rid herself of you.

Since you are a warrior,
I would willingly 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,
I would willingly fight with you.

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.
Reason harms me and is about to abandon me,
hope fails me, wherever I may be:
By rights may I well lament and moan,
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.

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.

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

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

Hinc est testimonium: pacem querit omnium
exosus piaculi; et trimum dominium demons et carnium
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,
ducimur asperrime nescio quo ferrime
ad fulmentum corporis.

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

God, the One Trinity, the true Unity,
grant thee the blaze of heaven,
whom linen goodness and silver chastity
regularly distinguish. Amen.
contratenor
Bella canunt gentes, querimur, pater optime, tempus; expediet multos, si cupis, una dies. Nummus et hora fluent magnumque iter orbis agendum nec suus in toto noscitur orbe deus. 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.

tenor i
Gabriel.

Gabriel.

tenor ii
Ecce nomen domini.

Behold the name of the Lord.

recordings also include a CD of plainchant and polyphony that accompanies Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England,* and a compilation of medieval song entitled *A 14th-Century Salmagundi* was released in September 2020.

SCOTT METCALFE is widely recognized as one of North America’s leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron since its founding in 1999, he was music director of New York City’s Green Mountain Project from 2010-19, and he has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), The Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), Quire Cleveland, and the Dryden Ensemble (Princeton, NJ), in music ranging from Machaut to Bach and Handel. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), L’Harmonie des Saisons (dir. Eric Milnes), and other ensembles. He has taught at Boston University and Harvard University and served as director of the baroque orchestra at Oberlin Conservatory; in 2019-20 he is a visiting member of the faculty of Music History at the New England Conservatory.
