

15 *Pour*

stra, pau - per - tas no - stra, ut di - vi - ti - ae,
 pau - per - tas no - stra,
 ut di - vi - ti - ae com - pu - ta - ren - tur,

21 *les re - grez*

per - tas no - stra,
 ut di - vi - ti - ae com - pu - ta - ren - tur,
 ut di - vi - ti - ae com - pu - ta - ren - tur,
 ut di - vi - ti - ae com - pu - ta - ren - tur,

26 *que fait*

num - quam fu - is - set,
 tur, ut di - vi - ti - ae com - pu - ta - ren - tur: num - quam fu - is -
 ae com - pu - ta - ren - tur: num - quam fu - is - set,
 ut di - vi - ti - ae com - pu - ta - ren - tur: num - quam fu - is - set, num - quam

31 *mon* h

pe - cu - ni - a ip -

set pe - cu - ni - a ip -

num - quam fu - is - set pe - cu - ni - a ip - sa, pe -

fu - is - set, pe - cu - ni - a ip -

35 *cuer*

sa,

sa, pe - cu - ni - a, pe - cu - ni - a ip -

cu - ni - a, pe - cu - ni - a, pe - cu - ni - a ip - sa, sa, pe - cu - ni - a, pe - cu - ni - a ip -

sa, pe - cu - ni - a, pe - cu - ni - a ip -

40 *dont* *nuyt* *et* *jour*

pro qua mi - si - si -

sa, pro qua mi - si - sti fi - li - um no - strum, fi - li - um no -

pro qua mi - si - sti fi - li - um no - strum, sa, pro qua mi - si - si -

sa, pro qua mi - si - si -

45 *suis* *en* *la -*

sti fi - li - um no - strum. He - u me,

strum, fi - li - um no - strum, ba - cu - lum se - ne - ctu -

fi - li - um no - strum, ba - cu - lum se - ne - ctu -

sti fi - li - um no - strum,

51 *beur*

fi - li mi,

- tis no - strae! He - u me, fi - li mi, ut

- tis no - strae! He - u me, fi - li mi,

He - u me, fi - li mi,

57 *soubz* *es -*

lu - men

quid te mi - si - mus pe - re - gri - na -

ut quid te mi - si - mus pe - re - gri - na -

ut quid te mi - si - mus pe - re - gri - na -

62 *poir*

o - - - cu - - - - - lo - - - - -

ri, lu - men o - cu - lo - rum no - stro - - - - rum?

ri, lu - men o - cu - lo - rum, lu - men o - cu - lo - rum no - stro -

ri, lu - men o - cu - lo - rum no - stro - - - rum?

67 *de le se - cou -*

rum, Ba - - cu - lum se - ne - ctu - - tis no - -

Ba - cu-lum se - ne - ctu - tis no - - - strae! Ba - cu-

rum? Ba - cu-lum se - ne - ctu - - - tis no - - - strae! Ba - cu-lum

Ba - cu-lum se - ne - ctu - tis no - - - - - strae!

73 *rir.*

strae!

lum se - ne - ctu - tis no - - - - - strae!

se - ne - ctu - - - tis no - - - - - strae!

Ba - cu-lum se - ne - ctu - tis no - - - - - strae!

Sufficiebat nobis paupertas nostra,
 ut divitiæ computarentur:
 numquam fuisset pecunia ipsa,
 pro qua misisti filium nostrum,
 bāculum senectutis nostræ!
 Heu me, fili mi,
 ut quid te misimus peregrinari,
 lumen oculorum nostrorum?
 Bāculum senectutis nostræ!

*Our poverty was enough for us,
 that it might have been accounted riches.
 O that the money had never been,
 for which thou hast sent away our son
 the staff of our old age!
 Alas, my son,
 wherefore have we sent thee wandering,
 even thee, the light of our eyes?
 The staff of our old age!*

[from Tobit 5:24–26 and 10:4]

Though he was evidently revered in his day, relatively little is known of Jean Richafort's life. His appointments at Sint-Romboutskathedraal in Mechelen (1507–09) and Sint-Gilliskerk in Bruges (1542–47) as *maître de chapelle* are the only periods of his life to be dated with certainty. Between these appointments he is known to have served in the Royal Chapel in Paris around the time of King Francis I's meeting with Pope Leo X in Bologna in 1515.

Many sources of this work pre-date Attaignant's 1534 collection, suggesting that Richafort might have composed it while serving in the French Royal Chapel in the 1510s. The marking 'Mon souvenir' in Attaignant's Superius partbook acknowledges Richafort's having employed the Tenor line of *Mon souvenir me fait mourir* by Hayne van Ghizeghem, a prolific chanson composer of the late 15th century. Set in augmentation, the resultant slow-moving *cantus firmus* in the uppermost voice — almost certainly representing Anna, berating her husband (Tobit) and bewailing the absence of her son (Tobias) — creates an unusually 'inverted' soundscape.

The text (from from the deuterocanonical Book of Tobit) is a Responsory for Ember Friday of September. The only other known setting, by Jacquet of Mantua (1483–1559), also appears in the Rusconi Codex [1518] and is based on the same chanson. This cannot be mere coincidence. Richafort is known to have visited Bologna in 1515 when the French Royal Chapel accompanied Francis I on his visit to Pope Leo X, and Jacquet is known to have been in nearby Ferrara, possibly employed in the House of Este, in 1516–17¹. Were these works the product of 'musical one-upmanship' (Jacquet's setting adds a fifth voice and repeats the *cantus firmus* in diminution), or was there a 'political' message in the setting of this obscure biblical text about the perils of pursuing material wealth by two composers contemporaneously serving wealthy ruling houses?

¹ Nosow, R., 'The Dating and Provenance of Bologna, Civico Museo Bibliografico Musicale, MS Q 19', *The Journal of Musicology*, vol.9 no.1, Winter 1991.

Editorial Notes:

Sources of Hayne's chanson confirm that its Tenor line is accurately replicated in Richafort's Superius part, though the sources disagree on two matters: in all but one source, mm.63–64 consists of a dotted-breve E flat and minim D (seemingly unnecessary for word underlay, and in any case harmonically unworkable in this setting); and in four sources, the last note of m.52 is an E flat, whereas motet sources consistently show an unmodified E. This edition follows the latter. Editorial accidentals are indicated above the note. Note values in the lower parts are halved to accord with the Superius. Ligatures and coloration in the source are acknowledged with overarching square brackets and open brackets respectively.

Ambiguity of word underlay in 16th-century manuscripts necessitates application of editorial judgment. This work presents a further challenge: setting an 87-syllable responsory to a 75-note *cantus firmus*! Attaignant unhelpfully prints the last 30 syllables in two lines under the last 16 notes, implying a 'repeat' for which no musical mark or break in the polyphony exists. D-Mu resorts to seemingly indiscriminate sub-division of notes, a contrivance that (in this editor's opinion) disrupts the slow-moving *cantus firmus*. I-Bc makes no attempt, presenting only the words of the chanson. The earliest source, GB-Cmc, simply omits certain phrases without compromising meaning: that elegant solution has been adopted here. Word underlay of other parts is based on Attaignant's, freely adjusted based on editorial judgement. Editorial text reiterations are indicated in *italic*. The text of Hayne's chanson is set out above the Superius line, for historical context only.

Chronological list of Richafort motet sources consulted:

[GB-Cmc] Cambridge, Magdalene College, MS 1760 [France, c.1505–15], ff. 40v–42 (GB-Cmc)
 [I-Bc] Bologna, Museo Internazionale e Biblioteca della Musica, ('Rusconi Codex') MS Q.19 [Bologna, c.1518], ff. 82v–83
 [D-Mu] Munich, Universitätsbibliothek, MS 4° Art. 401 [Augsburg, c.1520–40], ff. 117v–118v (Discantus), 115–116v (Tenor), 112v–115 (Bassus)

Chronological list of Hayne chanson sources consulted:

Washington, Library of Congress, MS M2.1.L25 Case ('Chansonnier Laborde') [France, c.1463–71], ff. 110v–111
 Bologna, Museo Internazionale e Biblioteca della Musica, Bologna, MS Q.17 [Florence, c.1490], ff. 32v–33
 London, British Library, MS Royal 20A.xvi [France, 1490s], ff. 27v–28
 Paris, Bibliothèque Nationale, MS fonds français 2245 [France, c.1490–98], ff. 1v–2
 Rome, Biblioteca Apostolica Vaticana, MS Capp. Giulia XIII,27 ('Medici Chansonnier') [Florence, 1492–94], ff. 52v–53
 Petrucci, *Harmonice musices odhecaton A* [Venice, 1503], f. 90v