

MUSIC OF THE CRUSADES
The Early Music Consort of London
David Munrow

Christina Clarke *soprano* · James Bowman *counter tenor*
Charles Brett *counter tenor* · Nigel Rogers *tenor*
Geoffrey Shaw *baritone* · Eleanor Sloan *treble rebec*
Oliver Brookes *bass rebec* · James Tyler *lute & citole*
Christopher Hogwood *harp, organ, nakers & tabor*
Gillian Reid *bells* · David Munrow *recorder, flute, shawm,*
crumhorn & bagpipes · James Blades *nakers & tabor*

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| 1 | La quinte estampie real (anon. French 13th century) | 2.12 |
| 2 | Pax in nomine Domini! (Marcabru) | 3.11 |
| 3 | Parti de mal (anon. French) | 1.49 |
| 4 | Chevalier, mult estes guariz (anon. French) | 2.20 |
| 5 | Chanterai por mon corage (Guiot de Dijon) | 4.12 |
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| 7 | Sede, Syon, in pulvere (anon. French) | 3.00 |
| 8 | Palästinalied (Walther von der Vogelweide) | 3.16 |
| 9 | Condicio — O nacio — Mane prima (anon. French 13th century) | 2.12 |
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| 15 | Je ne puis — Amors me tienten — Veritatem (anon. French 13th century) | 2.30 |
| 16 | Ahi! Amours (Conon de Béthune) | 2.54 |
| 17 | La tierche estampie real (anon. French 13th century) | 2.02 |
| 18 | Ja nus hons pris (Richard Coeur-de-Lion) | 2.24 |
| 19 | Au tens plain de felonnie (Thibaut de Champagne) | 2.21 |

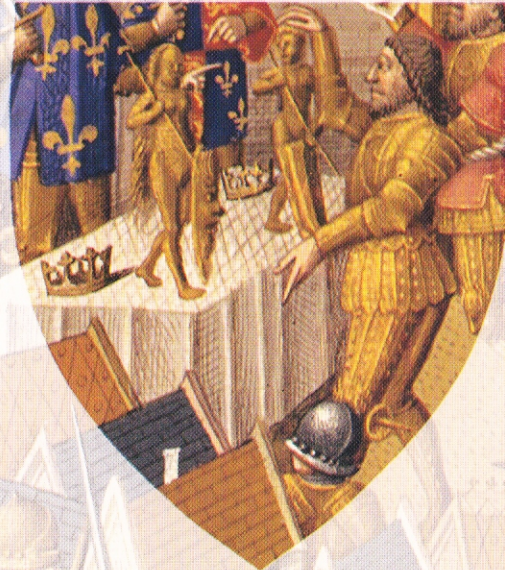
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A D R M
SERENATA

MUSIC of the
CRUSADES
Musique des temps des croisades
Musik aus der Zeit der Kreuzzüge

The Early Music Consort of London
DAVID MUNROW



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James Blades *nakers & tabor*

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|-----|---|------|
| [1] | La quinte estampie real (anon. French 13th century) David Munrow <i>oriental shawm</i> · James Blades <i>nakers</i> | 2.12 |
| [2] | Pax in nomine Domini! (Marcabru) 1137 Nigel Rogers <i>tenor</i> · Chorus · Eleanor Sloan <i>treble rebec</i> Oliver Brookes <i>bass rebec</i> | 3.11 |
| [3] | Parti de mal (anon. French) Third Crusade (1189) James Bowman <i>counter tenor</i> · James Tyler <i>citole</i> | 1.49 |
| [4] | Chevalier, mult estes guariz (anon. French) Second Crusade (1147) Geoffrey Shaw <i>baritone</i> · Chorus · David Munrow <i>recorder</i> Eleanor Sloan <i>treble rebec</i> · Oliver Brookes <i>bass rebec</i> Christopher Hogwood <i>tabor</i> | 2.20 |

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|------|---|------|
| [5] | Chanterai por mon corage (Guiot de Dijon) Third Crusade (1189) Christina Clarke <i>soprano</i> · David Munrow <i>flute</i> James Tyler <i>lute</i> · Oliver Brookes <i>bass rebec</i> Christopher Hogwood <i>harp</i> | 4.12 |
| [6] | Danse real (anon. French 13th century) David Munrow <i>bagpipes</i> | 1.02 |
| [7] | Sede, Syon, in pulvere (anon. French) c.1195 Nigel Rogers <i>tenor</i> | 3.00 |
| [8] | Palästinalied (Walther von der Vogelweide) Sixth Crusade (1228) James Bowman <i>counter tenor</i> · James Tyler <i>lute</i> Christopher Hogwood <i>harp</i> | 3.16 |
| [9] | Condicio — O nacio — Mane prima (anon. French 13th century) James Bowman <i>counter tenor</i> · Charles Brett <i>counter tenor</i> Eleanor Sloan <i>treble rebec</i> · Oliver Brookes <i>bass rebec</i> David Munrow <i>crumhorn</i> · Christopher Hogwood <i>nakers</i> | 2.12 |
| [10] | O tocius Asie (anon. French) Crusade of 1248 James Bowman <i>counter tenor</i> · Charles Brett <i>counter tenor</i> Eleanor Sloan <i>treble rebec</i> · Oliver Brookes <i>bass rebec</i> Christopher Hogwood <i>organ</i> | 2.07 |
| [11] | La uitime estampie real (anon. French 13th century) Eleanor Sloan <i>treble rebec</i> · Oliver Brookes <i>bass rebec</i> James Blades <i>tabor</i> | 2.45 |
| [12] | Cum sint difficilia (anon. French) Crusade of 1248 Nigel Rogers <i>tenor</i> · Geoffrey Shaw <i>baritone</i> · Gillian Reid <i>bells</i> Christopher Hogwood <i>organ</i> | 3.25 |

- [13] Li noviaus tens (Le Châtelain de Coucy) 3.07
Third Crusade (1188-91)
James Bowman *counter tenor* · David Munrow *recorder*
James Tyler *lute* · Oliver Brookes *bass rebec*
Christopher Hogwood *harp*
- [14] Fortz chausa es (Gaucelm Faidit) 4.26
Lament on the death of Richard Coeur-de-Lion (1199)
Edited by John Stevens
Nigel Rogers *tenor* · Oliver Brookes *bass rebec*
James Tyler *lute* · Christopher Hogwood *harp*
- [15] Je ne puis — Amors me tienent — Veritatem 2.30
(anon. French 13th century)
James Bowman *counter tenor* · Charles Brett *counter tenor*
Gillian Reid *bells* · David Munrow *crumhorn*
- [16] Ahi! Amours (Conon de Béthune) 2.54
Third Crusade (1188)
Nigel Rogers *tenor* · Eleanor Sloan *treble rebec*
Oliver Brookes *bass rebec* · James Tyler *lute*
Christopher Hogwood *tabor*
- [17] La tierche estampie real (anon. French 13th century) 2.02
Oliver Brookes *bass rebec* · Eleanor Sloan *treble rebec*
James Tyler *lute* · James Blades *tabor*
- [18] Ja nus hons pris (Richard Coeur-de-Lion) 2.24
Song of Captivity (1194)
James Bowman *counter tenor* · Christopher Hogwood *harp*
- [19] Au tens plain de felonnie (Thibaut de Champagne) 2.21
Crusade of 1239
(a) Nigel Rogers *tenor* · James Tyler *lute* · Eleanor Sloan *treble rebec*
(b) David Munrow *recorder* · James Tyler *lute* · Eleanor Sloan *treble rebec*
Christopher Hogwood *tabor*

MUSIC FROM THE TIME OF THE CRUSADES

The Crusades were a series of wars begun at the instigation of Pope Urban II in 1095 and ostensibly fought to 'free' Jerusalem from the Muslim 'infidels'. These expeditions involved all of Christian Europe. The nobility of each nation and their armies journeyed to Jerusalem four times between 1096 and c.1250, slaughtering not only Muslims and Jews but also local Christians, and sacking Constantinople, the seat of the Eastern Christian Empire, along the way. The promised rewards for the Christian armies were twofold: spiritual salvation from the Pope and riches from the pillage of the cities between Constantinople and Jerusalem.

Between the twelfth and nineteenth centuries the true events of the Crusades were romanticised beyond recognition in the poetry of the troubadours, trouvères and minnesingers, in folklore and later in novels. On this recording there are two examples of troubadour texts (written in *langue d'oc*), eight examples of trouvère (in early French), and one of minnesang (in early German), as well as various Latin texts. Some relate directly to the Crusades, such as *Pax in nomine Domini!* and *Chevalier, mult estes guariz*. Most, however, are from the time of the Crusades

rather than having any direct relation to them. A good example is *Ja nus hons pris*, attributed to Richard the Lion-Heart.

There are approximately sixty manuscripts surviving of troubadour and trouvère poetry. Only a small number contain musical notation, and it is not at all clear if this music is the work of the poets themselves, their scribes, or the jongleurs and minstrels who performed the songs. This early notation, like that of Gregorian chant, provides the performer with only a series of pitches to be sung and no clear indication of specific rhythmic values (if, indeed, any were intended). Hence the performer must decide, with the help of modern theories, whether or not to impose a specific rhythm on a given song, and though one performer's interpretation might be very different from another's, both could be equally valid. We know from contemporary pictorial and literary evidence which instruments were in use in the twelfth and thirteenth centuries. For strings, the early lute of four/five courses, played with a plectrum: the citole, which apparently employed metal strings, also played with a plectrum; the rebec, in various sizes and played with a bow; and the

harp. For wind instruments, the simple wooden flute, the recorder, a simple form of bagpipe and the early shawm. On this recording the crumhorn is used to simulate the sound of the bladder-pipe, a contemporary instrument. For percussion, the nakers (a small pair of kettledrums), tabor and a range of tuned bells. Ironically, the lute, shawm and nakers had all been

recently imported to Europe from the Middle East.

The performances heard here represent an attempt at solving some of the practical problems of recreating twelfth and thirteenth-century music and a desire to present as varied and useful an introduction to this repertoire as possible.

James Tyler

MUSIQUE DU TEMPS DES CROISADES

L'idée des croisades fut lancée en 1095 par le pape Urbain II. Leur but déclaré était de "libérer" les Lieux Saints des musulmans qui les occupaient. Toute la chrétienté s'y trouva engagée. Par quatre fois, de 1096 au milieu du siècle suivant, la chevalerie européenne et ses armées firent le voyage de Jérusalem, massacrant "infidèles" et juifs, n'épargnant pas les chrétiens locaux; au passage, ils mirent à sac Constantinople, siège de l'Empire romain, et chrétien, d'Orient. La récompense promise était double: spirituelle — le salut, garanti par le pape — et matérielle — le butin récolté en terres sarrasines.

Depuis le XIIe siècle jusqu'à la fin du XIXe, les faits réels des croisades se sont trouvés déformés et idéalisés, à en devenir méconnaissables, par la poésie lyrique du Moyen Age — troubadours, trouvères, Minnesinger — la littérature populaire et plus tard le roman. Nous entendrons ici deux textes de troubadours en langue d'oc, huit de trouvères en ancien français, un du Minnesang en allemand, et divers en latin. Quelques-uns traitent des croisades, comme *Pax in nomine Domini!* et *Chevalier, mult estes guariz*, mais la plupart se bornent à leur être

contemporains, plutôt que d'en faire l'objet. *Ja nus hons pris*, attribué à Richard Coeur-de-Lion, en est un bon exemple.

Nous avons hérité d'une soixantaine de manuscrits des poèmes de troubadours. Seul un petit nombre présente une notation musicale, et il n'est pas du tout clair de définir qui est l'auteur de cette notation: le poète, le copiste, le jongleur ou le ménestrel qui chantait la chanson? Cette notation ancienne, comme celle du chant grégorien, ne fournit à l'interprétation qu'une série de hauteurs: elle ne donne aucun indice des valeurs de rythme (si même elles étaient prévues). L'exécutant doit donc, aidé par les théories modernes, décider du rythme propre de la chanson. Mais un autre choix, même très différent, serait tout aussi valable. Témoignages iconographiques et littéraires nous apprennent quels étaient les instruments joués à la fin du Moyen Age. Pour les cordes: le luth primitif à quatre ou cinq chœurs, joué avec un plectre; la citole, apparemment montée de cordes en métal, également grattée d'un plectre; le rebec, dont il existait plusieurs tailles, frotté d'un archet; et la harpe. Pour les instruments à vent: la simple flûte en bois, la flûte à bec, une

cornemuse élémentaire, et la première chalemie. Dans cet enregistrement, nous avons utilisé un cromorne pour imiter le son de la vèze plus usitée à l'époque. Pour la percussion, nous avons employé des nacaires (paire de petites timbales), un tambourin et un carillon de cloches accordées. Il est piquant de songer que luth, chalemie, nacaires furent tous instruments ramenés d'Orient.

Dans le concert entendu ici, nous avons cherché à résoudre quelques-uns des problèmes soulevés par la résurrection de la musique de ces siècles passés, le XIIe et le XIIIe, tout en offrant une introduction à cette musique de la manière la plus variée et la plus accessible possible.

James Tyler

Traduction DECCA 1991

MUSIK DER KREUZFAHRERZEIT

1095, mit dem Aufruf des Papstes Urban II zur Befreiung Jerusalems von den islamischen "Ungläubigen", nahm die Kreuzzugsbewegung und die damit verbundenen Kriege ihren Anfang. An diesem "offiziellen" Kriegsziel beteiligte sich im Lauf der Jahre das ganze christliche Abendland. Zwischen 1096 und circa 1250 zogen die vom Adel geführten Heere aller europäischen Länder viermal nach Jerusalem, metzelten nicht nur Moslems und Juden nieder, sondern auch dort lebende Christen und plünderten auf ihrem Wege sogar Konstantinopel, die Hauptstadt des byzantinischen Reiches. Den christlichen Heeren wurde zweifache Belohnung versprochen: das vom Papst verheißene Seelenheil und die Reichtümer der geplünderten Städte zwischen Konstantinopel und Jerusalem.

Vom 12. bis zum 19. Jahrhundert wurde die Wahrheit über die Kreuzzüge bis zur Unkenntlichkeit romantisch entstellt in der Lyrik der Troubadours, Trouvères und des Minnesangs, in der volkstümlichen Überlieferung und später in Romanen. Die vorliegende Einspielung enthält zwei von Troubadours in *langue d'oc* verfaßte Texte,

acht altfranzösische Gedichte der Trouvères, ein mittelhochdeutsches Kreuzfahrlied und lateinische Lyrik. Einige dieser Texte, wie *Pax in nomine Domini!* und *Chevalier, mult estes guariz*, beziehen sich direkt auf die Kreuzzüge, die meisten Gesänge stammen jedoch einfach aus jener Zeit, ohne sich mit den Kreuzzügen zu befassen. Ein gutes Beispiel für diese Gruppe ist das Richard Löwenherz zugeschriebene Lied *Ja nus hons pris*.

Von der Lyrik der Troubadours und Trouvères sind ungefähr sechzig Manuskripte erhalten. Nur einige davon sind mit Musiknotation versehen, und es ist völlig unklar, ob diese Musik das Werk der Dichter war, ihrer Schreiber oder der *Jongleurs* und *Minnesänger*. Ähnlich den Neumen des gregorianischen Chorals gibt diese frühe Notation dem Sänger nur die Tonhöhe an, ohne auf die rhythmischen Werte einzugehen, falls diese damals überhaupt festgelegt waren. Die Interpreten müssen also aufgrund moderner musikwissenschaftlicher Erkenntnisse entscheiden, ob sie auf spezifischen Rhythmen für die ihnen anvertrauten Lieder bestehen oder nicht. Daraus ergibt sich, daß obwohl die

Interpretation eines Sängers wesentlich von der eines anderen abweichen mag; beide in ihrer Auffassung berechtigt sein können.

Aus zeitgenössischen Bildern und aus der Literatur wissen wir, welche Musikinstrumente im 12. und 13. Jahrhundert gebräuchlich waren. Zu den Saiteninstrumenten gehörten die frühe, vier- bis fünfchörige Laute, welche mit einem Plektron gerissen wurde, die mit Metallsaiten versehene Citole (ebenfalls mit Plektron), das in verschiedenen Größen gebaute und mit einem Bogen gestrichene Rebec und die Harfe. Als Blasinstrumente dienten einfache Holzflöten, Blockflöten, einfache Sackpfeifen und eine frühe Schalmey. Auf unserer Einspielung haben wir das Krummhorn eingesetzt, um dem Klang des damals gebrauchten Platerspiels nahezukommen. Unter den Schlag-

instrumenten jener Zeit sind zu nennen: kleine Kesselpauken (Nacaires), die provenzalische Trommel (Tambourin) und gestimmte Glocken. Man versteht die Ironie des Zeitschicksals besser, wenn man weiß, daß die Laute, die Schalmey und die Kesselpauke kurz vorher gerade aus den islamischen Ländern nach Europa gebracht wurden.

Die Interpreten unserer Aufnahme taten ihr Bestes, um mit den vielen praktischen Problemen einer weitgehend klanggetreuer Wiedergabe der Musik aus dem 12. und 13. Jahrhundert fertigzuwerden. Sie wollten auch diese Einführung in das Repertoire der Kreuzfahrerzeit nach Möglichkeit abwechslungsreich und relevant gestalten.

James Tyler

Übersetzung DECCA 1991

Le crociate furono una serie di guerre istigate da papa Urbano II nel 1095 ed apparentemente atte a 'liberare' Gerusalemme dagli 'infedeli' musulmani. Tali spedizioni coinvolsero l'intera Europa cristiana e i nobili di ogni nazione si recarono con i loro eserciti ben quattro volte a Gerusalemme fra il 1096 e il 1250 circa, massacrando non solo musulmani ed ebrei ma anche molti cristiani indigeni, e saccheggiando lungo la via Costantinopoli, la sede dell'Impero cristiano d'oriente. La ricompensa promessa agli eserciti cristiani era duplice: la salvezza spirituale dal papa e immani ricchezze ricavate dal saccheggio delle città fra Costantinopoli e Gerusalemme.

Fra il dodicesimo e il diciannovesimo secolo i fatti storici delle crociate vennero ricreati romanticamente fino a divenire irriconoscibili, specialmente nella poesia dei trovatori, dei trovieri e dei bardi d'amore germanici, nel folclore e nei romanzi posteriori. In questa incisione si trovano raccolti due esempi di testi trovadorici (scritti in linguadoca), otto di testi trovierici (in francese antico), e uno di un bardo germanico (in tedesco antico), oltre che vari testi in latino. Alcuni di essi si riferiscono

direttamente alle crociate, come ad esempio *Pax in nomine Domini!* e *Chevaliers, mult estes guariz*; la maggior parte comunque risalgono al tempo delle crociate pur non avendo nessun riferimento esplicito ad esse. Un buon esempio ne è *Ja nus hons prius tribuita* a Riccardo Cuor di Leone.

Circa sessanta manoscritti di poesia trovadorica e trovierica sopravvivono, ma soltanto una esigua parte di essi contiene la notazione musicale, e non è per nulla chiaro se si tratti di musica composta dai poeti stessi, o piuttosto dai loro amanuensi o dai bardi e menestrelli che eseguivano le canzoni. Questa primordiale notazione, come quella del gregoriano, fornisce all'esecutore soltanto una serie di toni senza nessuna particolare indicazione di valori ritmici precisi (ammesso pure che ve ne siano stati). Pertanto sta all'esecutore decidere, col sussidio delle teorie moderne, se imporre o meno un particolare ritmo a una data canzone, e sebbene l'interpretazione di un certo cantante può differire drasticamente da quella di un altro, entrambe possono essere egualmente valide. Da testimonianze pittoriche e letterarie si sa oggi quali strumenti fossero in voga nel dodicesimo e tredicesimo secolo.

Quanto agli strumenti a corde, abbiamo il liuto antico a quattro o cinque ordini, pizzicato col plectro: la cetula, che a quanto pare impiegava corde di metallo, anch'essa pizzicata col plectro; la ribecca, di varie dimensioni e suonata con un arco; e infine l'arpa. Per gli strumenti a fiato abbiamo il semplice flauto di legno, il flauto dolce, una forma semplice di cornamusa e la chiarina antica. In questa incisione inoltre si è adoperato il cromorno per simulare il suono della cornamusa, un altro strumento del tempo. Quanto alle percussioni, abbiamo le

nacchere (un piccolo paio di tamburelli), il tamburo e una varia gamma di campane. Quasi per ironia il liuto, la chiarina e le nacchere erano state da poco importate in Europa dal Medio Oriente.

Le esecuzioni qui presentate vogliono essere un tentativo di risolvere alcuni dei problemi pratici nel ricreare la musica del dodicesimo e tredicesimo secolo, ed esprimono il desiderio di fornire per tale repertorio l'introduzione più varia possibile.

James Tyler

Traduzione DECCA 1991

1 LA QUINTE ESTAMPIE REAL

2 PAX IN NOMINE DOMINI!

Fetz Marcabrus los motz el so
Aujatz que di:
Com nos a fait, per so doussor,
Lo Seingnorius celestiaus
Probet de nos un lavador,
C'anc, fors outramar, no'n fon taus,
En de lai debes Josaphas:
E d'aquest de sai vos conort.

En Espaigna, sai, lo Marqués
E cill del temple Salamo
Sofron lo pes
El fais de l'orguoiil paganor,
Per que Jovens cuoiil avol laus.
El critz per aquest lavador
Versa sobre ls plus rics captaus
Faitz, faillitz, de proeza las,
Que non amon Joi ni Deport.

Desnaturat son li Frances,
Se de l'afar Dieu dizon no,
Qu'ie.us ai comes.

Marcabru wrote the words and the
tune. Listen to what he has to say:
out of his goodness the Lord, King
of Heaven, has made for us a
washing place, like no other except
for that one beyond the sea, near
Josaphat, and it is for this one
near here that I exhort you.

Here in Spain, the Marquis and
those of the temple of Solomon
endure the weight and burden of the
pagans' pride; this is why youth is
blamed and the fault, because of
this washing place, lies with the
most powerful lords who are brought
low. They have failed, are without
courage and love not joy and
entertainment.

The French are degenerate if they
refuse to support God, for I have
warned them. Antioch, overseas, and

Antiocha, Pretz e Valor
Sai plora Guiana e Peitaus.
Dieus, Seigner, al tiu lavador
L'arma del comte met en paus:
E sai gart Peitíeus e Niort
Lo Seigner qui ressors del vas!

here, Guyenne and Poitou weep for
Worthiness and Valour. Lord God,
give peace to the count's soul in
your washing place and let the Lord
who rose from the tomb keep
Poitiers and Niort safe.

3 PARTI DE MAL

Parti de mal e a bien aturné
Voil ma chançon a la gent fere oïr,
K'a sun besuing nus ad Deus apelé,
Si ne li deit nul prosdome faillir,
Kar en la cruiz deignat pur nus murir:
Mult li doit bien estre gueredoné,
Kar par sa mort sumes tuz rachaté.

I have left evil behind me and have
turned to a good life and want
people to hear my song; God has
called to us in His need and no
worthy man can fail Him. He humbled
Himself and died on the cross for
us; it is fitting that He should
get His recompense for by His death
have we all been redeemed.

Mult iert celui en cest siecle honuré
Ki Deus donrat k'il puisse revenir.
Ki bien avrad en sun país amé
Par tut l'en deit membrer e suvenir,
E Deus me doinst de la meillur joïr,
Que jo la truisse en vie e en santé,
Quant Deus avrad sun affaire achevé!

Those whom God allows to return will
be greatly honoured in this world.
He who has loved faithfully in his
own country must keep alive the
memory of his love wherever he
goes. May God grant me to enjoy
the best of ladies, that I find her
again safe and sound when God's

E il otroit a sa merci venir
Mes bons seignurs que jo tant ai amé
K'a bien petit n'en oi Deu oblié!

work is finished.
And let Him bestow His grace on my
good lords, for love of whom I
almost forgot God, and may they
come to His mercy.

4 CHEVALIER, MULT ESTES GUARIZ

Chevalier, mult estes guariz,
Quant Deu a vus fait sa clamur
Des Turs e des Amoraviz,
Ki li unt fait tels deshenors.
Cher a tort unt ses fieuz saizis;
Bien en devums avoir dolur,
Cher la fud Deu primes servi
E reconuu pur segnuur.

Knights, your salvation is assured
since God has appealed to you to
take His side against the Turks and
Almoravids,* who have done Him such
great dishonour. They have seized
his fiefs against all right. We
must feel deep pain at this for it
was there that God was first served
and recognised as Lord.

*Ki ore irat od Loovis
Ja mar d'enfern avrat pour,
Char s'alme en sert en pareis
Od les angles nostre Segnor.*

He who goes with Louis will never
have fear of Hell; his soul will go
to Paradise with our Lord's angels.

*The Almoravids, a tribe living in
the Atlas mountains, had seized Fez
and Morocco.

Pris est Rohais, ben le savez,
Dunt cretiens sunt esmaiez,
Les musteirs ars e desertez:
Deus n'i est mais sacrifiez.
Chivalers, cher vus purpensez,
Vus ki d'armes estes preizez;
A celui voz cors presentez
Ki pur vus fut en cruiz drecez.

Ki ore irat od Loovis...

Alum conquer Moïses,
Ki gist el munt de Sinai;
A Saragins nel laisum mais,
Ne la verge dunt il partid
La Roge mer tut ad un fais,
Quant le grant pople le seguit;
E Pharaon revint après:
El e li suon furent perit.

Ki ore irat od Loovis...

5 CHANTERAI POR MON CORAGE

Chanterai por mon corage
Que je vueil reconforter,

Rohais has been taken, as you know,
and Christians are sorely troubled.
Churches have been burnt and
destroyed; God is no longer
sacrificed there. Knights, renowned
in arms, think of this and offer
your bodies to Him who was
crucified for you.

He who goes with Louis...

Let us go and conquer Moses on Mount
Sinai: let us not leave him any longer in
the hands of the Saracens, nor his
staff with which he separated with
a single blow the waters of the Red
Sea when the great host was with
him; and Pharaoh came in his turn
as he pursued them and perished
with all his men.

He who goes with Louis...

I will sing to comfort my heart,
for I do not want to die or go mad

Qu'avecques mon grant damage
Ne quier morir ne foler,
Quant de la terre sauvage
Ne voi mes nul retourner
Ou cil est qui rassoage
Mes maus quant g'en oi parler.

*Dex, quant crieront "Outree",
Sire, aidiez au pelerin
Par cui sui espaventee,
Car felon sont Sarazin.*

Soufrerai en tel estage
Tant quel voie rapasser.
Il est en pelerinage;
Molt atent son retourner,
Car outre de mon lignage
Ne quier achoison trover
D'autrui face mariage:
Folz est qui j'en oi parler.

Dex, quant crieront "Outree"...

De ce sui molt deceüe
Quant ne fui au convoier,
Sa chemise qu'ot vestue
M'envoia por embracier:
La nuit, quant s'amor m'argüe,

despite my great torment. I do not
see anyone come back from the
savage land where is the one who
gives peace to my heart, when I
hear him spoken of.

God! When they shout "Outree", help
the pilgrim for whom I tremble, for
the Saracens are treacherous.

I will be patient and put up with
my condition until I see him
return. He has gone on a
pilgrimage. May God allow him to
come back! And despite my lineage I
do not seek the chance to marry
another man. Anyone is mad to speak
to me of this.

God! When they shout "Outree"...

What saddens me is that I did not
accompany him when he left. He sent
me the shirt that he was wearing
that I might hold it in my arms. At
night when my love for him torments

La met avec moi couchier
Molt estroit a ma char nue,
Por mes maus assoagier.

Dex, quant crieront "Outree"...

6 DANSE REAL

7 SEDE, SYON, IN PULVERE

Sede, Syon, in pulvere,
Caput asperge cinere,
Induere cilicio.
Quo stetit spei firmitas,
Caret vexillo caritas
Et fides privilegio.

Syon in sinu lamie
Catulos lactant hodie;
Lapides sanctuarii
Per plateas deiciunt,
Et labores diripiunt
Ebreorum Egyptii.

Divine nutu gratie
Solus comes Campanie

me, I take it into bed and hold it
close to my naked body to soothe my
suffering.

God! When they shout "Outree"...

Sit, Jerusalem, in the dust;
sprinkle ashes on your head, put on
sackcloth. In the place where stood
the firm foundation of hope,
charity lacks a banner and faith
privilege.

In the heart of Jerusalem jackals
give suck to puppy-dogs today.
They cast the stones of the
sanctuary into the market-place,
and the Egyptians destroy the
labours of the Hebrews.

By the assent of divine Grace the
Count of Champagne alone re-awakens

Spei favillam suscitavit;
Fidelis Syon filius
Velut alter Eraclius
Fide ferroque militat.

8 PALÄSTINALIED

Allerêrst lebe ich mir werde,
sit min sündic ouge siht
daz hêre lant und ouch die erde
der man vil der êren giht.
mirst geschehen des ich ie bat,
ich bin komen an die stat
dâ got mennischlîchen trat.

Schoeniu lant rîch unde hêre,
swaz ich der noch hân gesehen,
sô bist dûz ir aller êre.
waz ist wunders hie geschehen!
daz ein magt ein kint gebar
hêre úbr aller engel schar,
was daz niht ein wunder gar?

the spark of hope. A faithful son
of Jerusalem, like another
Heracles, he fights with faith and
sword.

From the moment my sinful eye
looked on this noble land, which is
so widely praised, I have been
living in a noble manner for the
first time in my life. What I have
always wanted has come about, for I
have reached the place where God
walked in the flesh.

O Holy Land, you are the richest, noblest
and most beautiful of all the rich, beautiful
and noble lands I have ever seen. How
many miracles have taken place here!
A maiden bore a child, lord over all the
hosts of angels. Was that not a perfect
miracle?

9] CONDICIO — O NACIO —
MANE PRIMA

Voice 1

Conditio
nature defuit
in filio
quem virgo genuit.
Contagio
sola nam caruit
quam vicio
nemo defloruit.
Et ideo
partu non doluit.

Hec actio
parem non habuit;
sed proprio
dono promeruit
ludibrio
que non succubuit.
Hic ratio
mundi desipuit;
hec questio
scrutari renuit.

Solutio Filio
Dei sic placuit;

The normal condition of nature was lacking in that Son whom the Virgin bore. For she alone was free from contagion, she whom no one had deflowered with sin. And for that reason she did not grieve in giving birth.

This event had no equal. But she who did not succumb to wantonness was rewarded for her special gift. At this the wisdom of the world was stupefied; this question denied investigation.

Its solution thus pleased the Son of God; His devotion put an end to

devotio dubio
finem proposuit.
Redemptio saucio
plus Ade profuit
commisio
quam Eve nocuit.

Voice 2

O natio nephandi generis,
cur gratie donis abuteris?
Multiplici reatu laberis
dum literam legis amplecteris
et litere medullam deseris.
Gens perfida, cecata deperis!
Si Moysen consideraveris
nec faciem videre poteris
si mystice non intellexeris
in facie cornuta falleris:
considera misera quare
dampnaberis —
quam litteram propriam
interpretaveris.
Convertere propere: nam si
converteris
per gratiam veniam culpe
mereberis.

doubt. The redemption was of more benefit to fallen Adam than the Fall had been harmful to Eve.

O nation of unspeakable kind, why do you abuse the gifts of God's Grace? You fall through manifold guilt while you embrace the letter of the law and you neglect the essence of its meaning. Perfidious people, blinded [by your sin] you perish! If you have considered Moses and cannot see his face; if you will not have understood the mystical meaning of the letter and have been deceived by his horned face: consider the lamentable deeds whereby you will be condemned — which particular letter you will have interpreted. Hasten to convert; for if you convert, you will merit remission of your sin through God's Grace.

10 O TOCIUS ASIE

O tocius Asie gloria
regis Alexandrie filia,
Grecie gymnasia
coram te, Maxentia,
dea confidit philosophia,
de cuius victoria
protectorem virginum [habemus].

O glory of all Asia, daughter of
the king of Alexandria, in your
presence, Maxentia, the goddess
Philosophy entrusts the schools to
Greece, from whose victory [we
have] a protector of women.

11 LA UITIME ESTAMPIE REAL

12 CUM SINT DIFFICILIA

Cum sint difficilia
Salomoni tria,
quartum nescit penitus;
quod est, viri via
in adolescentula,
quod est, Christi transitus
in Virgine Maria.

Hec est adolescentula
que soli Verbo patula
quod fuit ab initio.
Sic patet, quod non patitur

Although threes are difficult for
Solomon, he plainly does not know
this fourth, which is, the way of
man into the maid, that is, the
passing of Christ into the Virgin
Mary.

She is a young lady who was
receptive to the Word alone, which
was from the beginning. It is clear
that she does not feel anything

cum intrat aut egreditur,
quia Verbi conceptio
sine contagio,
partus sine vestigio.

Ipsa nihilominus
terra, coelum, mare.
Ipse, quoniam Dominus,
serpens, avis
est et navis
cuius non difficile
set impossibile
vias investigare.

when the Word enters or departs,
because the conception of the Word
is without contagion and the birth
without trace.

She is, notwithstanding, the earth,
the sky and the sea. He, since He
is the Lord, is a serpent, a bird
and a ship whose travels it is not
difficult but rather impossible to
discover.

13 LI NOVIAUS TENS

Li noviaus tens et mais et violete
et rosignols me semont de chanter,
et mes fins cuers me fait d'une amourette
si douz present que ne l'os refuser.
Or me laist Dieus en tel honor monter,
que cele ou j'ai mon cuer et mon penser,
tiegne une foiz entre mes braz nüete,
ainz que voise outre mer.

Au comencier la trovai si ducete,

The new season, the month of May,
the violet and the nightingale
summon to me to sing and my gentle
heart offers me such a sweet gift
of love that I dare not refuse. May
God allow me to ascend to such high
honour that I might hold her once
naked in my arms before I go
overseas.

At the beginning I found her so

je ne cuidai por li mal endurer;
mais ses douz vis et sa fresche bouchete
et si bel oel vair et riant et cler
m'orent ainz pris que m'osasse doner.
se ne m'i veut retenir ou quiter,
mieuz aim a li faillir, si me promete,
qu'a une autre achiever.

De mil sospirs ke je li doi par dete
ne me veut ele un seul quite clamer,
ne fausse Amors ne lait ke s'entremete,
ne ne m'i lait dormir ne reposer.
S'ele m'ocit, mains avra a garder;
e m'en sai vengier fors au plorer;
car cui Amors destruit et desirete,
ne s'en set ou clamer.

14 FORTZ CHAUSA ES

Fortz chausa es que tot lo major dan
e'l major dol, las! q'ieu anc mais agues,
e so don dei totztemps plaigner ploran,

sweet that I could not believe that
I would have to endure pain on her
account, but her gentle face, her
small fresh mouth and her beautiful
grey eyes that laugh and shine took
me before I could give myself. If
she does not want my service as her
vassal, nor to set me free I prefer
to go without the solace of love,
as long as she promises it to me,
rather than find it with another.

I owe her a thousand sighs and she
demands them all. Love, the
traitor, does not allow her to let
me sleep and rest. If she kills me,
Love will have less captives to
look after. I can only avenge
myself with tears, for the one that
Love ruins and strips of his
resources does not know who to turn to.

I must tell and recount in song the
greatest misfortune and sorrow
that, alas, I have ever known and

m'aven a dir en chantan, e retraire —
Car cel q'era de valor caps e paire,
lo rics valens Richartz, reis dels Engles,
es mortz — Ai Dieus! cals perd' e
cals dans es!
Cant estrains motz, e cant greus ad auzir!
Ben a dur cor totz hom q'o pot sofrir...

Ai! Seigneur Dieus! vos q'etz vers
perdonnaire,
vers Dieus, vers hom, vera vida,
merces!
Perdonatz li, que ops e cocha l'es,
e no gardetz, Seigneur, al sieu faillir,
e membre vos cum vos anet servir!

15 JE NE PUIS — AMORS ME
TIENENT — VERITATEM

Voice I
Je ne puis, ne si voeil,
Departir de ma tres doce amie;
Si m'en duel,
Quant amer ne me veult mie;

which, henceforth, I shall always
regret and lament, for the head and
father of valour, the courageous
and powerful king of the English,
Richard, is dead. Alas! Oh God!
What a great loss and what
What a harsh word and how
it is to hear it! The man who
endure this pain must, indeed, have
a hard heart...

Ah! Lord God! You who are truly
true God, true man and the
life, have mercy! Pardon him, for
he has great need of your
compassion. Do not consider his
sins, but remember how he was going
to serve you!

I cannot, nor do I wish to, leave
my sweet friend; it pains me much
when she will not give me her love,
or reward my sufferings. Alas, I

Ne mes maus guerredonner.
Las! si n'en puis sans lui durer;
Trop chier me fet comparer
L'amour qu'ai en li.
Hé, las! bien me doit peser
Quant onques la vi,
Car ne puis endurer
Les maus que sent pour li.

Voice 2

Amors me tienent jolis,
Car adés me font penser
A la douce debonaire
Qui je ne puis oublier:
Le cors a gent et polis,
Les euz vairs et le vis cler.
Fete fu pour a tous pleire;
Chascuns la devroit amer.
Onques plus tost ne la vi,
Que surpris me vi de li:
Si n'em puis mon cuer oster.

16 AHI! AMOURS

Ahi! Amours, con dure departie
me convendra faire pour le meillour
ki onques fust amee ne servie!

cannot live without her and she
makes me pay too dearly for the
love I bear her. Alas, rightly do I
regret the moment when I first saw
her for I cannot put up with the
pain I feel on her account.

Love holds me and makes me think
always of this elegant girl that I
cannot forget: her body is
beautiful, her eyes bright and her
face is radiant. She was created to
please all and everyone should love
her. As soon as I saw her I was
caught by her and I cannot get her
out of my heart.

Alas, Love, what a hard parting I
shall have to make from the best
lady ever to be loved and served.

Deus me ramaint a li par sa douçour
si voirement que m'en part a dolour.
Las! qu'ai je dit? ja ne m'en part je mie:
ains va mes cors servir nostre seignour;
Mes cuers remaint del tout en sa baillie.

Tuit li clierigié et li home d'eage,
ki en aumosne et en bien fait manront,
partiront tuit a cest pelerinage,
et les dames qui chastement vivront
et loiauté font a ceus qui i vont.
Et s'eles font par mal conseil folage,
a lasches genz et mauvais le feront,
car tuit li bon iront en cest voiage.

Deus est assis en son saint iretage:
ore i parra con cil le secorront,
cui il jeta de la prison ombrage,
quant il fu mors en la crois que Turc ont:
sachiez, cil sont trop honi qui n'iront,
s'il n'ont poverté ou vieillece ou malage:
et cil qui sain et joene et riche sont
ne pueent pas demorer sans hontage.

May God in his goodness bring me
back to her as surely as it is true
that I leave her with great pain.
Alas! what have I said? I am not
leaving her: even if my body goes
to serve our Lord, my heart remains
entirely at her service.

The clergy and old men who will be
diligent in doing good works will
also take part in this pilgrimage;
and so will the ladies who will
live chastely and keep faith
with those who are going overseas.
If through temptation they sin,
they will sin with cowards and
wicked men, for all good men will go
on this journey.

God is being besieged in His holy
inheritance. This is the hour
when we, whom He saved
from the dark prison by dying on
the cross which the Turks have
taken, shall help Him. Those who
do not go will be dishonoured
unless they are held back by
poverty, old age or sickness; those

who are healthy, young and rich
cannot remain here without shame.

Alas! I go weeping bitterly to that
place where God wants to purify my
heart; I know that on this journey
I will think of the best person
that is on this earth more than I
can say.

No prisoner will ever state his
case cleverly, he will put it in a
sorrowful way; he can, however,
write a song to comfort himself. I
have many friends but their gifts
are few in number. They will be
shamed if I remain in captivity
these two winters because my ransom is
not paid.

My men and barons, from England,
Normandy, Poitou and Gascony, know

Las! je m'en vois plorant des ieus
du front
la u Deus veult amender mon corage,
et sachiez bien qu'a la meillour du mont
penserai plus que ne faz a voiage.

17 LA TIERCHE ESTAMPIE REAL

18 JA NUS HONS PRIS

Ja nus hons pris ne dira sa raison
adroitement, se dolantement non;
mes par confort puet il fere chançon.
moult ai amis, mes povre sont li don;
honte en avront, se por ma reançon
sui ces deus yvers pris.

Ce sevent bien mi honme et mi baron,
Englois, Normant, Poitevin et Gascon,

que je n'avoie si povre conpaignon,
cui je laissasse por avoir en pixon.
je nel di pas por nule retraçon,
mes encor sui ge pris.

19 AU TENS PLAIN DE FELONNIE

Au tens plain de felonnie,
D'envie et de traïson,
De tort et de mesprison,
Sanz bien et sanz cortoisie,
Et que entre nos baron
Fesons tout le siecle empirier,
Que je voi esconmenier
Ceus qui plus offrent reson,
Lors veuil dire une chanson.

Li roïames de Surie
Nos die et crie a haut ton,
Se nos ne nos amendon,
Pour Dieu! que n'i alons mie.
Deus aime fin cuer droiturier,
De teus genz se veult il aidier;
Cil essauceront son non
Et conquerront sa meson.

that if I had a friend, I would not
leave him in prison, however humble
he was, if it was just a question
of money. I don't say this as a
reproach, but I am still held a
prisoner.

In these days of wickedness,
injustice, falsity, envy and
treachery, when right conduct and
courtly virtues are neglected, we
barons make the world go from bad
to worse, for I see the wisest
excommunicated and so I must
compose this poem.

The kingdom of Syria cries out
loudly to us, imploring us in God's
name not to go there unless we
change our ways. God loves a
noble and just heart; these are the
people whose help He wants; they
will exalt His name and conquer His
dwelling Palestine.

Chançon, va moi dire Lorent
Qu'il se gart bien outreement
De grant folie envaïr,
Qu'en lui avroit faus mantir!

Chanson, go to Lorent and warn him
to take great care not to engage in
any folly for he could not avoid
having to tell lies.

Translations by Norman Clare

Music edited by Ian Bent
Texts edited by Norman Clare
Performing versions by David Munrow
Pronunciation adviser Norman Clare
Recorded 1970
Art direction: Jeremy Tilston

**COMPACT
disc
DIGITAL AUDIO**

Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe – auf einem kleinen, handlichen Tonträger.

Die überlegene Eigenschaft der Compact Disc beruht auf der Kombination von Laser-Abtastung und digitaler Wiedergabe. Die von der Compact Disc gebotene Qualität ist somit unabhängig von dem technischen Verfahren, das bei der Aufnahme eingesetzt wurde. Auf der Rückseite der Verpackung kennzeichnet ein Code aus drei Buchstaben die Technik, die bei den drei Stationen Aufnahme, Schnitt/Abmischung und Überspielung zum Einsatz gekommen ist.

DDD Digitales Tonbandgerät bei der Aufnahme, bei Schnitt und/oder Abmischung, bei der Überspielung.

ADD Analoges Tonbandgerät bei der Aufnahme; digitales Tonbandgerät bei Schnitt und/oder Abmischung und bei der Überspielung

AAD Analoges Tonbandgerät bei der Aufnahme und bei Schnitt und/oder Abmischung; digitales Tonbandgerät bei der Überspielung.

Die Compact Disc sollte mit der gleichen Sorgfalt gelagert und behandelt werden wie die konventionelle Langspielplatte.

Eine Reinigung erübrigt sich, wenn die Compact Disc nur am Rande angefaßt und nach dem Abspielen sofort wieder in die Spezialverpackung zurückgelegt wird. Sollte die Compact Disc Spuren von Fingerabdrücken, Staub oder Schmutz aufweisen, ist sie mit einem sauberen, fusselfreien, weichen und trockenen Tuch (geradlinig von der Mitte zum Rand) zu reinigen. Bitte keine Lösungs- oder Scheuermittel verwenden!

Bei Beachtung dieser Hinweise wird die Compact Disc ihre Qualität dauerhaft bewahren.

The Compact Disc Digital Audio System offers the best possible sound reproduction – on a small, convenient sound-carrier unit.

The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording.

The recording technology is identified on the back cover by a three-letter code:

DDD Digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD Analogue tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD Analogue tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

In storing and handling the Compact Disc, you should apply the same care as with conventional records.

No further cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case directly after playing. Should the Compact Disc become soiled by fingerprints, dust or dirt, it can be wiped (always in a straight line, from centre to edge) with a clean and lint-free soft, dry cloth. No solvent or abrasive cleaner should ever be used on the disc.

If you follow these suggestions, the Compact Disc will provide a lifetime of pure listening enjoyment.

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Le système Compact Disc Digital Audio

permet la meilleure reproduction sonore possible à partir d'un support de son de format réduit et pratique.

Les remarquables performances du Compact Disc sont le résultat de la combinaison unique du système numérique et de la lecture laser optique, indépendamment des différentes techniques appliquées lors de l'enregistrement. Ces techniques sont identifiées au verso de la couverture par un code à trois lettres:

DDD Utilisation d'un magnétophone numérique pendant les séances d'enregistrement, le mixage et/ou le montage et la gravure.

ADD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement, utilisation d'un magnétophone numérique pendant le mixage et/ou le montage et la gravure.

AAD Utilisation d'un magnétophone analogique pendant les séances d'enregistrement et le mixage et/ou le montage, utilisation d'un magnétophone numérique pendant la gravure.

Pour obtenir les meilleurs résultats, il est indispensable d'apporter le même soin dans le rangement et la manipulation du Compact Disc qu'avec le disque microsillon.

Il n'est pas nécessaire d'effectuer de nettoyage particulier si le disque est toujours tenu par les bords et est remplacé directement dans son boîtier après l'écoute. Si le Compact Disc porte des traces d'empreintes digitales, de poussière ou autres, il peut être essuyé, toujours en ligne droite, du centre vers les bords, avec un chiffon propre, doux et sec qui ne s'effiloche pas. Tout produit nettoyant, solvant ou abrasif doit être pros crit. Si ces instructions sont respectées, le Compact Disc vous donnera une parfaite et durable restitution sonore.

Il sistema audio-digitale del Compact Disc

offre la migliore riproduzione del suono su un piccolo e comodo supporto. La superiore qualità del Compact Disc è il risultato della scansione con l'ottica laser, combinata con la riproduzione digitale ed è indipendente dalla tecnica di registrazione utilizzata in origine.

Questa tecnica di registrazione è identificata sul retro della confezione da un codice di tre lettere:

DDD Si riferisce all'uso del registratore digitale durante le sedute di registrazione, mixing e/o editing, e masterizzazione.

ADD Sta ad indicare l'uso del registratore analogico durante le sedute di registrazione, e del registratore digitale per il successivo mixing e/o editing e per la masterizzazione.

AAD Riguarda l'uso del registratore analogico durante le sedute di registrazione e per il successivo mixing e/o editing, e del registratore digitale per la masterizzazione.

Per una migliore conservazione, nel trattamento del Compact Disc, è opportuno usare la stessa cura riservata ai dischi tradizionali.

Non sarà necessaria nessuna ulteriore pulizia, se il Compact Disc verrà sempre preso per il bordo e rimesso subito nella sua custodia dopo l'ascolto. Se il Compact Disc dovesse sporcarsi con impronte digitali, polvere o sporcizia in genere, potrà essere pulito con un panno asciutto, pulito, soffice e senza sfilacciature, sempre dal centro al bordo, in linea retta. Nessun solvente o pulitore abrasivo deve essere mai usato sul disco. Seguendo questi consigli, il Compact Disc fornirà, per la durata di una vita, il godimento del puro ascolto.