

MEDIEVAL AND TUDOR SACRED AND SECULAR MUSIC

Some Select Recordings

■ compact disc; ◀▶ cassette tape;
(see final note re access)

(1) CD 789.ANON 6

Gregorian Chant: Death and Resurrection; Chant for Good Friday, Easter Sunday, and Ascension Day, performed by the Choralscola of the Benedictine Abbey of Münsterschwarzach, dir. Fr. Godehard Joppich OSB (rec. 1981-2); ■ Archiv Galleria 427 120-2 (booklet with full texts, in Latin and English). See also survey articles on 'Gregorian and Old Roman Chant' and 'Gregorian Chant' in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie [Caian] (20 vols, London, 1980; also available online at: <http://www.grovemusic.com>), Vol. 7, pp. 693-7, 697-8 (Caius Lib.: Ref 780.3 G), and James McKinnon, 'The Emergence of Gregorian Chant in the Carolingian Era', in James McKinnon (ed.), *Man & Music; Antiquity and the Middle Ages; From Ancient Greece to the 15th Century* (Houndmills, 1990), Chap. IV (Caius Lib.: 780.9 M). The fullest and most technical account of this chant tradition and its historical evolution is Kenneth Levy, *Gregorian Chant and the Carolingians* (Princeton, 1998) (Caius Lib.: 782.3222 L); or see Richard Crocker and David Hiley (eds), *The Early Middle Ages to 1300* (New Oxford History of Music, II; Oxford, 1990), Chap. IV (Caius Lib.: 780.9 NO). For detailed context and practice see also John Harper, *The Forms and Orders of Western Liturgy, from the Tenth to the Eighteenth Century; A Historical Introduction and Guide for Students and Musicians* (Oxford, 1991), Chap. 9 on 'Holy Week and Easter' (Caius Lib.: 264.02 H), and for insights into the relation of chant to conventionalised speech see John Stevens, *Words and Music in the Middle Ages; Song, Narrative, Dance and Drama, 1050-1350* (Cambridge, 1986), pp. 272-307 (Caius Lib.: 782.00902 S).

(2) CD 789.ANON 7

Gregorian Chant: Eastertide, performed by the monastic choir of St Peter's Abbey, Solesmes, dir. Dom Jean Claire (rec. 1983) ■ Creative Joys, Inc. [sic], S.825 (booklet with full texts, in Latin and English). For the (important but contentious) revival of Gregorian chant and its performance associated with the Benedictine Abbey of Solesmes, and the work of Dom Jean Claire, see *The New Grove*, Vol. 17 (pp. 452-4); more fully, David Hiley, *Western Plainchant; A Handbook* (Oxford, 1993), pp. 622-9 (Caius Lib.: 782.3222 H). The place of Eastertide in the sequence of the (Catholic) liturgical year (and also, incidentally, the structure of the liturgical day) is helpfully explained in Willi Appel, *Gregorian Chant* (Bloomington, Ind., 1958), pp. 6-14 (Caius Lib.: 782.3222 A); there are also arguments that medieval liturgical drama had its beginnings here: see William L. Smolden, *The Music of the Medieval Church Dramas* (Oxford, 1980), pp. 10-34 (Caius Lib.: 781.552 S). On the larger continuities in medieval life as mediated through liturgical practice see Margot Fassler, *Gothic Song; Victorine Sequence and Augustinian Reform in*

Twelfth-Century Paris (Cambridge, 1993), pp. 3-15 (Caius Lib.: 782.3235 F).

(3) CD 789.ABE 1

Peter Abelard (1079-1142), *Hymns & Sequences for Heloise*; including 'O quanta qualia', 'Dolorum solatium', 'Suscipe', 'Mater Salvatoris', 'Ne derelinquas me', 'Sponsus'; 'Epithalamica', 'Magnum salutis gaudium', 'Quam pium', 'Fulcite me floribus', 'Dum esset rex', 'De profundis', 'Samson dux fortissime'; performed by the Schola Gregoriana of Cambridge & Winchester Cathedral Choristers, dir. Mary Berry (rec. 1993); ■ Herald HAVPCD 168 (booklet gives texts in Latin and English translation). The reconstruction of music attributed to Peter Abelard (1079-1142) must be considered still conjectural. On the genre-types 'hymn' and 'sequence' see David Hiley, *Western Plainchant: A Handbook* (Oxford, 1993), pp. 141-8, 172-95 (Caius Lib.: 782.3222 H). On the lai-planctus form of 'Dolorum solatium' see Peter Dronke, *Poetic Individuality in the Middle Ages* (Oxford, 1970), pp. 116, 203-9, and the full analysis with transcription of text and score in John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 120-30 (Caius Lib.: 782.00902 S); on the dramaturgic construction of 'Samson dux fortissime' and its 'narrative melody', Stevens, *Words and Music*, pp. 153-5. These liturgical settings now assigned to Abelard are not part of the repertory of love-poems written directly to Heloise, of which the tunes (if any they had) are now lost, but they may represent a form of continuing connection between the separated lovers; for background to this celebrated story see Etienne Gilson's *Heloise and Abelard* (Ann Arbor, Mich., 1960) (Caius Lib.: 189.4 ABE/Gil), or D.W. Robertson, *Abelard and Heloise* (London, c.1972) (Caius Lib.: 189.4 ABE/Rob). For their intimate connection see Betty Radice (trans.), *The Letters of Abelard and Heloise* (Harmondsworth, 1974), and (up-to-date and authoritative) Constant J. Mews and Neville Chiavaroli (eds & trans.), *The Lost Love Letters of Heloise and Abelard; Perceptions of Dialogue in Twelfth-Century France* (Basingstoke, c.1999) (Caius Lib.: 189.4 ABE/Mew); for their after-fame, Peter Dronke, *Abelard and Heloise in Medieval Testimonies* (Glasgow, 1976) (Caius Lib.: 189.4 ABE/Dro); for Abelard see M.T. Clanchy, *Abelard; A Medieval Life* (Oxford, 1997) (Caius Lib.: 189.4 ABE/Cla) or (more technical), D.E. Luscombe, *The School of Peter Abelard; The Influence of Abelard's Thought in the Early Scholastic Period* (Cambridge, 1970) (Caius Lib.: 189.4 ABE/Lus).

(4) CD 789.ABE 2

Peter Abelard (1079-1142), *Monastic Song; 12th Century Monophonic Chant*; including 'O quanta qualia', 'Virgines caste', 'Planctus cigne "Clangam filii"', 'De profundis', 'Epithalamica', 'Planctus David "Dolorum solatium"' and also (from the Codex Las Huelgas, Spain, early 14th cent.) 'Quis dabit', 'O monialis', 'Rex obiit', 'Plange, castella'; performed by the Theatre of Voices, dir. Paul Hillier (rec. ?1998); ■ Harmonia Mundi, HMU 907209 (separate booklet gives full texts in Latin & English). The Codex Las Huelgas, compiled c.1300 with later additions, originated from the Cistercian Convent of Las Huelgas, near Burgos in northern Spain, where it still is; the CD booklet includes a (slightly blurred) facsimile of the 'Quis dabit' score (fol. 159^r); full description in *The New Grove*, Vol. 17, pp. 656-

7. For contents see note above, and (on the planctus) John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 119-40 (Caius Lib.: 782.00902 S), and J.H. Prynne in *Proc. Brit. Acad.*, LXXIV (1988), esp. refs on pp. 150-3 (Caius Lib.: 821.914 PRY). For the specific context of the 'Planctus cigne "Clangam filii"' see Stevens, *Words and Music*, pp. 110-14. For Hillier's practice in preparing medieval & renaissance vocal works for performance see Paul Hillier, 'Framing the Life of the Words' in Tess Knighton & David Fallows (eds), *Companion to Medieval and Renaissance Music* (London, 1992), pp. 307-10 (Caius Lib.: 780.902 K).

(5) CD 789.HIL 2

Hildegard of Bingen (1098-1179), *A Feather on the Breath of God*; sequences and hymns, including 'Columba aspexit' (sequence), 'Ave, generosa' (hymn to the Virgin), 'O ignis spiritus' (hymn to the Holy Spirit), 'O Ierusalem' (irregular sequence), 'O Euchari', 'O viridissima virga', 'O presul vere civitatis' (sequence), 'O Ecclesia'; performed by Gothic Voices, dir. Christopher Page (rec. 1981); ■ Hyperion, CDA 66039 (booklet includes texts in Latin and English, and useful notes). For Latin texts, English translation plus full (somewhat excitable) commentary (but mostly no score) see Barbara Newman (ed.), *Saint Hildegard of Bingen, Symphonia; A Critical Edition . . .* (Ithaca, N.Y. 1988) (Caius Lib.: 248.22 HIL/N), as follows: 'Columba aspexit' (pp. 212-5, 302-3); 'Ave, generosa' (pp. 122-5, 275); 'O ignis spiritus' (pp. 142-7, 280-1); 'O Ierusalem' (pp. 192-7, 295-8); 'O viridissima virga' (pp. 126-7, 276-7); 'O presul vere civitatis' (pp. 186-9, 292-3); 'O Ecclesia' (pp. 238-43, 311-12). On her music see (briefly) Andrew Hughes, *Style and Symbol; Medieval Music: 800-1453* (Ottawa, 1989), pp. 315-8 (Caius Lib.: 780.902 H). See also Sabina Flanagan, *Hildegard of Bingen, 1098-1179; A Visionary Life* (London, 1990) (Caius Lib.: 248.22 HIL/Fla) or, as an introduction, Peter Dronke in his *Women Writers of the Middle Ages* (Cambridge, 1984) (Caius Lib.: 809.89287 D).

(6) CD 789.HIL 1

Hildegard of Bingen (1098-1179), *O Jerusalem; A Dedication Ceremony of 'Symphoniae'*; including 'O Jerusalem' (sequence), 'Quia felix puericia - Magnificat - Quia felix puerica' (psalm antiphon), 'O felix apparicio' (antiphon), 'O beatissime Ruperte' (psalm antiphon); instrumental piece; 'O tu illustrata' (Marian antiphon & versicle), 'Cum erubuerint' (Marian antiphon), 'O frondens virga - Gloria Patri' (Marian antiphon) & 'Ave, generosa' (Marian hymn), 'O quam preciosa' (Marian responsory), 'O ignee spiritus' (hymn to the Holy Spirit); instrumental piece; 'O quam magnam miraculum est' (Marian antiphon); performed by Sequentia, Ensemble for Medieval Music, dir. Benjamin Bagby & Barbara Thornton (rec. 1995); ■ Deutsche Harmonia Mundi, DHM 77353 2 (booklet gives texts in original Latin and English translation). Again for Latin texts etc. see Barbara Newman's *Symphonia; A Critical Edition* (Caius Lib.: 248.22 HIL/N), as follows: 'O Jerusalem' (see above); 'Quia felix puerica' (pp. 192-3, 294-5); 'O felix apparicio' (pp. 190-1, 293-4); 'O beatissime Ruperte' (pp. 190-1, 294); 'O tu illustrata' (pp. 136-7, 278-9); 'Cum erubuerint' (pp. 118-9, 274, score plus comment, pp. 89-91); 'O frondens virga' (pp. 120-21, 274); 'O quam preciosa' (pp. 134-4, 278); 'O ignee spiritus' (see above); 'O quam

magnam miraculum est' (pp. 120-1, 274-5). Some of these works and their instrumental realisations are reconstructed from incomplete or faulty versions now surviving; see Barbara Newman's *Symphonia; A Critical Edition*, which includes a full discussion (pp. 27-45) of style and performance features in her compositions plus two facsimile folios (pp. [52-3]) from the Dendermonde (c.1175) and Wiesbaden (1180-90) MSS; there is also a complete facsimile (from the copy almost certainly the one offered by her to the monks of Villers in the 1170's) now published with an intro. (garbled) by Peter van Poucke (Peer, 1991).

(7) CD 789.GUI 2

Proensa [Songs of the Troubadours]; includes Guihelm IX (*fl.* 1071-1127), 'Farai un vers'; Guiraut de Borneil (*fl.* 1165-1210), 'Reis glorios'; Raimon de Miraval (*fl.* 1185-1213), 'Aissi cum es genser pascors'; Marcabru (*fl.* 1128-50), 'L'autrier una sebissa'; Bernart de Ventadorn (*fl.* 1145-80), 'Be m'an perdut', 'Can vei la lauzeta'; Peire Vidal (*fl.* 1175-1205), 'Pos tornatz sui'; Guiraut Riquier (*fl.* 1254-92), 'Be.m degra de cantar'; performed by Paul Hillier and the Theatre of Voices (rec. 1988); ■ ECM New Series ECM 1368 837 360-2 (booklet gives full texts in Provençal and English; note that the Provençal language is now generally known as Occitan). Texts and scores of 'L'autrier just'una sebissa' and 'Qan vei la lauzeta mover' in William D. Paden, *An Introduction to Old Occitan* (New York, 1998), pp. 563-5, 570-2 (Caius Lib.: 449.82421 P), and the first of these also in Samuel N. Rosenberg *et al.* (eds), *Songs of the Troubadours and Trouvères; An Anthology of Poems and Melodies* (New York, 1998), pp. 43-4, 45-6 (Caius Lib.: 841.108 R), plus also 'Farai un vers' (pp. 35-6, 38-9), 'Reis glorios' (pp. 80, 83-4), 'Aissi cum' (pp. 118, 120-2), 'Can vei la lauzeta' (pp. 60-1, 68-9), 'Pos [Pus] tornatz sui' (pp. 109, 115-7, plus facsim. of contemp. MS), 'Be.m degra' (pp. 170-173); further texts (with notes and glossary but no scores) in *Anthology of the Provençal Troubadours*, ed. R.T. Hill and T.G. Bergin (2 vols, 2nd rev. ed., New Haven, 1973) (Caius Lib.: 849.108 H), or consult the *Anthology of Troubadour Lyric Poetry* [with English translations], ed. Alan R. Press (Edinburgh, 1971) (Caius Lib.: 849.1208); for scores see *The Extant Troubadour Melodies; Transcriptions and Essays for Performers and Scholars*, ed. H. van der Werf & G.A. Bond (Rochester, N.Y., 1984) (Caius Lib.: UU.5.41), and Elizabeth Aubrey, *The Music of the Troubadours* (Bloomington, Ind., c.1996) (Caius Lib.: 782.4309021 A); see also Linda M. Paterson, *The World of the Troubadours; Medieval Occitan Society, c.1100-c.1300* (Cambridge, 1993) (Caius Lib.: 849.1 P), and Sarah Kay, *Subjectivity in Troubadour Poetry* (Cambridge, 1990) (Caius Lib.: 849.1 K). Guiraut de Borneil is cited approvingly several times by Dante; see the *De Vulgari Eloquentia*, ed. and trans. Steven Botterill (Cambridge, 1996), pp. 18-19, 52-3, 60-1, 64-5 (Caius Lib.: 851.1 DAN B).

(8) CD 449.82421 P

Lessons, Readings, and Songs to accompany An Introduction to Old Occitan; includes readings of selected text-examples (in Occitan) by William D. Paden, and songs: Marcabru, 'L'autrier just'una sebissa' (chap. 13); Jaufre Rudel, 'Lanqan li jorn son lonc en mai' (chap. 15); Bernart de Ventadorn, 'Qan vei la lauzeta mover' (chap. 18); Giraut de Bornelh,

'S'ie-us quier cosselh, bel'ami'Alamanda'; Bertran de Born, 'D'un sirventes no-m cal far loignor ganda' (chap. 20); songs performed by Elizabeth Aubrey (rec. date not given); CD ■ produced to illustrate William D. Paden, *An Introduction to Old Occitan* (New York, 1998), (Caius Lib.: 449.82421 P, ask staff for disc), for description see pp. 578-81, and for further background see above item & especially Elizabeth Aubrey, *The Music of the Troubadours* (Bloomington, Ind., c.1996) (Caius Lib.: 782.4309021 A); for text and melody of 'Lanqan li jorn' see Samuel N. Rosenberg *et al.* (eds), *Songs of the Troubadours and Trouvères; An Anthology of Poems and Melodies* (New York, 1998), pp. 54-5, 56-7 (Caius Lib.: 841.108 R), also 'S'ie.us quer' (pp. 81, 84-6), and 'Lanqand li jorn son lonc en mai' (pp. 54-7).

(9) CD 789.PEI 1

Troubadours; includes Peirol (before 1188-after 1222), 'Quant amors trobèt partit' (voices and tambour); Pèire Vidal (before 1188-after 1204), 'Vida et Razos' (voices with instruments), 'Barons de mon dan convit' (tenor with instruments); Bernart de Ventadorn (before 1147-after 1170), 'Quand vei la lausetta mover' (voice and *bûche*); Raimbaut de Vaqueiras (before 1180-after 1205), 'Vida' (speaker and instruments), 'Calenda maia' (estampida, chant with instruments); La Comtessa de Dia (around 1160), 'Vida' (speaker), 'A chantar' (soprano with instruments); plus Anon., 'A l'entrada del temps clar' (mixed voices with instruments); performed by the Clemencic Consort, dir. René Clemencic (rec. 1977); ■ Harmonia Mundi, HMC 90396 (booklet gives sung texts in original Occitan, the *vidas* in modernised Occitan transcriptions). A full edited text plus English prose translation of 'Quant amors trobèt partit' is given in S.C. Aston (ed.), *Peirol; Troubadour of Auvergne* (Cambridge, 1953), pp. 157-60 (Caius Lib.: 849.1 PEI A), with facsimile of MS text plus music, plates 10-11. Briefly on Peirol's courtly context see Ruth Harvey in Simon Gaunt and Sarah Kay (eds), *The Troubadours; An Introduction* (Cambridge, 1999), p. 19 (Caius Lib.: 849.1209 G); for Pèire Vidal's access to royal patronage in Toulouse see Linda M. Paterson, *The World of the Troubadours; Medieval Occitan Society, c.1100-c.1300* (Cambridge, 1993), pp. 93-4 (Caius Lib.: 849.1 P), edited text plus score of his 'Baron, de mon dan covit' in Samuel N. Rosenberg *et al.* (eds), *Songs of the Troubadours and Trouvères; An Anthology of Poems and Melodies* (New York, 1998), pp. 108, 112-3 (Caius Lib.: 841.108 R), which also includes Raimbaut de Vaqueiras, 'Kalenda maia' (pp. 154, 156-9), 'one of the most famous of all troubadour songs' (p. 154); on the Comtessa [Beatriz] de Dia see Paterson, *World of the Troubadours*, pp. 262-3. Her 'A chantar' is edited (Occitan with English translation) in Matilda Tomaryn Bruckner *et al.* (eds), *Songs of the Women Troubadours* (New York, 1995), pp. 6-9 and 143-4 (Caius Lib.: 849.1208 B). For the text and edited score of 'A chantar' see also F.R.P. Akehurst and Judith M. Davis (eds), *A Handbook of the Troubadours* (Berkeley, Cal., 1995), p. [57] (Caius Lib.: 849.1209 A); this handbook also gives full text and edited score of Bernart de Ventadorn's 'Quand vei la lausetta mover', pp. [54-6]. A facsimile of the text and score of 'A chantar', which has more MS witnesses than any other trobairitz song, from Paris, Bibliothèque Nationale, fr. 844 (formerly 7222), known as 'MS du Roi' or

'Chansonnier du Roi', fol. 204^{r-v}, is reproduced in Rosenberg, *Songs of the Troubadours*, p. 99.

(10) CD 841.108 R

Songs of the Troubadours and Trouvères; Music and Poetry from Medieval France; includes sung versions of texts with medieval fiddle accompaniment: Marcabru (c.1127-50), 'Pax in nomine Domini' (crusade song); Bernart de Ventadorn (c.1145-80), 'Non es meravelha s'eu chan' (canso); Peire Vidal (fl. 1175-1205), 'Anc no mori per amor ni per al' (canso); Raimon de Miraval (fl. 1185-1213), 'Bel m'es q'ieu chant e coindei' (canso); Guiraut Riquier (fl. 1254-92), 'Pus astres no m'es donatz' (retroencha); Anon., 'Pensis, chief enclin' (motet), 'Bien m'ont Amours entrepris' (motet); the Châtelain de Coucy (fl. 1180-1203), 'La douce voiz du rosignol sauvage' (chanson d'amour); Guiot de Dijon (fl. first third 13th cent.), 'Chanterai por mon corage' (chanson de femme, chanson de croisade); Guillaume le Vinier (fl. 1220-45), 'Sire, ne me celez mie' (jeu-parti); Thibaut de Champagne (1201-53), 'J'aloie l'autrier errant' (pastourelle); Jean Erart (d.1258/9), 'Nus chanters mais le mien cuer ne leeche' (serventois, plainte funèbre); songs performed by Peter Becker (baritone) and Robert Eisenstein (medieval fiddle) (rec. date not given, but copyright 1997); CD ■ produced to illustrate Samuel N. Rosenberg *et al.* (eds), *Songs of the Troubadours and Trouvères; An Anthology of Poems and Melodies* (New York, 1998) (Caius Lib.: 841.108 R, ask staff for disc). This collection of songs (texts plus scores in part-modernised transcription) includes a full introduction, good short biographies and succinct discussion of technicalities (e.g. song-genres, the early, pre-polyphonic motet).

(11) CD 789.GUI 1

Songs of Chivalry; includes 'Estampie' (from the *Chansonnier du Roy*, instrumental); Guilhelm IX (1071-1127), 'The Song of Nothing' (Eng. trans., read over drone), coda (instrumental, adapted); Huon d'Oisy (late 12th cent), 'En l'anque chevalier' (from *Le Tournoiement des Dames*); Thibaut de Navarre (1201-1253), 'Tant ai amors' (chanson pieuse), 'Costume est bien' (dance song, instrumental); Marcabru (c.1110-1150), 'Pax in Nomine' (crusade song); Blondel de Nesle (fl. 1180-1200), 'L'amour dont sui espris'; Anon. (13th cent.), 'Danse Royale' (from the *Chansonnier du Roy*, instrumental); Moniot d'Arras (fl. 1230-1250), 'Ce fut en mai'; Bernart de Ventadorn (d.1194), 'La dousa vutz'; Anon. (13th cent.), chansons de toile; Anon. (late 12th cent.), 'Chevaliers, mult estes guariz'; Jaufré Rudel de Blaye (fl. mid 12th cent.), 'Non sap cantar'; La Comtessa Beatriz de Dia (born c.1140), 'A Chantar m.er'; Anon. (13th cent.), 'Li jolitz temps d'estey'; Raimbaut d'Aurenga (fl. 1144-1173), 'Pois tals sabers'; Peire Cardenal (d.1275), 'Ar mi posi' (spoken translation over drone); Trad., 'E.l mare e.' (Catalonian folk-tune); performed by the Medieval Ensemble, dir. Martin Best (rec. ?1983); ■ Nimbus, NI 5006 (booklet gives texts in English translation only). Most of these songs derive from Paris, Bibliothèque Nationale, fr. 844 (formerly 7222), known as 'MS du Roi' or 'Chansonnier du Roi', probably compiled for Charles d'Anjou, c.1246-54 and containing 555 songs with music; for description see *The New Grove*, Vol. 17, p. 639, with facsimile folio at p. 640 shewing two 'dances royales' in mensural notation (of later date), and John Stevens, *Words and Music*

in *the Middle Ages* (Cambridge, 1986), pp. 47, 519 (Caius Lib.: 782.00902 S); for the chansonnier format see Sylvia Huot, *From Song to Book; The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca, 1987), Chap. 2 (Caius Lib.: 841.109 H). Text and score of 'Pax in nomine' in William D. Paden, *An Introduction to Old Occitan* (New York, 1998), pp. 560-2 (Caius Lib.: 449.82421 P), also Samuel N. Rosenberg *et al.* (eds), *Songs of the Troubadours and Trouvères; An Anthology of Poems and Melodies* (New York, 1998), pp. 21-4 [detailed], 44, 51-3 (Caius Lib.: 841.108 R); for general background see Jennifer Fellows (ed.), *Of Love and Chivalry; An Anthology of Middle English Romance* (London, 1993), giving a range of middle English texts with modern English glosses (Caius Lib.: 821. 108 F); also the biographical studies of William Marshal (c.1147-1219), by Georges Duby (Caius Lib.: 942.034 MAR/Dub) or David Crouch (Caius Lib.: 942.034 MAR/ Cro). For Catalan chivalry see Joanot Martorell & Marti Joan de Galba, *Tirant lo Blanc*, trans. David Rosenthal (London, 1985) (Caius Lib.: 849.933 MAR R), and also Ramon Llull, *The Book of the Lover and the Beloved*; an English translation with Latin and Old Catalan versions, ed. and trans. Mark D. Johnston (Bristol, c.1995) (Caius Lib.: 189.4 LLU J).

(12) CD 789.RIC 1

Richard Coeur de Lion; Troubadours et Trouvères; includes Anon., 'Lai du Chèvrefeuille' (lai), 'L'autrier m'en aloie' (pastourelle, instrumental); Richard Coeur de Lion (1157-1199), 'Ja nuns hons pris' (rotrouenge); Guiot de Dijon (*fl.* first third 13th cent.), 'Chanterai pot mon coriage' (chanson de femme, chanson de croisade); Chastelain de Couci (*fl.* 1180-1203), 'A vous, Amours' (chanson); Anon., 'Canticum exercuit' (clausule-motet, instrumental), 'Canticum letitie' (clausule-motet, instrumental); Conon de Béthune (c.1150-c.1224), 'Bien me deüsse targier' (chanson); Gace Brulé (*d.* c.1220), 'Quant voi la flour boutener' (chanson, instrumental); Anon., 'Redit etas aurea' (conduit), 'Christus patris gratie' (rondeau, instrumental), 'Vineam meam plantavi' (rondeau, instrumental), 'Offerat ecclesia' (rondeau, instrumental); Bernart de Ventadorn (*fl.* 1145-80), 'Can vei la lauzeta' (canso); Gaucelm Faidit (*fl.* 1201, *d.* c.1240), 'Fortz chausa est' (planh); performed by Alla Francesca, dir. Emmanuel Bonnardot, Pierre Hamon & Brigitte Lesne, rec. 1996; ■ Opus 111, OPS 30-170 (booklet with texts in original French and Latin, with mod. French and English translations). Concerning the 'rotrouenge' (Occitan 'retroencha') see sceptical note in D.M. Randel (ed.), *The New Harvard Dictionary of Music* (Cambridge, Mass., 1986), p. 717 (Caius Lib.: 780.3 H). For 'Chanterai por mon corage' see Samuel N. Rosenberg *et al.* (eds), *Songs of the Troubadours and Trouvères; An Anthology of Poems and Melodies* (New York, 1998), pp. 289, 290-1 (Caius Lib.: 841.108 R), also 'Fortz chausa est' (pp. 126, 128-9); for background see John Gillingham, *Richard Coeur de Lion; Kingship, Chivalry and War in the Twelfth Century* (London, 1994) (Caius Lib.: 942.032 RIC/Gil), or his *Richard I* (New Haven, c.1999) (Caius Lib.: 942.032 RIC/Gil); for Richard's own 'Ja nus hons pris' see Samuel N. Rosenberg and Hans Tischler (eds), *Chanter M'Estuet; Songs of the Trouvères* (London, 1981), pp. 194-8 (Caius Lib.: 841.108 R). Dante quotes a song by Gace Brulé, 'Ire d'amor qui en mon

cor repaire', as one in a list of 'illustrious canzoni', though wrongly assigning it to Thibaut de Navarre (1201-1253); see the *De Vulgari Eloquentia*, ed. and trans. Steven Botterill (Cambridge, 1996), pp. 64-5, 99 (Caius Lib.: 851.1 DAN B). For edited scores of 'Quant voi la flor be-tonner' and 'Ire d'amors qui en mon cuer repere' see Hans Tischler (ed.), *The Songs of the Master Trouvère Gace Brulé (ca. 1159-ca. 1213)* (Ottawa, 2001), nos. 17 and 64 (Caius Lib.: Sco 789 GAC 1).

(13) CD 789.RIQ 1

Guiraut Riquier (1230-1292), *The Last of the Troubadours; The Art & Times of Guiraut Riquier*, includes 'The sack of Béziers and the siege of Carcassonne' (reading from John Munthe, *A Note that Breaks the Silence* [London, 1977]); Bertran de Born (c.1140-c.1210), 'Rassa, tan creis' (melody only); Riquier, 'No.m say d'amor' (7th canso, 1259), 'La segunda retroencha' (instrumental, 1265), 'Planh for the Lord of Narbonne' (lament, 1270); Anon., 'Au temps d'auost' (dance tune, 13th cent. French), cantiga (instrumental, 13th cent. Spanish); Riquier, 'Fid e verays' (canso, 1275); King Alfonso X of Castile (1221-84), 'Maravillosos et Piadosos' (cantiga in virelai form, 13th cent. French); Riquier, 'La redonda' (round, 1270); King Alfonso X of Castile, 'Mais non faz' (villancico, 13th cent. Galician dialect); Riquier, 'La premieyra retroencha' (refrain song in praise of the Catelans, 1270), 'Jesu Crist' (devotional vers, c.1275); Anon., 'Rossinyol' (instrumental air, from Catalonia), 'Los esclops' (instrumental dance, from Languedoc); Riquier, 'Ja mais non er' (vers, 1286), 'Vers' (melody only, 1284); Anon., from 'La Chanson de la Croisade Albigeoise'; Folquet de Marselha (1160-1231), 'Si tot me sui a tart aperceubutz' (instrumental); performed by the Martin Best Medieval Ensemble (rec. 1981); ■ Nimbus Records, NI 5261 (booklet gives full original texts and English translations); on Riquier see Robert Falck in *The New Grove*, Vol. 16, pp. 52-3 (Caius Lib.: Ref 780.3 G) and (less sympathetic) Alan R. Press (ed.), *Anthology of Troubadour Lyric Poetry* (Edinburgh, 1971), pp. 306-25 (Caius Lib.: 849.1208); extensive mentions in Elizabeth Aubrey, *The Music of the Troubadours* (Bloomington, Ind., c.1996) (Caius Lib.: 782.4309021 A). On Alfonso X of Castile see Joseph O'Callaghan, *The Learned King; The Reign of Alfonso X of Castile* (Philadelphia, 1993) (Caius Lib.: 946. 02 ALF/Oc), and on the *cantigas* see Martin G. Cunningham (ed.), *Alfonso el Sabio: Cantigas de Loor* (Dublin, 2000), with introduction, scores in original and modernised notation, texts in original and English translation (Caius Lib.: 782.420 902 C). For a highly amusing contemporary sketch of Folquet de Marseille in full flood see Sylvia Huot, *From Song to Book; The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca, 1987), frontispiece (Caius Lib.: 841.109 H), and for comment, F.R.P. Akehurst and Judith M. Davis (eds), *A Handbook of the Troubadours* (Berkeley, Cal., 1995), p. 314, n. 13 (Caius Lib.: 849.1209 A). For a more solemn contemporary portrait of Machaut at work see *La Louange des Dames by Guillaume de Machaut*, ed. Nigel Wilkins (Edinburgh, 1972), frontispiece (Caius Lib.: 841.1 MAC W).

(14) CD 789.LEO 1

Magister Leoninus (c.1163-90), *Magister Leoninus, Sacred Music from 12th-Century Paris*; includes polyphonic settings of plainsong (organa) from the *Magnus Liber Organi* attributed to Leoninus: 'Alleluya. Non vos relinquam orphanos' (mass), 'Alleluya. Dulce lignum, dulces clavos' (mass), 'Alleluya. Spiritus Sanctus procedens' (matins), 'Alleluya. Paraclitus Spiritus Sanctus' (vespers), 'Priusquam te Formarem' (mass), 'Alleluya. Inter natos mulierum' (vespers), 'Viderunt omnes fines terre' (mass), 'Alleluya. Dies sanctificatus illuxit nobis' (matins), 'Alleluya. Pascha nostrum immolatus est' (mass and vespers); performed by Red Byrd and the Cappella Amsterdam (rec. 1996); ■ Hyperion, CDA 66944. For general background see Craig Wright, *Music and Ceremony at Notre Dame of Paris, 500-1500* (Cambridge, 1989) (Caius Lib.: 781.71 W); briefer overview in wider context by Marion S. Gushee, 'The Polyphonic Music of the Medieval Monastery, Cathedral and University' in James McKinnon (ed.), *Man & Music; Antiquity and the Middle Ages; From Ancient Greece to the 15th Century* (Houndmills, 1990), pp. 157-63 (Caius Lib.: 780.9 M). For an overview of the organum and its development, see *The New Grove*, Vol. 13, pp. 796-819. Leoninus is a somewhat shadowy figure and attributions are not uncontested: see R.H. Hoppin, *Medieval Music* (New York, 1978), esp. Chap. IX and pp. 217-21 (Caius Lib.: 780.902 H), and John Caldwell, *Medieval Music* (Bloomington, Ind., 1978), Chap. 5, pp. 137-42 (Caius Lib.: 780.902 C). For an outline of medieval liturgical practice at Canterbury see the central sections of Roger Bowers, 'Canterbury Cathedral: The Liturgy of the Cathedral and its Music, c.1075-1642' in his *English Church Polyphony; Singers and Sources from the 14th to the 17th Century* (Aldershot, 1999), pp. 408-450 (Caius Lib.: 782.3223 B), and for connection between the design of Notre Dame and Canterbury see Paul Frankl, *Gothic Architecture*, rev. Paul Crossley (New Haven, 2000), p. 82 (Caius Lib.: 723.5 P).

(15) CD 789.PER 1

Magister Perotinus Magnus (c.1180?-c.1205?), *Perotin*; including further polyphonic settings of plainsong in organum and conductus styles: Perotinus, 'Viderunt omnes' (?1198); Anon., 'Veni creator spiritus'; Perotinus, 'Alleluia posui adiutorium'; Anon., 'O Maria virginei'; Perotinus, 'Dum sigillum'; Anon., 'Isias cecinit'; Perotinus, 'Alleluia nativitas', 'Beata viscera', 'Sederunt principes' (?1199); performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1988); ■ ECM New Series, 1385 837-2 (booklet with texts in Latin only); for the Notre Dame *conductus* repertory see Christopher Page, *Voices and Instruments of the Middle Ages* (London, 1987), Chap. 7 (Caius Lib.: 784. 1944 P); for background see above entry (Perotinus is conjecturally the successor to Leoninus at the Cathedral of Notre Dame at Paris, consecrated in 1182) and Ian Bent in *The New Grove*, Vol. 14, pp. 540-3: 'The creation of three- and four-voice organum about 1200 stands as one of the most phenomenal steps forward in the development of Western polyphony' (p. 541). On Notre Dame see Christopher Wilson, *The Gothic Cathedral; The Architecture of the Great Church, 1130-1530* (London, c.1990) (Caius Lib.: 723.5 W), and Otto von Simpson, *The Gothic Cathedral; Origins of Gothic Architecture and the Medieval*

Concept of Order (3rd ed., Princeton, 1988) (Caius Lib.: 723.5 S); for the building itself see Jean Bonny, *French Gothic Architecture of the 12th and 13th Centuries* (Berkeley, 1983), pp. 137-41 and esp. fig. 131 (Caius Lib.: 723.5 B); on the earliest and finest rose window in the north transept (dating from c.1268) see Painton Cowen, *Rose Windows* (San Francisco, 1979), p. 135 and plates 11, 40 (Caius Lib.: 748.59 C, or the 2005 ed. with the same classmark). For the professional and performance locations of sacred rite within the cathedral space see Rebecca A. Baltzer, 'The Geography of the Liturgy at Notre-Dame of Paris', in T.F. Kelly (ed.), *Plainsong in the Age of Polyphony* (Cambridge, 1992), pp. 45-64 (Caius Lib.: 782. 3222 K); and for a context in liturgical drama for 'Beata viscera' see John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 336 ff. (Caius Lib.: 782.00902 S).

(16) CD 789.PER 2

Music of the Middle Ages: Gregorian Chant, Music of the Gothic Era; includes extracts from 'Proprium missae in Epiphania Domini' and 'Proprium missae in dedicatione ecclesiae' (Choralschola der Benediktiner-Abtei Münsterschwarzach, dir. Fr Godehard Joppich, rec. 1981); Perotinus (c.1160-1240), from 'Organum 4 vocum': 'Viderunt omnes' and 'Sederunt principes'; Guillaume de Machaut (c.1300-77), motets: 'Lasse! comment oublieray', 'Qui es promesses', 'Hoquetus David', 'Christe, qui lux est'; performed by the Early Music Consort of London, dir. David Munrow (rec. 1975); ■ Deutsche Gramophon 439 424-2 (booklet gives full texts in Latin and Old French and English translation, also, for the first extracts, musical scores in medieval notation). For an overview of Parisian Notre Dame polyphony see R.H. Hoppin, *Medieval Music* (New York, 1978), esp. Chap. IX (Caius Lib.: 780.902 H), and more briefly on the *Ars Antiqua* (1160-1316) see John Caldwell, *Medieval Music* (Bloomington, Ind., 1978), Chap. 5 (Caius Lib.: 780.902 C).

(17) CD 789.DAN 1

Ludus Danielis: Mysterienspiel aus dem 13. Jahrhundert; performed by Estampie: Münchner Ensemble für Frühe Musik, dir. Michael Popp (rec. 1993); ■ Christophorus CHR 77144 GEMA (booklet gives full text in Latin and in English translation). For useful text (Latin with English translation, very brief notes) see David Bevington (ed.), *Medieval Drama* (Boston, 1975), 'The Play of Daniel' (Caius Lib.: 809.202 B); his text is based on the Beauvais Cathedral MS of c.1227-34, now British Library MS Egerton 2615, as is the recording; see also William L. Smolden, *The Music of the Medieval Church Dramas* (Oxford, 1980), Chap. 11 (Caius Lib.: 781.552 S); Dunbar H. Ogden (ed), *The Play of Daniel; Critical Essays* (Kalamazoo, Mich., 1996); and especially Margot Fassler, 'The Feast of Fools and *Danielis ludus*; popular tradition in a medieval cathedral play', in T.F. Kelly (ed.), *Plainsong in the Age of Polyphony* (Cambridge, 1992), pp. 65-99 (Caius Lib.: 782.3222 K). For the fuller context in liturgical drama see Susan Rankin in Richard Crocker and David Hiley (eds), *The Early Middle Ages to 1300* (New Ox. Hist. Mus., II; Oxford, 1990), Chap. VIII (Caius Lib.: 780.9 NO), and David Hiley, *Western Plainchant; A Handbook* (Oxford, 1993), pp. 266-73 (Caius Lib.: 782.3222 H).

(18) CD 789.ANON 9

Love's Illusion: Music from the Montpellier Codex (French, around 1400); 29 short polyphonic motets on courtly love texts from this codex, including double and triple motets, performed by an ensemble of four singers, 'Anonymus 4' (rec. 1993-4); ■ Harmonia Mundi, HMD 947109 (substantial booklet gives full texts in French, with English translations). The 'Montpellier Codex', or Montpellier, Bibliothèque de l'École de Médecine, H 196, compiled late 13th-early 14th cent., is of French provenance (?Paris); full description in *The New Grove*, Vol. 17, p. 656 (Caius Lib.: Ref 780.3 G). This collection 'is the largest medieval motet source in existence, containing more than three hundred motets and including a wider variety of styles than any other known manuscript'; Robyn Elizabeth Smith (ed. and trans.), *French Double and Triple Motets in the Montpellier Manuscript; Textual Edition, Translation and Commentary* (Ottawa, 1997), p. xiv (Caius Lib.: 782.260 944 S). For review and discussion of this repertory see Mark Everist, *French Motets in the Thirteenth Century: Music, Poetry and Genre* (Cambridge, 1994) (Caius Lib.: 782. 26 E). There is a succinct and helpful overview of the development of the medieval and renaissance motet in *The New Grove*, Vol. 12, pp. 617-37; for fuller context, Richard Crocker and David Hiley (eds), *The Early Middle Ages to 1300* (New Ox. Hist. Mus., II; Oxford, 1990), pp. 663-780 (Caius Lib.: 780.9 NO).

(19)

Music of the Age of Chivalry; includes 'Congaudentes celebremus' (13th cent., French), 'In exitu Israel' (plainsong melody), 'Novus miles sequitur', 13th cent., French), 'Joliettement' (13th cent., French), 'Worldes blis ne last no throwe' (13th cent., English), 'Christus vincit' (plainsong melody), fanfare (13th cent.), 'Santa Maria strela do dia', 'Alle psallite cum luya', 'Chose Tassin' (13th cent., French), 'Edi beo thu, hevne quene' (13th cent., English); Gautier de Coinci (c.1177-1236), 'Ma viele'; 'Sumer is icumen in', 'Angelus ad Virginem' (14th cent., English), 'Marionette douce' (c.1300, English), 'Byrd one brere' (c.1300, English), 'Cis chans veult boire' (14th cent., French), 'Maria muoter' (14th cent., German), 'Ad mortem festinamus' (14th cent., Spanish); performed by Mary Remnant, Petronella Dittmer & Matthew Hart Dyke, produced by Soundalive (rec. ?1987); ◀ ▶ SA-MT 004. For the psalm-tune 'In exitu Israel' see W. Thomas Marrocco & Nicholas Sandon (eds), *Oxford Anthology of Medieval Music* (Oxford, 1977), p. 20 (Caius Lib.: UU.5.7), and for edited text plus score of 'Edi beo thu', p. 118. Texts of 'Worldes blis' in Carlton Brown (ed.), *English Lyrics of the XIIIth Century* (Oxford, 1932), pp. 78-82 (Caius Lib.: 821.108 B); text with full notes and score also in E.J. Dobson & F.Ll. Harrison (eds), *Medieval English Songs* (London & Boston, 1979), pp. 136-42, 244-6, 299 (Caius Lib.: UU.5.6); text of 'Edi beo thu' in *English Lyrics of the XIIIth Century*, pp. 116-8, also Theodore Silverstein (ed.), *Medieval English Lyrics* (London, 1971), pp. 23-6 (Caius Lib.: 821.108 S) and (good notes) Karen Saupe (ed.), *Middle English Marian Lyrics* (Kalamazoo, 1998), pp. 51-3, 179-81 (Caius Lib.: 821. 1080351 S); text with full notes and score also in *Medieval English Songs*, pp. 166-72, 258, 302-3; see also Rosemary Woolf, *The English Religious Lyric in the Middle Ages* (Oxford, 1968), pp. 127 ff. (Caius Lib.: 821.109382 W). For 'Ad mortem

festinamus' see John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 181-2 (Caius Lib.: 782.00902 S), and for 'Angelus ad Virginem', pp. 443-6 (with musical examples). For instrumentation generally see Howard M. Brown and Stanley Sadie [Caian] (eds), *Performance Practice; Music Before 1600* (Houndmills, 1989), Chap. IX: 'Instruments' (Caius Lib.: 781.43 B), and also Mary Remnant, *English Bowed Instruments from Anglo-Saxon to Tudor Times* (Oxford, 1986) (Caius Lib.: 787.0942 R).

(20) CD 789.ANON 1

An English Ladymass: Medieval Chant and Polyphony; reconstruction including 'Gaude virgo salutata' (prosa, chant), 'Edi beo thu hevene quene' (polyphonic song), 'Salve mater redemptoris' (introit), 'Lux polis refulgens' (motet), 'Kyria christifera' (kyrie), Gloria, 'Spiritus et alme' (motet), 'Miro genere' (song), 'Benedicta et venerabilis' (gradual), 'Alme iam ad gaudia' (alleluia), 'Missus Gabriel de celis' (sequence); 'Gaude virgo gratiosa' (prosa, chant), 'Salve virgo virginum' (polyphonic song), 'Felix namquam' (offertory, chant), Sanctus & Benedictus, 'Jesu Cristes milde moder' (sequence/song), 'Virtute numinis' (agnus dei), 'Beata viscera' (communion, chant & song), 'Flos regalis' (rondellus), 'Ite missa est' (chant setting), 'Ave maris stella' (hymn); performed by an ensemble of four singers, 'Anonymus 4' (rec. 1991); ■ Harmonia Mundi, HMU 907080 (booklet gives full texts in original Latin and English translation). on the construction and performance of the medieval Mass see John Harper, *The Forms and Orders of Western Liturgy, from the Tenth to the Eighteenth Century; A Historical Introduction and Guide for Students and Musicians* (Oxford, 1991), pp. 109-26 (Caius Lib.: 264.02 H). On the rondellus construction see James McKinnon (ed.), *Man & Music; Antiquity and the Middle Ages; From Ancient Greece to the 15th Century* (Houndmills, 1990) (Caius Lib.: 780.9 M), pp. 177-9; also an informative entry in *The New Grove*, Vol. 16 pp. 170-2 (under heading 'rondellus'), and with fuller background, Richard Crocker and David Hiley (eds), *The Early Middle Ages to 1300* (New Ox. Hist. Mus., II; Oxford, 1990), pp. 399-402, 691-700 (Caius Lib.: 780.9 NO). For the overall liturgical framework and its background see Theodor Klauser, *A Short History of the Western Liturgy* (2nd ed., Oxford, 1979) (Caius Lib.: 264.009 K); for a musical framework to 'The Christian Life' see Douglas Gray, *Themes and Images in the Medieval English Religious Lyric* (London, 1972), Chap. 9 (Caius Lib.: 821.1 G). Gray also includes useful mention of 'Edi beo thu' (pp. 56-7), 'Jesu Cristes milde moder' (p. 135), 'Ave Maris Stella' (pp. 83, 86).

(21) CD 789.ANON 11

The Earliest Songbook in England; comprising pieces from Cambridge University Library MS Ff.i.17 (1), a single quaternio (four double leaves, script style suggesting English provenance), approx. late 12th cent. monophonic and polyphonic latin-text songs as follows: 'Verbum patris umanatur O O'; 'In hoc ortus occidente'; 'Regis cuius potentia'; Walter of Châtillon (*d.* c.1190), 'Ecce torpet probitas' (cantio); 'Magno gaudens gaudio'; 'Rerum deus conditor'; 'Cantu miro'; 'Vacillantibus trutine' (secular sequence, with refrain); 'In natali novi regis'; 'Diastematica'; 'Virgo mater salvatoris'; 'Tronus regis instaurantur'; 'Benedicamus domino: Spiritus almi'; 'Adulari

nesciens'; 'Agnus Dei: Qui pius est factus'; 'Resonet, intonet' (conductus); 'Ad honorem salvatoris'; 'Ad honorem salvatoris'; 'Argumenta faluntur fisice'; 'Flos floriger'; 'Licet eger cum egrotis'; 'Ad cantus letitie'; performed by Gothic Voices, dir. Christopher Page (rec. 1999); ■ Hyperion, CDA 67177 (chat booklet short on information, gives Latin texts & English translations). For context see John Caldwell, *The Oxford History of English Music*, I (Oxford, 1991), pp. 19, 20-23 (Caius Lib.: 780.942 O); 'Ad cantus leticie' and 'Verbum Patris' are given in score plus text as Exs 3 and 4 (pp. 22, 23). The fullest account is Susan Rankin, 'Taking the Rough with the Smooth; Melodic Versions and Manuscript Status', including discussion and transcriptions of 'Diastematica', in Margot E. Fassler and Rebecca A. Baltzer (eds), *The Divine Office in the Latin Middle Ages; Methodology and Source Studies, Regional Developments, Hagiography* (Oxford, 2000), pp. 213-33 (Caius Lib.: 264.0201 F). Concerning 'Resonet, intonet', 'Vacillantibus trutinibus' and 'Ecce torpet probitas' see discussion (technical) with written-out text & score plus English translation in John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 56-8, 64-7 (Caius Lib.: 782.00902 S).

(22) CD 789.ANON 13

Sumer is Icumen In; Chants Médiévaux Anglais; includes anonymous pieces as follows: 13th cent. & earlier: 'Sumer is icumen in' (c.1240, ?Reading); St Godric (c.1069, Norfolk-1170), 'Sainte Marie Viergene', 'Crist and Sainte Marie', 'Sainte Nicolas'; 'Fuwles in the frith' (13th cent., 2-part descant lyric); 'Sancte Dei preciose' (written c.1100, ?Canterbury); 'Alleluya V. Nativitas' (13th cent. 3-part organum); 'Rex Virginum amator' (kyrie), 'Maria Mater egregia' (sanctus), 'Factus Homo' (agnus Dei, all c.1270); 'Perspice Christicola' (late 13th-early 14th cent.); 'campanis cum cymbalis--Honorem Dominam' (14th cent. motet); 'Mater ora filium' (early 14th cent.); 'Edi be thu' (gymel, for 2 equal voices); 'Worlde's blisse have good day'; 'Valde mane diluculo' (14th cent. motet); 'Gabriel fram heven-king' (14th cent. song); 'Stond wel moder under roode' (15th cent. crucifixion lament), 'Ovet mundus letabundus' (14th cent. motet); 'Gaude virgo mater Christi' (14th cent. 3-voice sequence setting; performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1984); ■ Harmonia Mundi, HMA 1951194 (confused booklet with short notes and no texts of any kind; French reissue, printed in Germany). Texts with musical scores and full discussion of the three St Godric songs in Dobson & Harrison, *Medieval English Songs*, pp. 105-9, 228-9, 295-6 (Caius Lib.: UU.5.6); of 'Fuwles in the frith', pp. 142-3, 246, 299-300; for the relation between 'Perspice, Christicola' and 'Sumer is icumen in', pp. 143-5, 246-50, 300; for the relation between 'Angelus ad virginem' and 'Gabriel fram heven-king', pp. 176-183, 261-68, 303-5; there are two local MS versions of this song, which may be looked at: Cambridge, University Library, MS add. 710, fol. 127 (tune only, with Latin text), and fol. 730^v (3-voice score, without text); Chaucer's clerk Nicholas sings this song to his own accompaniment on a 'sautrie' (psaltery) (*Miller's Tale*, CT I.3213-6); good note in *Riverside Chaucer* (3rd ed.), p. 844 (Caius Lib.: 821.1 CHA R), and N. Wilkins, *Music in the Age of Chaucer* (2nd ed., Cambridge, 1995) (Caius Lib.: 780.902 W); good pictures of the psaltery being played in *The New*

Grove, Vol. 15, pp 383-7. Further discussion of 'sumer is icumen in' in John Caldwell, *Medieval Music* (Bloomington, Ind., 1978), pp. 200-4 (Caius Lib.: 780.902 C); the British Library MS score plus text of this famous song (BL MS Harley 978, fol. 11^v) is reproduced e.g. in John C. Hirsh (ed.), *Medieval Lyric; Middle English Lyrics, Ballads, and Carols* (Oxford, 2005), p. 36 (Caius Lib.: 821.109355 H); text (with notes) of 'Stond wel, moder, under rode' in Douglas Gray (ed.), *A Selection of Religious Lyrics* (Oxford, 1975), pp. 18-20, 111 (Caius Lib.: 821.1080382 G), and see also his *Themes and Images in the Medieval English Religious Lyric* (London, 1972), p. 136 (Caius Lib.: 821.1 G); brief discussion in John Caldwell, *The Oxford History of English Music*, I (Oxford, 1991), pp. 63-8 (Caius Lib.: 780.942 O).

(23) CD 789.ANON 2a

(24) CD 789.ANON 2b [2 copies]

Miri it is; Songs & Instrumental Music from Medieval England; including 'Miri it is while summer ilast' (13th cent., followed by this song in dance-form); 'Edi beo thu hevene-queene' (13th cent., followed by this song as an estampie); 'Ar ne kuth ich sorghe non' (13th cent.); 'Ductia' (13th cent.); 'Brid one brere' (13th cent.); 'Estampie' (14th cent.); 'O sponsa Dei electa' (13th cent.); 'Beata viscera'; 'Sanctus'; 'Alleluya psallat'; 'Ductia' (13th cent.); 'Sancta mater graciae' (13th cent.); 'Omnis caro peccaverat' (lai, 13th cent., followed by this song in dance-form); 'Ductia' (13th cent.); 'Sumer is icumen in' (13th cent.); performed by the Dufay Collective, dir. William Lyons (rec. 1995); ■ CHAN 9396 (booklet with Latin and English texts, also with modern English trans.). Several of these songs (texts with musical scores and full discussion) are printed in Dobson and Harrison, *Medieval English Songs* (Caius Lib.: UU.5.6), which also includes useful pronunciation tables (pp. 317-21); the discussion of 'Edi beo thu' (pp. 302-3) is especially full & detailed. On 'Miri it is' see also Timothy J. McGee, *Medieval and Renaissance Music; A Performer's Guide* (Aldershot, 1990), pp. 86-91 (Caius Lib.: 780.902 M), and (with text, also given in Dobson & Harrison) John C. Hirsh (ed.), *Medieval Lyric; Middle English Lyrics, Ballads, and Carols* (Oxford, 2005), p. 24 (Caius Lib.: 821.109355 H); on 'O sponsa Dei' in performance see also Christopher Page, 'Polyphony before 1400', in Howard M. Brown and Stanley Sadie (eds), *Performance Practice; Music Before 1600* (Houndmills, 1989), pp. 83-4 (Caius Lib.: 781.43 B). Of 'Omnis caro peccaverat' John Stevens gave his opinion that 'apart from "Samson, dux fortissime", it is the most ambitious of the Latin lais surviving from thirteenth-century Britain' (*Words and Music in the Middle Ages*, p.144; Caius Lib.: 782.00902 S); he provides (pp. 144-9) the text in full (Latin and English translation) plus 'a substantial part of the melody'; one of the four MS sources for this song is Gonville and Caius MS 240.

(25) CD 789.ANON 10

Worcester Fragments; English Sacred Music of the Late Middle Ages; includes 'Alleluya moduletur'; 'O sponsa Dei electa'; 'Alleluya Nativitas'; 'Sanctus'; 'Ave virgo mater'; 'Salve sancta parens' (triplum--duplum); 'Thomas gemma Cantuarie primula' (triplum--duplum); 'Super te Ierusalem' (triplum--duplum); 'Munda Maria'; 'Sponsa rectoris omnium'; 'O Maria

virga pia'; 'Candens crescit liliūm' (triplum--duplum); 'Gloria'; 'O quam glorifica' (quadruplum); 'Fulget celestis curia' (triplum); 'Senator regis curie'; 'Inviolata integra mater' (triplum--duplum); 'Dulciflua tua memoria'; 'Virgo regalis'; 'Puellare gremium' (triplum); 'Beata viscera'; 'Prolis eterne genitor'; 'Lux polis refulgens aurea'; 'De supernis sedibus'; 'Quam admirabilis'; performed by the Orlando Consort, dir. Roger Wibberley (rec. 1992); Amon Ra Records, ■ CD-SAR 59 (booklet with Latin & English texts). See also E.H. Sanders, 'Worcester Polyphony' in *The New Grove*, Vol. 20, pp. 524-8, and for account of the parchment fragments themselves, Vol. 17, p. 658, with 2 facsimile folios, p. 659 (Caius Lib.: Ref 780.3 G); the fragments are datable from early 13th to mid 14th cent. A further source for 'Thomas gemma Cantuarie' is Gonville and Caius College MS 512/543, fols 257^v ff., datable to late 13th cent, containing 6 motets, 2 rondelli, 5 cantilenas; see *The New Grove*, Vol. 17, p. 660, M.R. James (ed.), *A Descriptive Catalogue of the Manuscripts in the Library of Gonville and Caius College* (2 vols, Cambridge, 1907-8), Vol. II, pp. 581-4 (Caius Lib.: Ref 091.016 CAI J), and (rather more technical) Ernest H. Sanders, *French and English Polyphony of the 13th and 14th Centuries; Style and Notation* (Aldershot, 1998), I and II (Caius Lib.: 781.284 S).

(26) CD 789.MAC 2

Guillaume de Machaut (c.1300-77), *Messe de Notre Dame*; also includes 'Le lai de la fonteinne' (lai), and 'Ma fin est mon commencement' (rondeau); performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1987); ■ Hyperion, CDA 66358 (booklet with full Latin & French texts and English translations); see also Albert Seay, *Music in the Medieval World* (2nd ed., Englewood Cliffs, N.J., 1975), pp. 142-9 (Caius Lib.: 780.902 S), and briefer discussion of the *Messe* in R.H. Hoppin, *Medieval Music* (New York, 1978), pp. 414-5 (Caius Lib.: 780.902 H); on the *lai* performed here see (very brief) John Caldwell, *Medieval Music* (Bloomington, Ind., 1978), pp. 172-3 (Caius Lib.: 780.902 C); more generally, see Gilbert Reaney, *Guillaume de Machaut* (London, 1971) (Caius Lib.: 789.MAC Rea), & Kevin Brownlee, *Poetic Identity in Guillaume de Machaut* (Madison, Wis., 1984) (Caius Lib.: 841.1 MAC/Bro); on the *lai* form, John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 141-55, 476-84 (Caius Lib.: 782.00902 S). The fullest treatment is Daniel Leech-Wilkinson, *Machaut's Mass; An Introduction* (Oxford, 1990) (Caius Lib.: 789.MAC L). There are fine pictorial reproductions from an illuminated manuscript (c.1350) of Machaut's *Le Remède de Fortune; Le Dit du Lion*, and from another MS of Machaut's *Poetic Works* (c. before 1377), both MSS of French origin and now in Paris, included in François Avril, *Manuscript Painting at the Court of France; The Fourteenth Century (1310-1380)* (New York, 1978) (Caius Lib.: 745.67 A); and for a facsimile folio including 'Ma fin est mon commencement', from Paris, Bibliothèque Nationale, fr. 22546 (early 15th cent.), fol. 153, see *The New Grove*, Vol. 17, p. 664.

(27) CD 789.MAC 1

Lancaster and Valois; French and English Music, c.1350-1420 [Chaucer, c.1343-1400]; includes Guillaume de Machaut (c.1300-77), 'Donnez, signeurs', 'Quand je ne voy', 'Riches d'amour', 'Pas de tor en thies pais'; Solage (*fl.*

1370-90), 'Tres gentil cuer'; Pycard (Picard) (*fl.* c.1410), 'Credo'; N(icholas) Sturgeon (*d.*1454), 'Salve mater domini' (isorhythmic motet); Fonteyns (*fl.* c.1400, *d.*1405), 'Regali ex progenie'; Johannes Cesaris (*fl.* c.1385-c.1420), 'Mon seul vouloir', 'Se vous scaviez'; Baude Cordier (*fl.* early 15th cent.), 'Ce jour de l'an'; and anonymous pieces; performed by Gothic Voices, dir. Christopher Page (rec. 1991); ■ Hyperion, CDA 66588 (booklet gives texts in Latin and French, with English translations). 'Young Chaucer was to become so imbued with the Machaut tradition of poetry, and so familiar with its materials, techniques, and purposes, that it provided a lyric matrix for much of his verse for thirty years. . . . As his own artistry developed subsequently, it stands closer to Machaut than it does to any writer of whatever century or country'; James I. Wimsatt, *Chaucer and His French Contemporaries; Natural Music in the Fourteenth Century* (Toronto, 1991), pp. 43, 77 (Caius Lib.: 821.1 CHA Wim); see also John Stevens, 'The "Music" of the Lyric: Machaut, Deschamps, Chaucer' in Pietro Boitani and Anna Torti (eds), *Medieval and Pseudo-Medieval Literature; The J.A.W. Bennett Memorial Lectures, Perugia, 1982-1983* (Cambridge, c.1984). On Machaut's 'Quand je ne voy' there is an analysis of the 'fixed form' in this rondeau by Ardis Butterfield, *Poetry and Music in Medieval France; From Jean Renart to Guillaume de Machaut* (Cambridge, 2002), Chap. 16 (Caius Lib.: 841.109 B). For the technical niceties of 'isorhythmic' see *The New Harvard Dictionary of Music* (Cambridge, Mass., 1986), pp. 426-7 (Caius Lib.: 780.3 H). Ward (in *The New Grove*, Vol. 4, p. 87) contends that 'Se vous scaviez' is not by Cesaris but by Passet (*fl.* c.1428).

(28) CD 789.QUE 1

The Old Hall Manuscript; English Music c1410-1415; includes Queldryk (*fl.* c.1400), 'Gloria'; Anon., 'Pia mater', 'Nesciens mater' (plainchant); Bittering (*fl.* c.1410); Thomas(?) Damett (c.1389/90-1436/7), 'Beata Dei genetrix'; Pycard (Thomas Pycharde?) (*fl.* c.1410), 'Gloria'; Leonel Power (c.1370/85-1445), 'Credo'; Bittering, 'In Katerine solennia'; Pennard (*fl.* c.1400), 'Credo'; 'Beata progenies' (plainchant); Power, 'Beata progenies'; Anon., 'Sanctus', 'Ave regina celorum' (plainchant); J(ohn) Cooke (*d.* c.1419), 'Ave regina celorum'; Power, 'Sanctus'; Anon., 'Agnus Dei'; (John) Forest (c.1370-1446), 'Qualis est dilectus'; Oliver (*fl.* c.1410), 'Agnus Dei'; 'Alma redemptoris mater' (plainchant); Forest, 'Ascendit Christus'; Anon., 'Agnus Dei'; Mayshuet (Matheus de Sancto Johanne) (*fl.* 1365-?1389), 'Are post libamina'; Cooke, 'Stella celi'; Damett, 'Salve porta paradisi'; Anon., 'Post missum solennia'; performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1990); ■ Virgin Classics Veritas, 7243 5 61393 2 9 (booklet gives texts in Latin and English). For full edited scores and texts see Andrew Hughes and Margaret Bent (eds), *The Old Hall Manuscript* (3 vols in 4, [Rome], 1969-73) (Caius Lib.: UU.5.23-6); for expert brief overview of Power's Old Hall music see *The New Grove*, Vol. 15 (pp. 174-9); for overview of the collection see Andrew Hughes, *Style and Symbol; Medieval Music: 800-1453* (Ottawa, 1989), pp. 377-88 (Caius Lib.: 780.902 H) and James McKinnon (ed.), *Man & Music; Antiquity and the Middle Ages; From Ancient Greece to the 15th Century* (Houndmills, 1990), pp. 190-4, 291-7 (Caius Lib.: 780.9 M). The Old Hall MS is now in the British Library, MS.

Add.57590; for a facsimile folio (fol. 9^v), of a Gloria by Thomas Damett, see *The New Grove*, Vol. 17, p. 669.

(29) CD 789.CUV 1

Codex Chantilly: Ballades et Rondeaux de l'Ars Subtilior; French secular vocal compositions of the 2nd half of the 14th cent., from this codex (Musée Condé 564 [formerly 1047]); including Cunelier (perhaps Jacquemart le Cunelier, *fl.* c.1380), 'Se galaas et le puissant artus' (ballade); Guido (perhaps Guido de Lange), 'Dieux gart' (rondeau); Anon., 'Sans joie avoir' (ballade, instrumental); Guido, 'Or voit tout' (ballade); Anon., 'Tout clerté' (ballade); Baude Cordier (*fl.* early 15th cent.), 'Tout par compas' (rondeau-canon), 'Belle, bonne, sage' (rondeau); Goscalch (*fl.* ?1385-95), 'En nul estat' (ballade); Jacob de Senleches (*fl.* around 1383), 'La harpe de mellodie' (virelay, instrumental); Solage (*fl.* c.1370-1390), 'Fumeux fume par fumée' (rondeau); F. Andrieu (*fl.* late 14th cent.), 'Armes, amours' (double ballade; setting of Eustache Deschamps (c.1345-c.1406), 'Déploration sur la Mort de Machaut', 1377); Anon., 'Adieu vous di' (ballade, instrumental); performed by the Ensemble Organum, dir. Marcel Pérès (rec. 1986); ■ Harmonia Mundi, HMT 7901252 (booklet with modernised French texts only). *Codex Chantilly*, Musée Condé 564 [formerly 1047], basic corpus late 14th cent., is from southern France, perhaps an early 15th cent. Italian copy of a late 14th cent. exemplar; see full discussion of this complex source in *The New Grove*, Vol. 17, p. 663. Outline and overview of the *Ars Subtilior* as a late 14th cent. outgrowth from the *Ars Nova* in Reinhard Strohm, *The Rise of European Music, 1380-1500* (Cambridge, 1993), pp. 35-61 (Caius Lib.: 780.902 S), discussing each of the composers included in this recording; see also James McKinnon (ed.), *Man & Music; Antiquity and the Middle Ages; From Ancient Greece to the 15th Century* (Houndmills, 1990), Chap. IX (Caius Lib.: 780.9 M). On the double ballade of Deschamps and its context see James I. Wimsatt, *Chaucer and His French Contemporaries; Natural Music in the Fourteenth Century* (Toronto, 1991), pp. 244-8 (Caius Lib.: 821.1 CHA Wim); on Goscalch and 'En nul estat' (his only surviving work) see the brief informative note in *The New Grove*, Vol. 7 (pp. 543-4). For the French cultivation of the rondeau form see also David Fallows, 'Secular Polyphony in the 15th Century', in Howard.M. Brown and Stanley Sadie (eds), *Performance Practice; Music Before 1600* (Houndmills, 1989), pp. 212-3 (Caius Lib.: 781.43 B).

(30) CD 789.VIT 1

Almisonis Melos; Latin Motets and Mass Fragments in the Ivrea Codex; includes Philippe de Vitry (1291-1361), 'Vos qui admiramini', 'Impudenter circumivi'; Chipre, (*fl.* 14th cent.), Kyrie; Baralipon (*fl.* 14th cent.), Gloria; Guillaume de Machaut (c.1300-77), 'Martirum gemma'; and many anonymous mass and motet fragments from the Ivrea Codex, Biblioteca Capitolare d'Ivrea I-IV 115 (now at Ivrea Cathedral); performed by Cantiga Symphonia, dir. Giuseppe Maletto (rec. 2000); ■ Opus 111, OPS 30-309 (full informative booklet with two facsimile pages from the codex, original-language texts with Italian, French and English versions). Compilation of the Ivrea Codex, in *Ars Nova* notation, was begun after 1365 and concluded by 1390, perhaps originating in Avignon; the music dates from

1320-75 (see *The New Grove*, Vol. 17, p. 663; also, for context, James McKinnon [ed.], *Man & Music; Antiquity and the Middle Ages; From Ancient Greece to the 15th Century* [Houndmills, 1990], pp. 231-3 [Caius Lib.: 780.9 M]). There is a full outline of Philippe de Vitry, friend of Petrarch, a leading scholar and musician of his age, in *The New Grove*, Vol. 20, pp. 22-8; and for his part in the theoretical development of Ars Nova mensuration see Richard Rastall, *The Notation of Western Music; An Introduction* (2nd ed., Leeds, 1998), pp. 75-84 (Caius Lib.: 780.148 R), and Jan Herlinger in Reinhard Strohm and Bonnie J. Blackburn (eds), *Music as Concept and Practice in the Late Middle Ages* (New Oxford Hist. Mus., III.i; Oxford, 2001), pp. 286-7 and esp. n. 86 (Caius Lib.: 780.902 S). Full edited score and text of 'Vos qui admiramini' in W. Thomas Marrocco & Nicholas Sandon (eds), *Oxford Anthology of Medieval Music* (Oxford, 1977), pp. 120-6 (Caius Lib.: UU.5.7); on Vitry and Ars Nova and Machaut see F.W. Sternfeld (ed.), *Music from the Middle Ages to the Renaissance* (London, 1973), pp. 150-60 (Caius Lib.: 780.902 S). Chipre [Chypre] was apparently from Cyprus; his three-voice Kyrie is 'noteworthy for its use of the archaic third rhythm mode and its fluctuations between major and minor prolation' (*New Grove*, Vol. 4, p. 285). Bara[l]ipton is known only for this three-voice Gloria, which is 'in discant style with textless tenor and contratenor, the phrases of text being linked by flourishes one bar in length in the lower voices' (Gilbert Reaney in *The New Grove*, Vol. 2, p. 128). Machaut's 'Martirum gemma' (Motet 19) is discussed and compared with Vitry's 'Impudenter circuivi' [sic] in Anne Walters Robertson, *Guillaume de Machaut and Reims; Context and Meaning in his Musical Works* (Cambridge, 2002), pp. 68-74 (Caius Lib.: 789 MAC Rob), with full text and score of the Machaut on pp. 323-5.

(31) CD 789.ANT 1

Beauté Parfaite; L'Automne du Moyen Age; Chansons des XIVe et XVe Siècles; includes Anthonello de Caserta (end 14th-start 15th cent.), 'Beauté parfaite' (ballade, instrumental); Anon., 'Pour vous servir' (rondeau); Jean Vaillant (fl. c.1360-1390), 'Par maintes fois' (virelai, instrumental); Solage (fl. c.1370-1390), 'Fumeux fume' (ballade); Raulin de Vaux (start 15th cent.), 'Savés pour quoy suy sy gay' (rondeau); Johannes Legrant (start 14th cent-middle 15th cent.), 'Entre vous, nouviaux mariés' (ballade); Mahieu Poullet (end 14th cent.-start 15th cent.), 'J'aim. Qui? Vous. Moy?' (ballade); Anon., 'Or sus, vous dormes trop' (Codex Faenza: diminution), 'Tousjours servir je veuil' (manuscrit de Chypre: rondeau, instrumental); Gautier Libert (15th cent.), 'Se je me plains' (rondeau); Pierre Fontaine (c.1390-c.1450), 'Pastourelle en un vergier' (ballade); Anon., 'Tant qu'en mon cuer / Sur l'erbette' (rondeau), 'Or sus mon coeur' (virelai, instrumental), 'Cheulz qui volent retourner' (ballade), 'La belle et la gente rose' (virelai, instrumental), 'Quant la douce jouvencelle' (rondeau); Gilles Binchois (c.1400-1460), 'Adieu, jusques je vous revoie' (rondeau); Nicolas Grenon (c.1380-1456), 'La plus belle et douce figure' (rondeau, instrumental); Guillaume Dufay (c.1400-1474), 'J'ai mis mon cuer' (chanson); Gilles Binchois (c.1400-1460), 'Ay, douloureux' (rondeau); Anon., instrumental piece (Oxford manuscript); Guillaume Dufay, 'Je vous pri / Ma tres douce amie / Tant que mon argent dura' (canto)

triplex); performed by Alla Francesca, dir. Emmanuel Bonnardot, Pierre Hamon & Brigitte Lesne (rec. 1996); ■ Opus 111, OPS 30-173 (booklet with texts in original French, glossed in mod. French and with English translations). Brief review of this recording by Stephen Rees, 'Late Medieval Secular Song' in *Early Music*, XXVI (1998), 681-2, 5 (Caius Lib.: S.30.26). The Codex Faenza is Faenza, Biblioteca Comunale, 117, of c.1410-20; see *The New Grove*, Vol. 17, p. 686. Anthonello de Caserta's setting of Machaut's ballade, 'Biauté parfaite', is included (text and score) in *La Louange des Dames by Guillaume de Machaut*, ed. Nigel Wilkins (Edinburgh, 1972), Appendix (Caius Lib.: 841.1 MAC W). For overview of Binchois and late French polyphonic song see Reinhard Strohm, *The Rise of European Music, 1386-1500* (Cambridge, 1993), pp. 181-96 (Caius Lib.: 780.902 S). There is a succinct informative survey of the 'fixed form' of the 'virelai' in *The New Grove*, Vol. 20, pp. 1-3, and on 'augmentation and diminution' see review under this heading in *The New Harvard Dictionary of Music* (Cambridge, Mass., 1986) (Caius Lib.: 780.3 H).

(32) CD 789.DUF 3

Sweet Love, Sweet Hope: Music from a 15th-Century Bodleian Manuscript, includes Guillaume Dufay (c.1400-1474), 'J'atendray tant qu'il vous playra', 'Quel fronte signorille in paradiso', 'Ce moys de may soyons lies et joyeux', 'Je me complains piteusement' (dated 12 July 1425), 'Ma belle dame souveraine'; Johannes Rezon (*fl.* c.1425-35), 'Il est temps qye je me retraye'; Anon., 'Douce speranche my conforte tous jours'; Johannes Hasprois (*fl.* 1378-1428), 'Ma douce amour, je me doy bien complaindre'; Anon., 'Or sus, mon cuer, vers ma dame t'encline'; Bartolomeus Brollo (*fl.* c.1430-50), 'Nulx ne pourroit ymaginer'; Paullet (*fl.* 1420-25), 'J'aim. Qui?'; Guillaume Malbecque (c.1400-1465), 'Adieu vous di, mes seigneurs et amis', 'Quant de la belle me parti', 'Dieu vous doinst bon jour'; Prepositus Brixiensis (*fl.* 1411-1425), 'O spirito gentil, tu m'ay percosso'; Guillaume Dufay, 'Navré je suis d'un dart penetratif', 'Entre vous, gentils amoureux', 'Belle, veuilles moy retenir', 'Je veux chanter de cuer joyeux', 'Ce jour de l'an voudray joye mener', 'Par droit je puis bien complaindre et gemir'; performed by The Hilliard Ensemble, dir. Paul Hillier (rec. ?1996); ■ Isis Records CD030 (silly booklet; gives texts in French and Italian, with English translations); these chansons are all taken from Bodleian MS. Canonici Misc. 213 (music composed from c.1380-1435, compiled in north Italy [?Venice], c.1425-36, paper, mostly in white or 'void' notation); see published facsimile, *Oxford, Bodleian Library, MS. Canon. Misc. 213*, with an introduction and inventory by David Fallows (Chicago, c.1995) (Pendlebury Lib.: XPa.842.14A.O2), and for 'white notation' (notes not fully inked in), *The New Grove*, Vol. 17, p. 675, including this comment on the shift from parchment to paper at this time: 'more MSS were being copied at more places, and parchment was simply too difficult to obtain and too expensive, although it continued to be used for chant MSS. Polyphonic music was considered to be ephemeral, chant eternal'; fuller discussion in Richard Rastall, *The Notation of Western Music; An Introduction* (2nd ed., Leeds, 1998), pp. 101-2 (Caius Lib.: 780.148 R). Brief readable outline of Dufay's life in F.A. Gallo, *Music of the Middle Ages, II* (Cambridge, 1985), pp. 92-8 (Caius Lib.: 780.902 G), and see also

Robert Wangermée, *Flemish Music and Society in the Fifteenth and Sixteenth Centuries* (Brussels, 1968), pp. 67-75 (Caius Lib.: 780.9492 W; sumptuous illustrations). Briefer more up-to-date note on Dufay in D.M. Randel (ed.), *The Harvard Biographical Dictionary of Music* (Cambridge, Mass., 1996), pp. 228-9 (Caius Lib.: Ref 780.3 H). David Fallows in his *Dufay* (London, 1982) (Caius Lib.: 789.DUF Fal) opined that 'Dufay now stands [= then stood] unchallenged as the leading composer of the Middle Ages' (p. v): Discuss--listen!

(33) CD 789.ANON 12Ba

(34) CD 789.ANON 12Bb [2 copies]

Medieval English Music; includes anonymous pieces as follows: 14th cent.: 'Alleluia: Hic est vere martir'; 'Singularis laudis digna' (motet); 'Doleo super te'; 'Thomas gemma Cantuarie'; 'Civitas nusquam conditur'; 'Tu civium primas'; 'Mater Christi nobilis' (motet); 'Ite missa est'; 15th cent.: 'Alleluia: A newe work'; John Plummer (?c.1410-c.1484) 'Anna Mater Matris Christi'; 'There is no rose'; (?John) Forest (?c.1370-1446), 'Tota pulchra es amica mea'; 'Marvel not, Joseph'; 'O potores exquisiti'; performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1982); ■ Harmonia Mundi, HMA 1901106 (feeble booklet, no texts). Text and score of Plummer's 'Alma Matris Christi' and (in 2 versions) 'Tota pulchra es' in John Plummer, *Four Motets*, ed. Brian Trowell [Caian] (Banbury, 1968) (Caius Lib.: UU.5.34); on the mysterious Forest see Margaret Bent, in *The New Grove*, Vol. 6, pp. 705-6, and also Strohm, *Rise of European Music*, p. 221; for text and score (with brief notes) of 'Alleluia: A newe work', 'There is no rose', 'Marvel not Joseph', see John Stevens (ed.), *Medieval Carols* (2nd rev. ed., London, 1970) (Caius Lib.: UU.1.4). See also R.L. Greene (ed.), *A Selection of English Carols* (Oxford, 1962), nos 46 ('Ther is no rose'), 55 ('Mervele noght, Josep'), with good notes (Caius Lib.: 821.1010382 G); see esp. p. 181 on Gonville and Caius College MS 383/603, regarding which the highly curious may consult Julia Boffey, *Manuscripts of English Courtly Love Lyrics in the Later Middle Ages* (Woodbridge, 1985), pp. 97-8 (Caius Lib.: 821.0409 B). 'There is no rose': edited text and good commentary also in Karen Saupe (ed.), *Middle English Marian Lyrics* (Kalamazoo, 1998), pp. 68, 194-5 (Caius Lib.: 821.1080351 S); see also Douglas Gray, *Themes and Images in the Medieval English Religious Lyric* (London, 1972), pp. 88-91 (Caius Lib.: 821.1 G). On 'O potores exquisiti' see (briefly) Caldwell, *Medieval Music*, p. 221; *Oxford Hist. Engl. Mus.*, I, pp. 167-9, and Andrew Hughes, *Style and Symbol; Medieval Music: 800-1453* (Ottawa, 1989), pp. 455-6 (Caius Lib.: 780.902 H). More generally and technically on the motets, see Peter Lefferts, *The Motet in England in the Fourteenth Century* (Ann Arbor, Mich., c. 1986) (Caius Lib.: 782.260942 L), and on the English songs, N. Wilkins, 'Music and Poetry at Court: England and France in the Late Middle Ages', in V.J. Scattergood and J.W. Sherborne (eds), *English Court Culture in the Later Middle Ages* (London, 1983) (Caius Lib.: 306. 20942 S).

(35) CD 789.PYA 1

The Call of the Phoenix; Rare 15th-Century English Church Music; includes Anon., 'Stella celi' (votive antiphon); John Pyamour (*fl.* c.1418, *d.* ?before 1426), 'Quam pulchra es' (Song of Solomon, VII.6, 7,5,4,11-12; Marian antiphon); Forest (*fl.* 1415-30), 'Tota pulchra es' (Song of Solomon, III.7,11-12, II.11,12-13,10, III.8; votive antiphon); John Benet (*d.* c.1458), Gloria; John Dunstaple (c.1390-1453), 'Salve scema sanctitatis' (isorhythmic motet); John Benet, Credo; John Plummer (c.1410-c.1484), 'Tota pulchra es' (votive antiphon); Anon., 'O pulcherrima mulierum' (?votive antiphon), Sanctus, 'O sanctissime presul' (votive antiphon); John Plummer, 'Anna mater matris Christi'; Anon., 'Audiui vocem' (respond and chant); Walter Frye (*d.* before 1475), 'Ave regina celorum' (?votive antiphon); Richard Mowere (*fl.* c.1450-70), 'Beata Dei genitrix' (votive antiphon); Anon., 'Ave regina celorum' (votive antiphon), 'Gaude virgo' (votive antiphon); John Trouluffe (*fl.* 1448-c.1473), 'Nesciens mater' (votive antiphon); Walter Lambe (c.1450/1-after 1504), 'Stella celi' (votive antiphon); performed by the Orlando Consort (rec. 2001) ■ Harmonia Mundi, HMU 907297 (informative booklet gives texts in original plus French, German and English translation). Pyamour [Piamor] was a clerk in Henry V's Chapel Royal (1416-1419/20); 'the music [of this his sole surviving antiphon] is astonishingly free from dissonance. The melodic idiom, though intricate in phrasing, is exceptionally smoothly managed with few leaps greater than a third; there are subtle, indeed hidden, imitations. The piece has much in common with Dunstable's more famous setting of the same words' (Brian Trowell [Caian] in *The New Grove*, Vol. 15, p. 482). Edited text and score of Plummer's 'Tota pulchra es' (in 2 versions) and of 'Anna Mater Matris Christi' in John Plummer, *Four Motets*, ed. Brian Trowell (Banbury, 1968) (Caius Lib.: UU.5.34); edited text and score of Pyamour's 'Quam pulchra es' in W. Thomas Marrocco & Nicholas Sandon (eds), *Oxford Anthology of Medieval Music* (Oxford, 1977), pp. 225-8 (Caius Lib.: UU.5.7). Votive antiphons were sometimes included as processions in performed liturgical drama; the Macro MS version of *A Morality of Wisdom, Who is Christ*, also known as *Mind, Will, and Understanding*, which probably dates from the 1460's, contains this stage direction: 'Here in the goynge owt the fyve wyttys synge *Tota pulchra es et cetera* they goyng befor Anima next and her folowyng Wysdom and after hym Mynde Wyll and Wndyrstonyng all thre in wyght cloth of golde cheveleryde and crestyde in on sute'; see Richard Rastall, *Minstrels Playing; Music in Early English Religious Drama* (2 vols, Woodbridge, 1996-2001), Vol. II, p. 454 (Caius Lib.: 781.552 R). Strohm attributes 'O pulcherrima mulierum' to John Plummer; see Reinhard Strohm, *The Rise of European Music, 1380-1500*, (Cambridge, 1993), pp. 398-9 (Caius Lib.: 780.902 S); see also his overview of Dunstable and the isorhythmic motet, pp. 222-4, and on Pyamour's 'Quam pulchra es', p. 221. Mowere and Truluffe [Truelove, Treloff] were probably from Exeter; on both (briefly) see again Strohm, *The Rise of European Music*, p. 387; on Walter Lambe in context, also briefly, p. 40.

(36)

Music of the Early Renaissance; John Dunstable and his Contemporaries; includes Anon., 'Sing we to this merry company' (carol--xv cent.); Arnold de Lantins (*fl.* c.1430), 'In tua memoria' (motet--xv cent.); Adnemar, 'Salve regina, mater' (plainsong--xi cent.); John Dunstable (c.1390-1453), 'O rosa bella' (song), 'Quam pulchra es' (motet), 'Ave maris stella' (hymn); Anon., 'Filles à marier' (song); Anon., 'Deo gratias Anglia' (the 'Agincourt Carol') (carol--xv cent.); Anon., 'La Spagna' (basse dance--xv cent.); 'Regis Tharsis' (plainsong: offertorium); Guillaume Dufay (*d.*1474), 'Ave regina coelorum' (motet), 'Franc cuer gentil' (song); Walter Frye (?*d.*1475), 'Ave regina coelorum' (motet); Hermannus Contractus (1013-54), 'Alma redemptoris mater' (plainsong--xi cent.); John Dunstable, 'Veni sancte spiritus' (isorhythmic motet); Anon., 'La Spagna' (basse dance--xv cent.); performed by the Purcell Consort of Voices, dir. Grayston Burgess (rec. 1967); Vox Turnabout, TV 34058S; included on ◀▶ coptape 1, side B. For text and score of the 'Agincourt Carol' see John Stevens (ed.), *Medieval Carols* (2nd rev. ed., London, 1970), p. 6 (Caius Lib.: UU.1.4); R.L. Greene (ed.), *The Early English Carols* (2nd rev. ed., Oxford, 1977), pp. cxxix, 257-8, 474-5 (Caius Lib.: 821.1010382 G).

(37) CD 789.DUN 1

John Dunstable (c.1390-1453), *Motets*; includes 'Veni Sancte Spiritus' (four-part isorhythmic motet), 'Alma redemptoris Mater' (three-part Marian antiphon), 'Credo super "Da gaudiorum premia"' (three-part isorhythmic mass movement), 'Agnus Dei' (three-part mass movement on a Gregorian chant), 'Salve scema sanctitatis' (four-part isorhythmic motet), 'Gaude virgo salutata' (four-part isorhythmic Marian motet), 'Quam pulchra es' (three-part motet), 'Salve Regina misericordiae' (three-part Marian motet), 'Preco preheminciae' (four-part isorhythmic motet); performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1982); ■ Virgin Classics Veritas, 7243 5 61342 2 5 (booklet gives texts in Latin and English). See also Margaret Bent, *Dunstable* (London, 1981) (Caius Lib.: 789.DUN Ben) and Strohm, *Rise of European Music*, pp. 222-28 (Caius Lib.: 780.902 S). Examples of his changing idioms in mass and motet are briefly analysed in Andrew Hughes, *Style and Symbol; Medieval Music: 800-1453* (Ottawa, 1989), pp. 381-88 (Caius Lib.: 780.902 H).

(38) CD 789.DUF 1

Guillaume Dufay (c.1400-1474), *Chansons*; includes 'J'ay mis mon cuer' (instrumental), 'Pardroit je puis bien complaindre', 'Quel fronte signorille' (Italian rondeau) / 'La dolce vista' (ballata), 'Puisque vous estes campieur', 'Belle, que vous ay je mesfait' (instrumental), 'Vergene bella' (canzona), 'Se la face ay pale' (instrumental), 'Donnes l'assault à la forteresse' (rondeau); 'Par le regard de vos beaux yeux' (rondeau, instrumental), 'Resvelons nous' (instrumental), 'Ce jour de l'an', 'Mon chier amy' (ballade, instrumental), 'Pour l'amour de ma douce amye', 'Helas mon dueil' (virelai, instrumental), 'Bon jour, bon mois', 'Resvelliés vous et faites chiere lye' (ballade, instrumental), 'Adieu ces bons vins de Lannoys' [comp. 1426]; performed by Ensemble Unicorn, dir. Michael Posch, with Bernhard Landauer, countertenor (rec. 1995); ■ Naxos, 8.553458 (booklet gives original French and Italian texts, with English translations).

Many of these songs are now discussed and analysed in Graeme M. Boone, *Patterns in Play; A Model for Text Setting in the Early French Songs of Guillaume Dufay* (Lincoln, Nebr., 1999), which includes a Facsimile Appendix reproducing MS originals (Caius Lib.: 789.DUF Boo). On the later use of 'Se la face ay pale' (composed in the 1430's) to form the basis of Dufay's Mass of the same name composed some 20 years later, see David Fallows, *Dufay* (Master Musicians series; London, 1982) (Caius Lib.: 789.DUF Fal), pp. 100, 194-6, also his general comments on pp. 89-90; 'Resvelliés vous', a wedding chanson composed in 1423, was similarly the basis for the later Mass of the same name (also known as the Mass 'Sine Nomine'), see pp. 165-8. Of this chanson Strohm comments: 'this grand, celebrative work pulls out all the stops of virtuosity. . . . It is unpredictable, even dramatic'; Reinhard Strohm, *The Rise of European Music, 1380-1500* (Cambridge, 1993), pp. 154, 156 (Caius Lib.: 780.902 S). On 'Helas mon dueil' see Fallows, pp. 155-6; the text of 'Vergene bella' is by Francesco Petrarca (1304-1374), see entry for *Sacred and Secular Music of Six Centuries* (below), and Fallows, p. 129. There are extensive discussions of Dufay's songs, in wider context, in Strohm, *Rise of European Music*.

(39) CD 789.OCK 1

Ockeghem, Requiem; Missa Fors Seulement, includes Johannes Ockeghem (c. 1410-1497), 'Missa Fors Seulement': Kyrie; Gloria; Credo; Fors Seulement; Pierre de la Rue (c.1460-1518), 'Fors Seulement'; Antoine Brumel (c.1460-1515), 'Du tout plongiet / Fors seulement'; Johannes Ockeghem (c.1410-1497), 'Requiem': Introitus; Kyrie; Graduale; Tractus; Offertorium; performed by The Clerks' Group, dir. Edward Wickham (rec. 1996); ■ ASV Gaudeamus, CD GAU 168. On the construction of this mass see Edgar H. Sparks, *Cantus Firmus in Mass and Motet, 1420-1520* (Berkeley & Los Angeles, 1963), pp. 155-66 (Caius Lib.: 781.828 S), and, summarising its development from song to mass (a parody-mass by anticipation), Fabrice Fitch, *Johannes Ockeghem: Masses and Motets* (Paris, 1997), pp. 122-4 (Caius Lib.: 789 OCK Fit). On Ockeghem's life and works in overview see D.M. Randel (ed.), *The Harvard Biographical Dictionary of Music* (Cambridge, Mass., 1996), pp. 646-7, with up-to-date bibliography (Caius Lib.: Ref 780.3 H).

(40) CD 789.MOR 2

Armes, Amours; Chansons des XIVe et XVe Siècles; includes Robert Morton (c.1430-c.1476), 'Il sera / L'ome armé' (rondeau, instrumental); Anon., 'Ho, ho, ho' (chanson); Magister Grimace (fl. c.1350-c.1375), 'A l'arme, a l'arme' (virelai, instrumental); F. Andrieu (fl. late 14th cent.), 'Armes, amours / O flour des flours' (double ballade; setting of Eustache Deschamps (c.1345-c.1406), 'Déploration sur la Mort de Machaut', 1377); Anon./Conrad Paumann (c.1410-1473), 'Mit ganzem Willen' (lied, instrumental); Robert Morton, 'N'aray je jamais mieulx' (rondeau); Anon., 'Man, assay' (carol, instrumental), 'J'ay pris amours' (chanson), 'Or sus vous dormes trop' (virelai, instrumental); Gilles Joye (1424/25-1483), 'Ce qu'on fait a quatimini' (rondeau); Anon., 'Helas, Olivier Basselin' (complainte), 'Ecce quod natura' (carol, instrumental); Johannes Ghiselin (fl. early 16th cent.), 'a spagna' (instrumental); Gilles Binchois (c.1400-

1460), 'Tant plus ayme' (rondeau); Antoine Busnoys (c.1430-1492), 'Est-il Merchy' (rondeau); Anon., 'Bel fiore' (dança, instrumental); Robert Morton, 'Il sera / L'ome armé' (rondeau, instrumental); performed by Alla Francesca, dir. Emmanuel Bonnardot, Pierre Hamon & Brigitte Lesne, rec. 1997; ■ Opus 111, OPS 30-221 (booklet with texts in original French, glossed in mod. French). On Robert Morton (English composer serving the Burgundian court from 1457 to at least 1476) see Reinhard Strohm, *The Rise of European Music, 1386-1500* (Cambridge, 1993), pp. 448-9 (Caius Lib.: 780.902 S), including analysis of 'N'aray je jamais mieulx'. For Deschamps as a close inheritor of Machaut's new practice of vernacular composition see Kevin Brownlee, *Poetic Identity in Guillaume de Machaut* (Madison, Wis., 1984), pp. 208-10 (Caius Lib.: 841.1 MAC/Bro).

(41) CD 789.BIN 1

Gilles Binchois (c.1400-1460), *Mon Souverain Desir; Chansons*; includes 'Triste plaisir' (setting Alain Chartier), 'Amours mercy', 'Je me recommande' (instrumental), 'En regardant' (setting ?Alain Chartier), 'Se la belle', 'Je vous salue' (setting William de la Pole), 'Adieu mes tres belles', 'De plus en plus', 'Lune tres belle', 'Les tres doulx yeux', 'Amoureux suy', 'Adieu, adieu', 'Jamais tant' (instrumental), 'Adieu m'amour et ma maistresse', 'Dueil angoisseux' (setting Christine de Pizan), 'Pour prison' (setting ?Alain Chartier), 'Filles a marier'; performed by the Ensemble Gilles Binchois, dir. Dominique Vellard (rec. 1996-7); ■ Virgin Classics Veritas, 7243 5 45285 2 1 (booklet gives texts in French and English). Brief review of recording by Stephen Rees, 'Late Medieval Secular Song' in *Early Music*, XXVI (1998), 681-2, 5 (Caius Lib.: S.30.26). The *Poèmes* of Alain Chartier (c.1385-c.1433) have been edited by James Laidlaw (Paris, c.1988) (Caius Lib.: 841.2 CHA/L). Score of 'Dueil angoisseux' in W. Thomas Marrocco & Nicholas Sandon (eds), *Oxford Anthology of Medieval Music* (Oxford, 1977), pp. 232-3 (Caius Lib.: UU.5.7). For background concerning late Gothic Burgundian court culture see Walter Prevenier and Wim Blockmans, *The Burgundian Netherlands* (Cambridge, 1986) (Caius Lib.: 949.201 P), and John W. Steyaert, *Late Gothic Sculpture; The Burgundian Netherlands* (Ghent, 1994) (Caius Lib.: 735.21 S); rather more technical is W.H. Kemp, *Burgundian Court Song in the Time of Binchois* (Oxford, 1990) (Caius Lib.: 782.42 K).

(42) CD 789.HER 1

Sacred and Secular Music of Six Centuries; includes Hermannus Contractus (1013-54), 'Salve Regina' (Marian antiphon); Godefroy de St Victoire (fl. 1170-90), 'Planctus ante nescia' (complaint); Machaut (c.1300-77), 'Quant je sui mis' (virelai); Dufay (c.1400-74), 'Vergene Bella', 'Gloria ad modum tubae'; Fayrfax (1464-1521), 'Most clear of colour'; Tallis (c.1505-85), 'O nata lux'; Byrd (1543-1623), 'Ne irascaris Domine' (motet); Francisco de Peñalosa (c.1470-1528), 'Sancta Mater'; Flecha (1481-1553), 'El Jubilate'; Isaac (c.1450-1517), 'Tota pulchra es' (motet); Goudimel (c.1514-72), 'Bonjour mon coeur' (chanson); Janequin (c.1485-1558), 'Le Chant des Oiseaulx'; and anonymous pieces; performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1987, 89); ■ Hyperion, CDA 66370 (booklet gives texts in Latin French, English, Spanish, with English translations). On

Godefroy de St Victoire's 'Planctus ante nescia' see the close discussion with written-out text & score (in the modern author's extremely neat formal hand), plus English translation, in John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 130-40 (Caius Lib.: 782.00902 S). For the full text (Italian and English) of 'Vergene Bella' see R.M. Durling (ed. & trans.), *Petrarch's Lyric Poems; The 'Rime sparse' and Other Lyrics* (Cambridge, 1976), pp. 574-83 (Caius Lib.: 851.1 PET/D), with useful intro. and frontispiece plate shewing the opening stanzas of 'Vergene bella' written out in Petrarch's extremely neat formal hand (Rome Biblioteca Vaticana, MS. Vat.Lat. 3195), and see also Dufay, *Chansons* (above); on Francisco de Peñalosa see Tess Knighton and David Fallows (eds), *Companion to Medieval and Renaissance Music* (London, 1992), pp. 79-84 (Caius Lib.: 780.902 K). Concerning Hermannus Contractus the *Harvard Biographical Dictionary of Music* (Cambridge, Mass., 1996) (Caius Lib.: Ref 780.3 H) observes sceptically: 'although it is clear that he composed, very few pieces can be attributed to him with any certainty' (p. 378); but he was a significant innovator in musical notation: see Richard Rastall, *The Notation of Western Music; An Introduction* (2nd ed., Leeds, 1998), pp. 130-3 (Caius Lib.: 780.148 R).

(43) CD 789.DUF 2

The Garden of Zephrus; courtly songs of the early fifteenth century; includes Dufay, 'J'atendray tant qu'il vous playra' (rondeau), 'Mon cuer me fait tous dis penser' (rondeau), 'Adieu ces bons vins de Lannoys' (rondeau); Anthonello da Caserta (*fl.* late 14th-early 15th cents), 'Amour m'a le cuer mis en tel martire' (ballade); Briquet (*fl.* c.1420), 'Ma seul amour et ma belle maistresse' (rondeau); Francesco Landini (c.1325-97), 'Nessun ponga speranza' (ballata), 'Guinta vaga biltà' (ballata); Gacien Reyneau (b. c.1370, *fl.* before 1429), 'Va t'en, mon cuer, avent mes yeux' (rondeau), Matheus de Sancto Johanne (*fl.* 1365-?89), 'Fortune, faulce, parverse' (rondeau); Francus de Insula (*fl.* 1420-25), 'Amours n'ont cure de tristesse' (rondeau); (?Bartholomeus) Brollo (*fl.* c.1430-50), 'Qui le sien vuelt bien maintenir' (ballade); and anonymous pieces; performed by Gothic Voices, dir. Christopher Page (rec. 1984); ■ Hyperion, CDA 66144 (booklet gives texts in French and Italian, with English translations). On the *formes fixes* of ballade and rondeau see Nigel Wilkins (ed.), *One Hundred Ballades, Rondeaux and Virelais from the Late Middle Ages* (Cambridge, 1969) (Caius Lib.: 841.108 W), including 14 texts by Machaut with score, text-notes & glossary, and the articles (under these headings) by Wilkins in *The New Grove*. Francesco Landini was a productive Florentine musician and organist, and 'his over 150 compositions constitute about a quarter of the extant music from the Italian trecento' (*Harvard Biog. Dict. of Music*, p. 489).

(44) CD 789.OCK 2

O Tempo Bono; Music at the Aragonese Court of Naples; vocal and instrumental pieces from MS. Montecassino N 871 (late 15th cent.); includes Anon., 'Adoramus te Domine' (antiphon), 'Alle stamegne' (rustic song), 'Fortuna tot' (arranged for 2 lutes), 'O pellegrina o luce' (reconstructed text), 'A Florence la ioyose cité' (polyphonic dance-tune; instrumental); Johannes Ockeghem (c.1410-1497), 'Petite camusette'; Anon., 'O tempo bono'

(strambotto), 'La vida de Colin' (rustic song); Walter Frye (?d.1474-5), 'Suis aprentis' ['So ys emprentid'] (performed instrumentally, owing to corrupt text in MS); Guillaume Dufay (c.1400-1474), 'Par le regart de vos beaulx yeulx' (rondeau, instrumental); Johannes Cornago (fl. c.1455-85), 'Morte mercè' (vocal & instrumental); Anon., 'Mon fort souspirz' (instrumental arrangement); John Bedyngnam (d.1459/60), 'Gentil madonna' (performed in 2 versions); Anon., 'Voca la galeria' (rustic, sailor's song); Guillaume Dufay, 'Adieu m'amour' (instrumental arrangement for 2 lutes); John Bedyngnam, 'Fortuna 'las' (instrumental arrangement); Pietro Oriola (fl. c.1440-80), 'O vos homines' (amorous ballata/parody antiphon); performed by Florilegio Ensemble, dir. Marcello Serafini (rec. ?2001); ■ Symphonia, SY 00180 (booklet gives texts in Latin, Italian and French, with English translations). On the provenance and contents of this MS, with full edition of each piece together with notes & commentaries, see Isabel Pope and Masakata Kanazawa (eds), *The Musical Manuscript Montecassino 871; A Neapolitan Repertory of Sacred and Secular Music of the Late Fifteenth Century* (Oxford, 1978) (Caius Lib.: UU.5.38); for problems of reconstructing 'O pellegrina', pp. 566-7; on the two Bedyngnam pieces: 'O rosa bella', pp. 605-8, 'Fortuna 'las' ('Gentil madonna'), pp. 620-22; for MS facsim. of 'Par le regart', Plate III. Text and score of the Walter Frye original 'So ys emprentid' (text garbled in this Italian MS by a scribe ignorant of English) in Walter Frye, *Collected Works*, ed. Sylvia W. Kenney (n.p., 1960) (Caius Lib.: UU.5.21); and see also her *Walter Frye and the 'Contenance Angloise'* (New Haven and London, 1964), Chap. 7: 'The Chansons of Frye' (Caius Lib.: 789.FRY Ken). 'So ys emprentid' is also ascribed to Bedyngnam; for its history see David Fallows, *Songs and Musicians in the Fifteenth Century* (Aldershot, 1996), pp. I/63-5 (Caius Lib.: 782.42094 F). On Bedyngnam see Fallows in *The New Grove*, Vol. 2, pp. 347-9; Caldwell, *Ox. Hist. Eng. Mus*, I, pp. 146-9; briefly on his European-wide reputation and conflicting attributions of his (?) works to Dufay, Dunstable and Frye, see *Harvard Biog. Dict. Music* (Cambridge, Mass., 1996), p. 57 (Caius Lib.: Ref 780.3 H).

(45) CD 789.FRY 2

Brussels 5557; compositions from the 'inner ring' of Brussels, Bibliothèque Royale Albert 1^{er}, MS 5557, datable to c.1450's or 1460's and described by Reinhard Strohm as 'a precious document for the presence of English music at the court of Charles the Bold (r. 1467-77)' (*Rise of European Music*, p. 405); including the Kyrie from the Sarum Chant; Walter Frye (d.1475), 'Missa Flos Regalis'; John Bedyngnam (1422-60), 'Myn hertis lust' (ballade), 'Fortune alas' (ballade), 'Mi verry joy' (rondeau); Walter Frye, 'Alas, alas, alas' (ballade); Frye/Bedyngnam (?), 'So ys emprentid' (ballade); Anon., 'Prynccesse of youthe' (ballade; text possibly by John Lydgate); John Plummer (d. c.1487), 'Missa Sine Nomine'; performed by The Clerks' Group, dir. Edward Wickham (rec. 1999); ■ Signum, SIGCD015 (careful informative booklet, with texts in original Latin and Middle English and English translation). On MS 5557 see Gareth Curtis (transcribed and ed.), *Fifteenth Century Liturgical Music, III: The Brussels Masses* (Early English Church Music, 34; London, 1989) (Caius Lib.:

MScO 780 EECM 34), which includes edited score plus text of both 'Flos regalis' (pp. 75-117) and 'Sine Nomine' (pp. 156-82), with commentary and refs. For the text of 'Mi verry joy' by the prisoner-poet Charles d'Orléans, see Robert Steele and Mabel Day (eds), *The English Poems of Charles of Orleans* (EETS, OS 215; Oxford, 1941/1970), p. 111 (Caius Lib.: 820.8 EET OS 215). Generally on Bedyngham see Strohm, 'Secular Polyphony', in his *Rise of European Music*, pp. 390-94 (Caius Lib.: 780.902 S) and David Fallows, 'English Song Repertories of the Mid-Fifteenth Centuries' (1976-7), in his *Songs and Musicians in the Fifteenth Century* (Aldershot, 1996) (Caius Lib.: 782.42094 F); on the 'Pryncesse of youthe' see Strohm, p. 392, and on Plummer's 'Missa sine nomine', p. 405. The quality of court culture associated with Charles the Bold may be recognised in the contemporary paintings of Rogier van der Weyden, by 1436 the City Painter of Brussels and the major artist of mid-15th cent. Flanders; see Stephan Kemperdick, *Rogier van der Weyden, 1399/1400-1464* (Cologne, 1999) (Caius Lib.: 759.9 492 WEY Kem), especially the magnificent 'Deposition' of c.1435-40 in the Prado, Madrid (plates 10-14), and the remarkably tender portrayal of St Mary Magdalene, the right-hand panel of the Braque Triptych (c.1450) in the Louvre (plate 74).

(46)

Mi Verry Joy; Songs of 15th Century Englishmen; includes John Bedyngham (d.1459/60), 'Mi verry joy' (rondeau), 'O rosa bella' (ballata), 'Le serviteur' (rondeau), 'Myn hertis lust' (rhyme-royal), 'Durer ne puis' (rondeau), 'Fortune alas' (rhyme-royal), 'Se belle' (rondeau); John Dunstable (d.1453), 'Puisque m'amour' (rondeau), 'Je languis' (ballade), 'I pray you all' (carol); (?John) Hert (?d. c.1457), 'O rosa bella' (ballata); Walter Frye (?d.1474-5), 'Alas alas' (rhyme-royal), 'Watlin frew' [Walter Frye], 'So ys emprentid' (rhyme-royal), 'Tout a par moy' (rondeau); performed by the Medieval Ensemble of London, dir. Peter Davies & Timothy Davies (rec. 1983); L'Oiseau-Lyre, Florilegium, DSDL 714; included on ◀▶ copytape 2, side A (last three items on copytape 1, side A). On Bedyngham see David Fallows, in *The New Grove*, Vol. 2, pp. 347-9; Caldwell, *Ox. Hist. Eng. Mus*, I, pp. 146-9. Texts with score of the Walter Frye pieces in Walter Frye, *Collected Works*, ed. Sylvia W. Kenney (n.p., 1960) (Caius Lib.: UU.5.21); and see also her *Walter Frye and the 'Contenance Angloise'* (New Haven and London, 1964), Chap. 7: 'The Chansons of Frye' (Caius Lib.: 789.FRY Ken). 'So ys emprentid' is also ascribed to Bedyngham; for its history, and that of 'Myn hertis lust', see David Fallows, *Songs and Musicians in the Fifteenth Century* (Aldershot, 1996), pp. I/63-5 (Caius Lib.: 782.42094 F); concerning 'O rosa bella' see pp. IV/287-305.

(47) CD 789.FRY 1

Walter Frye (?d.1474-5); sacred and secular vocal compositions, including 'Trinitatis dies', 'Gloria' (Missa Flos Regalis), 'Salve virgo', 'Credo' (Missa Flos Regalis), 'O florens rosa', 'Sanctus' (Missa Flos Regalis), 'Agnus dei' (Missa Flos Regalis), 'Ave regina' (*Glogauer Liederbuch*), 'Ave Regina' (*Codex Specialnik*), 'Sospitati dedit', 'Tout a par moi', 'So ys emprentid', 'Myn hertis lust' (?John Bedyngham, d.1459/60), 'Alas, alas is my chief song'; performed by The Hilliard Ensemble (rec. 1992); ■ ECM New Series, ECM 1476 437684-2 (booklet with original texts in Latin, French

& middle English); the booklet note by John Potter casts much doubt on the identifications advanced by Sylvia Kenney (see above entry). The Glogauer Liederbuch, three paper partbooks, amongst the earliest known such, was produced at Glogau Cathedral in Silesia (now Poland) in c.1480 and preserved in Berlin until destroyed in WWII; see *The New Grove*, Vol. 17, p. 680, and Richard Rastall, *The Notation of Western Music; An Introduction* (2nd ed., Leeds, 1998), pp. 11, 124 (Caius Lib.: 780.148 R). On 'Myn hertis lust' see David Fallows, *Songs and Musicians in the Fifteenth Century* (Aldershot, 1996), pp. I/63-5 (Caius Lib.: 782.42094 F). For more up-to-date discussion see Strohm, *Rise of European Music*, pp. 390-94 and ff. (Caius Lib.: 780.902 S).

(48) CD 789.MOR 1

The Castle of Fair Welcome; Courtly Songs of the Later Fifteenth Century; includes Robert Morton (?d.1476), 'Le souvenir de vous me tue', 'Que pourroit plus', 'Plus j'ay le monde regardé'; Johannes Regis (d. c.1485), 'Puisque ma damme'; John Bedyngham (d.1459?), 'Myn hertis lust'; Binchois (d.1460), 'Dueil angoisseux'; Dufay (d.1474), 'Ne je ne dors'; Johannes Vincenet (d. after 1479), 'La pena sin ser sabida'; Walter Frye (fl. ?c.1450-75), 'So ys emprinted'; ?Charles the Bold, Duke of Burgundy, 'Ma dame, trop vous mesprenés'; Enrique (fl. 2nd half of 15th cent.), 'Pues servio vos desplaze'; and anonymous pieces; performed by Gothic Voices, dir. Christopher Page (rec. 1985); ■ Hyperion, CDA 66194 (booklet gives texts in French and Spanish with English translations). Score of 'Dueil angoisseux' in W. Thomas Marrocco & Nicholas Sandon (eds), *Oxford Anthology of Medieval Music* (Oxford, 1977), pp. 232-3 (Caius Lib.: UU.5.7); discussion (rather technical) in W.H. Kemp, *Burgundian Court Song in the Time of Binchois* (Oxford, 1990) (Caius Lib.: 782.42 K), giving text on p. 112, and further analysis in Strohm, *The Rise of European Music* (Caius Lib.: 780.902 S), Example 30, pp. 193-5.

(49) CD 789.JOS 3

Josquin des Prés (c.1441-1521), *L'Homme Armé Masses*; includes 'L'homme armé' (anon. chanson); Josquin des Prés (c.1441-1521), 'Missa L'homme armé super voces musicales': Kyrie; Gloria; Credo; Sanctus & Benedictus; Agnus Dei; 'Missa L'homme armé sexti toni': Kyrie; Gloria; Credo; Sanctus & Benedictus; Agnus Dei; performed by The Tallis Scholars, dir. Peter Phillips (rec. 1989); ■ Gimell, 454919-2 (booklet with texts in Latin and English, and score for the chanson 'L'homme armé' underlaid with its French text). Brief discussion of these two masses in *The New Grove*, Vol. 9, pp. 725-6; fuller analysis in Edgar H. Sparks, *Cantus Firmus in Mass and Motet, 1420-1520* (Berkeley & Los Angeles, 1963), pp. 312-15 (Caius Lib.: 781. 828 S). Fullest treatment of this 'easily the most famous of Josquin's masses' in Richard Sherr (ed.), *The Josquin Companion* (Oxford, 2000), pp. 53-62, 62-9 (Caius Lib.: 789.JOS S).

(50) CD 789.JOS 2

Josquin, Missa Pange lingua; Missa La sol fa re mi; Plainchant: Pange lingua; including Plainchant: Pange lingua; Josquin des Prés (c. 1440-1521), 'Missa Pange lingua': Kyrie; Gloria; Credo; Sanctus & Benedictus; Agnus Dei I, II & III; Josquin des Prés (c.1440-1521), 'Missa La sol fa re mi':

Kyrie; Gloria; Credo; Sanctus & Benedictus; Agnus Dei I, II & III; performed by The Tallis Scholars, dir Peter Phillips (rec. 1986); ■ Gimell, 454 909-2 (booklet gives full texts in Latin and English translation). This mass setting from towards the end of Josquin's career survives complete in no less than thirteen 16th-cent. MS sources. Full edition of score and text underlay (with English translation of the Latin mass ordinary) in Thomas Warburton, *Josquin des Prez: Missa Pange Lingua; An Edition, with Notes for Performance and Commentary* (Chapel Hill, N.C., 1977), with two facsimile folios from the earliest known source, Rome Biblioteca Vaticana, Capella Sistina, MS. 16 (Caius Lib.: Sco 789.JOS W); see again also Sparks, *Cantus Firmus in Mass and Motet*, pp. 373-78 (Caius Lib.: 781.828 S). The original strophic hymn, 'Pange, lingua, gloriosi' by Venantius Fortunatus (d. after 600), with its earliest 11th-13th cent. melodies, is discussed (with transcribed scoring) in John Stevens, *Words and Music in the Middle Ages* (Cambridge, 1986), pp. 52-4, 319 (Caius Lib.: 782.00902 S).

(51) CD 789.JOS 1

Josquin Desprez (c.1440-1521), Motets & Chansons; including 'Ave Maria, gratia plena' (4-voice motet), 'Absalom fili mi' (4-voice motet), 'Veni Sancte Spiritus' (6-voice motet), 'De profundis clamavi' (4-voice motet), 'Scaramella va alla guerra' (4-voice); Loyset Compère (c.1445-1518), 'Scaramella fa la galla' (4-voice); Josquin Desprez, 'In te Domine speravi' (4-voice), 'El grillo' (4-voice), 'Mille regretz' (4-voice chanson), 'Petite camusette' (6-voice chanson), 'Je me plains' (5-voice chanson), 'En l'ombre d'ung buissonnet' (3-voice chanson), 'Je ne me puis tenir d'aimer' (5-voice chanson), 'La déploration de Jehan Ockeghem (Nymphes des bois)', 5-voice setting (datable to c.1495) of text by Jehan Molinet (1433-1507); performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1983); ■ Virgin Classics Veritas, 7243 5 61302 2 7 (booklet gives texts in original Latin, Italian, French, with English translations). See again Sparks, *Cantus Firmus in Mass and Motet*, pp. 382 ff. (Caius Lib.: 781.828 S) and, for the score of 'Veni, Sancte Spiritus', Josquin des Prés, *Vier Mottetten*, ed. Friedrich Blume (Wolfenbüttel, [1926]), pp. 16-23 (Caius Lib.: UU.5.4). Caius Library holds an important & comprehensive MS collection of Molinet's poetic *oeuvre*, Gonville and Caius College MS 187/220 dated to cent. xvi early, with elaborate prosodic markings to demonstrate verse construction; see Jelle Koopmans and Paul Verhuyck (eds), *Jean Molinet, Les Prognostications Joyeuses* (Geneva, 1998), p. 17 (Caius Lib.: 841.2 MOL K).

(52) CD 789.RICH 1

Jean Richafort (c.1480-after 1547), *Requiem in memoriam Josquin Desprez*; including also 'Laetamini Domine' (short four-part contrapuntal motet), 'Sufficiebat nobis paupertas' (four-part motet to a text paraphrased from the Old Testament *Book of Tobit*, 5:20-23 and 10:40), 'Salve Regina' (five-voice antiphon), 'Ne vous chaille mon coeur' (four-part chanson), 'Tru tru trut avant' (three-part chanson), 'Il n'est si douce vie' (four-part chanson); performed by The Huelgas Ensemble, dir. Paul van Nevel (rec. 2000), ■ Harmonia Mundi, HMC 901730 (booklet gives texts in Latin with English translations). H.M. Brown in *New Grove*, Vol. 15 (good general overview)

implies (p. 839) that it is less than certain that the *Requiem* was actually composed for Josquin, even though it certainly does imitate many features of Josquin's style. See also *The Josquin Companion*, ed. Sherr, pp. 282-3 (Caius Lib.: 789.JOS S); *The Harvard Biographical Dictionary of Music*, p. 743 (Caius Lib.: Ref 780.3 H).

(53)

Michael Hall, *Listening to the Mediaeval Motet*, ◀▶▶ BBC illustrated talk (incomplete at start); for a brief introduction to the medieval motet's form and use of text see Andrew Hughes, *Style and Symbol; Medieval Music: 800-1453* (Ottawa, 1989), Chap. 4 and esp. pp. 93-4, 103-4, 106-9, and also pp. 163-7 (Caius Lib.: 780.902 H); see also (technical) Ernest. H. Sanders, 'The Medieval Motet' (1973), reprinted in his *French and English Polyphony of the 13th and 14th Centuries; Style and Notation* (Aldershot, 1998), IV (Caius Lib.: 781.284 S), and Mark Everist, *French Motets in the Thirteenth Century; Music, Poetry and Genre* (Cambridge, 1994) (Caius Lib.: 782.26 E). Also now see: Dolores Pesce (ed.), *Hearing the Motet; Essays on the Motet of the Middle Ages and Renaissance* (Oxford, 1997) (Caius Lib.: 782.26094 P).

(54) CD 789.FAY 1

Robert Fayrfax (1464-1521), *Missa Albanus; O Maria Deo grata; and Eterne laudis lilium*; includes 'Albanus Domini laudans' (from the Matins antiphon 'Alloquio dulcis vultu', 'Missa Albanus' (festal mass); 'O Maria Deo grata' (marian antiphon), 'Ave lumen gratie' (from the Eton Choirbook), 'Eternae laudis lilium' (five-part votive antiphon); performed by The Cardinal's Musick, dir. Andrew Carwood & David Skinner (rec. 1995); ■ Gaudeamus, ASV Digital, CD GAU 160 (Works of Robert Fayrfax, Vol. III; detailed booklet gives texts in original Latin and English translation). For the score of the 'Missa Albanus' see Robert Fayrfax, *Collected Works*, ed. Edwin B. Warren (3 vols, n.p., 1956-66), I (Caius Lib.: UU.5.30-31); the two significant sources for the five Fayrfax masses are Lambeth MS 1 (cent. xvi, early) and Gonville and Caius College MS 667/760 (cent. xvi, early-middle, English, known as the Caius Choirbook); see also Hugh Benham, *Latin Church Music in England, c.1460-1575* (New York, 1980), pp. 124-5 (Caius Lib.: 781.71 B) and David Skinner, 'Discovering the Provenance and History of the Caius and Lambeth Choirbooks', *Early Music*, XXV (1997), 245-266 (Caius Lib.: S.30.25). Useful overview in Roger Bray, 'Sacred Music to Latin Texts' in *Music in Britain; The Sixteenth Century*, ed. Roger Bray (Oxford, 1995) (Caius Lib.: 780.941 S), pp. 60-7; on the 'Missa Albanus', pp. 63-4, where Bray remarks: 'The *Albanus* mass was almost certainly one of the works which (indirectly) gained him his Cambridge doctorate' [Mus.D. Cantab., 1501/2].

(55) CD 789.ETO 1A

Music from the Eton Choir Book, Vol. I (of 5): *The Rose and the Ostrich Feather*; Robert Fayrfax (1464-1521), Magnificat ('Regale'); Richard Hygons (c.1435-1509), 'Salve Regina'; Edmund Turges (c.1450- ?), 'From Stormy Windes'; John Browne (fl. c.1490), 'Stabat Iuxta Christi crucem'; Anon., 'This day day dawes'; William Cornysh (d.1523), 'Salve Regina'; performed

by The Sixteen, dir. Harry Christophers (rec. 1990); ■ Collins Classics, 13142 (booklet gives texts in original Latin and English; it also states that 'of the main choirbooks listed in inventories at King's College, Cambridge and Magdalen College, Oxford, not a single one remains' [p. 5], without mentioning that the Caius Choirbook *does* survive, from the same period and in brilliant condition [MS Gonville and Caius College 667/760, cent. xvi, early-middle, English]; by contrast, of 93 pieces listed in the original index of the Eton Choirbook, 29 are now missing and others are incomplete). For full edited scores & texts of the entire collection consult *The Eton Choirbook*, transcribed and ed. Frank Ll. Harrison (3 vols, 2nd rev. ed., London, 1967-2002; Vol. 2, 3rd ed., rev. David Fallows) (Caius Lib.: Sco 780.MB 10-12). On the motets of the Eton Choirbook see Denis Stevens, *Tudor Church Music* (2nd ed., London, 1966), pp. 35-49 (Caius Lib.: 781.71 S); more briefly on the Eton Choirbook and its background see Roger Bray, 'Sacred Music to Latin Texts' in *Music in Britain; The Sixteenth Century*, ed. Roger Bray (Oxford, 1995) (Caius Lib.: 780.941 S), esp. pp. 57-60 **N.B.:** *This recording contains an extensively wide dynamic range; do not play at very high level or equipment may be damaged.*

(56) CD 789.ETO 1B

Music from the Eton Choir Book, Vol. II (of 5): *The Crown of Thorns*; Richard Davy (c.1465-c.1507), 'Stabat Mater'; John Browne (fl. c.1490), 'Jesu, mercy, how may this be?'; William Cornysh (d.1523), 'Stabat Mater'; Sherynham (fl. c.1500), 'Ah, gentle Jesu'; John Browne, 'Stabat Mater'; performed by The Sixteen, dir. Harry Christophers (rec. 1991); ■ Collins Classics, 13162 (booklet gives texts in original Latin and English, with English translations of the Latin). John Browne is a major contributor to the Eton Choir Book, with 15 pieces, more than twice the number by Cornysh. **N.B.:** *This recording contains an extensively wide dynamic range; do not play at very high level or equipment may be damaged.*

(57) CD 789.ETO 1C

Music from the Eton Choir Book, Vol. III (of 5): *The Pillars of Eternity*; Richard Davy (c.1465-c.1507), 'O Domine caeli terraeque creator'; William Cornysh (d.1523), 'Ave Maria, mater Dei'; Richard Davy (c. 1465-c.1507), 'Ah, mine heart, remember thee well'; Walter Lambe (c.1450/51-d.after Michaelmas 1499), 'Stella caeli'; Richard Davy (c.1465-c.1507), 'Ah, blessed Jesu, how fortunated this?'; Robert Wylkinson (c.1450-1515 or later), 'Jesus autem transiens / Credo in Deum', 'Salve Regina'; performed by The Sixteen, dir. Harry Christophers (rec. 1992); ■ Collins Classics, 13422 (booklet gives texts in original Latin and English, with English translations of the Latin).

(58) CD 789.ETO 1D

Music from the Eton Choir Book, Vol. IV (of 5): *The Flower of All Virginity*; Hugh Kellyk (fl. late 15th cent.), 'Gaude flore virginali'; Anon., 'Ah my dear, ah, my dear son'; John Nesbett (d.1488?), 'Magnificat'; Robert Fayrfax (1464-1521), 'Most clear of colour'; John Browne (fl. c.1490), 'Salve Regina'; Anon., 'Afraid, alas, and why so suddenly?'; John Browne (fl. c.1490), 'Oh Maria salvatoris mater'; performed by The Sixteen, dir. Harry Christophers (rec. 1993); ■ Collins Classics, 13952 (booklet, quite confused, gives texts in original Latin and English, with English

translations of the Latin).

(59) CD 789.ETO 1E

Music from the Eton Choir Book, Vol. V (of 5): *The Voices of Angels*; Walter Lambe (c.1450/51-d.after Michaelmas 1499), 'Salve Regina'; William, Monk of Stratford (fl. c.15th-16th cents), 'Magnificat'; John Plummer (c.1410-c.1484), 'Tota pulchra es'; Richard Davy (c.1465-c.1507), 'Salve Regina'; John Plummer (c.1410-c.1484), 'Anna mater matris Christi'; Richard Davy (c.1465-c.1507), 'In honore summae matris'; performed by The Sixteen, dir. Harry Christophers (rec. 1995); ■ Collins Classics, 14622 (booklet gives texts in Latin with English translations).

(60) CD CD 789.BRO 1

Tears & Lamentations; includes John Browne (fl. c.1490), 'Jesu, mercy'; Richard Pygott (fl. c.1520), 'Quid petis, o fili?'; Richard Davy (c.1465-c.1507), 'Ah, blessed Jesu'; Sheryngham (fl. c.1500), 'Ah, gentle Jesu'; Anon. (15th cent.), 'A my dere sonne' ('This enders night') (dialogue song); Gilbert Banastir (c.1445-1487), 'My fearful dream'; Anon., 'Alone, alone, alone' (dialogue song); William Cornyshe (1468-1523), 'Woefully arrayed'; Robert Whyte (c.1538-1574), 'Lamentationes' (setting *The Lamentations of Jeremiah* [Vulgate text], I:8-13), 'Liberate me Domine' (4-part responsory motet); Pro Cantione Antiqua, dir. Edgar Fleet (rec. 1985, 1995); ■ ASV Quicksilva CD QS 6151 (brief booklet gives texts in English and Latin with English translations). Concerning 'Woefully arrayed' see (for text and notes) Carleton Brown (ed.), *Religious Lyrics of the XVth Century* (Oxford, 1939), pp. 156-8, 325-6 (Caius Lib.: 821.1080382 B); Douglas Gray (ed.), *A Selection of Religious Lyrics* (Oxford, 1975), pp. 26-7, 113-5 (Caius Lib.: 821.1080382 G); for musical setting, *Ox. Hist. Eng. Mus.*, I, pp. 256-8; for discussion, Rosemary Woolf, *The English Religious Lyric in the Middle Ages* (Oxford, 1968), Chap. VI (Caius Lib.: 821.109382 W); Douglas Gray, *Themes and Images in the Medieval English Religious Lyric* (London, 1972), Chap. 7 (Caius Lib.: 821.1 G).

(61) CD 789.CORN 2

William Cornysh (d.1523), *Stabat Mater*; also includes 'Salve regina', 'Ave Maria, mater Dei', 'Gaude virgo mater Christi', Magnificat; 'Ah, Robin', 'Adieu, adieu, my heartes lust', 'Woefully arrayed'; performed by The Tallis Scholars, dir. Peter Phillips (rec. 1988); ■ Gimell, 454914-2 (booklet gives texts in Latin and English, with English translations). The 'Magnificat' survives only in the Caius Choirbook; for text and score see Paul Doe (ed.), *Early Tudor Magnificats: I* (Early English Church Music, 4; London, [1964]), pp. ix, 49-64 (Caius Lib.: MScO 780 EECM 4). On Cornysh see *Ox. Hist. Eng. Mus.*, I, pp. 201-4. Concerning 'Ah, Robin' see Shakespeare's *Twelfth Night*, IV.ii.75 ff. (ed. Lothian & Craik [2nd ed., London, 1975], pp. 125, 186-7) (Caius Lib.: 822.33 B Ard/Twe); also P.J. Seng, *The Vocal Songs in the Plays of Shakespeare* (Cambridge, Mass., 1967), pp. 116-9 (Caius Lib.: 822.33D SHA/Sen).

(62) CD 789.TAV 1

John Taverner (c.1490-1546), *Missa Gloria Tibi Trinitas*; also includes 'Dum transisset sabbatum' (responsory); performed by The Tallis Scholars, dir. Peter Phillips (rec. 1984); ■ Gimell, CD GIM 004 (booklet, rev. 1995, gives

texts in original Latin and English translation). The 'Dum transisset' in both five- and four-part versions is fully edited with score and text underlay in Hugh Benham (transcribed and ed.), *John Taverner, III: Ritual Music and Secular Songs* (Early English Church Music, 30; London, 1984) (Caius Lib.: MScO 780.EECM 30). On Taverner and his mass-compositions see Benham, *Latin Church Music in England*, Chap. 9: 'John Taverner and Hugh Aston' (Caius Lib.: 781.71 B), and Roger Bray, 'Sacred Music to Latin Texts' in *Music in Britain; The Sixteenth Century*, ed. Roger Bray (Oxford, 1995) (Caius Lib.: 780.941 S), pp. 75-7.

(63) CD 789.TYE 1

Christopher Tye (c.1505-1573), *Cathedral Music*; includes 'Orbis factor' (kyrie), 'Euge bone' (mass), 'Quaesumus omnipotens Deus', 'Misere mei, Deus', 'Omnes gentes, plaudite manibus', 'Peccavimus cum patribus nostris'; Winchester Cathedral Choir, dir. David Hill; ■ Helios (Hyperion), CD H 55079 (booklet gives no recording date but is copyright 1990; gives texts in original Latin and English translation). On Tye see again Benham, *Latin Church Music*, pp. 205-11. Tye was from East Anglia, possibly from Cambridge, and in 1536/7 was admitted to the Cambridge degree of Mus.B.; later he was at Ely Cathedral (1543-61), as Master of the Choristers. Fullest overview in Peter Phillips, *English Sacred Music, 1549-1649* (Oxford, 1991), pp. 28-33 (Caius Lib.: 781.71 P).

(64) CD 789.WHI 1

Lamentations; includes Robert White (c.1538-1574), 'Lamentations for Five Voices'; Thomas Tallis (c.1505-1585), 'Lamentations, First Set', and 'Lamentations, Second Set'; Palestrina (c.1525-1594), Lesson I for Maundy Thursday; Orlando di Lasso (1532-1594), Lesson I for Maundy Thursday, Lesson II for Maundy Thursday; Estêvão De Brito (c.1575-1641), Lesson I for Good Friday; Oxford Camerata, conducted by Jeremy Summerly (rec. 1991); ■ Naxos, 8.550572 (flimsy booklet gives almost no information, and no texts). Robert White may have been a pupil of Christopher Tye, whose daughter he married; he was Choirmaster at Ely Cathedral, 1562. On this whole group of English Anglican composers see Peter Phillips, *English Sacred Music, 1549-1649* (Oxford, 1991) (Caius Lib.: 781.71 P). De Brito, by contrast, was of Portuguese origin and by 1597 was *Maestro di Capilla* at Badajoz Cathedral (see *The New Grove*, Vol. 3, pp. 292-3).

(65) CD 789.TAL 3

Thomas Tallis (c.1505-1585), *Lamentations of Jeremiah*; also includes 'Salvator Mundi', 'O sacrum convivium', Mass for Four Voices, 'Absterge Domine'; performed by The Hilliard Ensemble, dir. Paul Hillier (rec. 1986); ■ ECM New Series, GEMA ECM 1341 833 308-2 (booklet, contains a vague mini-essay by Wilfrid Mellers but no information and no texts). Generally, see Paul Doe, *Tallis* (2nd ed., London, 1976) (Caius Lib.: 789.TAL Doe), and David Wulstan *Tudor Music* (London, 1985) (Caius Lib.: 780.942 W). Tallis was Organist of the Chapel Royal jointly with William Byrd, and in 1575 he and Byrd were granted a 21-year monopoly in the publication of printed music.

(66) CD 789.TAL 1

Thomas Tallis (c.1505-1585), *Mass for Four Voices; Motets*: 'Loquebantur variis linguis', 'Salvator Mundi', 'O sacrum convivium', 'Audivi vocem', 'Sancte Deus', 'Videte miraculum'; Te lucis ante terminum', 'In manus tuas Domine'; Oxford Camerata, conducted by Jeremy Summerly (rec. 1993); ■ Naxos, DDD 8.550576. Close discussion of the 'Salvator Mundi' motet in Joseph Kerman, *Write All These Down; Essays on Music* (Berkeley, Cal., 1994), pp. 91-4 (Caius Lib.: 780 K).

(67) CD 789.TAL 2

Thomas Tallis (c.1505-1585), *Spem in Alium*; includes 'Spem in alium' (40-part motet), 'Sancte Deus', 'Salvator mundi, salva nos' (I), 'Salvator mundi, salva nos' (II), 'Gaude gloriosa', 'Miserere nostri', 'Loquebantur variis linguis'; performed by The Tallis Scholars, dir. Peter Phillips (rec. 1985); ■ Gimell, 454906-2 (booklet gives texts in Latin and English translation). On the 'Spem in Alium' see David Wulstan (briefly), *Tudor Music* (London, 1985), pp. 307-8 (Caius Lib.: 780.942 W); Denis Stevens, 'A Songe of Fortie Parts', *Early Music*, 10 (1982), 171-81 (Caius Lib.: S.30.10); the full score, re-edited by Philip Brett in rather remarkably large format (Oxford, 1966), is Caius Lib: UU.T1.1.

(68) CD 789.BYR 1

William Byrd (1543-1623), *The Three Masses*; includes 'Mass for five voices', 'Mass for four voices', 'Mass for three voices'; 'Ave verum corpus' (motet), 'Defecit in dolore' (motet), 'Infelix ego' (motet); performed by The Tallis Scholars, dir. Peter Phillips (rec. 1984); ■ Gimell, 454945-2 (booklet, rev. 1991, gives texts in original Latin and English translation). On 'Infelix ego' see Owen Rees, 'The English background to Byrd's motets: textual and stylistic models for *Infelix ego*', in Alan Brown & Richard Turbet (eds), *Byrd Studies* (Cambridge, 1992) (Caius Lib.: 789.BYR Bro); see also Joseph Kerman, *The Masses and Motets of William Byrd* (London, 1981) (Caius Lib.: 789.BYR Ker). As a Roman Catholic Byrd wrote for both the traditional Catholic and reformed (Anglican) churches. There is a hyper-technical discussion by David Stern in Mark Everist (ed.), *Models of Musical Analysis; Music Before 1600* (Oxford, 1992), pp. 208-24 (Caius Lib.: 780.902 E).

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1st May 2006

J.H. Prynne

PDF file created on 30 April 2006