

Josquin Desprez
Missa D'ung aultre amer
Motets & Chansons

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| 1. D'ung aultre amer (Johannes Ockeghem) | (5'09) | ALAMIRE Julia Doyle, SOPRANO (tracks 9, 20) Clare Wilkinson, MEZZO SOPRANO (soloist in tracks 1, 8, 13, 18) Ruth Massey, MEZZO SOPRANO (not in tracks 9, 20) Steven Harrold, TENOR Mark Dobell, TENOR Christopher Watson, TENOR |
| Missa D'ung aultre amer | | |
| 2. Kyrie | (1'50) | William Unwin, TENOR |
| 3. Gloria | (1'44) | Timothy Scott Whiteley, BASS |
| 4. Credo | (3'42) | Robert Macdonald, BASS |
| 5. Sanctus / Tu solus qui facis mirabilia | (4'00) | ANDREW LAWRENCE-KING Directed by David Skinner |
| 6. Agnus dei | (2'00) | Cover image: <i>Christ giving his blessing</i> , 1478– Hans Memling (c.1430/40–1494) Norton Simon Art Foundation, Gift of Mr Norton Simon <i>M.1974.17.P</i> |
| 7. De tous beins plaine | (1'57) | Recorded in the chapel of Magdalen College, Oxford (12 April 2007) and St Michael's Church, Summertown, Oxford (24 May & 26–27 June 2007). Produced and Engineered by Martin Souter Performing editions by David Skinner |
| 8. Mille regretz | (1'40) | |
| 9. Ave Maria | (5'06) | |
| 10. Fortuna d'un gran tempo | (1'26) | |
| 11. Planxit autem David | (11'42) | |
| 12. Cela sans plus | (1'55) | |
| 13. Qui belles amours | (1'33) | |
| 14. Sanctus 'D'ung aultre amer' | (2'56) | |
| 15. Tu lumen, tu splendor patris | (1'15) | |
| 16. La Bernardina | (1'25) | |
| 17. Victimae paschali laudes / D'ung aultre amer | (3'58) | |
| 18. Adieu mes amours | (7'46) | |
| 19. Ile fantazies de Joskin | (1'43) | |
| 20. Tu solus qui facis mirabilia / D'ung aultre amer | (4'01) | |

Total time (68'27)

OBSIDIAN

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Josquin Desprez

Missa D'ung aultre amer,
Motets & Chansons

Ita in omnia uersatile ingenium
erat, ita naturae acumine ac ui
armatum, ut nihil in hoc negocio
ille non potuisset.

*His talent was so versatile in
every way, so equipped by a
natural acumen vigour; that there was
nothing in this field which
he could not do.*

Heinrich Glarean,

Dodecachordon (Basle, 1547)

Few composers of any period have enjoyed the widespread admiration and unanimous praise of successive generations as Josquin Desprez. He is considered to be the greatest creator and innovator of musical composition, bridging the gap between the so-called medieval and renaissance periods, and for some half a millennium his music has stood the test of time. With Josquin came a 'humanistic' approach to music-making, and this innate understanding of text, notation and emotion singled him out from among his contemporaries. In recent years we have been able to achieve a closer understanding of his work: first with *The New Josquin Edition* (although, unfortunately, this omits some compositions on the basis of quality and style), and with what has now become the standard and essential textbook on his life and music, *The Josquin Companion* (Oxford, 1999). But with the even more current explosion in research, led by conferences devoted to Josquin that were based at Princeton and Duke universities in the same year as the publication of *The Josquin Companion*, there has been constant revision of many aspects of his

life and music. While the scholarship has indeed been welcome, new discoveries and observations have somewhat confused our current perception of who Josquin was and which works attributed to him are actually authentic. As David Fallows notes, 'It seems clear that there is still an enormous amount to be done ... some 1,000 sources, manuscript and printed, contain works that are somewhere ascribed to Josquin'.

But whoever the real Josquin was, contemporary reports point to the fact that he must have been a perfectionist. Commenting in 1547, the Swiss theorist, poet and humanist Heinrich Glarean tells us that '... he published his works after much deliberation and with manifold corrections; neither did he release a song to the public unless he had kept it to himself for some years'. In 1562 a more revealing anecdote was related by Johannes Manlius, who stated that when Josquin introduced a new composition to a choir he would wander among the singers listening for imperfections in the harmony. When he noticed an inelegant passage, Josquin would say 'Be silent; I will change that'. Manlius also noted that Josquin was intolerant of singers

making their own changes or embellishments to the music and that he is known to have berated at least one singer, exclaiming 'You donkey, why did you add embellishments? If I had wanted them, I would have written them myself. If you wish to correct musical works that have been composed in a natural or plain style, then write your own, but leave my works unaltered'.

Josquin's success as a composer was not only down to his craft but also to the fact that he was himself an extremely competent singer. He served for some years in the Papal Chapel, where he would have had access to some of the finest musicians in Europe who could perform his compositions. Intimate practical knowledge as a performer would have guided many of his musical decisions when composing; indeed, one might imagine that a composer in the late fifteenth century would have great difficulties if he did not possess such sound practical performing skills. John Milsom hits the mark in saying that 'A singer of Josquin's day was more than a maker of beautiful sound. He was an orator, a projector of words, sense, and meaning'. Such was Josquin's popularity that after his death

in 1521 other composers sought to emulate his style; compositions were often found to be reattributed to Josquin as they would then become more respected and marketable. In 1540 the German editor and composer Georg Forster famously recalled hearing '... a certain eminent man saying that, now that Josquin is dead, he is putting out more works than when he was alive'. Further anecdotes and elegies abound from other theorists and from Josquin's own pupils, notably Jean Lhéritier and Nicholas Gombert, but as Patrick Macey has noted it was the Italians who seem particularly to have singled him out for praise, even to the extent that at times Josquin's reputation seems to have exceeded his actual art: in a 1528 publication Baldassare Castiglione related that there was a particular motet performed at the court of the Duchess of Urbino which pleased no one until it was discovered that Josquin was the composer. Cosimo Bartoli in 1567 stated that 'just as Josquin has so far had no one who could surpass him in composition, so Michelangelo, among all those who have cultivated these arts, stands alone and without peer'. The most famous testimonial is from Germany, where in 1538 Martin

Luther exclaimed that 'Josquin is the master of the notes, which must do as he wishes, while other composers must follow what the notes dictate'.

Since the sixteenth century Josquin has been transformed from the great singer/composer to the legend – almost, it seems, untouchable – and now in the twenty-first century more and more recordings are devoted to his music; but still, many works remain unheard by his modern admirers. This programme departs from the conventional by focussing on some of Josquin's earliest compositions, and introducing the 'renaissance' harp to his chanson repertory. The centrepiece is what must be Josquin's shortest and possibly earliest Mass cycle *D'ung aultre amer* (tracks 2–6); the model is a three-voice *rondeau quatrain* (track 1) by Josquin's teacher Johannes Ockeghem (c.1410–1497). Owing to certain stylistic alliances with the Milanese school, the Mass was originally thought to date between 1473 and 1479 when a 'Josquin', thought to be the composer, was a singer in the Duomo in Milan. However, recent scholarship suggests that the composer did not have close

connections with the Milanese court until the 1480s. The unpretentious style is typical of shorter Mass settings of the time, and the telescoping of the text in the Gloria and Credo recall earlier practises. For the Kyrie, Sanctus and Angus Dei, Josquin uses the *D'ung aultre amer* melody as a head motif in the superius, while a single statement of the tenor part in Ockeghem's rondeau is stated in the tenor of each movement. The Gloria and Credo are paired in that they begin in the same way and constructed with homophonic declamation of the text, although in the Credo two statements of Ockeghem's tenor appear and provide a bipartite structure to accommodate the longer text. The substitution of motets for sections of the Mass was a feature of Milanese liturgical practice. This happens in the Sanctus, where in place of the Benedictus the first part of Josquin's *Tu solus qui facis mirabilia* serves as an elevation motet (the text ends with the words 'Rex benigne' – benign King – which Jennifer Bloxham suggests to be 'a musical culmination for the liturgical highpoint of the mass ritual').

The general scoring of the Mass is exceptionally wide in each of the four parts, especially in the superius and bass, which is perhaps an indication of the early Josquin finding his compositional feet; however his harmonic fingerprints are here emerging nearly fully developed. Both parts of the motet *Tu solus qui facis mirabilia* (track 20) appear in Petrucci's *Motetti de passione, de cruce, de sacramento, de beata virgine et huius modi* (Venice, 1503). The scoring of the second part is noticeably different from the first: here the *D'ung aultre amer* tune appears twice in the superius, while the altus range extends upwards by a minor third, necessitating (at least in a modern performance) a downward transposition. It may be that the second part was composed after the Mass cycle, and specifically for inclusion in Petrucci's publication.

Josquin deployed Ockeghem's *D'ung aultre amer* melody and tenor in two other works. The single Sanctus *D'ung aultre amer* (track 14) was published in Petrucci's *Fragmenta Missarum* (1505); the date and its more polished style suggest a later composition

than the Mass. The Benedictus is particularly fine with the hauntingly static harmony at 'qui venit in nomine domini.' In Petrucci's publication the Benedictus is followed by the motet *Tu lumen, tu splendor patris* (track 15), which is not related to the *D'ung aultre amer* but an extremely moving and purely homophonic setting of a verse from the hymn *Jesu salvator saeculi*; it is most likely intended as an alternative elevation motet to replace the Benedictus. The final work in Josquin's *D'ung aultre amer* cycle is *Victimae paschali laudes* (track 17), which appears in Petrucci's *Motetti A* (1502). It is thought to be among Josquin's earliest surviving motets, though stylistically it seems the most mature within the 'cycle'. Ockeghem's tenor is nowhere to be found, although the melody is quoted fully in the superius part, while in the *secunda pars* Josquin quotes another famous chanson text, this time by Hayne van Ghizeghem (c.1445-d. before 1495), *De tous biens plaine* (Josquin's own three-part arrangement of this tune is recorded on track 7). Petrucci's imprint gives only the text incipit so the Latin has been provided for this recording, following, on the whole,

Ross W. Duffin's solution in *A Josquin Anthology* (Oxford, 1999).

Of the two other motets on this recording *Ave Maria* (track 9) is also thought to be an early work that seems to fit the 'Milanese' style. It probably dates from the mid 1470s and is generally considered to be superior to many contemporary works by older and more established composers of that decade. Glarean, commenting some 75 years later, exclaimed that the motet '... can be justly set above any number of the new songs emerging daily'. In contrast, *Planxit autem David* (track 12) is a mature work, and one of Josquin's most monumental exercises in dramatic declamation. The text is from 2 Samuel 1:17-27 and conveys David's lament for Saul and Jonathan. Glarean, again, provides a most suitable description of the work:

Concerning the beginning of this song, I have no doubt that some are going to exclaim: "Mountains are in labor, but a funny little mouse is born" [Horace, Ars poetica I. 139]. But they do not consider carefully that throughout this entire song there has been preserved the mood appropriate to the mourner, who at first is wont

to cry out frequently, and then, turning gradually to melancholy complaints, to murmur subduedly and presently to subside, and sometimes, when emotion breaks forth anew, to raise his voice again and to emit a cry; all these things we see observed very beautifully in this song, just as it is also apparent to the observing. Nor is there anything in this song that is not worthy of its composer. He has everywhere expressed most wonderfully the mood of lamenting, as immediately after the beginning of the tenor, at the word "Jonathan".

Josquin's secular works stand in great contrast to his sacred output, and the music reflects more courtly pursuits than religious themes. Of the 36 secular works for three voices listed in volume 27 of *The New Josquin Edition*, six are flagged as a composition 'of doubtful authorship'; a further thirteen are labelled 'spurious' and omitted from the edition. The five untexted compositions, seemingly secure in the Josquin canon, are here recorded with a 'renaissance' harp, and all are well suited to the instrument (tracks 7, 10, 12, 16, 19; see Andrew Lawrence-King's note below). Of these *Ille fantazies de Joskin* and *La Bernardina* contain no reference to bor-

rowed material, and are among the earliest examples of freely composed instrumental works that were to become standard in later generations.

Of the texted works, there is little in the sources to suggest whether they should be performed by voices, instruments or a mixture of both. The three recorded here represent Josquin's differing stylistic approaches to the genre. *Milles regretz* (track 8) is a late work and freely composed, and one of his most beautiful settings; the theme is typical of the romantic chansons of the period. Less typical is the vibrant, almost 'fantasia-like' setting of the old ballad tune *Qui belles amours* (track 13) which sparks an interplay between the upper voice and the lower three, especially at the word 'souvent'. *Adieu mes amours* (track 18) is a very late example of a rondeau, though the music departs from the conventional forme fixe. The theme is, again, one of the agonies of love, the text imparting colourful erotic undertones.

David Skinner
Sidney Sussex College, Cambridge

A NOTE ON THE RENAISSANCE HARP

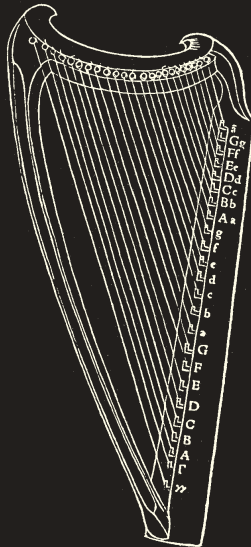
(Andrew Lawrence-King)

The typical European harp of Josquin's time was what we now refer to as the 'Gothic' or 'Renaissance' harp, a delicately built instrument with about 24 strings of plain gut, mentioned in Machaut's *Le Dit de la Harpe* as early as the mid-fourteenth century. As described by Glareanus in his *Dodecachordon*, this gives the harp a diatonic range of just over three octaves from low FF, corresponding to the normal renaissance range of human voices from bass to soprano.

The harp would be re-tuned to the mode of each piece, and Bermudo's *Declaración* (Osuna, 1555) gives tunings with sharps in one octave, flats in another, to suit the requirements of particular modes. More complex chromatic tunings

could be employed, within the practical limits set by the need to preserve a reasonable string-tension for each note. Bermudo also describes how players would temporarily raise the pitch of a string for an occasional sharp by pushing one finger against the string, but often it would be more effective to adjust the music 'to create polyphonic lines suitable for the harp'.

The sound of the renaissance harp was characterised by a 'buzzing and rattling sound of the strings, when they hit and are struck against the wooden pins that hold the strings in the body of the harp'. According to Praetorius' *Syntagma Musicum II* (Wolfenbüttel, 1619), this resonance, similar to the trompette effect on a hurdy-gurdy or the sound of a tromba marina, 'is what the man in the street would call typical of the harp'.



D'UNG AULTRE AMER

(Johannes Ockeghem)

D'ung aultre amer mon cuer s'abesseroit;
 Il ne fault ja penser que je l'estrange,
 Ne que pour rien de ce propos me change,
 Car mon honneur en appetisseroit.

Je l'aime tant que ja mais ne seroit
 Possible a moi de consentir l'eschange

D'ung aultre amer ...

La mort, par Dieu, avant me desferoit
 Qu'en mon vivant j'aocinctasse ung estrange
 Ne cuide nul qu'a cela je me range;
 Ma leaute trop fort se mesferoit.

D'ung aultre amer ...

*To love another, it would demean my heart,
 let it never be supposed that I would alienate it so,
 or that I would change my resolve for anything,
 for it would diminish my honour.*

*I love her so that it would never be possible for me
 to agree to change.*

To love another ...

*Let death, by God, first strike me down
 should I take up with another in my life.
 Do not think I incline to that;
 my loyalty would be altogether too faulty.*

To love another ...

KYRIE

Kyrie eleison. *Lord, have mercy.*
 Christe eleison. *Christ, have mercy.*
 Kyrie eleison. *Lord, have mercy.*

GLORIA

Gloria in excelsis Deo. Et in terra pax
 hominibus bonae voluntatis. Laudamus te.
 Benedicimus te. Adoramus te. Glorificamus te.
 Gratias agimus tibi propter magnam gloriam
 tuam. Domine Deus, rex celestis, Deus pater
 omnipotens. Domine fili unigenite, Jesu
 Christe. Domine Deus, agnus Dei, filius patris.
 Qui tollis peccata mundi, miserere nobis. Qui
 tollis peccata mundi, suscipe deprecationem
 nostram. Qui sedes ad dexteram patris, miserere
 nobis. Quoniam tu solus sanctus. Tu solus
 Dominus. Tu solus altissimus, Jesu Christe.
 Cum Sancto Spiritu in gloria Dei patris. Amen.

*Glory be to God on high. And in earth peace towards
 men of good will. We praise thee. We bless thee. We
 worship thee. We glorify thee. We give thanks unto
 thee for thy great glory. O Lord God, heavenly King,
 God the Father Almighty. O Lord, the only-begotten
 Son Jesus Christ. O Lord God, Lamb of God, Son of
 the Father. Thou that takest away the sins of the
 world, have mercy on us. Thou that takest away the
 sins of the world, receive our prayer. Thou that sittest
 at the right hand of the Father, have mercy on us. For
 thou only art holy. Thou only art the Lord. Thou only,
 O Jesus Christ, art most High. With the Holy Ghost,
 in the glory of God the Father. Amen.*

CREDO

Credo in unum Deum, patrem omnipotentem factorem caeli et terrae, visibilibus omnium et invisibilibus, et in unum Dominum Jesum Christum, filium Dei unigenitum. Et ex patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum consubstantialem patri, per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de spiritu sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in caelum, sedet ad dexteram patris. Et iterum venturus est cum gloria iudicare vivos et mortuos cuius regni non erit finis. Et in spiritum sanctum Dominum et vivificantem, qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God. Begotten of His Father before all worlds. God of God, Light of Light, Very God of Very God. Begotten, not made, being of one substance with the Father, by whom all things were made. Who for us men, and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary and was made man. And was crucified for us under Pontius Pilate: he suffered and was buried. And on the third day He rose again according to the Scriptures. And ascended into heaven: and sitteth on the right hand of the Father. And He shall come again with glory to judge both the quick and the dead: whose kingdom shall have no end. I believe in the Holy Ghost, the Lord, the giver of life, who proceeds from the Father and the Son he is worshipped and glorified. He has spoken through the prophets. I believe in one holy Catholic and Apostolic Church. I acknowledge one baptism for the forgiveness of sins, and I look for the Resurrection of the dead, and the life of the world to come. Amen.

**SANCTUS /
TU SOLUS QUI FACIS MIRABILIA**

Sanctus, Sanctus, Sanctus: Dominus Deus
Sabbaoth.

Pleni sunt caeli et terra, gloria tua.
Hosanna in excelsis.

Tu solus qui facis mirabilia, tu solus
creator, qui creasti nos, tu solus redemptor,
qui redemisti nos. Ad te solum confugimus,
in te solum confidimus nec alium
adoramus, Jesu Christe. Ad te preces
effundimus, exaudi quod supplicamus, et
concede quod petimus, rex benigne.

*Holy, Holy, Holy: Lord God of Sabbaoth.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

*You only, who do wonders, you, the only creator,
who created us, you only are the redeemer, who
redeemed us with your most precious blood. In
you alone we seek refuge. In you alone we place
our trust, and no other do we adore, O Jesus
Christ. To you we offer our prayers; hear we beg
of you, and grant what we request, benign king.*

AGNUS DEI

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
miserere nobis.

Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

*Lamb of God, that takest away the sins of
the world, have mercy on us.*

*Lamb of God, that takest away the sins of
the world, have mercy on us.*

*Lamb of God, that takest away the sins of
the world, grant us thy peace.*

MILLE REGRETZ

Mille regretz de vous abandoner
Et d'eslonger vostre face amoureuse.
J'ay si grand deuil et paine douloureuse
Qu'on me vera brief mes jours deffiner.

*A thousand regrets to leave you and to be far from
your loving face; I have such great grief and sad
pain that you will soon see me end my days.*

AVE MARIA

Ave Maria, gratia plena,
Dominus tecum, virgo serena.

Ave cuius conceptio,
Solemni plena gaudio.
Caelestia, terrestria
Nova replet laetitia.

Ave cuius nativitas,
Nostra fuit solemnitas,
Ut Lucifer lux oriens
Verum solem praeveniens.

Ave pia humilitas,
Sine viro fecunditas,
Cuius annunciatio
Nostra fuit salvatio.

Ave vera virginitas,
Immaculata castitas,
Cuius purificatio
Nostra fuit purgatio.

Ave praeclara omnibus
Angelicis virtutibus,
Cuius fuit assumptio
Nostra glorificatio.

O mater Dei, memento mei.
Amen.

*Hail Mary, full of grace, may the Lord be with
thee, O serene Virgin.*

*Hail, whose conception, full of solemn joy, fills
the heaven, the earth, with new rejoicing.*

*Hail, whose birth was our solemn feast, as the
light-bringing rising sun didst thou come before
the true sun.*

*Hail, blessed humility, fertility without a man,
whose annunciation was our salvation.*

*Hail, true virginity, unspotted chastity, whose
purification was our purging. Hail, foremost with
all angelic virtues, whose assumption was our
glorification.*

O Mother of God, remember me. Amen.

PLANXIT AUTEM DAVID

Planxit autem David planctu huiuscemodi super Saul et Jonathan, filium eius. Considera, Israel, pro his qui mortui sunt super excelsa tua vulnerati. Incliti, Israel, super montes tuos interfecti sunt: quomodo ceciderunt fortes in praelio? Nolite annuntiare in Geth, neque annuntietis in competis Ascalonis; ne forte laetentur filiae Philisthim, ne exultent filiae incircumcisorum.

Montes Gelboe, nec ros, nec pluviae veniant super vos, neque sint agri primitiarum: quia ibi abiectus est clypeus fortium et clypeus Saul, quasi non esset unctus oleo. A sanguine interfectorum, ab adipe fortium

Sagitta Ionathae numquam rediit retrorsum, et gladius Saul non est reversus inanis. Saul et Ionathas amabiles et decori in vita sua, in morte quoque non sunt divisi: aquilis velociore, leonibus fortiores. Filiae Israel, super Saul flete, qui vos vestiebat coccino in deliciis suis, qui praebebat ornamenta aurea cultui vestro. Quomodo ceciderunt fortes in praelio. Ionathas in excelsis tuis occisus est.

Doleo super te, frater mi Jonathan, decore nimis, et amabilis valde super amorem mulierum. Sicut mater amat unicum filium suum, sic ego te diligebam. Quomodo ceciderunt robusti, et perierunt arma bellica.

And David lamented with this lamentation over Saul and over Jonathan his son: 'Think, O Israel, upon those who have died, wounded on your hills. Your illustrious men, O Israel, were slain on your mountains: how are the mighty fallen in battle! Tell it not in Gath, proclaim it not at the crossroads of Askelon, lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph.

You mountains of Gilboa, let no dew nor rain come upon you, and may there be no fields of firstfruits, for it was there that the shield of the mighty was thrown away and the shield of Saul, as if it had not been anointed with oil. From the blood of the slain, from the fat of the strong the arrow of Jonathan never turned back

And the sword of Saul never returned empty. Saul and Jonathan were loving and pleasant in their lives: in death also they were not divided. They were swifter than eagles, stronger than lions. Daughters of Israel, weep over Saul, who clothed you in scarlet for your pleasure and put golden ornaments on your clothing. How are the mighty fallen in battle! Jonathan was slain on your mountains.

I grieve for you, my brother Jonathan, beautiful beyond measure, and lovable above the love of women. As a mother loves her only son, so I have loved you. How are the mighty fallen and weapons of war perished!

(II Samuel, 1: 17–27)

QUI BELLES AMOURS

Qui belles amours a
Souvent sy les remue.
L'autrier quant chevauchoye
A Paris la grant rue
Sur mon cheval Moreau
Qui souvent sault et rue ...

*He who has fair loves often replaces them.
The other day, as I was riding the main road to
Paris on my horse Morel, which often springs
and leaps ...*

SANCTUS 'D'UNG AULTRE AMER'

Sanctus, Sanctus, Sanctus:
Dominus Deus Sabbaath.
Pleni sunt caeli et terra, gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine domini.
Hosanna in excelsis.

*Holy, Holy, Holy: Lord God of Sabbaath.
Heaven and earth are full of thy glory.
Hosanna in the highest.*

*Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.*

TU LUMEN, TU SPLENDOR PATRIS

Tu lumen, tu splendor patris,
Tu spes perennis omnium:
Intende quas fundunt preces
Tui per orbem famuli.

*The Father's Light and Splendor Thou
ibeir endless Hope to Thee that bow:
accept the prayers and praise today
that through the world Thy servants pay.*

VICTIMAE PASCHALI LAUDES /
D'UNG AULTRE AMER

Victimae paschali laudes
immolent Christiani.

Agnus redemit oves:
Christus innocens patri
reconciliavit peccatores.

Mors et vita duello
confluxere mirando,
dux vite mortuus
regnat vivus.

Dic nobis Maria,
Quid vidisti in via?
Sepulcrum Christi viventis
Et gloriam vidi resurgentis.

Angelicos testes,
Sudarium et vestes.
Surrexit Christus spes mea,
Precedet suos in Galilaeam.

Mariae veraci quam Judaeorum turbae fal-
laci. Scimus Christum surrexisse ex mortuis
vere: tu nobis Christe rex, miserere.
Alleluia.

*To the Paschal victim
may Christians offer songs of praise.*

*The Lamb has redeemed the sheep;
The innocent Christ
has reconciled sinners to the Father.*

*Death and life have clashed
in a miraculous duel:
The Leader of Life is dead,
yet reigns alive.*

*Tell us, Mary,
what did you see on the way?
I saw the tomb of the living Christ,
and the glory of His rising,*

*The angelic witnesses,
the shroud and his clothes.
Christ, my hope, is risen:
He will go before his own into Galilee.*

*The truthful Mary alone is more to be believed
than the deceitful crowd of Jews. We know that
Christ has truly risen from the dead. O Christ
and King, have mercy on us.
Alleluia.*

ADIEU MES AMOURS

Adieu mes amours, on m'atent.
Ma boursse n'enffle ne s'etend,
Et brief je suis en desarroy.
Jusquez a ce qu'il plaise au roy
Me faire avancer du content.

Quant je voy que nul ne m'entent,
Ung seul blanc en main il s'en tent,
Qu'il fault dire sans faire effroy:

Adieu mes amours ...

Ainsi qu'il vient il se despent
Et puis après on s'en repent.
N'est ce pas cela je le croy.
Remede n'y voy, quant a moy,
Fors publier ce mot patent:

Adieu mes amours ...

*Goodbye my loves, I am expected;
My purse does not swell or stretch;
in short, I'm in some trouble,
until it please the king to advance
me something to put in it.*

*When I see that nobody listens to me,
he holds a single blank document in his hand,
so that it is necessary to say without causing
disturbance:*

Goodbye my loves...

*As he comes he spends himself,
and after that one regrets it.*

Isn't that it? I believe it.

*As far as I'm concerned I see no remedy,
save to issue this open declaration:*

Goodbye my loves...

**TU SOLUS QUI FACIS MIRABILIA /
D'UNG AULTRE AMER**

Tu solus qui facis mirabilia, tu solus creator,
qui creasti nos, tu solus redemptor, qui
redemisti nos. Ad te solum confugimus, in te
solum confidimus nec alium adoramus, Jesu
Christe. Ad te preces effundimus, exaudi
quod supplicamus, et concede quod petimus,
rex benigne. D'ung aultre amer, obis esset
falacia: D'ung aultre amer, magna esset
stultitia et peccatum. Audi nostra suspiria,
reple nos tua gratia, O rex regum, ut ad tua
servitia sistamus cum letitia in eternum.

*You only, who do wonders, you, the only creator,
who created us, you only are the redeemer, who
redeemed us with your most precious blood. In
you alone we seek refuge. In you alone we place
our trust, and no other do we adore, O Jesus
Christ. To you we offer our prayers, hear we beg
of you, and grant what we request, benign king.
To love another would be deceitful, to love
another would be great folly and sin. Hear our
sighs, fill us with you grace, O king of kings, that
we may remain in your service with joy forever.*

ALAMIRE

Picture credit: Stuart Bance



Founded by David Skinner in 2005, Alamire is made up of some of the finest consort singers in the UK and exist in order to explore and promote the compositional processes behind the great masterworks, and lesser-known works, of the late medieval and early modern periods. Other recordings on the Obsidian label include the madrigals of Philippe Verdelot from the Newberry-Oscott partbooks, which in

1526 were a gift from the city of Florence to Henry VIII, and a recording of the church and chamber music of Thomas Tomkins with the Choir of Sidney Sussex College, Cambridge, and the viol consort Fretwork. Other projects include sound installations for art galleries and soundtracks for television and film.

www.alamire.co.uk

Picture credit: Stuart Bance



David Skinner is known primarily for his combined role as a researcher and performer of early music, and is Fellow and Director of Music at Sidney Sussex College, Cambridge, and an Affiliated Lecturer in the Faculty of Music. He teaches historical and practical topics from the medieval and renaissance periods. From 1997 to 2001 he was a Postdoctoral Fellow of the British Academy at Christ Church, Oxford (where he was a Choral Scholar from 1989 to 1994), and was the Lecturer in Music at Magdalen College, Oxford, from 2001 to 2006. At Cambridge he conducts the Choir of Sidney Sussex College, with whom he has toured and made professional recordings. He has published widely on music and musicians of early Tudor England, and his most recent projects

include the collected works of Nicholas Ludford (Early English Church Music, 2003 & 2005) and The Arundel Choirbook (Duke of Norfolk: Roxburghe Club, 2003). He is currently editing the Latin church music of John Sheppard for publication in 2008, and co-authoring a book on music and the English Reformation.



Andrew Lawrence-King is recognized as one of Europe's leading early music artists, and is currently leader of The Harp Consort. He has recorded with nearly all the leading specialist ensembles, and has made over 100 recordings of music ranging from Troubadour lyrics (with Paul Hillier for ECM) to fifteenth and sixteenth century repertoire (Gothic Voices) to new music for early harp (John Paul Jones' 'Amores Pasados' with The Harp Consort for DHM). Also on record are two accounts – with The Sixteen and the Taverner Players – of the Handel Harp Concerto.

