


L'Homme armé


Anonymous, 15th century

The man, the man, the armed man, The armed man has to be feared.




L'homme, l'homme, l'homme ar-mé, l'homme armé, L'homme ar-mé doit on doubter, doit on doubter.

Everywhere they raise the cry That each should arm himself With an iron coat of mail.



On a fait par-tout cri-er Que chascun se viegne ar-mer D'un haubre-gon de fer.

The man, the man, the armed man, The armed man has to be feared.



L'homme, l'homme, l'homme ar - mé, l'homme ar-mé, L'homme ar - mé doit on doub-ter.

The *L'Homme armé* song possibly relates to a crusade against the Turks.

Missa L'Homme armé - Kyrie

Guillaume Dufay (French; c.1400-1474)

Lord, have mercy.



Soprano: 1 Ky - ri-e, Ky - - - ri-e 6 e - lé -

Alto: Ky - ri - e, Ky - - - ri - - e e - lé - - i -

Tenor: Ky - - ri - e e -

Bass: Ky - ri - e e - - lé - i - - son, e - - lé - i - -

7 12

- - i - son, Ky - - - ri-e e - lé - i - son, Ky - - - ri -

-son, Ky - ri-e e - lé - i - son, Ky - - ri - e

-lé - i - - son,

-son, Ky - - ri-e e - lé - i - son, Ky - ri - e

Source: Works of Dufay, ed. Heinrich Bessler, American Institute of Musicology, Rome, 1951. The original time values have been halved in the *Kyrie* sections, quartered in the *Christe* section. Text underlay and *musica ficta* here are by John Hetland and The Renaissance Street Singers

31 35

-son, Chrí-ste

-son, Chrí-ste

36 41

e - - - - - lé-i-son, Chrí - - - - -

e - - - - - lé - i-son.

Chrí - ste, Chrí -

Chrí - ste _____,

42 48

-ste e - - - - - lé - ison,

Chrí - - - - - ste e - - - - -

-ste, Chrí-ste e-lé - i - son, Chrí - ste e - lé - i - son

Chrí - ste, Chrí - ste e - - - - - lé-i-son _____, Chrí - - - - - ste e - - - - -

49 *b* *b* *b* *#* 54

Chrí - ste e - - - - - lé - i - son.

- lé - i - son e - lé - - - - i - - - son.

e - - - - - lé - i - - - son

- lé - - - i - - - son, e - - - lé - i - son

Lord, have mercy.

55 *b* *b* *b* *b* *b* *b* 60

Ký - - - - - ri-e e - - - - - lé - - i - son, Ký - ri-e

Ký - - - ri-e e - lé - - i - son, Ký - ri - e, Ký -

Ký - ri - e e - - - - - lé - - i - son, Ký - ri - e

Ký - ri - e e - - - - - lé - - i - son, Ký - ri - e

61 *b* *b* *b* *b* *b* *b* *#* 66

e - - - - - lé-ison, e - - - - - lé - i - son, e -

- ri-e e - - - - - lé - i - son, e - lé - i - son, e -

e - - - - - lé - i - son, e -

e - - - - - lé - i - son, e -

Musical score for measures 67-72. The score is written for four staves: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The key signature changes from one flat (B-flat) to one sharp (F#) between measures 71 and 72. The lyrics are: "lé - i - son, Ký - ri - e e - - lé - i - son, Ký - ri - e e - lé - i - -".

Musical score for measures 73-79. The score is written for four staves: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The key signature changes from one sharp (F#) to two sharps (F# and C#) between measures 78 and 79. The lyrics are: "son, e - - - - - lé - i - son, Kýri-e e - son, Kýri-e, Ký-ri - e e - - lé-i - - son, Kýri-e e - - - ri - - e, Ký - ri - e e - lé - i - son, Ký - ri - e e - lé - i - son, Kýri-e e - - lé-i - son, Kýri-e, Kýri-e e - lé-i - son".

Musical score for measures 80-85. The score is written for four staves: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The key signature changes from two sharps (F# and C#) to one sharp (F#) between measures 84 and 85. The lyrics are: "lé - i - son, Kýri-e e - - lé - i - son, Ký - ri - e e - lé - i - son, Ký - ri - e e - lé - i - son, Kýri-e e - lé-i - son, Kýri-e, Kýri-e e - lé-i - son, Ký - ri - e e - lé - i - son, e - lé - i - - son".

Measures 80-84 of the Tenor are given as:
"Canon: Ad medium referas pausas relinquendo priores."