

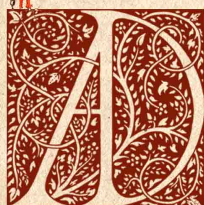
ANTIQUUM DOCUMENTUM PRESENTS

MESSE de Tournai

*The first unified choral setting of the Mass Ordinary
concert to also feature works by Pérotin, John Dunstable and John Cooke.*



Tickets: £4.50 on the door



Fri. 21st August
6:00pm  
Pusey House,
Oxford  

Sat. 22nd August
  3:00pm
St Mary the Virgin,
Mortlake, London



Concert Running Order & Texts

Beata Viscera - Pérotin (fl. c. 1200)

1. Beata viscera Marie virginis
cuius ad ubera rex magni nominis;
veste sub altera vim celans numinis
dictavit federa Dei et hominis.

O mira novitas et novum gaudium,
matris integrita post puerperium.

4. Solem, quem librere, Dum purus
otitur
In aura cernere visus non xdx,
cernat a latere dum repercutitur,
alvus puerpere, qua totus clauditur.

O mira novitas...

1. *Blessed flesh of the Virgin Mary
At whose breasts the kings of that great name,
Under whose robe concealing the divine power,
Wrote the treaty between God and men.*

*O wonderful novelty and new joy
Of a mother still virgin even after childbirth.*

4. *Our vision cannot bear to look up the son,
now freed,
Whilst he rises pure, in all its radiance,
May it behold him side-on whilst he reflects
Through womb which once contained him wholly.*

O wonderful novelty...

Gaudeamus Omnes (*Introit for the Assumption*) - Anonymous Plainsong.

Gaudeamus omnes in Domino diem festum
celebrantes in honorem beatae Mariae
Virginis, de cujus Assumptione gaudent
Angeli et collaudant Archangeli Filium Dei.

Ps. Eructavit cor meum verbum bonum;
dico ego opera mea Regi.

Gloria Patri et Filio et Spiritui Sancto: Sicut
erat in principio et nunc et semper, Et in
saecula saeculorum. Amen.

*Rejoice we all, and praise the Lord, celebrating a
holy day in honour of the Virgin Mary: for whose
Assumption the angels are joyful, and glorify the
Son of God.*

*Ps. My heart is inditing of a goodly matter: I speak
of the things which I have made unto the King.*

*Glory be to the Father and to the Son, and to the
Holy Ghost: As it was in the beginning is now and
ever shall be, world without end. Amen.*

Kyrie (from the *Messe de Tournai*) - Anonymous (early 14th c.)

Kyrie Eleison.
Christe Eleison.
Kyrie Eleison.

*Lord have mercy.
Christ have mercy.
Lord have mercy.*

Gloria (from the *Messe de Tournai*) - Anonymous

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

There is No Rose - Anonymous (early 15th C.)

Ther is no rose of swych vertu
As is the rose that bar Jhesu.
Alleluya.
Be that rose we may weel see
There be one God in personys thre.
Pares forma.

Leve we al this werdly merthe
and folwe we this joyful berthe.
Transeamus.

Credo (from the *Messe de Tournai*) - Anonymous

Credo in unum Deum. Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est. Et resurrexit tertia die, secundum scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: Cujus 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 baptismum in remissionem peccatorum. Et expecto resurrectionem mortuorum Et vitam venturi saeculi. Amen.

I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible: And in one Lord Jesus Christ, the only-begotten Son of God, Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God, Begotten, not made, Being of one substance with the Father, By whom all things were made: Who for us men and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man, And was crucified also for us under Pontius Pilate. He suffered and was buried, And the third day he rose again according to the Scriptures, And ascended into heaven, And sitteth on the right hand of the Father. And he shall come again with glory to judge both the quick and the dead: Whose kingdom shall have no end. And I believe in the Holy Ghost, The Lord and giver of life, Who proceedeth from the Father and the Son, Who with the Father and the Son together is worshipped and glorified, Who spake by the Prophets. And I believe one Catholick and Apostolick Church. I acknowledge one Baptism for the remission of sins. And I look for the Resurrection of the dead, And the life of the world to come. Amen

Sanctus & Benedictus (from the *Messe de Tournai*) - Anonymous

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis. Benedictus qui venit in nomine Domini. Osanna in excelsis.

Holy, holy, holy Lord God of Hosts. Heaven and earth are full of thy glory. Hosanna in the highest. Blessed is he that cometh. in the name of the Lord. Hosanna in the highest.

Quam Pulchra Es - John Dunstable (d. 1453)

Quam pulchra es et quam decora,
carissima in deliciis. Satura tua assimila est
palme et ubera tua botris. Caput tuum ut
Carmelus collum tuum sicut turris
eburnea. Veni, delecte mi egrediamur in
agrum et videamus si flores fructus
parturierunt si floruerunt mala Punica. Ibi
dabo tibi ubera mea. Alleluia.

*How fair and how pleasant art thou, O love, for
delights! This thy stature is like to a palm tree,
and thy breasts to clusters of grapes. Thine head
upon thee is like Carmel, Thy neck is as a tower
of ivory; Come, my beloved, let us go forth into
the field; let us see if the vine flourish, and the
pomegranates bud forth: there will I give thee my
loves. Alleluia.*

Agnus Dei (from the *Messe de Tournai*) - Anonymous

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

*O Lamb of God: that takest away the sins of the
world; Have mercy upon us.*

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

*O Lamb of God: that takest away the sins of the
world; Have mercy upon us.*

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

*O Lamb of God: that takest away the sins of the
world; Grant us thy peace.*

Ite Missa Est / Cum Venerit / Se Grasse (*Messe de Tournai*) - Anon.

Ite Missa Est. Deo Gratias

The Mass is ended. Thanks be to God.

Cum venerint miseri de gentes ad ostium
vestrum succurrite continuo domini
potentes vel adminus clamantes dicite ne
pereat quod quidam valentes sibi forsan
conferent cedite.

*When the poor come from all over to your door
help them straight away, lords of power or
servants alike, shouting say that he may not die -
a right which perhaps some strong men keep for
themselves - stop this!*

Se grasse n'est à mon maintien contraire et
vraie amours garnie de désir de plaisamment
server pour souscours faire bien me deuist
madame retenir mes tant ne puis prijer ne
requerire sa grant valour que je li puisse
plaire ce m'est avis or m'en estuet retraire
du tout en tout et mender poursivir ulessier
ent boine amour convenir avoech francise et
pitié debonnaire qui pooir ont de tous ceurs
adouchir.

*If grace does not conflict with my conduct, and
true love, born of a desire for humble service, then
my lady ought to keep me, but as I cannot pray or
ask anything of her great favour for to win her
over, it seems that I must withdraw from her
entirely, abandoning my pursuit and service, and
remain steadfast in true love, united with kind
generosity and gentle pity - virtues which have the
power to soften every heart.*

Stella Celi Extirpavit - John Cooke (fl. early 15th c.)

Stella caeli exstirpavit quae lactavit Dominum
Mortis pestem quam plantavit primus parens
hominum. Ipsa stella nunc dignetur sidera
compescere, Quorum bella plebem caedunt
dirae mortis ulcere.

*The heavenly star who suckled the Lord has
rooted out the deathly disease instilled by the first
father of men. May this very star now feel it
meet to curb the constellations who murder people
with the wounds of a terrible death.*

Programme Notes

Most of the sacred polyphony that survives from the High Middle Ages and the early Renaissance is Marian. The Virgin Mary was the focus of much devotion, especially amongst women. Prayer to Mary, who is simultaneously mother and spouse of God, was seen as a particularly efficacious means of accessing the divine and salvation; her intercession was considered more effective than any other saint.

Liturgical choirs were often set up with the sole responsibility of providing music for the services - particularly the Masses - associated with Mary. Today's programme features pieces that were likely intended for use at such services.

At the centre, we have the *Messe de Tournai*. This sets the Ordinary (the main texts) of the Mass: the *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei*. The *Messe de Tournai* also includes an additional movement, the *Ite Missa Est*: the dismissal to signal the end of the service. Even more unusually, this *Ite Missa Est* is “troped” with additional texts, that is, the three voice parts each sing different words, each obscuring the other. The additional Latin text *Cum Venerint* implores the wealthy to pity the poor. In the vernacular French text, *Se Grasse*, the world of Troubadour-esque courtly love is deliberately confused with devotion to the Virgin Mary (not unlike the Song of Solomon).

The *Messe de Tournai* is unique, in that it is the earliest example where all the Mass movements appear sequentially in one manuscript. Dating from the first half of the 14th century, it was probably written by several different composers over some decades and then compiled by a scribe into one set piece for ease of performance. The movements were then transcribed and transmitted in several 14th-century manuscripts across Europe.

The plainsong introit *Gaudeamus Omnes* was sung at the very start of the Mass on the feast of the Assumption and would have run directly into the *Kyrie* and *Gloria*. Today's performance of this introit will employ an improvisatory technique called *fauxbourdon*, this will demonstrate how Medieval singers would have embellished chants.

The *Beata Viscera* by Pérotin and the *Stella Celi* by John Cooke are anthems to Mary. There were all sorts of anthems dedicated to various figures, the saints, the Trinity, Christ himself, but most were dedicated to Mary. These were often sung after services, such as after a Mass or after Compline (the service at the very end of the day). Their performance constituted their own individual service known in England as the 'Salve Service', after the most famous Marian anthem the *Salve Regina*. The Pérotin is monodic (just one part) and a hymn (strophic). Pérotin was the most famous of the *École de Notre-Dame* - a group of composers based in Paris c. 1200. Pérotin and his teacher Léonin were great innovators of notation and harmony. John Cooke's setting of the *Stella Celi* survives in the *Old Hall Manuscript*, which is the most significant collection of Medieval English polyphony. The works also demonstrate the closeness of French and English polyphony at that time. Cooke's writing does not feel dissimilar to many parts of the *Messe de Tournai*.

John Dunstable is the most famous English Medieval composer. He too was a great innovator: his writing looked towards the Renaissance, away from the Medieval. In his *Quam Pulchra Es*, more independence can be heard between the voices, moving separately and imitating each other. The text of this piece is taken from the Song of Solomon. This book, a love poem in essence, was interpreted typologically to be about the Virgin Mary. The piece may have been sung before and after the *Magnificat* (the Song of Mary) on the feast of the Assumption at Vespers or possibly over liturgical action during the Mass.

Finally, *There is No Rose* is an English carol that would have been performed outside of the liturgy, maybe as part of a play. The text makes use of the floral, allegorical imagery popularly used to describe Mary and episodes from the Nativity.

Credits

Singers: Alexander Trowell, Hugh O'Donnell, Edward Gaut

Artwork: Edward Gaut | Programme Notes: Alexander Trowell

Many thanks to Pusey House, Oxford & St. Mary the Virgin, Mortlake
for hosting these concerts.



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**Thank you for attending this concert.
Please join us for refreshments afterwards.**