

Michael, patron angel of Israel, helps it in wars, and in a vision of the Apocalypse (Revelation 12:7-9) slays the dragon.

Régem archangelórum Dóminum  
veníte adorémus.  
Fáctum est siléntium in caélo,  
Dum dráco commiterétur bélum,  
et Míchael pugnávit cum córde,  
Et fécit victoriám.  
Alleluia.  
In conspéctu angelórum  
psállam tibi.  
Sáncte Míchael,  
óra pro nóbis ad Dóminum.  
Allelúia.

The king of archangels, the Lord:  
come, let us praise him.  
There was silence in heaven  
While the dragon was engaged in war  
And Michael fought with heart,  
And brought victory.  
Alleluia.  
In sight of the angels  
I will sing praises to you.  
Holy Michael,  
Pray for us to the Lord.  
Alleluia.

### Regem archangelorum

Costanzo Festa  
Italian; c.1488–1545

*The king of archangels,*

1

Soprano (S): Ré - gem archange-ló - rum Dó - mi - num ve - ní-te a - doré -

Alto (A): Ré - gem archange-ló - rum Dó - mi - num ve - ní-te a-doré -

Tenor (T): Ré - gem archange-ló - rum Dó - mi - num ve - ní-te a - doré -

Bass (B): Ré - gem archange-ló - rum Dó - minum ve - ní-te a - doré -

*the Lord: come, let us*

9

*praise him.*

10

Soprano (S): - - - - - mus. Fáctum est si -

Alto (A): - - - - - mus. Fáctum est si -

Tenor (T): - - - - - mus... - - - - -

Bass (B): - - - - - mus... - - - - -

*There was silence*

16

Source: Costanzo Festa: *Opera omnia* Vol. V. Notation here is at the original pitch with time values halved. Translation, text underlay and editorial accidentals by John Hetland and the Renaissance Street Singers.

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in heaven  
21

Soprano (S) starts at measure 17 with a dotted half note followed by eighth notes. Alto (A) enters at measure 19 with eighth notes. Tenor (T) and Bass (B) remain silent throughout.

**Soprano (S):**

- M17: Dotted half note, eighth note, eighth note.
- M18: Eighth note, eighth note, eighth note.
- M19: Eighth note, eighth note, eighth note.
- M20: Eighth note, eighth note, eighth note.
- M21: Eighth note, eighth note, eighth note.

**Alto (A):**

- M19: Eighth note, eighth note, eighth note.
- M20: Eighth note, eighth note, eighth note.
- M21: Eighth note, eighth note, eighth note.

**Tenor (T):** M17-M21: Rest

**Bass (B):** M17-M21: Rest

*While the dragon was engaged in*

22 27

Soprano (S) starts at measure 22 with eighth notes. Alto (A) enters at measure 24 with eighth notes. Tenor (T) and Bass (B) remain silent throughout.

**Soprano (S):**

- M22: Eighth note, eighth note.
- M23: Eighth note, eighth note.
- M24: Eighth note, eighth note.
- M25: Eighth note, eighth note.
- M26: Eighth note, eighth note.
- M27: Eighth note, eighth note.

**Alto (A):**

- M24: Eighth note, eighth note.
- M25: Eighth note, eighth note.
- M26: Eighth note, eighth note.
- M27: Eighth note, eighth note.

**Tenor (T):** M22-M27: Rest

**Bass (B):** M22-M27: Rest

*war And Michael fought with heart,*

28 34

Soprano (S) starts at measure 28 with eighth notes. Alto (A) enters at measure 30 with eighth notes. Tenor (T) and Bass (B) enter at measure 32 with eighth notes.

**Soprano (S):**

- M28: Eighth note, eighth note.
- M29: Eighth note, eighth note.
- M30: Eighth note, eighth note.
- M31: Eighth note, eighth note.
- M32: Eighth note, eighth note.
- M33: Eighth note, eighth note.
- M34: Eighth note, eighth note.

**Alto (A):**

- M30: Eighth note, eighth note.
- M31: Eighth note, eighth note.
- M32: Eighth note, eighth note.
- M33: Eighth note, eighth note.
- M34: Eighth note, eighth note.

**Tenor (T):**

- M32: Eighth note, eighth note.
- M33: Eighth note, eighth note.
- M34: Eighth note, eighth note.

**Bass (B):**

- M32: Eighth note, eighth note.
- M33: Eighth note, eighth note.
- M34: Eighth note, eighth note.

*And brought victory. Alleluia.*

35  
S de, Et fé-cit vic-t0-ri-am. Al-le - lu -  
A cór - de, Et fé-cit vic-t0-ri-am. Al-le - lu -  
T cum cór - de, Et fé-cit vic-t0-ri-am. Al - le - lu -  
B cór-de... Al - le-lu - ia, al-le -

40

41  
S ia - .  
A ia - .  
T ia, al-le - luia, al - le - lu - ia, al - le - luia, al -  
B - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - luia, al -

45

*in sight of the angels I will sing*

46  
S - . In conspéctu an-ge-lórum psállam tí -  
A - . In conspéctu an-ge-lórum psállam tí -  
T - lu - ia. In con-spéctu an-ge - lórum psál -  
B - le - lu - ia. In conspéctu an-ge - lórum psállam

51

*praises to you.*

52

Soprano (S) Alto (A) Tenor (T) Bass (B)

bi. Sán-te Míchael, ó-ra pro nóbis  
 -bi, tí - - - bi. Sán-te Míchael, ó-ra pro nóbis  
 8-lam tí - - - - bi. Sán-te Míchael, ó-ra pro nóbis  
 tí - bi, tí - - - bi. Sán-te Míchael, ó-ra pro nóbis

*Holy Michael,*

58

*Pray for us to*

58

*the Lord. Alleluia.*

59

Soprano (S) Alto (A) Tenor (T) Bass (B)

ad Dó-mi-num. Al - le - lu - ia,  
 ad Dó-mi-num. Al-le - lu - ia, al - le - lu - ia, al - le -  
 8 ad Dó-mi-num. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -  
 ad Dó-mi-num. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

64

65

Soprano (S) Alto (A) Tenor (T) Bass (B)

al - le - lu - ia, al - le - lu - ia.  
 - lu - ia, al - le - lu - ia.  
 8 - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia.

70

Alterations: To ease SATB performance we have raised the alto's last note in bars 61 and 65 an octave. For the sake of underlay, we have changed the dotted note in alto 35 to two notes, tied the alto's penultimate bar to the final bar, and made two notes of the last note in tenor bar 63. And we changed the alto's first two notes in bars 61 and 65 from a dotted rhythm to two equal notes, like the other parts on this motif.