L’homme, l’homme, l’homme armé, l’homme armé,
L’homme armé doibt on doubter, doibt on doubter.

On a fait partout crier,
Que chacun se viegne armer d’un haubregon de fer.

L’homme, l’homme, l’homme armé, l’homme armé,
L’homme armé doibt on doubter.

(The armed man must be feared; everywhere it has been decreed that every man should arm himself with an iron coat of mail; the armed man must be feared.)

The song, it is clear, originated in Burgundian court circles. The exact date cannot be determined conclusively; it is probable that the song appeared shortly before the (first known) mass cycle was composed - that is, between 1450 and 1463. The song’s composer is unknown, although the Italian music theoretician Pietro Aron (ca. 1480-1545) attributed its authorship to Anthoine Busnois (ca. 1430-1492). Busnois served at the court of Charles the Bold (1433-1477), even before the latter became Duke of Burgundy.

The tone of the text is militantly political, the melody of the song pugnacious in character. The prominent use of fourth, fifth and octave leaps and the sharply accented rhythm of the melody emphasize this character.

- Paul van Nevel (trans. Deborah Hochgesang), notes to La Dissection d’un Homme armé, Sony Classical SK 45860
Missa dominicalis

*L'homme armé*

Agnus Dei

Ludwig Senfl (ca. 1486 - 1542 or 3)
LUDWIG SENFL
Zeichnung von Hans Schwarz (Augsburg) um 1519/20
Berlin, Kupferstichkabinett
MISSA L'HOMME ARMÉ

_Tu solus dominus_ from the _Gloria_

Antoine Busnois (c. 1430 - 1492)
L'HOMME ARMÉ

Instrumental setting of the chanson

Robert Morton (c. 1430 - 1497)

MISSA L'HOMME ARMÉ

Guillaume Dufay (c. 1400 - 1474)

V. AGNUS DEI

A

Contra

Tenor

Contra bassus

qui tollis,

qui tollis,

qui tollis,

pec...
\textit{(i) Canon:} Cancer e\textit{t} plenus sed rede\textit{t} medius.