

# Hooked on Polyphony

## VOLUME 5

### Songs for Three Voices

*Trium vocum carmina a diversis musicis composita.  
Impressum Nürnbergē per Hieronymum  
formschneyder.*

1538°

Thuringian University and State Library Jena: Bibliotheca Electoralis [Konvolut: Sign.: 4 Mus.6a]  
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Songs of three voices composed by different musicians  
Nuremberg: Hieronymus Formschneyder, 1538.

Formschneyder's forward:

To fair-minded musicians,

Look, we give you in great number choice songs for three voices, composed by the most approved exponents of music, both ancient and modern.

We have collected them with singular enthusiasm, not only so that the sweetest productions of the greatest minds in this field should not be lost, but also that we might kindle the enthusiasms of youth to painstakingly embracing this art, by far the sweetest of all ... and rescuing the sweetest labors of notable musicians from perishing.

But since the words of these songs were in several languages, we judged that it would be more convenient if we left out the words and designated the songs by numbers. For it appeared that ugliness would result if now German texts, now French, sometimes Italian or Latin, were mingled together.

Then, in songs for three voices, the craftsmen seemed to have been more concerned with a well-trained mingling of sounds than with words.

The trained musician will enjoy this pleasure in abundance, even if no words are undersaid.

Nor did we take much care over the composers' names, since they each have their own notable characteristics, by which trained musicians may easily recognize them.

But in order to better serve and accommodate the modern listener who may have lost touch with these composers' distinctive idioms, we have provided the titles and attributions here. (Editor's note)

Equipment:

- Brad Close tenor sackbut, 2019. Brad Close custom mouthpiece.
- Ewald Meinl F bass sackbut, 2023. Schmidt BBP4 mouthpiece.
- AKG C214 microphone into Audient iD14 interface into ProTools running on MacBook Pro platform.

Cover art: Tenor, “No.35,” in *Trium vocum carmina a diversis musicis composita* (Nuremberg, 1538), 41.

Recorded and engineered by Mike Hall, tenor and bass sackbut  
Produced by Adam Bregman  
Mixed and mastered by Alek Palmersmith

**Tracks**, which correspond to Formschneyder’s title numbers. Further attribution is surmised from notes written into the Jena copy and comparisons with concordant sources, followed by instrument and transposition choices.

1. *Das Lang/Longum* – Ludwig Senfl (c.1486-1542/43)
2. *Der Hund* – Heinrich Isaac (c.1450-1517)
3. *Helas que devera mon coeur/Helas je suis mary* – Isaac – Isaac’s version of Caron’s *Helas, que pourra devenir mon coeur!*
4. *Vray dieu d’amours* – Antoine Brumel (c.1460-1512/13)
5. *Pleni sunt caeli* – Jacob Obrecht (1457-1505) – from *Missa Fortuna desperata*
6. *Unidentified* – Anonymous
7. *Alles regretz* – Hayne van Ghizeghem (1445?-1497?)
8. *Al mein mut* – Isaac
9. *Unidentified* – Anonymous
10. *Pleni sunt caeli* – Josquin des Prez (c.1450-1455-1521) – from *Missa Fortuna desperata*
11. *Gabrielem archangelum* – Anonymous
12. *Si sumpsero* – Obrecht
13. *Si dedero* – Alexander Agricola (1446-1506)
14. *Christe* – Obrecht from *Missa Si dedero*
15. *Unidentified* – Anonymous
16. *La Bernardina* – Josquin
17. *Navez point ven* – Jean Richafort (c.1480-c.1547)
18. *Mes pensées* – Loyset Compère (c.1445-1518)
19. *Unidentified* – Anonymous
20. *Die brünlein die da fliessen* – Isaac
21. *Se mai il cielo* – Johannes Martini (c.1440-1497/98)
22. *Unidentified* – Heinrich Finck (c.1444-1527)
23. *Tristitia vestra* – Isaac
24. *Unidentified* – Anonymous
25. *Will nieman singen so sing aber ich* – Anonymous
26. *Comme femme desconfortée* – Agricola
27. *Caecus non judicat de coloribus* – Agricola [corrections made from St. Gallen, Stiftsbibliothek, Cod. Sang. 462, pp. 132-135]
28. *Een frölic wesen* – Jacob Barbireau (1455-1491) attr.
29. *La morra* – Isaac
30. *Benedictus qui venit* – Isaac – from *Missa Quant j’ay au Coeur*
31. *Fors seulement* – Josquin
32. *Unidentified* – Anonymous
33. *Adieu fillettes de regnon* – Isaac
34. *Unidentified* – Anonymous
35. *La martinella* – Anonymous
36. *La Martinella* – Martini
37. *Nil n'est plaisir* – Isaac
38. *Mein muterlin, mein muterlin, das fraget aber mich* – Johannes Buchner (1483-1538)
39. *Peccavi super numerum* – Anonymous
40. *Da pacem Domine – Christ ist erstanden* – Anonymous

41. *Myn hert heft alftyt verlanghen* I – Anonymous
42. *Myn hert heft alftyt verlanghen* II – Anonymous
43. *Pleni sunt coeli* – Ghiselin – from *Missa Narayge*
44. *La stangetta* – Anonymous – attr. Isaac, Obrecht, or Weerbecke [corrections made from *Harmonice Musices Odhecaton* (Venice, 1501), fols. 54v-55r]
45. *Unidentifed* – Anonymous
46. *Fors seulement* – Anonymous
47. *Fors seulement* – Ockeghem
48. *Een vrouwelic wesen* – Ghiselin
49. *La alfonsina* – Ghiselin
50. *Tous nobles cuers* – Pierre de La Rue (c.1452-1518)



MIKE HALL teaches trombone/euphonium and brass chamber music at Old Dominion University in Norfolk, VA, USA. He previously served on the faculties of the University of Kansas and Eastern Michigan University, and for 25 years as Literature Reviews Editor for the International Trombone Association Journal. Dr. Hall has performed extensively throughout North and South America, Europe and Asia performing a range of styles and literature with symphony orchestras, wind and chamber ensembles and as featured soloist. He also has an extensive background in commercial music backing entertainers, playing in large and small group jazz settings, and performing in theater and studio recording ensembles. He has released twelve recordings under his own name, most of them early music, which comprises a major focus of his research.



ADAM BREGMAN is a trombonist, musicologist, and pedagogue whose performance, research, and teaching focuses on the late Middle Ages, Renaissance, and early Baroque eras. On stage, at workshops, in the classroom, or at conferences, Adam strives to share his love for music of the past and his avid interest in historical performance practices playing historical trombones from every era—as well as sundry other Renaissance wind instruments—presenting his musicological research, and working with musicians of all ages and abilities who share the same passion. His experience has led him to develop an approach to all areas of his musical work that inextricably combines practice and theory—engaging with music on its own terms—and adds insights from other disciplines. This working method pervades his teaching, as co-director of *A la pifarescha*: Early Double Reed and Brass Workshop (Indiana) and assistant director of the San Francisco Early Music Society’s Medieval/Renaissance Workshop, and his research, which focuses on the performance practices of wind musicians in the

Renaissance and court dances of the fifteenth and sixteenth centuries. All while maintaining the highest level of artistry on stage, as co-director of Basel-based historical wind ensemble *Capella Helvetica* or performing with such European and North American ensembles as *Oltremontano* (Belgium) and *Ciaramella* (Los Angeles), Adam endeavors to instill his fascination with early music in modern audiences. Whether in the form of musical strains or words on a page, he strives to contextualize the music of the past by telling a story so that, through music, we may better understand our cultural history, ourselves, and the ever-changing world around us.