



ST. MARY THE VIRGIN

Sovereign Military Order of the Temple of Jerusalem

Music of the Crusades

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INTRODUCTION



Music of the Crusades

European music, prior to Arab influence which came primarily through involvement in the Crusades, was largely sacred and monophonic in nature. Plainsong chant featured almost exclusively in worship. Gradually, due at least in part to the works of traveling minstrels like troubadours and goliards, instrumental accompaniment, harmony and polyphony would become standards of Western music.



Other Chant Styles

Ambrosian chant (also known as **Milanese chant**) is the liturgical plainchant repertory of the Ambrosian rite of the Roman Catholic Church, related to but distinct from Gregorian chant. It is primarily associated with the Archdiocese of Milan, and named after St. Ambrose much as Gregorian chant is named after Gregory the Great. It is the only surviving plainchant tradition besides the Gregorian to maintain the official sanction of the Roman Catholic Church. **Mozarabic chant** (also known as **Hispanic chant**, **Old Hispanic chant**, **Old Spanish chant**, or **Visigothic chant**) is the liturgical plainchant repertory of the Visigothic/Mozarabic rite of the Catholic Church, related to the Gregorian chant. It is primarily associated with Hispania under Visigothic rule (mainly in what was to become modern Spain) and with the Catholic Visigoths/Mozarabs living under Islamic rule, and was soon replaced by the chant of the Roman rite following the Christian Reconquest. Although its original medieval form is largely lost, a few chants have survived with readable musical notation, and the chanted rite was later revived in altered form and continues to be used in a few isolated locations in Spain, primarily in Toledo.

Plainsong and Gregorian Chant

Plainsong developed during the earliest centuries of Christianity, influenced possibly by the music of the Jewish synagogue and certainly by the Greek modal system. It has its own system of notation.

As the number of chants in the church's repertoire increased, officials needed a better way to standardize the music. A unique form of musical notation was developed to help standardize the music and provide a reference for the performers and audience alike. The musical notations that were used were called neumes. The earliest known systems involving neumes are of Aramaic origin and were used to notate inflections in the quasi-melodic (melodic) recitation of the Christian Holy Scriptures. As such they resemble functionally a similar system used for the notation of recitation of the Qur'an, the holy book of Islam.

The earliest Western notation for chant appears in the 9th century. These early staffless neumes, called *cheironomic* or *in campo aperto*, appeared as freeform wavy lines above the text. Various scholars see these as deriving from cheironomic hand-gestures, from the ekphonic notation of Byzantine chant, or from punctuation or accent marks. A single neume could represent a single pitch, or a series of pitches all sung on the same syllable.

Cheironomic neumes indicated changes in pitch and duration within each syllable, but did not attempt to specify the pitches of individual notes, the intervals between pitches within a neume, nor the relative starting pitches of different syllables' neumes.

In the early 11th century, Beneventan neumes (from the churches of Benevento in southern Italy) were written at varying distances from the text to indicate the overall shape of the melody; such neumes are called "heightened" or "diastematic" neumes, which showed the relative pitches between neumes. A few manuscripts from the same period use

"digraphic" notation in which note names are included below the neumes. Shortly after this, one to four staff lines—an innovation traditionally ascribed to Guido d'Arezzo—clarified the exact relationship between pitches. One line was marked as representing a particular pitch, usually C or F. These neumes resembled the same thin, scripty style of the chironomic notation. By the 11th century, chironomic neumes had evolved into square notation; in Germany, a variant called Gothic neumes continued to be used until the 16th century. This variant is also known as

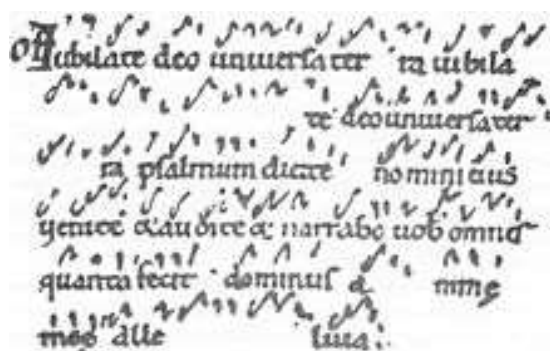


Figure 1 Psalm verses in unheightened cheironomic neumes

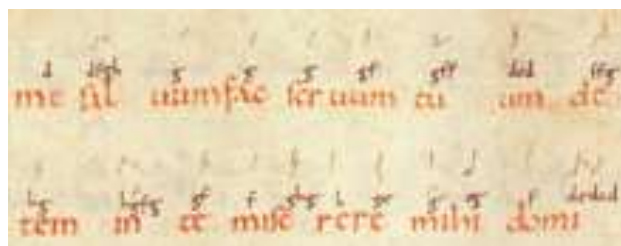


Figure 2 Digraphic neumes in an 11th-century manuscript from Dijon



Early Plainchant

Singing has been part of the Christian liturgy since the earliest days of the Church. Until the mid-1990s, it was widely accepted that the psalmody of ancient Jewish worship significantly influenced and contributed to early Christian ritual and chant. This view is no longer generally accepted by scholars, due to analysis that shows that most early Christian hymns did not have Psalms for texts, and that the Psalms were not sung in synagogues for centuries after the Destruction of the Second Temple in AD 70. However, early Christian rites did incorporate elements of Jewish worship that survived in later chant tradition. Canonical hours have their roots in Jewish prayer hours. "Amen" and "alleluia" come from Hebrew, and the threefold "sanctus" derives from the threefold "kadosh" of the Kedushah. The New Testament mentions singing hymns during the Last Supper: "When they had sung the hymn, they went out to the Mount of Olives" (Matthew 26.30). Other ancient witnesses such as Pope Clement I, Tertullian, St. Athanasius, and Egeria confirm the practice, although in poetic or obscure ways that shed little light on how music sounded during this period.

Hufnagel notation, as the used neumes resemble the nails (*hufnagels*) one uses to attach horseshoes.



Figure 3 Cistercian neumes, St. Denis/St. Evroult, North France, 12th century

By the 13th century, the neumes of Gregorian chant were usually written in *square notation* on a staff with four lines and three spaces and a clef marker, as in the 14th–15th century *Graduale Aboense* shown here. In square notation, small groups of ascending notes on a syllable are shown as stacked squares, read from bottom to top, while descending notes are written with diamonds read from left to right. In melismatic chants, in which a syllable may be sung to a large number of notes, a series of smaller such groups of neumes are written in succession, read from left to right. A special symbol called the *custos*, placed at the end of a system, showed which pitch came next at the start of the following system. Special neumes such as the *oriscus*, *quilisma*, and *liquescent neumes*, indicate particular vocal treatments for these notes. This system of square notation is standard in modern chant books.

Even though there were written musical manuscripts, the performers still needed to memorize the chants through oral traditions before interpreting the notation.

Most of the earliest plainsong scripts have been destroyed due to war, purposeful destruction and natural causes such as water, fire, and poor environmental conditions. The Toledo Cathedral in Spain has one of the world's largest collections of indigenous plainsong manuscripts devoted to Western Christianity. Their collection consists of 170 volumes of plainsong chants for the procession, Mass, and Office.

There are three methods of singing psalms or other chants, responsorial, antiphonal, and solo. In responsorial singing, the soloist (or choir) sings a series of verses, each one followed by a response from the choir (or congregation). In antiphonal singing, the verses are sung alternately by soloist and choir, or by choir and congregation. It is probable that even in the early period the two methods caused the differentiation in the style of musical composition which is observed throughout the later history of plain chant, the choral compositions being of a simple kind, the solo compositions more elaborate, using a more extended compass of melodies and longer groups of notes on single syllables. The last type of plainsong performance is the solo performed by the choir or the individual performer. A marked feature in plainchant is the use of the same melody for various texts. This is quite typical for the ordinary psalmody in which the same formula, the "psalm tone", is used for all the verses of a psalm, just as in a hymn or a folk song the same melody is used for the various stanzas.

For several centuries, different plainchant styles existed concurrently. Standardization on Gregorian chant was not completed, even in Italy, until the 12th century. Plainchant represents the first revival of musical notation after knowledge of the ancient Greek system was lost.

In the late 9th century, plainsong began to evolve into organum, which led to the development of polyphony. When polyphony reached its climax in the sixteenth century, the use of plainsong chant was less appealing and almost completely abandoned.

The term Gregorian Chant is often incorrectly used as a synonym of plainsong.

Gregorian chant is the central tradition of Western plainchant, a form of monophonic, unaccompanied sacred song in Latin (and occasionally Greek) of the Roman Catholic Church. Gregorian chant developed mainly in western and central Europe during the 9th and 10th centuries, with later additions and redactions. Gregorian chant is named after Pope Gregory I (6th century A.D.), although Gregory himself did not invent the chant. The tradition linking Gregory I to the development of the chant seems to rest on a possibly mistaken identification of a certain "Gregorius", probably Pope Gregory II, with his more famous predecessor.

Gregorian chants were organized initially into four, then eight, and finally 12 modes. Typical melodic features include a characteristic ambitus, and also characteristic intervallic patterns relative to a referential mode final, incipits and cadences, the use of reciting tones at a particular distance from the final, around which the other notes of the melody revolve, and a vocabulary of musical motifs woven together through a process called centonization to create families of related chants. The scale patterns are organized against a background pattern formed of conjunct and disjunct tetrachords, producing a larger pitch system called the gamut. The chants can be sung by using six-note patterns called hexachords. Gregorian melodies are traditionally written using neumes. Multi-voice elaborations of Gregorian chant, known as organum, were an early stage in the development of Western polyphony.



Figure 4 The Introit Gaudeamus omnes, scripted in square notation



Notker Balbulus

One well-known sequence, falsely attributed to Notker during the Middle Ages, is the prose text *Media vita in morte sumus* ("In the midst of life we are in death"), which was translated by Cranmer and became a part of the burial service in the funeral rites of the Anglican *Book of Common Prayer*. Reference has been made to a source originating in a battle song of the year 912 by Notker the Stammerer, a monk of the Abbey of Saint Gall, however, the Synod of Cologne declared in 1316 that no one should sing this without the prior permission of the residing bishop. Other well-known sequences include the ninth-century *Swan Sequence*, Tommaso da Celano's *Dies Irae*, St. Thomas Aquinas' *Pange lingua* in praise of the Eucharist, the anonymous medieval hymn *Ave maris stella* ("Hail, star of the sea!"), and the Marian sequence *Stabat Mater* by Jacopone da Todi. During the Middle Ages, secular or semi-secular sequences, such as Peter of Blois' *Olim sudor Herculis* ("The labours of Hercules") were written; the Goliards, a group of Latin poets who wrote mostly satirical verse, used the form extensively. The *Carmina Burana* is a collection of these sequences.

Gregorian chant was traditionally sung by choirs of men and boys in churches, or by men and women of religious orders in their chapels. It is the music of the Roman Rite, performed in the Mass and the monastic Office. Although Gregorian chant supplanted or marginalized the other indigenous plainchant traditions of the Christian West to become the official music of the Christian liturgy, Ambrosian chant still continues in use in Milan, and there are musicologists exploring both that and the Mozarabic chant of Christian Spain. Although Gregorian chant is no longer obligatory, the Roman Catholic Church still officially considers it the music most suitable for worship.

Sequentia

In addition to liturgical chant, sequentia or sequence was one of the most important types of music. The name *sequentia* came to be bestowed upon these hymns as a result of the works of Notker Balbulus, who popularized the genre in the ninth century by publishing a collection of *sequentiae* in his *Liber Hymnorum*. Since early sequences were written in rhythmical prose, they were also called proses (Latin: *prosa*).

Notker's texts were meant to be sung. In the Latin Mass of the Middle Ages, it became customary to prolong the last syllable of the Alleluia, while the deacon was ascending from the altar to the ambo, to sing or chant the Gospel.

This prolonged melisma was called the *jubilus*, *jubilatio*, or *laudes*, because of its jubilant tone. It was also called *sequentia*, "sequence," because it followed the Alleluia. Notker set words to this melisma in rhythmic prose for chanting as a trope. The name *sequence* thus came to be applied to these texts; and by extension, to hymns containing rhyme and accentual meter. A collection of sequences was called the *Sequentiale*.

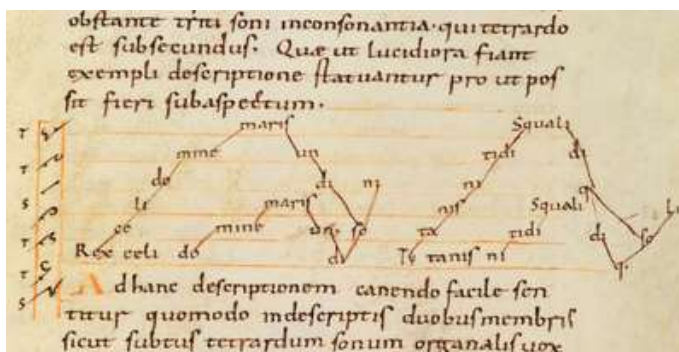


Figure 5 Example of sequentia

Goliards

The goliards were a group of, generally young, clergy in Europe who wrote satirical Latin poetry in the 12th and 13th centuries of the Middle Ages. They were chiefly clerics who served at or had studied at the universities of France, Germany, Spain, Italy, and England, who protested against the growing contradictions within the church through song, poetry and performance.

The goliardic class is believed to have arisen from the need of younger sons to develop means of support. The medieval social convention of primogeniture meant that the eldest son inherited title and estate. This practice of bestowing the rights of inheritance upon the eldest son left younger sons to seek other means by which to support themselves. Often, these younger sons went, or were sent, to the universities and monasteries of the day, where theology and preparation for clergy

careers were a major focus. Many felt no particular affinity for religious office, and often could not secure an office even if they desired one because of an overabundance of those educated in theology. Consequently, over-educated, under-motivated clerics often adopted not the life of an ordered monk, but one mainly intent on the pursuit of carnal pleasures.

The goliards, as scholars, often wrote their poetry in Latin. As a kind of traveling entertainer, the goliards composed many of their poems to be sung. These poems, or lyrics, focus on two overarching themes: depictions of the lusty lifestyle of the vagrant and satirical criticisms of society and the church.

Expressing their lusty lifestyle, the goliards wrote about the physicality of love, in contrast to the chivalric focus of the troubadours. They wrote drinking songs and reveled in riotous living. Their satirical poems directed at the church were inspired by their daily worlds, including mounting corruption in monasteries and escalating tensions among religious leaders. As a result of their rebellious writings against the church, the goliards were eventually denied the privileges of the clergy. Their strained relationship with the church, along with their vagabond lifestyle, also contributed to many poems describing the complaints of such a lifestyle.

The belief that the goliards were the authors of vast parts of this satirical and worldly poetry that originated in the twelfth and early thirteenth century, is criticized by recent historical and philological research, especially because most traceable goliardic poets were an integral part of church hierarchy; often working as teachers in the secular clergy and had neither any communality nor a single provable point of contact with the historical goliards. Thus "goliardic poets" on the one hand and "goliards" on the other hand need to be strictly distinguished.

Troubadours

Troubadours, more than musicians of any other genre, responded to the Crusades, probably because several directly participated in the fighting. The name troubadour itself may even have been derived from the Arab "tarrab," or minstrel. Jaufre Rudel and Marcabru probably joined the Second Crusade (1147-1149). Of the about 460 named troubadours (including trobairitz, the women poet-composers) whose poems survive, the music of only 42 are extant.

Many troubadours were professional musicians, and as traveling minstrels, could even be considered portable instruments. The relationships between poetic and musical structure remind us that these were songs, and not simply poems. The difficulty in examining the melodies is that the songs themselves were highly "unstable:" Scholars blame mouvance, which is strikingly evidenced by the near-

absence of any singular manuscript of a given song. Mouvance seems the result of multiple transmitters of songs, where each transmitter took some license with the song's text. Transmission occurred through trained performers, but also friends and patrons of the troubadour.

MOUVANCE is a term used by the late Swiss medievalist Paul Zumthor to designate the high degree of instability in medieval text traditions.

Troubadour songs, it is recognized, lie at the origin of the Western tradition of high lyric poetry. Upholding the ideals of chivalry translated neatly into zeal for the similar ideals fueling the European crusaders, and arguably, the direction of influence was reversible. What troubadours brought back from the fighting, if they returned, was reflected in their songs. The songs themselves often close with an envoi, lines that "send" the song to its audience.



Jaufre Rudel

Very little is known about his life, but a reference to him in a contemporary song by Marcabru describes him as being *oltra mar*—across the sea, probably on the Second Crusade in 1147. Probably he was the son of Girard, also castellan of Blaye, and who was titled "prince" in an 1106 charter. Girard's father was the first to carry the title, being called *princeps Blaviensis* as early as 1090. During his father's lifetime the suzerainty of Blaye was disputed between the Counts of Poitou and the Counts of Angoulême. Shortly after the succession of William VIII of Poitou, who had inherited it from his father, Blaye was taken by Wulgrin II of Angoulême, who probably vested Jaufre with it. Seven of Rudel's poems have survived to the present day, four of them with music. His composition *Lanquan li jorn* is thought to be the model for the Minnesinger Walther von der Vogelweide's crusade song *Allerst lebe ich mir werde* (Palästinalied).

The earliest troubadour texts come from Guilhem de Peiteus (1071-1127). The chief forms of troubadour songs were the canzo or canzone, which celebrates fin'amor or courtly love, the alba or dawn-song, the sirvente which was a satire, the planh or funeral lamentation, the pastoral narrative pastorela, and various dialogue forms known as tenso or partimen.

Jaufre Rudel de Blaye

A minor nobleman and castellan of Blaye during the second quarter of the 12th century, Jaufre's preoccupation with the developing cult of vernacular lyric poetry rivaled his zeal for the ideals of the crusades. His concurrent love-from-a-far of the countess of Tripoli would reach a legendary proportion in not only his work, but, owing to his 13th century biographer, also in his life. Nearly exemplifying the notion of courtly love, Jaufre without ever having seen her, put out to sea, fell ill, and died in the arms of his distant love when first brought to her. While this account has been considered a confusion of his life with his songs, we can at least confirm the fact of Jaufre's participation in the Crusade of 1148. Credence is added by the fact that no trace of Jaufre exists after 1148, suggesting his death in the Holy Land.

The following poem alludes to this Crusade and is quite possibly a farewell to the cult of courtly love:

When the nightingale in the thicket bestows its love and seeks and takes it, and pours forth its joyful song in joy, and gazes often on its mate, and the streams are clear and the meadows fair, then for the new delight which reigns there, a great joy goes to nestle in my heart.

For one friendship am I longing because I know no richer joy than this: that she should be good to me, if she made me a gift of her love. And she has a well-fleshed body, soft and fair, with nothing which does not befit it, and her love is good and pleasurable.

In this love I am absorbed, waking and then in dreaming sleep, for then I have wondrous joy because I enjoy it, rejoiced in and rejoicing. But her beauty avails me naught since no friend shows me how I might ever have pleasure of it.

For this love I am so eager that when I go running towards her, it seems to me that in retreat I turn from it and that she goes fleeting away; and my horse moves on so slowly that I scarce believe any more that I might reach her, unless she herself is willing to hold back.

Love, gaily I leave you because now I go seeking my highest good; yet by this much was I fortunate that my heart still rejoices for it. But, for all this, because of my Good Protector who wants me and calls me and accepts me, I must needs restrain my longing.

And if anyone stays back here in his delights and does not follow God to Bethlehem, I know not how he might ever be worthy of love or come to salvation; for I know and believe that, to my way of thinking, he whom Jesus teaches is sure of certain doctrine.



Marcabru

There is no certain information about him; the two *vidas* attached to his poems tell different stories, and both are evidently built on hints in the poems; not on independent information. Forty-four poems are attributed to Marcabru, learned, often difficult, sometimes obscene, relentlessly critical of the morality of lords and ladies. He experimented with the *pastorela*, which he uses to point out the futility of lust. One tells of how the speaker's advances are reviled by a shepherdess on the basis of class. Another tells of how a man's attempt to seduce a woman whose husband was at the crusades is firmly rebuffed. He may also have originated the *tenso* in a debate with Uc Catola (as early as 1133) on the nature of love and the decline of courtly behavior. Marcabru was a powerful influence on later poets who adopted the obscure *trobar clus* style. In the 1140s he was a propagandist for the Reconquista and in his famous poem with the Latin beginning *Pax in nomine Domini!* he called Spain a *lavador* (washer) where knights could go to have their souls cleansed fighting the infidel.

Marcabru

The earliest known professional troubadour, Marcabru enjoyed early and sustained patronage of William X (c. 1127-1137). Upon William's death, however, Macabrun wandered in search of patronage and protection, and probably found it from King Alfonso VII of Castile. Alfonso's own participation in the Iberian Reconquista of the late 1130s and early 1140s sparked Marcabru's composition of the songs "Pax in nomine Domini," and his latest dateable poems allude to the crusade of 1147-1149. Much of his work criticizes the moral corruption he perceives the degeneracy of the nobility, the decline of courtly virtues, and the flourishing of their perverted opposites. Dejanne No. 5 below is an attempt to formulate his own concept of the courtly ideal.

In courtly manner I wish to begin a poem, if there's anyone to listen to it now. And since I'm thus far committed to it, I'll see if I can make it fine, for now I wish to make pure my song and I'll tell you of many things.

He's indeed capable of acting churlishly who seeks to blame Courtliness, for the wisest and most learned man cannot say or so much pertain to it but one could still teach him something, great or small, at some time or another.

He can boast of Courtliness who knows well how to observe Moderation; and if anyone would bear all that there is, or thinks to assimilate all that he sees, then he must needs observe Moderation in all things, or he'll never be courtly.

It is Moderation to speak gently, and Courtliness to love; and may he who would not be despised beware of all vulgarity, of mocking and of acting senselessly. Then he'll be wise, provided he bears this in mind.

For thus can the wise man behave, and the fine lady improve; but as for her who takes two or three of them, and would not keep faith with one, her merit and worth must surely decline, month by month.

Such a love is to be prized which holds itself dearly; and if I say anything crude about it through wanting to blame it for some ill, then I approve that it keep me long waiting idly, to have that which it has promised me.

I wish to send this poem and the melody to Sir Jaufré Rudel, over the sea; and I would that the Frenchmen heard it so as to gladden their hearts, for God can grant them this: wherever sin be, may there be mercy.



Giraut de Borneil

Giraut was born to a lower-class family in the Limousin, probably in Bourney, near Excideuil in modern-day France. Guiraut might have accompanied Richard I of England and Aimar V of Limoges on the Third Crusade and stayed a while with the "good prince of Antioch", Bohemond III. He certainly made a pilgrimage to the Holy Land, but perhaps before the Crusade. About ninety of Giraut's poems and four of his melodies survive; these were held in high esteem in the 13th century: Petrarch called him "master of the troubadours", while Dante, who preferred Arnaut Daniel, mentions that many considered him superior.

Giraut de Borneil

Also a professional troubadour, his extensive wanderings around Europe, particularly France and Spain, ("where the troubadour lyric found favor") yielded the patronage of Ademar V, viscount of Limoges, a local court. As indicated by his own compositions, he took part in the Third in 1191 in company of the viscount.

The seventh poem, adapted by Giraut from what is thought to be the folk-song of the alba or dawn-song, is generally considered one of the most perfect compositions in the whole corpus of troubadour poetry.

Glorious King, true light and splendour, almighty God, Lord, if it please You, to my companion be a faithful aid, for I've seen him not since night came on, and soon it will be dawn.

Sweet friend, if you sleep or wake, sleep you no more; gently rise again for, in the East, I see the star arisen which brings the day, and I have marked it well; and soon it will be dawn.

Sweet friend, in song I call you; sleep you no more, for I hear the bird sing as it goes seeking the daylight through the woods, and I feel least the jealous one assail you; and soon it will be dawn.

Sweet friend, go to the window, and look the stars in the sky! You'll know if I'm your faithful messenger. If you do not, then yours will be the harm; and soon it will be dawn.

Sweet friend, since I left you, I have not slept of got up from my knees, but I've prayed to God, the son of Holy Mary, that He might return you to me in loyal friendship; and soon it will be dawn.

Sweet friend, out there by the steps you begged me that I should not be sleepy but should keep watch all night until the day. Neither my song nor my company pleases you, and soon it will be dawn.

Sweet gentle friend, in such a rich dwelling am I that I would it were never more dawn or day; for the most noble woman that ever was born of mother I hold and embrace; hence I heed not the jealous fool, or the dawn.

Anonymous songs were also highly popular, although most troubadours did take credit for their works. One example of the sirvente genre, in which the poet criticizes the conditions of life and the conventions of society, is the Song of the Crusade. The poet invites Christians to join in a holy war:

*I am annoyed, if I dare say so,
by the vile language of gentlemen
and by his fellow-being who wishes to destroy.
It annoys me, as does a horse who draws the reigns,
and I am annoyed by my poor health,
By the adolescent who carries a shield
though without having received a single blow
and by the chaplain and bearded monk,
by the sharp nosed slanderer.*

Crusade Songs

A Crusade song is any vernacular lyric poem about the Crusades. Crusade songs were popular in the High Middle Ages: 106 survive in Occitan, forty in Old French, thirty in Middle High German, two in Italian, and one in Old Castilian.

The Crusade song was not confined to the topic of the Latin East, but could concern the Reconquista in Spain, the Albigensian Crusade in Languedoc, or the political crusades in Italy. The first Crusade to be accompanied by songs, none of which survive, was the Crusade of 1101, of which William IX of Aquitaine wrote, according to Orderic Vitalis. From the Second Crusade survive one French and ten Occitan songs. The Third and Fourth Crusades generated many songs in Occitan, French, and German. Occitan troubadours dealt especially with the Albigensian campaigns in the early thirteenth century, but their decline thereafter left the later Crusades—Fifth, Sixth, Seventh, and Eighth—to be covered primarily by the German Minnesinger and French trouvères.

TROUVÈRE refers to poet-composers who were roughly contemporary with and influenced by the troubadours but who composed their works in the northern dialects of France.

This trouvère is typical of songs of departure and separation, when a crusader expresses his pain and sadness as he reluctantly leaves his lover for the Holy Land.

I. Departure from the sweet land where lives my beautiful one has put me into great sadness; I am constrained to leave the one I have loved the most in order to serve the Lord God my creator, and yet I belong completely to Love, since I leave it all my heart and my thoughts: if my body goes to serve Our Lord, I have not forgotten true love on this account.

II. Love, this is too hard a parting, when I am forced to leave the best lady who ever existed or who was ever born; in her is all beauty and worth, and none should marvel if I weep at this; when my body goes to fulfil its destiny, see how my noble heart has already begun its return journey, musing and longing after my lady.

III. Lady, in whom is my death and my life, I depart from you more grief-stricken than I say; henceforth you have my heart in your power: keep it, or you have betrayed me. God, where shall I go? Shall I utter loud laments or cries when I am constrained to divide myself from my noble heart and leave it with the one who has never left me part of hers?

IV. Love justly thanks the false lover for the profit it receives from him, but I obtain no pity; it trusts the flatterer and the fraud, but I trust entirely to noble service; my loyalty, I know this well, deprives me of the joy which I have rightly deserved; it greatly grieves me that I ever set eyes on her, when on her account true love so defies me.

V. Sweet lady, whom my heart does not forget, for God's sake please do not forget me! Never will I ever seek another love; for God's sake, I beseech you, do not seek another lover! But if I learn that you are mocking me, I shall not die entirely, but only half; however you will not make an enemy of me if loyalty is not my enemy.

VI. At the moment of departure, sweet lady, I beg you, whatever a flatterer may say to you, do not forget me, and towards you I in turn will never behave basely.

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