

4 Mort, tu as navré de ton dart

(1, 2, 5)

♩ = 88

JOHANNES OCKEGHEM

A.

T. and
INST.Bar. and
INST.

INST.

Mi - - se - re - re - mi

Mi - se - - re - re - mi

Mi Se re

- 5
- | | | | | | |
|------|-------|-----|-----|------|-----|
| ① 6. | Mort, | tu | as | na | vré |
| ② 7. | En | des | plo | yant | ton |
| 3. | Ré | to | ri | que, | se |
| 4. | Mu | sic | que | par | pi |
| 8. | En | sa | jo | nes | se |
| 9. | Puis | a | es | leu | la |

se re - re, [mi - - se -

- se re - re, mi - se - re - re

re mi se re re

10
b

de de ton dant ~~son~~ ~~dart~~ Le
es - tan - - dart Sur
Dieu me gard, Son
teux re - gard Fait
fut sou - dart De hon -
mil - leur part, Ser -

-re - re pi - e - Je su Do

pi - e Je su Do

pi - e Je - su Do -

15

pè - ne de joy - ~~re~~ ~~de~~ - té,
Bin - - choir - pa - ~~choir~~ ~~patron~~ de bon - té,
ser - - vi - teur a re - grec - té,
duel et noir [el - le] a - por - té. Pleu -
-no - ra - ble mon - da - mi - té, [Pleu -
-vant Dieu en hu - mi - li - té.

mi - ne Do na e - is

mi ne Do - na e - is

-mi - ne Do - na e



-rez, hom-mes de fa - cul - té, Vueil-lez, vos-treu-ni-ver - - si - té!
 -rez, hom-mes de fa - cul - té, Vueil-lez, vos-treu-ni-ver - - si - té!



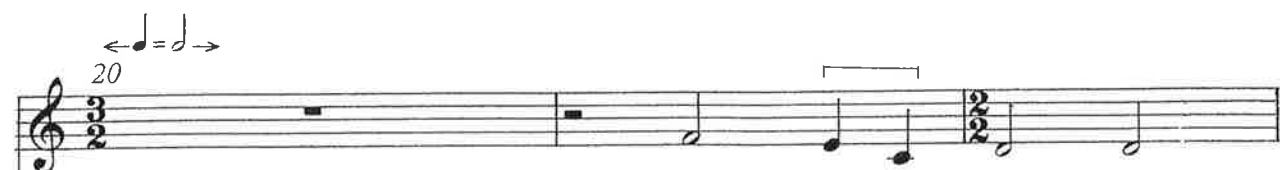
Re qui em



Re qui em



is Re qui em



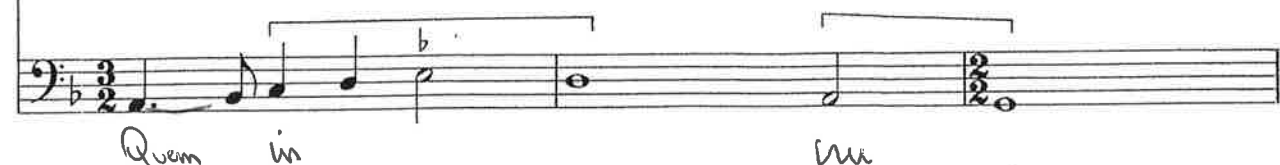
5. Son corps est
 10. Tant luy



Quem in



Quem



Quem in

plait
soit

et
en

la
cres

men
ti

en

in
cru

ce

re
de

mi

- ce

ne
de
mi

-té,
-té,

Qui
Son

gist
nom

soubz
est

la
fa

Pre
ci

o

So

-sti
pre

ci

o

so

san

gui

sti

Pre

-me.
-me

Hé
Qu'i

las!
dé

plai
tient

se
de

vous
grant

Sam
qui

ne

ne

a

en pi - tié
vou - len - té:

[Pi - e Je - su, Do - mi - ne,

Pi - e Je - su, Do - mi - ne,

O - so sam gni - ne [Pi - e Je - su, Do - mi -

Pri - er pour l'a - me!
Pri - ez pour l'a - me!

do - na e - i re - qui - em.]

do - na e - i re - qui - em.

-ne, do - na e - i re - qui - em.]

Ockeghem's lament for the death of Binchois deserves to be better known. Presumably it dates from 1460 or 1461. Like no.2 the piece mixes sacred and secular, a French text with Latin, in the manner of the medieval motet: at bar 32 the Baritone (the original tenor) quotes the end of the well-known sequence *Dies irae*, words and music, and the second and fourth voices also imitate it. The form is apparently a sort of double ballade; the piece could be shortened by omitting lines 6,7,8 and 9. The mention of 'Rhetoric' shows that Binchois was a poet as well as a musician. In bar 17 I have changed the word 'feaulté' (fidelity) to 'faculté': the context shows that the latter is meant.