

*Street Songs to Sacred Sounds:*  
*RENAISSANCE ROCK GOES TO CHURCH*

- From *Madrigali Spirituali* Giovanni Pierluigi da Palestrina (c. 1525/1526 – 1594)  
Vergine bella  
O Manna saporito  
Signor, dammi scienza
- From *Prophetiae Sibyllarum* Rolande de Lassus (c. 1532/1530 – 1594)  
Prologue  
Sibylla Samia  
Sibylla Phrygia
- From *Lagrime di San Pietro* Lassus  
Il Magnanimo Pietro  
Ma gli occhi  
Vide homo
- From *Canticum Canticorum* Palestrina  
Osculetur me  
Quam pulchra es  
Veni, dilecte mi

*Intermission*

Secular Songs:

- Petite Camusette Josquin des Prez (c. 1450/1455 - 1521)  
Visin, visin Anonymous  
Nimphe, nappés Josquin

Their sacred contrafacts:

- Giesù, Giesù Anonymous  
Haec dicit Dominus Josquin  
Petite et accipietis Josquin

- From *Missa La bataille* Clément Janequin (c. 1485 – 1558)  
Kyrie  
Gloria

- La guerre Janequin

*Please hold your applause until the end of each half of the concert.*

## MADRIGALS, MOTETS, CHANSONS

*Madrigal*: a secular part song without instrumental accompaniment, usually for four to six voices, making abundant use of contrapuntal imitation, popular especially in the 16th and 17th centuries.

*Motet*: a vocal composition in polyphonic style, on a Biblical or similar prose text, intended for use in a church service.

*Chanson*: any of several types of song with French lyrics, occurring from the Middle Ages to the present in a variety of musical styles.

How different are they, really? Did they merely coexist, or was there some relationship between them?

Musica Spei presents “Street Songs to Sacred Sounds: Renaissance Rock goes to Church,” illustrating the give and take between sacred and secular music in the Renaissance. This interchange took many forms. For example, Josquin des Prez was known for taking popular songs and setting religious texts to the exact same music – called contrafacts. A modern example of a contrafact would be Elton John’s rewriting of “Candle in the Wind” after Princess Diana’s death. On the “street” side would be the bawdy words campers put to familiar tunes. We offer here two such pairs of songs by Josquin (Petite Camusette / Petite et Accipietis and Nimphe, Nappés / Haec Dies), as well as an anonymous bawdy street song sung by chimney sweeps (Visin, visin) transformed with a serious text about devotion to Jesus (Giesù, Giesù).

Another example of cross-fertilization between sacred and secular is found in “*madrigali spirituali*” – spiritual madrigals. These hybrids were composed in the style of secular madrigals but used religious or devotional texts, usually in Italian. They were popular at private houses, academies, and courts of noblemen in Italy and adjacent countries but almost certainly were not used liturgically. From Giovanni Luigi da Palestrina, we present excerpts from two works which set Biblical or other religious texts to music in the popular madrigal style – the Canticum Canticorum (Song of Songs) and Madrigali Spirituali (Spiritual Madrigals). These exemplify a sophisticated style of composition that suited the private and public devotional gatherings encouraged most notably by St. Philip Neri, a man of extraordinary influence who had transformed religious and cultural life in Rome since the early 1560s.

Rolande de Lassus also composed a monumental series of 21 *madrigali spirituali* just before his death. Entitled *Lagrima di San Pietro* (Tears of St. Peter) these pieces set somber texts by the Italian poet Luigi Tansillo depicting the stages of grief experienced by St. Peter after his denial of Christ. The complex 7-voice texture echoes the anguish revealed in the text.

The *Prophetiae Sibyllarum*, also by Lassus, are in a class by themselves. The Sibylline oracles are a collection of utterances made by women said to have inhabited shrines, temples and caves from about 250 BCE until sometime after the beginning of the Common Era. They address the person of the coming savior and the nature of his kingdom. These oracles, presumably because they link the mystical to the rational, were popular with Renaissance thinkers who were attempting to do the same in their study of the arts and sciences. Lassus created sacred motets from these pagan-generated prophecies. In composing this work, he used messages originally delivered by non-Christians but later, because of their sacred nature, placed in a Christian context.

Another example of the interplay between sacred and secular is the parody mass. A parody mass uses another piece of music, such as a fragment of a motet or a chanson, as a source of melodic material. Our concert concludes with two mass movements from *Missa La bataille*, based upon melodies from the popular French song “La guerre” by Clément Janequin, followed by the famous chanson itself, which depicts a victorious battle – complete with the sounds of drums and horns and weapons of war.

## TEXTS, TRANSLATIONS, AND MUSICAL NOTES

Three selections from *Madrigali Spirituali*

Giovanni Pierluigi da Palestrina (1525 or 1526- 1594)

Palestrina set the words of several Italian poets among his spiritual madrigals. The first of these three, by the poet Francesco Petrarca, is addressed to the Virgin Mary, the second, by poet Leonardo Giustiniani, is addressed to Jesus, and the third, by a poet unknown to us, is addressed to God the Father.

<p>No. 1 Vergine Bella</p> <p>Vergine bella, che di sol vestita, coronata di stelle, al sommo Sole piacesti sí, che 'n te Sua luce ascose,</p> <p>amor mi spinge a dir di te parole: ma non so incominciar senza tu' aita, e di Colui ch'amando in te si pose. Invoco lei che ben sempre rispose, chi la chiamò con fede: Vergine, s'a mercede miseria extrema de l'humane cose già mai ti volse, al mio prego t'inchina, soccorri a la mia guerra, ben ch'io sia terra, et tu del ciel regina.</p>	<p>No. 1 Beautiful Virgin</p> <p>Beautiful Virgin, clothed in sun, crowned with stars in the heights, You alone were so pleasing to God that he chose to hide his light in you. Love urges me to speak of you but I do not know where (how) to begin without your help, or that of the One who lovingly rests in you. I call upon her who has always responded to those who have called upon her in faith. Virgin, there is mercy; No earthly miseries ever disturbed you. Listen to my prayer, help me with my struggle since I am but of the earth and you are Heaven's Queen.</p>
<p>No. 17 O Manna saporito</p> <p>O Manna saporito d'ogni dolcezza pieno, O zucchero condito senza piacer terreno, Guardami dal veleno, ch'ognor m'è posto innante, Si che l'alma costante senta dolcezza sol nel tuo sapore.</p>	<p>No. 17 Oh Manna flavored with fullest sweetness</p> <p>Oh Manna flavored with fullest sweetness, Oh sugar flavored without earthly pleasures, Protect us from the poison, which provokes each one of us, So that he who loves You experiences sweetness in the taste.</p>
<p>No. 18 Signor, dammi scienza</p> <p>Signor, dammi scienza, consiglio ed intelletto, Fortezza e sapienza, pietà, timor perfetto. Poi vieni entr'al mio petto di tante gemme adorno: Si ch'all'estremo giorno l'alma ignuda ritorni al suo fattore.</p>	<p>No. 18 Lord, give me knowledge</p> <p>Lord, give me knowledge, guidance and intelligence, Strength and wisdom, pity, righteous courage. Then come to adorn my heart with countless gems: So that on the last day, this adorned soul may return to its maker.</p>

*Translations for Nos. 17-18 were provided by Monsignor Richard Soseman.*

Three selections from *Prophetiae Sibyllarum*:  
 Rolande de Lassus (c. 1532/1530 – 1594)

Long before the Savior was born of the Virgin, there are said to have lived wise women who inhabited shrines, temples, and caves, and who, being blessed "by the gods" with the gift of prophecy, read the signs of nature in order to foretell the future. These seers are called "Sibyls," after the Greek word for prophetess ("sibulla"). Our knowledge of the origins of these women is obscured by the mists of myth and time. The Sibyls most often came to be referred to by the places they inhabited – in this case Samia and Phrygia.

<p>No. 1 Prologue</p> <p>Carmina chromatico quae audis modulata tenore</p> <p>Haec sunt illa quibus nostrae olim arcana salutis        Bis senae intrepido cecinerunt ore Sibyllae.</p>	<p>No. 1 Prologue</p> <p>Prophetic songs, that you now hear, sung polyphonically to a chromatic tenor,        They are [the songs] in which our twice-six Sibyls once sang,        with intrepid mouths, the secret of our salvation.</p>
<p>No. 5 Sibylla Samia</p> <p>Ecce dies nigras quae tollet laeta tenebras,        Mox veniet, solvens nodosa volumina vatum        Gentis Judaeae, referent ut carmina plebis.        Hunc poterunt clarum vivorum tangere regem,        Humano quem virgo sinu inviolata fovebit.        Annuit hoc caelum, rutilantia sidera monstrant.</p>	<p>No. 5 Sibylla Samia</p> <p>Behold, the joyful day which lifts black glooms        will soon come, unraveling the knotted volumes of the prophets        of the Judaeian people, as is told by the songs of the people.        They will be able to touch this bright king of the living,        whom in human clasp an untouched virgin will nourish.        Heaven affirms this, the glowing stars show it.</p>
<p>No. 8 Sibylla Phrygia</p> <p>Ipsa Deum vidi summum punire volentem        Mundi homines stupidos et pectora caeca rebellis,        Et quia sic nostram complerent crimina pellem.        Virginis in corpus voluit demittere coelo        Ipse Deus prolem, quam nuntiat angelus almae        Matri Quo miseros contracto sorte lavaret.</p>	<p>No. 8 Sibylla Phrygia</p> <p>I myself have seen the greatest God wishing to punish        The foolish men and blind hearts of a rebellious world.        And because sin so fills our hides.        God himself wished to send his son from heaven        into the body of a virgin, whom the angel announces to his dear        mother, to wash the wretched from their suffocating fate.</p>

Three selections from *Lagrima di San Pietro*:  
 Lassus

The first two madrigals demonstrate the pain that the poet imagines Peter to experience upon realizing his unfaithfulness to his Christ. The final motet in this work, in Latin, is Jesus's imagined response to Peter and to all Christians.

<p>No. 1 Il magnanimo Pietro</p> <p>Il magnanimo Pietro, che giurato        Havea tra mille lance e mille spade        al suo caro Signor morir (cader) a lato,        Poi che s'accorse, vinto da viltade,        nel gran bisogno haver di fé mancato,        Il dolore, la vergogna e la pietade        del proprio fallo e de l'altrui martiro        di mille punte il petto gli feriro.</p>	<p>No. 1 Magnanimous Peter</p> <p>When the generous Peter, who had sworn        to die at the side of his dear Lord        amidst a thousand spears and a thousand swords,        realized that, overcome by cowardice,        he had been found wanting at the time of trouble,        the pain, shame and sorrow        for his own failure and for the other's pain        wounded his chest with a thousand stabs.</p>
<p>No. 2 Ma gli archi</p> <p>Ma gli archi che nel petto gli avventaro        le saette più acute e più mortali        fur gli occhi del Signor, quando il miraro:        gli occhi fur gli archi e i sguardi fur gli strali,        che, del cor non contenti, se'n passaro        fin dentro a l'alma; e vi fer piaghe tali        che bisognò, mentre che visse poi,        ungerle col licor de gli occhi suoi.</p>	<p>No. 2 But the bows</p> <p>The bows, however, that hurled towards his chest        the fiercest and most deadly arrows        were the eyes of the Lord, when they saw him:        the eyes were the bows and arrows were the eyes,        which, not content with the heart, burrowed        into the soul; and caused wounds so deep        that he had, for the rest of his life,        anoint them with the tears of his eyes.</p>

<p>No. 21 Vide homo</p> <p>Vide homo quae pro te patior,  Ad te clamo, qui pro te morior,  Vide poenas quibus afficior;  Vide clavos quibus confodior;  Non est dolor sicut quo crucior;  Et cum sit tantus dolor exterior,  Ingratus tamen dolor est gravior,  Tam ingratum cum te experior.</p>	<p>No. 21 See, O man</p> <p>See, O man, what things I endure for you;  To you I cry, I who am dying for you;  See the pains with which I am afflicted;  See the nails with which I am pierced.  There is no suffering like unto that with which I am tormented.  And though the outward suffering be so great,  Yet is the inward suffering heavier still,  When I find you to be so ungrateful!</p>
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Three selections from *Canticum Canticorum*:  
Palestrina

The Song of Songs, or Song of Solomon, is a book in the Old Testament that is a love poem between a man and a woman suggesting movement from courtship to consummation. In spite of only having one reference to God in it, Song of Songs has often been interpreted as a parable of the relationship of God and Israel, or for Christians, Christ and the Church or Christ and the human soul, as husband and wife. Because of the sensual nature of the text, it is rarely heard in a liturgical setting. The lush nature of Palestrina's setting suits the literal meanings of this lovely text.

<p>No. 1 Osculetur me</p> <p>Osculetur me osculo oris sui,  quia meliora sunt ubera tua vino,  fragrantia unguentis optimis.  Oleum effusum nomen tuum,  ideo adolescentulae dilexerunt te.  Trahe me post te,  curremus in odorem unguentorum tuorum.  Introduxit me Rex in cellaria sua:  exultabimus et laetabimur in te memores  uberum tuorum super vinum:  recti diligunt te.</p>	<p>No. 1 Kiss me</p> <p>Let him kiss me with the kiss of his mouth:  for thy breasts are better than wine,  smelling sweet of the best ointments.  Thy name is as oil poured out:  therefore young maidens have loved thee.  Draw me along with you,  and let us fly in the scent of your perfume.  The King has brought me into his room:  we will exult and be joyful in you  when we think of your breasts, better than wine,  all the right-minded love you.</p> <p style="text-align: right;"><i>Song of Songs 1:1-3</i></p>
<p>No. 27 Quam pulchra es</p> <p>Quam pulchra es et quam decora, carissima, in deliciis!  Statura tua adsimilata est palmæ, et ubera tua botris.</p> <p>Dixi: Ascendam in palmam et apprehendam fructus eius;  et erunt ubera tua sicut botri vineæ  et odor oris tui sicut malorum.</p>	<p>No. 27 How fair and pleasant you are</p> <p>How fair and pleasant you are, O loved one, in delights!  Your stature is as a palm tree, and your breasts are like its clusters.  I say I will climb the palm tree and lay hold of its fruit.  O may your breasts be like clusters of the vine,  and the scent of your breath like apples.</p> <p style="text-align: right;"><i>Song of Songs 7:6-8</i></p>
<p>No. 29 Veni, dilecte mi</p> <p>Veni, dilecte mi, egrediamur in agrum, commoremur in villis  mane surgamus ad vineas, videamus si floruit vinea,  si flores fructus parturiunt, si floruerunt mala punica:  ibi dabo tibi ubera mea.</p>	<p>No. 29 Come, my beloved</p> <p>Come, my beloved, let us go forth into the fields, and lodge in the villages;  let us go out early to the vineyards, and see whether the vines have budded,  whether the grape blossoms have opened and the pomegranates are in bloom.  There I will give you my breasts.</p> <p style="text-align: right;"><i>Song of Songs 7:11-12</i></p>

*Intermission*

Petite Camusette

Josquin des Prez (c. 1450/1455 – 1521), ed. Patrick Macey

A sixteenth century wit suggested that Josquin Des Prez "composed more music after his death than when he was alive." That is to say, this composer was so popular that a music printer could sell more copies of a book when Josquin's name appeared more often among its pieces. Thus it frequently can be difficult to determine what music he actually wrote. Thankfully, in many cases, both musical style and other information can help solidify the picture, as is the case for this lively chanson. Listen for the tenor and countertenor singing the melody in canon at a fairly short interval of time while an upper and lower pair of voices each weave their own often closely related duets.

Petite camusette, à la mort m'avez mis. Robin et Marion s'en vont au bois joly, Ils s'en vont bras à bras, ils se sent endormis. Petite camusette, à la mort m'avez mis.	Little snub-nose (you little minx), you will be the death of me. Robin and Marion go out to the lovely woods, They go together arm in arm, they have gone to sleep. Little snub-nose, you will be the death of me.
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Visin, visin

Anonymous

Visin, visin is often described as a carnival song. *Canti carnascialeschi* are the textual descendants of the *caccia*, a song form that was typically satiric and obscene, reveling in the double entendre.

Visin, visin, visin, Chi vuol spazzar camin? Alli camin, signora! Chi li vuole spazzare, Spazzar dentr'e di fuora, Chi gli vuol ben nettare: Chi non ci può pagare, Ci doni pan'o vin.  Visin, visin, visin, Chi vuol spazzar camin?	Neighbors, neighbors, neighbors, Who wants to have their chimneys swept? Your chimneys, signora! Do you want them to be swept, Swept inside and out, Do you want them well scoured out? If you can't pay us, Just give us some bread or wine.  Neighbors, neighbors, neighbors, Who wants to have their chimneys swept?
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Nimphes, nappés

Josquin, ed. Patrick Macey

*Nimphes, nappés* (or its sacred contrafact *Haec Dies*) was one of Martin Luther's favorite works by Josquin, his admiration for Josquin's ability to combine two different texts and melodies led him to proclaim: "Josquin is the master of the notes, which must do as he wishes."

Nimphes, nappés, nereides, driades, Venez plorer ma désolation, Car je languis en telle affliction Que mes esprits sont plus morts que malades.  Latin Cantus firmus: Circumdederunt me gemitus mortis; Dolores inferni circumdederunt me.	Nymphs of woodland, sea and stream and tree, come and weep for my sadness; for I languish in such affliction that my spirits are more dead than ill.  Latin Cantus firmus: Encircling me are the sighs of death; the sorrows of Hell encircle me.
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Giesù, Giesù (sacred contrafact of Visin, visin)

Anonymous

The bawdy, suggestive street song Visin, Visin was transformed by the followers of Florentine friar and preacher Girolamo Savonarola into a plea for everyone to call upon the name of Jesus "*Ognun chiama Giesu*" with heart and mind "*col core e con la mente.*" This represents a musical transformation of a song from profane to sacred, which is precisely what Savonarola claimed to be doing for Florence: cleansing inside and out, purifying mind and heart and soul from the corrupt influence of the world so that God might enter in.

Ognun' chiami Giesù. Chiamate questo nome Col cor'e con la mente, E sentirete come Egli è dolc'e clemente, Chi'l chiama fedelmente Sente nel cor Giesù. Giesù, Giesù, Giesù, Ognun' chiami Giesù	May everyone call upon Jesus. Call upon that name with heart and mind, and you will feel how sweet and merciful he is; Whoever calls upon him faithfully will feel Jesus in their heart. Jesus, Jesus, Jesus, May everyone call upon Jesus.
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Haec dicit Dominus

Josquin, ed. Patrick Macey

Sacred contrafact of Nimphes, nappés, with new Latin text, as published by Hans Ott (1537) and sung by Martin Luther.

Haec dicit Dominus: De manu mortis liberabo populum meum, donec redimam eum. Ero mors tua, o mors, morsus tuus ero inferne.	These things said the Lord: "From the hand of death I will free my people, so that I might redeem them. I will be your death, O death; I will be your sting, O hell."
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Petite et Accipietis

Josquin, ed Patrick Macey.

Professor Macey's edition of the sacred contrafact of Petite Camusette is the first modern edition. The Lutherans adapted sacred Latin texts to several of Josquin's French chansons, and the main source is from a manuscript in the Thomaskirche in Leipzig from the 1550s.

Petite et accipietis ut gaudium vestrum fit plenum. Usque modo non petistis quicquam in nomine meo. Amen, amen dico vobis: Si quid petieritis patrem in nomine meo, dabit vobis.	Ask and you shall receive, that your joy may be full. Hitherto you have not asked anything in my name. Amen, amen I say to you: if you ask of the Father in my name, he will give it to you.
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Two selections from *Missa La bataille*  
Clément Janequin (c.1485 – 1558)

Although he was a priest and held posts as choirmaster at two cathedrals during his early career, Clément Janequin earned his reputation as a composer of secular chansons, composing more than 250 songs but only two masses, both of which were closely modeled on two of his chansons. His *Missa La bataille*, an obvious parody of his most famous song entitled “La guerre” or “La bataille” was popular across Europe throughout the sixteenth century. It even attracted the censure of the Council of Trent which reported that “music which delights the ear rather than the mind and which encourages the faithful with lascivious rather than religious thoughts should be removed from the Mass. For in this kind of music profanities such as the hunt and battle are often sung.” This censure did not prevent the mass from continuing to be popular, however.

The melodies heard in these two mass movements (Kyrie and Gloria) will be readily recognized when the concert concludes with the song itself.

<p>Kyrie eleison; Christe eleison; Kyrie eleison.</p>	<p>Lord, have mercy; Christ, have mercy; Lord, have mercy.</p>
<p>Gloria in excelsis Deo, Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi,     suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Dominus, tu solus altissimus,     Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.</p>	<p>Glory to God in the highest, And on earth, peace to men of goodwill. We praise you; we bless you; we adore you; we glorify you. We thank you for your great glory. Lord God, heavenly King, God the Father omnipotent. Lord, only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world,     receive our prayer. Who sits at the right hand of the Father, have pity on us. Since you alone are the Lord, you alone are the most high,     Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.</p>



## La guerre

### Janequin

The battle sounds censured by the Council of Trent, when reflected in the mass, are entertaining in the context of the song, composed to commemorate the 1515 French victory at the Battle of Marignano, which was fought between France and the Old Swiss Confederacy. It pitted the French army, composed of the best armored lancers and artillery in Europe and led by Francis I, newly crowned king of France and a day past his 21st birthday, against the Old Swiss Confederacy.

<p><b>Premier partie</b> Escoutez tous gentilz galloys La victoire du noble roy François. Et orrez, si bien escoutez Des coups rués de tous costez. Phiffres soufflez, frappez tambours, Tournez, virez, faictes vos tours. Avanturiers, bons compaignons, Ensemble croisez vos bastons, Bendez soudain, gentilz Gascons, Nobles, sautez dens les arçons, La lance au poing hardiz et promptz Comme lyons! Haquebutiers, faictes voz sons! Armez, bouclez, friskes mignons, Donnez dedans! Frappez dedans! Alarme, alarme, Soyez hardiz en joye mis. Chascun s'asaisonne La fleur de lys, Fleur de hault pris, Y est en personne. Suivez François, Le roys François Suivez la couronne, Alarme, alarme, Sonnez trompettes et clarons. Pour resjouyr les compaignons.</p>	<p><b>First part</b> Hark! all French gentlemen. The victory of the great king François. And pray you, if you listen hard to the shots on all sides Pipes blow, Drums strike, Set off, step out, encircle. Adventurers, good comrades, together, cross your staves, Group! Gallant gentlemen, Nobles, leap upon your warhorses Lances at the ready, Bold and alert. Like Lions! Blunderbusses, fire. To arms, quaking servants. Bear Down! Strike! Alarm! Alarm! Clad in bright raiment. Each strikes at his appointed time. The fleur de lis. Flower of high praise. He is here in person. Follow Francois, Francois the king Follow the crown. Alarm! Alarm! Sound the trumpets and the bugles to thrill the comrades.</p>
<p><b>Deuxieme partie</b> Fan frere le le lan fan fan feyne Fa ri ra ri ra A l'estandart tost avant Boutez selle gens d'armes à cheval Frere le le lan fan fan fan feyne Bruyez, tonnez bombardes et canons Tonnez gros courtaux et faulcons Pour secourir les compaignons. Von pa ti pa toc von von Ta ri ra ri ra ri ra reyne Pon, pon, pon, pon, la la la ... poin poin le re le ron France! courage, courage Donnez des horions Chipe chope, torche lorgne Pa ti pa toc tricque, trac zin zin Tue! à mort; serre Courage prenez frapez, tuez. Gentilz gallans, soyez vaillans</p>	<p><b>Second Part</b> Fan frere le le lan fan fan feyne Fa ri ra ri ra Saddle up, Attention, Forward, To horse, men at arms. Frere le le lan fan fan fan feyne Fire! Thunder! Bombards and cannons Charge, great swords and foils to relieve the comrades. Von pa ti pa toc von von Ta ri ra ri ra ri ra reyne Pon, pon, pon, pon la la la ... poin poin le re le ron France! Courage! Courage! Strike some blows. Chipe chope, torche lorgne Pa ti pa toc tricque, trac zin zin Kill! To death! Close ranks! Take courage, Gallant gentlemen. Be valiant. Strike, Kill!</p>

Frapez dessus, ruez dessus Fers émoluz, chiques dessus, alarme, alarme! Courage prenez après suyvez, frapez, ruez Ils sont confuz, ils sont perduz Ils monstrent les talons. Escampe toute frelore la tintelore Ilz sont deffaictz Victoire au noble roy François Escampe toute frelore bigot.	Strike down! Hurl down! Cut down! Alarm! Alarm! Traitors! Strike! Hurl! Beat! Kill! They're confused, They're lost! They take to their heels! (Escape! Fly! By God!) They are defeated! Victory to the noble king François. (Escape! Fly! By God!)
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## ABOUT MUSICA SPEI

In its 17th season in 2012-13, **Musica Spei** (Music of Hope) explores the vast repertoire of rarely-performed, sacred choral masterworks of the medieval and renaissance periods; sharing the riches with audiences throughout central and western New York. Rehearsing and performing unaccompanied and without a conductor, the group develops its interpretations in a collaborative fashion, communicating and interacting like members of a jazz or chamber music ensemble. Every summer since 1995, Musica Spei has sponsored Renaissance Summer Sings at Saint Anne Church for members of the community who enjoy singing this repertoire.

Check our website: [www.musicaspei.org](http://www.musicaspei.org), for more information about additional upcoming concerts, summer sings, and the Thirteenth Annual Rochester Early Music Festival, slated for early November 2013.

The members of Musica Spei are Jeanne Beddoe, Alexandra Bermel, Jim Blake, Lynette Blake, Glenda Brayman, Mary Cowden, Tyler Cassidy-Heacock, Juli Elliot, Joe Finetti, Christopher Gold, Jeff Harp, Eric Lobenstine, Howard Spindler, Brian Story and Jeff Tabor. Steve Marcus is artistic guide emeritus.

Copies of Musica Spei's CD Cathedrals of Sound are available for purchase after the performance, and members of the group will be happy to answer questions or discuss today's music.

Musica Spei is grateful that, for more than fifteen years, the Saint Anne community has supported Musica Spei with rehearsal space and the opportunity to perform in the acoustically magnificent sanctuary, as a member of the "Choir in Residence" program. We are especially grateful to Father Gary Tyman, the current leader of the Our Lady of Lourdes / Saint Anne Cluster of Communities of the Roman Catholic Diocese of Rochester, for their on-going support and encouragement.

We thank the Music Department at Nazareth College for the opportunity to rehearse and perform in Linehan Chapel.

We thank Patrick Macey, Professor of Musicology at the Eastman School of Music, for the Josquin editions and for assistance in program planning.

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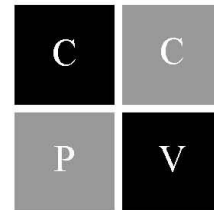
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