

The Hilliard Ensemble



For more than three decades now The Hilliard Ensemble has been active in the realms of both early and contemporary music. As well as recording and performing music by composers such as Pérotin, Dufay, Josquin and Bach the ensemble has been involved in the creation of a large number of new works. James MacMillan, Heinz Holliger, Arvo Pärt, Steven Hartke and many other composers have written both large and small-scale pieces for them.

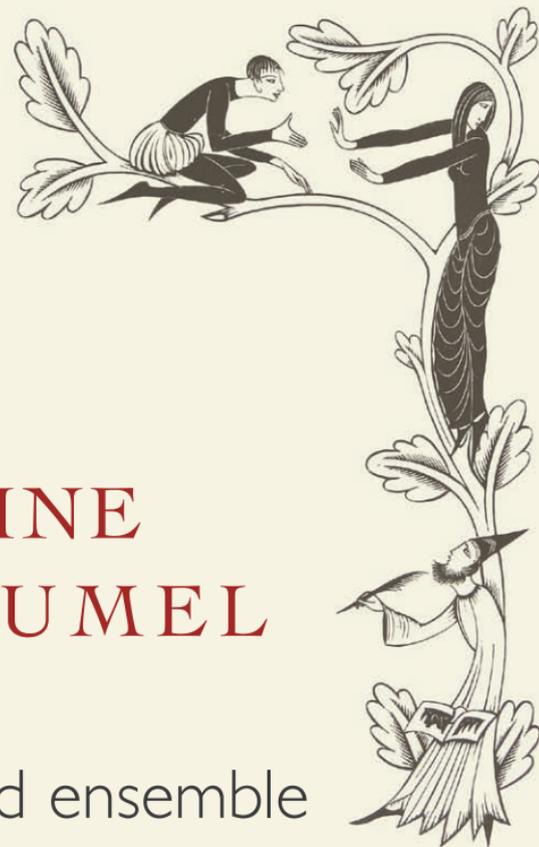
The ensemble's performances frequently include collaborations with other musicians such as the saxophonist Jan Garbarek, violinist Christoph Poppen, violist Kim

Kashkashian and orchestras including the New York Philharmonic, the BBC Symphony Orchestra and the Philadelphia Orchestra.

John Potter's contribution was crucial to getting the Hilliard Live project under way. John has since left to take up a post in the Music Department of York University. His place in the group has been filled by Steven Harrold.

www.hilliardensemble.demon.co.uk

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ANTOINE BRUMEL

the hilliard ensemble

The **hiliard live** series of recordings came about for various reasons. At the time self-published recordings were a fairly new and increasingly common phenomenon in popular music and we were keen to see if we could make the process work for us in the context of a series of public concerts. Perhaps the most important motive for this experiment was our desire to capture the atmosphere and excitement of concert performances of some of our favourite repertoire. Performance rather than recording is, after all, what music is about. There is the unavoidable risk that all will not be perfect; audience noise or human frailty on our part may detract from the polished perfection that can be achieved with a studio recording but such risks are part of our daily life of concert giving and lend to the event an added degree of excitement and, we hope, engagement with the audience.

We are happy to make this series of discs more widely available on CORO.

Gordon Jones

The Hiliard Ensemble on CORO:

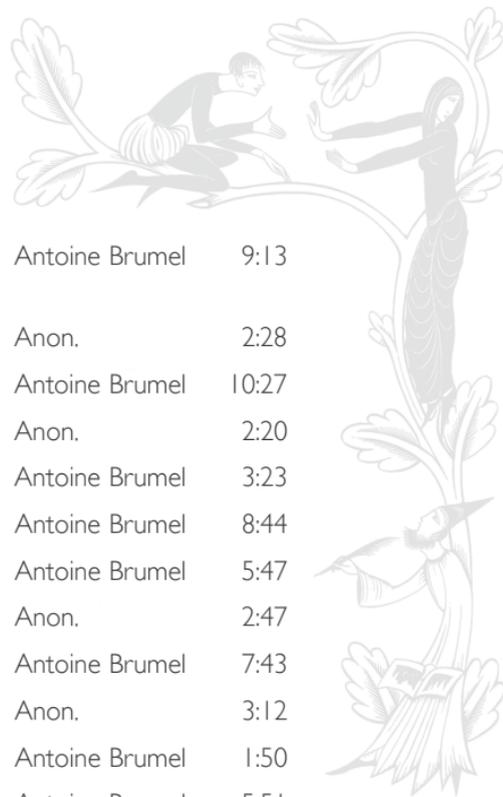
- hiliard live** 1 Pérotin and the Ars Antiqua
- hiliard live** 2 For Ockeghem
- hiliard live** 3 Antoine Brumel

coming soon: **hiliard live** 4 Guillaume Dufay

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ANTOINE BRUMEL

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|----|---|----------------|-------|
| 1 | Kyrie and Gloria (Missa Victimae paschali laudes) | Antoine Brumel | 9:13 |
| 2 | Lauda: O divina virgo | Anon. | 2:28 |
| 3 | Ave, virgo gloriosa | Antoine Brumel | 10:27 |
| 4 | Lauda: Salve, salve, virgo pia | Anon. | 2:20 |
| 5 | Mater Patris | Antoine Brumel | 3:23 |
| 6 | Credo | Antoine Brumel | 8:44 |
| 7 | Nativitas unde gaudia | Antoine Brumel | 5:47 |
| 8 | Lauda: Regina sovrana | Anon. | 2:47 |
| 9 | Sanctus and Benedictus | Antoine Brumel | 7:43 |
| 10 | Lauda: Oi me lasso | Anon. | 3:12 |
| 11 | O Crux, ave, spes unica | Antoine Brumel | 1:50 |
| 12 | Agnus Dei | Antoine Brumel | 5:51 |
| | Total playing time | | 64:27 |



COMPOSING BRUMEL

For a composer, the experience of editing music by another composer is always an exciting one. In a sense, it is 'virtual composing': one sees the music appear under one's fingertips with something of the same breathlessness which accompanies the gradual materialization of one's own work, but there is an added element of unpredictability, and, with a composer as imaginative as Brumel, of excitement.

Brumel's music has an almost architectural sense of space: as one sees during the course of transcription the cascades of melody materializing around the scaffolding of the long notes of the *cantus firmus*, one has the feeling that he is moulding musical material in what one might describe as a plastic way. He is also a composer of astonishing range, as one might expect of the man who wrote the twelve-part *Missa Et ecce terrae motus*: at the opposite end of the scale are his tiny three-part motets, which show just as much invention

and, since he is not able to count upon the sheer vocal extravagance of twelve independent parts, arguably more.

It is clear that Brumel was much admired in his own time:

"Agricola, Verbonnet, Prioris,
Josquin Desprez, Gaspar, Brumel, Compère
Ne parlez plus de joyeux chantz ne ris,
Mais composez ung Ne recorderis,
Pour lamenter nostre maistre et bon père."

Thus Guillaume Crétin, in his *Déploration* on the death of Ockeghem (read in English translation by Bob Peck on COR16048: 'For Ockeghem'). Josquin, Brumel and Compère are also called upon to lament the passing of Ockeghem in another *Déploration*, by Jean Molinet (the one set to music by Josquin):

"Acoutez vous d'habits de deuil,
Josquin, Piérsson, Brumel, Compere,
Et plourez grosses larmes d'oeil"

It is no accident that Brumel appears in both summonses, at the side of Josquin; he was in fact one of the most talked-about composers of the fifteenth and sixteenth centuries. He is mentioned by Rabelais in the *Quart livre*

des faits et dictz héroïques du bon Pantagruel (1552), by the Italian poet Teofilo Folengo in his *Le Maccheronee*, by the chronicler Eloy d'Amerval, by the theorists Gaffurio and Glareanus, and, finally, by Thomas Morley (who praised his and Josquin's canonic skill in his *Plaine and Easie Introduction to Practicall Musicke*); and on his death Brumel in his turn was commemorated by an extraordinary number of laments.

His career took him from Chartres, near which city he was born in around 1460 (thus making him genuinely French rather than Burgundian) and in whose cathedral he became a singer at about the age of twenty-three, to Geneva, Laon, Paris, Chambéry, and the d'Este court at Ferrara, where he spent the years 1506-10.

Brumel's output includes a series of fifteen complete Masses (whose gems include a *Missa pro defunctis* which boasts the first-known polyphonic setting of the sequence *Dies irae*, and the aforementioned *Missa Et ecce terrae motus* for twelve voices), four independent Credo settings, and a

further thirty or so liturgical works of other kinds. The secular music comprises five chansons and nine instrumental pieces.

The Mass on this recording survives in various sources, and was printed in Petrucci's *Misse Brumel* of 1503. It is built upon the first phrase of the Easter sequence *Victimae paschali laudes*: one of Brumel's characteristics, and one which is typical of that 'architectural' approach, is the building up of works from relatively short melodic fragments or tags. This technique is seen at its height in the twelve-part Mass, in which the composer could hardly depend upon conventional imitative counterpoint; he uses the first seven notes of the antiphon *Et ecce terrae motus*, in three part canon in long notes over which the gothic extravagances of the remaining eight parts may unfold. In the *Missa Victimae paschali* the treatment is more conventional, but even so, it is significant that he uses only this short motif as a basis for generating his melodies: these are the bricks and mortar from which he constructs his edifices.

In the Kyrie, for example, three of the voices enter; from the bass upwards, with the first three notes of the *cantus firmus*, G-F-G, and then spin entirely independent melodies from this. (The insistent alternation of G and F seems to have held something of a fascination for Brumel - the motets *Nativitas unde gaudia*, *Mater Patris* and *Ave, Ancilla Trinitatis* all open in this way). When the *cantus firmus* itself enters, the other voices begin new phrases built around a minor third, an interval which has a great melodic importance throughout the Mass. The *Christe* is a free melodic fantasy (the minor third very prominent) over the *cantus firmus* which is transposed up a fifth. Noticeable here is the great distance at which Brumel sometimes chooses to imitate melodies: the entire first phrase of the uppermost voice is repeated *verbatim* by the bass at the entry of the *cantus firmus*, and there is a further example between the two upper voices near the end of the section. It is as though Brumel wished to establish very clearly the melody in one's mind before working further with it, and this, together with the insistence

on certain notes or figures within a phrase, naturally emphasizes the rather obsessive quality of much of his writing. The second Kyrie abandons the *cantus firmus* in favour of freely imitative four-part writing.

The Gloria opens with Brumel's favourite alternation of G and F chords, and is in predominantly long values, in contrast with the much more active Kyrie. A real change occurs, as one comes to expect in 15th century Mass settings, with the 'Qui tollis' section. The time changes to triple meter and a certain breathless wildness characterizes the melodic writing, recalling - to this composer's ears - both Ockeghem and Obrecht. The final section, 'Cum Sancto Spiritu', dispenses with the chant altogether.

A stately pace characterizes the Credo (it is surprising just how leisurely Brumel allows himself to be, with so much text to set, both in the Gloria and the Credo) until the duets at 'Et resurrexit' and 'Et iterum', both constructed from imitative fragments. From 'Et in Spiritum Sanctum' until the end a kind of disciplined chaos reigns, and we encounter in rapid

succession pure unadorned homophony, frantic melodic roudades, imitative duets and tremendously resourceful textural variety. The only thing holding this compendium of Brumel's various compositional techniques together until the very end is the *cantus firmus* in the first tenor part. The Sanctus appears to offer relative calm, but its stately pace is thrown to the winds with the utmost subtlety: 'Pleni sunt caeli' is a duet between the top two voices which becomes increasingly active and is then passed on to the second tenor and bass, so that by the time we land on the word 'gloria', the full four-part scoring and the change of time, which produces an emphasis on the tripleness of the word 'gloria', create an effect which is not far short of electrifying. The Osanna which follows crowns this with a series of astonishing scalic passages (they are astonishing in that one wonders just how climbing the octave and then cadencing can sound quite so exciting) exchanged between the two upper voices - the only composer who comes near such a combination of facile musicality with sheer bloody-mindedness is Obrecht.

The Benedictus offers some respite, but *Osanna ut supra*...

The triple Agnus Dei is constructed rather like a motet. It opens with the traditional imitation at the fifth and octave, and then the *cantus firmus* enters. The second section contrasts upper and lower paired voices and finishes with a triple time section for all four voices, and the third is an extended, elaborate imitative trio, well displaying Brumel's contrapuntal resource, over the *cantus firmus* in the bass. Brumel's motets are as little-known as his Masses. In transcribing a selection of them for the Hilliard Ensemble, I had the sensation almost of learning the craft of composition afresh, since each piece offered new revelations employing a huge variety of techniques, and all within the bounds of liturgical propriety; a lesson indeed for the contemporary composer of sacred music.

Nativitas unde gaudia - *Nativitas tua* is magnificent example of Brumel's large-scale motet writing. It comes from *Motetti Libro Quarto*, published by Petrucci in Venice in 1505. The

conventional imitative opening leading immediately into an extended, flowing section for three voices. When the superius finally enters, it does so with the appropriate plainchant, in long note values as a *cantus firmus*, leaving the three lower parts to weave their virtuoso counterpoint underneath it. The same procedure is adopted in the second part, though the note values are shorter and the superius participates in a complex four-part Amen.

With *Mater Patris* something extraordinary happens. The canonic entries which open it overlap in such a way that for seven bars of modern transcription one hears nothing but alternating G and F chords, creating a dark, lugubrious G minor counterpoint with only three voices which resolves into a crystalline clarity, using only a few decorated chords. I have suggested elsewhere that this work (which was transcribed from the Cancionero de Segovia) and others like it may have had a stylistic influence on Iberian composers of the period - this kind of writing is very common in Escobar; for example.

Ave, virgo gloriosa (also from the Petrucci print of 1505) is one of the most magnificent of Brumel's motets. It has a breadth of utterance and a confidence in its stylistic range which make one understand why the composer was so revered by his contemporaries. The rich four-part passage at the beginning is followed by a lengthy and beautiful duet between first tenor (altus) and bass before four-part writing returns at 'Finis lethi'. Brumel reacts with magnificent melodic outbursts to the clues provided by such words as 'florida' or 'lucis', and ushers in the more contemplative *secunda pars* with simple, rapt homophony ('O Regina pietatis') which is succeeded by a series of duets, reverting to four voices at 'clementer considera'. Triple-time homophony characterizes the final section, 'Dulcis Iesu Mater bonae', and Brumel finishes this masterpiece with the most elaborate Amen of all.

Another work which survives in the Segovia Songbook (with three voices) as well as in a manuscript in Annaberg (with four), is *O Crux, ave, spes unica*. It begins imitatively, and, indeed, the altus is

in canon with the superius throughout, but in character is a lush, hymn-like piece, probably, according to Edward Lerner, part of a series of pieces for use at the Mass of the Holy Cross. The text is an additional stanza for the famous hymn by Venantius Fortunatus *Vexilla regis*. Brumel's only other hymn setting, *Gloria laus*, is a far more contrapuntally elaborate work: the suavity of *O Crux, ave* would seem to be specifically connected with its liturgical function. Characteristic of Brumel is the insistent e-f motif in the top voice at the end; less typical are a pair of parallel fifths between the top two voices! Barton Hudson, who first transcribed the piece, considers that it must nevertheless be by Brumel, adducing the canon as evidence (Lerner considered that the alto voice was added by a local German composer).

In his edition, Hudson further remarks that "as in no other group of works, Brumel shows himself in his motets to have been an international composer, grappling with problems posed by a period of rapid change and by the

interpenetration of two national musical languages". Indeed, those two languages (the Italian and the Netherlandish) would have provided any musician with a considerable repertory of techniques, but only a composer with the extraordinary imagination of Brumel could have made such music of them.

LAUDE ITALIANE

A *lauda* is a song of praise, part of a tradition of popular religious singing whose origins date from the 13th century. The monophonic *laude* which have been preserved are to be found in two collections: the *Laudario* of Cortona (Cortona, Biblioteca Comunale e dell'Accademia Etrusca, Ms 91), containing 46 pieces, and that of Florence (Firenze, Ms. Magliabechiano, BR 18), with 89. The Cortona book belonged to the confraternity of the *laudesi* which was associated with the Monastery of St Francis in that town, and St Francis of Assisi (1181-1226) stands at the origin of the *lauda* tradition. His *Canctico del Sole* may be considered as the first

of the *laude*, even though we have no music for it.

While the poetic style of the *laude*, which are written in Old Tuscan, reflects the influence of troubadour traditions, both French and Italian, the music is essentially simple. The *laude* began in Umbria and Tuscany as processional chants, and subsequently acquired a para-liturgical character (laymen would hold *Vigilie alle Laude*, and a number of them are dramatic *scene*), but given that they were intended to be sung by the people outside the bounds of the church, the necessity for memorable melodies with repeating structures - like the *Cantigas de Santa Maria* - is obvious. The genre later became a polyphonic one, the centre of activity in the 15th century moving away from Umbria and Tuscany to Venice.

The four *laude* recorded here come from the Cortona collection. *Regina sovrana* is a hymn to the Mother of God, full of the glittering imagery familiar from many Latin Marian chants ('*stella chiarita* - bright star'; '*giardin ornato de fresca verdura* - garden adorned

with fresh green'). It shares with both *Salve, salve* and *O divina virgo* a suavity of melodic style combined with considerable metric subtlety (especially in the *ritornelli*) and also a contrast between refrain and verses in that the latter move either into a different register (*O divina virgo*, whose verse begins a whole octave higher than the last note of the refrain) or actually change mode (*Regina sovrana* and *Salve, salve*). *O me lasso*, whose text is attributed to Jacopone da Todi - to whom authorship of the *Stabat mater* also used to be ascribed - is a powerful Crucifixion lament, musically extremely simple, insisting on the interval of the minor third and keeping essentially within the fifth D-A, with occasional forays down to C and up to B.

The music of the *laude*, so simple on the page, and setting words of a sometimes disarming directness, may be considered as one of the great triumphs of popular Christian art.

Ivan Moody

TEXTS and TRANSLATIONS

I Kyrie (Missa Victimae paschali laudes) Antoine Brumel

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria (Missa Victimae paschali laudes)

Gloria in excelsis Deo
et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu
in gloria Dei Patris. Amen.

Glory to God in the highest
and on earth peace
to men of good will.
We praise you, we bless you,
we worship you, we glorify you,
we give you thanks
for your great glory.
Lord God, heavenly King,
almighty God and Father.
Lord Jesus Christ, only Son of the Father;
Lord God, Lamb of God, Son of the Father,
you take away the sin of the world:
have mercy upon us;
you take away the sin of the world:
receive our prayer.
You are seated at the right hand of the
Father; have mercy upon us.
For you alone are Holy,
you alone are the Lord,
you alone are the Most High, Jesus Christ,
With the Holy Spirit
in the glory of God the Father. Amen.

2 Lauda: O divina virgo

*O divina virgo,
flore aulorita d'ogne aulore.*

- 1. Tu se' fior che sempre grane,
molta gratia in te permane;
tu portast'il vino e pane,
Cio e'l nostro redemptore.*
- 2. Tu se' via de veritate,
scala se' d'umiltate;
de te prese humanitate
Jesù nostro redemptore.*
- 3. Ave, virgo incoronata,
ave, Dei obumbrata,
ke'm ciel se' encoronata
madre d'ogne peccatore.*

Anon.

O divine Virgin,
perfumed flower with all the scents.

You are the flower which always yields fruits,
much grace remains in you;
you brought us the bread and the wine,
that is our redeemer.

You are the way of truth,
the measure of humility;
Jesus, our redeemer;
gained human life through you.

Hail, crowned virgin,
hail to you in the shadow of God,
for in Heaven you are crowned
mother of all sinners.

Antoine Brumel

Hail, glorious Virgin,
radiance of heaven, rose of the world,
heavenly lily.

Hail, precious jewel,
gleaming brighter than salt,
joy of all virgins.

You are the hope of those who stand trial,
Mary, holy Mother of our Redeemer;
glory of the redeemed.

Gentle end of death, the road to life,
to you the three-fold hierarchy
give due praises.

Flowering branch of Jesse,

*Stella maris fulgida,
sidus verae lucis,
fructum vitae proferens
et ad portum transferens
salutis, quos ducis.*

*Florens hortus, aegris gratus,
puritatis fons signatus,
dans fluentia gratiae.
Thronus veri Salomonis,
quem praeclaris caeli donis
ornavit Rex gloriae.*

*O regina pietatis
et totius sanctitatis
flumen indeficiens.*

*In te salva confidentes
salutari sitientes
potu nos reficiens.*

*Ad te flentes suspiramus,
te gemente invocamus,
Evae proles misera.*

*Statum nostrae paupertatis
vultu tuae bonitatis clementer considera.*

*Cella fragrans aromatum,
apotheca charismatum salutaris,
tuam nobis fragrantiam
spirans infunde gratiam,
qua ditaris.*

*Dulcis Iesu mater bona,
mundi salus et matrona
supernorum civium,
pacem confer sempiternam
et ad lucem nos supernam
transfer post exilium. Amen.*

gleaming star of the sea,
star of true light,
offering the fruit of life,
and bearing to the port of safety
those whom you lead.
Burgeoning garden, pleasing to the sick,
marked out as the fount of purity,
giving forth flowing streams by your grace.
Throne of the true Solomon,
whom the King of glory decked with the
most splendid gifts of heaven.
O Queen of holiness
and of all saintliness,
river that never runs dry,
save those who trust in you,
thirsting for salvation,
restoring us by your draught.
Weeping we sigh to you,
with groaning we beseech you,
merciful daughter of Eve.
Look upon the state of our poverty kindly,
with your countenance of goodness.
Fragrant cell of perfumes,
treasurehouse of the gifts of salvation,
pour your fragrance upon us,
breathing the grace
by which you are enriched.
Good Mother of sweet Jesus,
salvation of the world
and matron of the heavenly cities,
grant us everlasting peace
and bring us to the heavenly light
after this exile. Amen.

4 Lauda: Salve, salve, virgo pia Anon.

*Salve, salve virgo pia,
gema splendida, Maria.*

- 1. Or cantiam cum gram dilecto
de l'amor nostro perfecto,
ke prechi pro nobis Cristo,
ke sia nostra lux et via.*
- 2. Or cantiam con alegrança
de la bella nostra amança,
k'ell'è nostra consolança:
sempre benedicta sia.*
- 3. A te, amor aven cantato:
bella col santo portato
facci star dal dextro lato,
possiam farte compagnia.*

Hail, hail, pious Virgin,
resplendent jewel, Maria.

Now we sing with great delight
of our perfect beloved,
that she may pray Christ for us,
so that he be our light and life.

Now we sing with joy
of our beautiful lover
for she is our consolation:
may she be blessed.

To you, beloved we have sung:
beautiful with your holy burden,
allow us to be on your right side,
that we may be your companions.

5 Mater Patris

*Mater Patris et filia,
mulierum laetitia
stella maris eximia,
audi nostra suspiria.
Regina poli curiae,
mater misericordiae,
in hac valle miseriae
Maria, propter filium
confer nobis remedium;
bone Iesu, Fili Dei,
nostras preces exaudi;
et precibus nostris
dona nobis remedium. Amen.*

Antoine Brumel

Mother of your Father, and daughter,
delight of women,
wondrous star of the sea,
hear our sighing.
Queen of the seat of the pole,
Mother of mercy,
in this valley of woe,
Mary, for the sake of your Son
bring us healing;
Good Jesu, Son of God,
hear our prayers,
and by our prayers
grant us healing. Amen.

6 Credo

*Credo in unum Deum,
Patrem omnipotentem, factorem
caeli et terrae, visibilium omnium et
invisibilium. Et in unum Dominum
Iesum Christum, Filium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero, genitum,
non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines, et propter
nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus
est. Crucifixus etiam pro nobis sub
Pontio Pilato; passus et sepultus est,
et resurrexit tertia die, secundum
Scripturas, et ascendit in caelum,
sedet ad dexteram Patris. Et iterum
venturus est cum gloria, iudicare vivos
et mortuos, cuius regni non erit finis.
Et in Spiritum Sanctum, Dominum
et vivificantem; qui ex Patre Filioque
procedit. Qui cum Patre et Filio
simul adoratur et conglorificatur: qui
locutus est per prophetas. Et unam,
sanctam, catholicam et apostolicam
Ecclesiam. Confiteor unum baptisma in
remissionem peccatorum. Et exspecto
resurrectionem mortuorum, et vitam
venturi saeculi. Amen.*

Antoine Brumel

We believe in one God, the Father,
the Almighty, maker of heaven and earth,
of all that is, seen and unseen. We believe
in one Lord, Jesus Christ, the only Son
of God, eternally begotten of the Father;
God from God, Light of Light, true God
from true God, begotten, not made, of
one Being with the Father. Through him
all things were made. For us men and
for our salvation he came down from
heaven: by the power of the Holy Spirit
he became incarnate from the Virgin
Mary, and was made man. For our sake
he was crucified under Pontius Pilate; he
suffered death and was buried. On the
third day he rose again in accordance
with the Scriptures; he ascended into
heaven and is seated on the right hand
of the Father. He will come again in glory
to judge the living and the dead, and his
kingdom will have no end. We believe in
the Holy Spirit, the Lord, the giver of life,
who proceeds from the Father and the
Son. With the Father and the Son he is
worshipped and glorified. He has spoken
through the Prophets. We believe in
one holy catholic and apostolic Church.
We acknowledge one baptism for the
forgiveness of sins. We look for the
resurrection of the dead, and the life of
the world to come. Amen.

7 Nativitas unde gaudia

*Nativitas unde gaudia
nobis hodie confert annua.
Haec resonet camoenis aula
in laude tua Virgo Maria. Amen.*

*Nativitas tua, Dei Genitrix Virgo,
gaudium annuntiavit universo mundo:
ex te enim ortus est Sol iustitiae,
Christus Deus noster:
qui solvens maledictionem,
dedit benedictionem:
et confundens mortem,
donavit nobis vitam sempiternam.
Cernere divinum lumen
gaudete fideles.
Sicut spina rosam,
genuit Iudaea Mariam.
Virgo Dei Genitrix virga est,
flos filius ejus.*

8 Lauda: Regina sovrana

*Regina sovrana de gram pietade,
en te dolçe madre, agiam reposança.*

*1. Stella chiarita col grande splendore,
gente smarrita traheste d'errore:
Reggi la vita sí ch'a tutte l'ore
reserviam leança.*

Antoine Brumel

Your birth, from whence our joys spring,
today brings round our annual celebration.
Let this hall of the muses resound to your
praise, O Virgin Mary. Amen.

Your birth, Virgin Mother of God,
announced joy to the whole world:
from you was born the Sun of righteousness,
Christ our God:
who broke the curse
and gave us blessing:
and confounding death,
he gave us life everlasting.
Rejoice, O faithful people,
to behold the divine light.
As the thorn bears the rose,
so Judea bore Mary.
The Virgin Mother of God is the branch,
the flower is her Son.

Anon.

O Queen, sovereign of great mercy,
in you, sweet mother, we find repose.

O star shining with great brilliance, you pulled
out of error the people who were lost:
govern our life so that at all times
we may keep our faith.

*2. Giardin ornato de fresca verdura,
fosti serrato de forte clausura;
Tuo fructo nato non pose natura
ma grande speranza..*

*3. Bel gillio d'orto, cristallo splendente,
l'om ch'era morto facesti vivente:
se' gran conforto a l'om penitente,
e dalli fermança.*

9 Sanctus and Benedictus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

*Benedictus qui venit in nomine
Domini.
Hosanna in excelsis.*

10 Lauda: Oi me lasso

*Oi me lasso, e freddo lo mio core,
ke non sospiri tanto per amore
ke tu morisse?*

*1. Morire dovaresti, falso sconoscente
villano, cieco, pigro e negligente,
ké per amor non vivi fervente
sí che languise.*

You garden adorned with fresh verdure,
you were locked in strict seclusion;
The fruit you brought forth was not placed
there by nature but by Faith.

O beautiful lily of the garden, you shining crystal,
humanity was dead and you brought it back
to life: you are a great consolation for the
penitents, and bring strength to them.

Antoine Brumel

Holy, Holy, Holy
Lord, God of Sabaoth,
heaven and earth are full of your glory.
Hosanna in the highest.

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

Anon.

Ah me! alas, cold heart of mine,
why don't you sigh for love so much
that you may die?

You should die, O false and ungrateful villain,
blind, lazy and negligent,
since you are not living inflamed with love
and then not languishing.

2. *Perire potaresti sí non se' defeso
dal grande amor Jesù da cui se' ateso:
vòlte abbracciare
e sta en croce desteso,
s'a lui venisse.*

3. *Transmortisci, cuore, e va gridando;
e pure amore, amore amore amando,
ke' no l'ai puramente
amato va' dolorando,
e parturisce.*

You could perish, if you are not defended
by the great love, Jesus, who awaits you:
He wants to embrace you
and he is stretched out on the cross,
if you came to him.

Faint, you heart, and go around crying;
and yet Love, Love loving Love,
since you did not love with purity,
Love is in labour
and is giving birth

11 O Crux, ave, spes unica

*O Crux, ave, spes unica,
hoc passionis tempore,
auge piis iustitiam
reisque dona veniam*

Antoine Brumel

Hail, O Cross, our only hope,
in this time of suffering
increase justice for the pious
and grant pardon to those who stand trial.

12 Agnus Dei

*Agnus Dei, qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi:
miserere nobis.*

*Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.*

Antoine Brumel

Lamb of God, you take away the sins of the
world: have mercy on us.

Lamb of God, you take away the sins of the
world: have mercy on us.

Lamb of God, you take away the sins of the
world: grant us peace.

The Hilliard Ensemble

| | |
|--------------------|--------------|
| David James | countertenor |
| Rogers Covey-Crump | tenor |
| John Potter | tenor |
| Gordon Jones | baritone |

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