

Sounds of Renaissance Florence



Wednesday 15 January 2020, 6:30pm
Green Library, 2nd Floor Rotunda
Stanford University

Sounds of Renaissance Florence

<i>Aspiciens a longe</i>	Matins responsory (Burke Antiphoner)
<i>Conditor alme siderum</i>	Vespers hymn (Burke Antiphoner): chant, plus setting by Guillaume Du Fay (ca. 1397–1474)
<i>Jesù, Jesù, Jesù</i>	Lauda
<i>Visin, visin, visin</i>	Carnival song
<i>Tria sunt munera</i>	Vespers antiphon, with its psalm (Burke Antiphoner)
<i>Miserere mei, deus</i>	Setting of Psalm 50, with chant-like tenor (Josquin des Prez, ca. 1450–1521)
<i>Ben venga maggio</i> <i>Ecco'l Messia</i> <i>Che fai qui core</i>	Song for May Day (Calendimaggio); two associated lauda settings
<i>Da pacem domine</i>	Lauds antiphon (Burke Antiphoner)
<i>Alla battaglia</i>	Heinrich Isaac (ca. 1450–1517)
<i>Hodie nobis</i>	Matins responsory
<i>O admirabile commercium</i>	Lauds antiphons (Burke Antiphoner), with polyphonic settings by Josquin
<i>Canto dei sarti</i>	<i>Song of the Tailors</i> (carnival song)
<i>Scaramella va alla guerra</i>	<i>Scaramella Goes to War</i> (Josquin)



Corrine Byrne, superius
Clare McNamara, superius
Jonas Budris, altus
Bradford Gleim, tenor
Marc Busnel, bassus
Jesse Rodin, Director

The students of Music 159J: Performance as Analysis

Superius

Chenxin Jiang
Christina Kim
Millie Lin
Anna von Preyss

Tenor

Minseung Choi
Oscar O'Rahilly
Theodore von Preyss
Lorenzo Tunesi

Altus

Toby Bell
Gabriel Zane Ellis

Bassus

Kyle Disselkoen
Ben Garber
Jeremy Raven

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mailing list, visit <http://cutcircle.org>.*

This performance was made possible by a generous gift from T. Robert and Katherine States Burke, whose collection of Italian miniatures includes the Burke Antiphoner. The course underpinning this concert has received further support from the Vice Provost for Undergraduate Education, the Department of Music, and the Stanford Libraries.

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Performer Bios

Tenor **Jonas Budris** is a versatile soloist and small-ensemble singer, engaging new works and early music with equal passion. He performs frequently as a soloist with Boston Baroque and the Handel and Haydn Society. Recent soloist performances include Stravinsky's *Les Noces* with Chorus Pro Musica, Handel's *Israel in Egypt* with the Metropolitan Choral of Brookline, and an all-Bach program with the Handel and Haydn Society. He also enjoys performing in more intimate musical settings; he recently made his debut with Blue Heron, and he is a longstanding member of the Skylark Vocal Ensemble. Mr. Budris is a 2013–14 Lorraine Hunt Lieberson Fellow at Emmanuel Music, where he performs regularly in the Bach Cantata and evening concert series.

On the opera stage, he has performed principal and supporting roles with numerous musical organizations, including Opera Boston, OperaHub, Guerilla Opera, and Odyssey Opera. He has originated several roles for opera premieres, including John (*Giver of Light*, Guerilla Opera) and Brother William (*Heloise and Abelard*, Boston Modern Orchestra Project). Recent roles include Giovanni (*La Hija de Rappaccini*, OperaHub), Agenore (*Il re pastore*, Grand Harmonie), and Acis (*Acis and Galatea*, Blue Hill Bach Festival).

Originally from Martha's Vineyard, Mr. Budris holds a degree in Environmental Sciences & Engineering from Harvard College. For more information visit jonasbudris.com.

Marc Busnel (bass) holds a degree in musicology from the University of Tours. He trained at the Conservatory of Tours, where he tackled Renaissance music with the ensemble Jacques Moderne under the direction of Jean-Pierre Ouvrard. A student of Pali Marinov, he has developed expertise in many musical styles from the middle ages to the present.

Busnel made his professional vocal debut with the ensemble Clément Janequin. He now performs with the ensembles Musica Nova, Huelgas, Douce mémoire, Ensemble Solistes XXI (Les Jeunes Solistes), Les musiciens de Saint-Julien, La Main harmonique, Cappella Pratensis, Correspondances, and La Sestina, among others. He is featured on many recordings, including as a soloist.

Busnel has worked under the direction of Jean-Pierre Ouvrard, Paul van Nevel, and Dominique Visse for medieval and Renaissance repertoires; Hervé Niquet, Martin Gester, and Sébastien Daucé for Baroque music; Bernard Têtu for the Classical and Romantic periods; and Marie-Claude Vallin, Roland Hayrabedian, Leo Warinsky, Bruno Mantovani, Peter Eotvös, and Sylvain Cambreling for contemporary music.

Thanks to his expertise working with original sources of Renaissance music, Busnel has taught students at the Conservatory of Tours (CRR) to read from facsimile, and has collaborated with the Centre d'Études Supérieures de la Renaissance in Tours on the projects Corpus des Messes Anonymes du XV siècle and Atelier Virtuel de Restitution Polyphonique of the musicological research program Ricercar.

“Celebrated singer” (Broadway World) **Corrine Byrne’s** recent roles include Filia (*Jepthe*), Anna I (*Die Todsünden*), Lady Madeline (*The Fall of The House of Usher*), Doctor (*The Scarlet Professor*), Cathy (*The Last Five Years*), Gretel (*Hansel and Gretel*), and Anima (*Ordo Virtutum*).

Byrne has made appearances with The Lucerne Festival Academy Orchestra, REBEL Baroque Ensemble, Boston Early Music Festival, Mountainside Baroque, the Lake George Music Festival Orchestra, One World Symphony, Plymouth Philharmonic Orchestra, Kansas City Baroque Consortium, the Madison Bach Musicians, Amherst Symphony, West Shore Symphony, Harrisburg Choral Society, Westchester Oratorio Society, New Music Miami, Lorelei Ensemble, and the Tallis Scholars & Carnegie Hall Chamber Chorus, and is a core member of the Schola Cantorum of St. Vincent Ferrer Church in Manhattan.

Byrne is a co-founder of Ensemble Musica Humana and The Byrne:Kozar:Duo, whose recording of “Bring Something Incomprehensible Into This World” was featured in the New Yorker’s 2017 Notable Recordings. This season Byrne is thrilled to perform with Symphony New Hampshire, Cut Circle, and Emmanuel Music, in addition to giving recitals at Eastman School of Music, Ethos NewSound, and ArtRage. She is also thrilled to workshop the role of Roya in Niloufar Nourbakhsh’s new opera *We The Innumerable* through Brooklyn Opera Works. Byrne is a member of Beyond Artists, a coalition of artists who donate a percentage of their concert fee to organizations they care about. Byrne supports the Dana Farber Cancer Institute and South Shore Habitat for Humanity through her performances.

She is currently serving as the Chair of Vocal Studies at the Longy School of Music at Bard College.

Bradford Gleim uses the human voice to create authentic connection. As an artist and mentor he delves deeply into repertoire spanning 600 years, embracing a flexible vocal technique and sometimes unfamiliar approaches in the pursuit of emotionally attuned performances.

Mr. Gleim’s artistic commitment and risk-taking have won him wide recognition. Praised by the Boston Globe for his “voluminous baritone” and “brilliant delivery,” he performs

throughout the United States and Europe. On the concert stage he has appeared as soloist with distinguished ensembles, including the Handel and Haydn Society, Boston Baroque, Emmanuel Music, and the spirited conductorless orchestra A Far Cry. In 2015 Mr. Gleim was featured soloist with the renowned choir Conspirare on the Grammy Award-winning album *The Sacred Spirit of Russia*. This season he performs Janáček's *Amarus* and Mendelssohn's *Die erste Walpurgisnacht* with Chorus pro Musica, and the role of Jesus in the St. Matthew Passion at the Baldwin Wallace Bach Festival.

As Cut Circle's Artistic Advisor, he has helped the ensemble find a new sound for Renaissance music. The results will soon be hearable on an album of songs by Johannes Ockeghem (*Musique en Wallonie*, forthcoming in March).

Bradford Gleim mentors others to discover their embodied voice. Moving fluidly among different vocal techniques and pedagogical traditions, he helps musicians access not only a variety of vocal colors, but also their potential for healing, personal growth, and body awareness. Mr. Gleim guides young singers in the Holden Voice Program at Harvard University, in the Applied Music Program at Brown University, and as Associate Professor of Voice at Berklee College of Music. He leads workshops and masterclasses, and offers unique intuitive instruction for vocalists in his private practice. For more information visit bradfordgleim.com.

"Otherworldly" mezzo-soprano **Clare McNamara** brings her versatility to a wide variety of repertoire throughout the United States and abroad. A 2018 recipient of the prestigious St. Botolph Emerging Artist Award, she maintains core affiliations as a soloist and ensemble member with ensembles such as Cut Circle, Skylark Vocal Ensemble, the Handel and Haydn Society, Lorelei Ensemble, and the Boston Camerata.

Clare was recently hailed as "pure-toned" and "as good as they come" (MusicWeb International) for her solo Hildegard chant on the GRAMMY-nominated Skylark album "Seven" (2018). Her passion for medieval repertoires translates to work with the Boston Camerata, where she joins them again as a soloist in "A Night's Tale" and a new "Three Sisters" program (spring 2020). A regular alto soloist with the Handel and Haydn Society (Harry Christophers), her next solo appearance at Boston's Symphony Hall is in their 2020 performance of Handel's *Dixit Dominus*. In addition to a regular touring schedule with Lorelei, she recently appeared with them alongside the Boston Symphony Orchestra in performances of Puccini's *Suor Angelica* and Debussy's *Nocturnes* (Andris Nelsons).

Clare has joined Cut Circle for multiple European festivals (Utrecht, Regensburg, Antwerp, and Maastricht), and is one of two trebles on their forthcoming one-on-a-part

recording of Okeghem's secular music, slated for release in March (Musique en Wallonie). She made her New York soloist debut alongside the St. Thomas Fifth Avenue Choir of Men and Boys (Daniel Hyde) in their 2018 performance of Handel's Messiah. Since last year she has been a rostered alto at the Staunton Music Festival. Clare holds an A.B. in Music from Princeton University and an M.M. in Early Music Performance from the Longy School of Music of Bard College. For more information visit claremcnamara.com.

of Men and Boys (Daniel Hyde) in their 2018 performance of Handel's Messiah. Since last year she has been a rostered alto at the Staunton Music Festival. Clare holds an A.B. in Music from Princeton University and an M.M. in Early Music Performance from the Longy School of Music of Bard College. For more information visit claremcnamara.com.

Jesse Rodin strives to make contact with lived musical experiences of the distant past. Immersing himself in the original sources, he sings from choirbooks, memorizes melodies and their texts, and recreates performances held at weddings, liturgical ceremonies, and feasts. A passionate teacher, Rodin has led seminars, workshops, and masterclasses at institutions such as the Schola Cantorum (Basel, Switzerland), the University of Vienna, and the Centre d'Études Supérieures de la Renaissance (Tours, France).

At Stanford Rodin is Associate Professor of Music. He is the author of *Josquin's Rome: Hearing and Composing in the Sistine Chapel* (Oxford University Press, 2012), editor of a volume for the New Josquin Edition (2014), and co-editor of the *Cambridge History of Fifteenth-Century Music* (2015). He directs the Josquin Research Project (josquin.stanford.edu), a digital tool for exploring a large corpus of Renaissance music. Current projects include a monograph on musical experience in the fifteenth century (Cambridge University Press).

Rodin is the recipient of awards and fellowships from the Guggenheim Foundation, the Université Libre de Bruxelles, the American Council of Learned Societies, the American Society of Composers, Authors, and Publishers, the Harvard University Center for Italian Renaissance Studies, and the American Musicological Society. For his work with Cut Circle he has received the Prix Olivier Messiaen, the Noah Greenberg Award, Editor's Choice (Gramophone), and a Diapason d'Or. He prepares new editions of all the music Cut Circle performs.

Rodin directs the Facsimile Singers, which helps students develop native fluency in old musical notation. He has organized symposia on medieval music pedagogy, musical analysis in the digital age, and the composer Johannes Okeghem. He teaches "Food, Text, Music: A Multidisciplinary Lab on the Art of Feasting," in which students explore historical sources, attend to issues of aesthetic experience and sustainability, and cook medieval recipes at the Stanford Educational Farm.

Texts and Translations

Aspiciens a longe (Matins responsory, first Sunday of Advent)

With its elaborate repetitions featuring exchanges between tutti passages and solo verses, this responsory is one of the two most lavishly decorated chants in the Burke Antiphoner (see the back cover). It is also one of the first pieces in the book, which includes the liturgy from the beginning of Advent (around 1 December) through just before Easter.

Aspiciens a longe ecce video dei potentiam
venientem et nebulam totam terram tegentem

I look from afar: here—I see the power of God
coming, and a cloud covering the whole earth.

Ite obviam ei et dicite

Go out to meet him and say:

Nuntia nobis si tu es ipse

Tell us, are you the one

Qui regnaturus es in populo Israel

Who will come to reign over your people Israel?

Versè. Quique terrigenae et filii hominum
simul in unum dives et pauper

Versè. All you who dwell in the world, all you
children of men, together in one, rich and poor,

Ite obviam...

Go out to meet him...

V. Qui regis Israel intende qui deducis velud
ovem Ioseph

V. Hear, O shepherd of Israel, you who lead
Joseph like a sheep.

Nuntia nobis...

Tell us...

V. Tollite portas principes vestras et
elevamini portae aeternales et introibit

V. Lift up your heads, O gates! And lift them up, O
ancient doors, that the King of glory may come in.

Qui regnaturus es...

Who will come to reign...

Gloria patri et filio et spiritui sancto

Glory be to the father, and to the son, and to
the holy spirit.

Aspiciens a longe...

I look from afar...

Conditor alme siderum (First Vespers hymn, first Sunday of Advent)

The Burke Antiphoner begins by instructing the choir to sing this hymn—only the manuscript does not provide the music, since it would have been known by heart (or perhaps sung from another book). We perform the chant in tandem with a three-voice setting by Guillaume Du Fay.

Conditor alme siderum
Eterna lux credentium
Christe redemptor omnium
Exaudi preces supplicum

Gracious author of the stars,
Eternal light of those believing,
Christ, redeemer of all
Hear the prayers of your suppliants.

Qui condolens interitu
Mortis perire seculum
Salvastis mundum languidum
Donans reis remedium.

You, who suffering by the destruction
Of death to perish for a time,
You have saved the languishing world,
Giving remedy to the accused.

Vergente mundi vespere
Uti sponsus de thalamo
Egressus honestissima
Virginis matris clausula.

With the evening of the world coming to an end
As a bridegroom from the marriage chamber
Having come forth from the most honorable
Chamber of the virgin mother.

Cuius forti potentie
Genu curvantur omnia
Celestia, terrestria
Nutu fatentur subdita.

To whose strong power
All men bend the knee;
And beings heavenly and earthly,
Even those subdued, confess by a nod.

Occasum sol custodiens
Luna pallorem retinens
Candor in astris relucens
Certos observans limites.

The sun maintaining its descent,
The moon retaining its pale light,
The brightness shining in the stars,
Observing their fixed journeying.

Te deprecamur hague
Venture iudex seculi
Conserva nos in tempore
Hostis a telo perfidi.

We beseech you, holy one,
You who will come to judge the world,
Preserve at this time,
From weapons of the faithless foe.

Laus honor virtus gloria
Deo patri cum filio
Sancto simul paraclito
In sempiterna secula.

Praise, honor, strength, and glory
To God the father with the son,
And to the holy comforter,
While endless ages run their course.

Jesù, Jesù, Jesù (Lauda)

The text of this lauda (a genre of vernacular sacred song) is by the Florentine playwright Feo Belcari (1410–84).

Jesu, Jesu, Jesu,
Ognun chiami Jesu.

Jesus, Jesus, Jesus,
let everyone cry out Jesus!

Chiamate questo nome
Col core, e con la mente,
E sentirete come,
Egli e dolce, e clemente,
Chi'l chiama fedelmente,
Sente nel cor Jesu.

Call this name
with heart and mind,
and you'll experience how
it is sweet and merciful;
whoever calls it faithfully,
feels Jesus in his heart.

Jesu, Jesu, Jesu...

Jesus, Jesus, Jesus...

Egli e quel nome santo,
Che da salute al mondo,
Converte il nostro pianto
Nel suo gaudio giocondo;
Se volete il cor mondo
Ricorrete a Jesu.

His is that holy name
that brings salvation to the world,
and turns our weeping
to his joyous gladness;
if you want a pure heart,
then appeal to Jesus.

Jesu, Jesu, Jesu...

Jesus, Jesus, Jesus...

Se tu ti senti in pene,
Chiama Jesu col core,
E lui per grazia viene
A levarti il dolore,
Se fia il tuo migliore:
Pero chiama Jesu.

If you feel sorrow,
call Jesus with your heart,
and he will come through grace
to relieve you from suffering;
if you wish to be better,
just call on Jesus.

Jesu, Jesu, Jesu...

Jesus, Jesus, Jesus...

Visin, Visin, Visin (Song of the Chimney Sweeps – Florentine carnival song)

This piece is full of innuendo, not all of which is translatable.

*Visin, visin, visin,
Chi vuol spazzar camin?*

Alli camin, signora!
Chi li vuole spazzare,
Spazzar dentro e di fora,
Chi gli vuol ben nettare:
Chi non ci puo pagare,
Ci doni pane o vin.
Visin, visin, visin...

Se vi fusse ben alta
La fuligine un brazo
Come dentro vi salto
Tutta la volta spazo
Tanto e di buono razo
Nostro spazar camin.

La nostra e gentil arte
L'altre non son covel[le],
Che calzolaro o sarte
Le son tutte frictel[le],
Mille belle zittel[le]
Ci fan spazar camin.

Camin che non si spaza
Presto s'appizza el foco,
Non e cosa despiaza
Quando e in cucina, al cuoco
E necessario gioco,
Nostro spazar camin.

Camin quando e spazato
Egli e pulito e bello,
E puossi starvi a lato
Con lo suo pignatello
Et far del figatello
Colle castagne o vin.

*Neighbors, neighbors, neighbors,
Who wants us to "sweep" their "chimney"?*

To your chimneys, madam!
Who wants them swept—
Swept inside and out?
Who wants them well cleaned?
Whoever can't pay us,
Just give us some bread or wine.
Neighbors, neighbors, neighbors...

If the soot in your chimney
Were as high as one meter,
How easily I would jump over it!
I sweep the whole fireplace
Since so gladly
We sweep the chimneys.

Ours is a noble art
All the others are nothing,
Since those of the shoemakers and the tailors
Are nothing but fritters [trifles].
A thousand beautiful spinsters,
Let us sweep their chimneys.

A chimney that has not been cleaned
Will soon catch fire—
It is not unpleasant.
When in the kitchen,
The cook needs "play":
Our sweeping chimneys.

A well-swept chimney
Is clean and pleasant.
One can sit next to it
With a little "pot,"
Making "liver"
With "chestnuts" or wine.

Tria sunt munera (Vespers antiphon, with its psalm; week after Epiphany)

Unlike responsories, antiphons are typically short and fairly simple. A full performance would include the associated psalm, which the singers would have chanted from memory. The Burke Antiphoner thus includes only the antiphon itself, plus a short melodic formula to remind the singers how to chant the psalm.

Antiphon. Tria sunt munera, que obtulerunt magi domino: aurum, thus, et myrram, filio dei, regi magno, alleluia.

Psalm

1. Dominus regnavit: irascantur populi; qui sedet super cherubim: moveatur terra.

2 Dominus in Sion magnus, et excelsus super omnes populos.

3 Confiteantur nomini tuo magno, quoniam terribile et sanctum est, et honor regis iudicium diligit.

4 Tu parasti directiones; iudicium et iustitiam in Jacob tu fecisti.

5 Exaltate dominum deum nostrum, et adorate scabellum pedum ejus, quoniam sanctum est.

6 Moyses et Aaron in sacerdotibus ejus, et Samuel inter eos qui invocant nomen ejus.

7 Invocabant dominum, et ipse exaudiebat eos; in columna nubis loquebatur ad eos.

8 Custodiebant testimonia ejus, et preceptum quod dedit illis.

9 Domine deus noster, tu exaudiebas eos; deus, tu propitius fuisti eis, et ulciscens in omnes adinventiones eorum.

10 Exaltate dominum deum nostrum, et adorate in monte sancto ejus, quoniam sanctus dominus deus noster:

Gloria patri...

Antiphon. Tria sunt munera...

Antiphon. Three are the gifts that the wise men offered the Lord: gold, frankincense, and myrrh; as to the Son of God, the Great King, alleluia.

Psalm

1 The Lord reigns, let the nations tremble; he sits enthroned between the cherubim, let the earth shake.

2 Great is the Lord in Zion; he is exalted over all the nations.

3 Let them praise your great and awesome name—he is holy. The King is mighty, he loves justice.

4 You have established equity; in Jacob you have done what is just and right.

5 Exalt the Lord our God and worship at his footstool; he is holy.

6 Moses and Aaron were among his priests, Samuel was among those who called on his name.

7 They called on the Lord and he answered them. He spoke to them from the pillar of cloud.

8 They kept his statutes and the decrees he gave them.

9 Lord our God, you answered them; you were to Israel a forgiving God, though you punished their misdeeds.

10 Exalt the Lord our God and worship at his holy mountain, for the Lord our God is holy.

Gloria to the father...

Antiphon. Three are the gifts...

Miserere mei, deus (Josquin des Prez, motet on Psalm 51)

In late fifteenth-century Florence the Dominican friar Girolamo Savonarola grew famous for his fiery sermons denouncing clerical corruption and prophesying ci-vic glory, and for encouraging the burning of secular books and artworks.

Josquin's famous motet uses a theme from one of Savonarola's meditations as a recurring mantra. You can track the "Miserere mei, deus" motto, sung by a group of students, as it moves successively down the scale during the first section of the motet, successively upwards during the second section (now at double speed), and successively downwards again during the last section. Josquin's musical rhetoric masterfully evokes the penitential text.

I. Miserere mei, deus, secundum magnam misericordiam tuam; et secundum multitudinem miserationum tuarum, dele iniquitatem meam.

Amplius lava me ab iniquitate mea, et a peccato meo munda me.

Quoniam iniquitatem meam ego cognosco, et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci; ut justificeris in sermonibus tuis, et vincas cum judicaris.

Ecce enim in iniquitatibus conceptus sum, et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti; incerta et occulta sapientie tue manifestasti mihi

Asperges me hyssopo, et mundabor; lavabis me, et super nivem dealabor.

II. Auditui meo dabis gaudium et letitiam, et exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis, et omnes iniquitates meas dele.

Cor mundum crea in me, deus, et spiritum rectum innova in visceribus meis.

I. Have mercy on me, O God, according to your great mercy. According unto the multitude of your tender mercies remove my transgressions.

Wash me thoroughly from my iniquities, and cleanse me from my sin.

I knowingly confess my transgressions: and my sin is ever before me.

Against you only have I sinned, and done evil before you, that they may be justified in your sayings, and might they overcome when I am judged.

But behold, I was formed in iniquity: and in sin did my mother conceive me.

Behold, you desire truth in my innermost being: and shalt make me understand wisdom secretly.

You shall sprinkle me with hyssop, and I shall be clean: wash me, and make me whiter than snow.

II. Open my ears and make me hear of joy and gladness: and my bones that have been humbled shall rejoice.

Turn away your face from my sins: and do not remember all my misdeeds.

Create in me a clean heart, O God: and make anew a righteous spirit in my body.

Ne projicias me a facie tua, et spiritum sanctum tuum ne auferas a me.

Redde mihi letitiam salutaris tui, et spiritu principali confirma me.

Docebo iniquos vias tuas, et impii ad te convertentur.

Libera me de sanguinibus, deus, deus salutis mee, et exultabit lingua mea justitiam tuam.

III. Domine, labia mea aperies, et os meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium, dedissem utique; holocaustis non delectaberis.

Sacrificium deo spiritus contribulatus; cor contritum et humiliatum, deus, non despicias.

Benigne fac, domine, in bona voluntate tua Sion, ut edificentur muri Jerusalem.

Tunc acceptabis sacrificium justitie, oblationes et holocausta; tunc imponent super altare tuum vitulos.

Do not cast me away from your presence: and do not take your holy spirit from me.

Restore to me the joy of your salvation, and uphold me with a willing spirit.

I will teach those that are unjust your ways: and sinners shall be converted to you.

Deliver me from blood, O God, the God of my salvation: and my tongue shall sing of your righteousness.

III. O Lord, open my lips: and my mouth shall spring forth your praise.

For you desire no sacrifice, where others would: with burnt offerings you will not be delighted.

Sacrifices of God are broken spirits: dejected and contrite hearts, O God, you will not despise.

Deal favorably, O Lord, in your good pleasure with Zion: build the walls of Jerusalem.

Then you shall be pleased with the sacrifices of righteousness, with small and large burnt offerings: then shall they lay calves upon your altar.

Ben venga maggio (song for the festival of Calendimaggio)

This joyful text by the classical scholar and poet Agnolo Ambrogini, better known as Poliziano (1454–94), celebrates the return of spring.

*Ben venga maggio,
Ben venga maggio
E'l gonfalon selvaggio,*

*Welcome to May,
Welcome to May,
And the wild banner.*

*Ben venga primavera,
Che vuol l'uom s'innamori,
E voi, donzelle a schiera,
Con li vostri amadori,
Che di rose e di fiori
Vi fate belle il maggio.
Ben venga maggio...*

*Welcome to spring
Which makes man fall in love,
And you, maidens, all in order
Line up with your lovers,
For with roses and flowers
You make yourselves beautiful in May.
Welcome to May...*

*Venite alla frescura,
Delli verdi arbuscelli.
Ogni bella e sicura,
Fra tanti damigelli;
Che le fiere e gli uccelli,
Ardon d'amore il maggio
Ben venga maggio...*

*Come to the freshness
Of the green shrubs
All are beautiful and safe
Among many damsels;
That the feasts and the birds
Love to make love in May.
Welcome to May...*

*Ciascuna balli e canti,
Di questa schiera nostra.
Ecco che i dolci amanti,
Van per voi, belle, in giostra:
Qual dura a lor si mostra,
Fara sfiorire il maggio.
Ben venga maggio...*

*Each singing and dancing
In this procession of ours
Here are the sweet lovers
Here for you, fair ones, in joust
What lasts in their shows
Will blossom in May.
Welcome to May...*

*Chi e giovane e bella,
Deh non sie punto acerba,
Che non si rinnovella,
L'eta, come fa l'erba:
Nessuna stia superba,
All'amadore il maggio.
Ben venga maggio...*

*For who is young and lovely
There is no bitter point
That is there not renewed
The season, like the grass.
Nothing is prouder
Than lovers in May.
Welcome to May...*

Ecco'l Messia (Lauda; text by Lucrezia de' Medici)

<i>Ecco'l Messia,</i>	<i>Behold the Messiah,</i>
<i>Ecco'l Messia,</i>	<i>Behold the Messiah,</i>
<i>E la madre sua Maria.</i>	<i>And his mother Mary.</i>

Venite alme celeste,	Come, celestial spirits
Su da gli eterni chori,	From the eternal choirs,
Venite, e fate feste,	Come, and celebrate
Al signore de signori,	The Lord of lords,
Vengane e non dimori,	Come and don't delay
La somma Gerarchia.	O highest hierarchy.
<i>Ecco'l Messia...</i>	<i>Behold the Messiah...</i>

Che fai qui, core? (Lauda; text by Savonarola)

<i>Che fai qui, core,</i>	<i>What are you doing here, heart?</i>
<i>Che fai qui, core?</i>	<i>What are you doing here, heart?</i>
<i>Vane al tuo dolce amore.</i>	<i>Go to your sweet love.</i>

L'amor e Iesu Cristo,	Love is Jesus Christ,
Che dolcemente infiamma,	Which sweetly inflames, [and]
Fa lieto ogne cor tristo,	Makes every sorrowful heart happy
Che a Lui sospira e brama.	That sighs for and desires Him.
Chi puramente l'ama,	Whoever loves Him chastely
Si spoglia d'ogne errore.	Rids himself of every error.
<i>Che fai qui...</i>	<i>What are you doing here...</i>

Da pacem domine (antiphon for peace)

Reading only the chant melody, the students will invent three-voice polyphony.

Da pacem domine in diebus nostris quia
non est alius qui pugnet pro nobis nisi tu
deus noster.

Grant peace, Lord, in our time; for there is
none else who would fight for us if not you,
our God.

Alla battaglia (Heinrich Isaac, ca. 1450–1517)

This rousing setting by the adopted Florentine composer Heinrich Isaac was probably sung and played on multiple occasions during the 1480s and 90s.

Alla battaglia, presto alla battaglia,
Armisi ognuno di sua coraza e maglia

To the battle, quickly to the battle.
Everyone must arm himself with armor and chain mail.

Per parte del excelso capitano,
Che ognun sia presto, e sia in camino.
Su valenti di mano in mano
Signor Iulio Organtino, e Paolo Orsino
...

To help the excellent captain
everyone must quickly be armed and go forth forward
valiant men, one by one,
Signor Julio, Organtino, and Paulo Orsino
...

Ognun sia presto armato
e a caval montato
su spade sproni
le barde al leardo
vie su poltroni
chi sia il piu gagliardo
seguitiam lo stendardo
vie su franchi Sforzeschi
Bolognesi e Galleschi
a lor a lor che son prigionieri e rotti
su buon valenti e franchi stradiocci
su buon soldati e docti
leviam di li quella bructa canaglia.

Everyone quickly take arms
and mount your horses.
Forward swords and spurs;
halberds, to the gray horse.
Hurry up, lazy people.
Who will be the most brave?
We shall follow the banner.
Hurry up bold people of the Sforzas,
Bolognese and French.
Until they are prisoners and broken,
forward valiant and bold men.
Forward good and well-trained soldiers.
Let us clear away that ugly mob.

Hodie nobis (Matins responsory)

The banner to the left of the grand staircase reproduces the stunning illumination that adorns this chant as well as with the opening of the music.

Hodie nobis celorum rex de virgine nasci
dignatus est ut hominem perditum ad regna
celestia revocaret

Today for us the king of heaven is born,
worthy to be born of a virgin, so he might
restore ruined man to the heavenly kingdom.

Gaudet exercitus angelorum quia salus eter-
na humano generi apparuit

The host of angels rejoices because eternal
salvation has appeared for the human race.

Vérse. Gloria in excelsis deo, et in terra pax
hominibus bone voluntatis:

Gaudet exercitus...

Vérse. Glory to God in the highest, and on earth
peace and good will to men:

The host of angels...

O admirabile commercium (antiphon cycle — Josquin — sections I, 4, 5)

Josquin weaves each chant into a setting for four voices.

O admirabile commercium:
creator generis humani,
animatum corpus sumens
de virgine nasci dignatus est;
et procedens homo sine semine,
largitus est nobis suam deitatem.

Germinavit radix Jesse
orta est stella ex Jacob
virgo peperit salvatorem
te laudamus deus noster

Ecce Maria genuit
nobis salvatorem
Quem Ioannes videns
exclamavit dicens:
Ecce agnus dei,
ecce qui tollit peccata mundi.
Alleluia.

O admirable exchange:
the creator of humankind,
taking on a living body
deemed worthy to be born of a virgin,
and, coming forth as a man without seed,
has given us his deity in abundance.

The root of Jesse has germinated,
the star has risen from Jacob;
a virgin has given birth to the saviour
We praise you, our God.

Behold, Mary gave birth to
the saviour for us,
whom John saw and called
and called aloud:
“Behold the Lamb of God,
here is the one who takes away the sins of the world.
Alleluia.”

Canto dei sarti (carnival song)

De sartor nui sian maestri
Che de tagliar sian pronti et destri.
Se ce fosse donne alcune
Per vestirsi, qualche veste,
Lassa pur a nui pigliare
La misura de soe veste.
Se volesse fare tagliare,
Venga da nui che sapiam fare.

We are master tailors
Ready and skilled in the art of “cutting.”¹
If there are some ladies
Looking for a new dress,
Leave it to us to take
The measurements of her clothes.
If she wants to have it “tailored,”
Come to us, who know how it’s done...

Per tagliar in punto et bene,
la misura in mano pigliamo;
tucti panni perle schine,
dopie sol panno mictiamo:
poi coll'occhi nui guardamo
se gli e dentro taglio honesto.
Se volesse. . .

Quando el panno non è assucto,
non se pò mai ben tagliare
fase taglio tristo et bructo
se non se lassa rasuctare:
quandoè assucto se pò fare
tucti li tagli, et fansi presto.
Se volesse. . .

Basta solo aver veduto
quanta robba vi po intrare;
non è mai un si sorignato,
che lo non facciamo victo stare:
rna bisogna operare
un'altra arte inverse questi.
Se volesse. . .

In order to “cut it” properly
We take the measurements with our hands;²
We fold in half the part of the cloth destined for the back,
Placing it on the cloth that acts as the model for the jacket.³
Then we check to see
If the model of our jacket fits within this piece of cloth.
If she wants...

When the cloth is not “dry”⁴
It cannot be properly “cut,”
The “cut” is sad and ugly
If the cloth is not allowed to “dry,”
When it is “dry,” one can make
All the “cuts,” and have it done quickly.
If she wants...

It is enough to see
How much you can gain;
There is no one who has been mocked so much
That we can't make them feel comfortable:
But we have to practice
A different “art” instead of this one.
If she wants...

¹ Presumably a metaphor for sexual intercourse.

² More like: “We hold our—‘misura’—in our hand.”

³ This is done when cutting fabric. But it's all a metaphor: the woman shows her back to the tailor, and bends in two, at right angles—and the tailor checks to see if there is an honest “cut.”

⁴ But really: “sucked.”

Scaramella (Josquin)

Nonsense syllables evoke a stock figure of the period: the buffoon-like soldier.

Scaramella va alla guerra
colla lancia et la rotella
La zombero boro borombetta,
La zombero boro borombo.

Scaramella goes to war
With his lance and sheild
La zombero boro borombetta,
La zombero boro borombo.

ps Usquequo domine. **ps** Dixit insipi-
 ens in corde suo. **ps** Domine quis ha-
 bitabit in tabernaculo. **R** Et non
 sperces decorem eius. **R** Deus noster
 fac deus manifeste ueniet.



SPI-
 RITUS
 SANS
 NON
 SE
 ECCE

Video de i potentiam uenien-
 tem et nebulam totam terram