1. Mass for Easter Sunday: Resurrexi (Anonymous) It is specifically an Introit, which means it is one of the five parts of the mass proper. Proper parts of the mass change their text daily, while the melody may stay the same. This piece is from around 800. It is classified as Gregorian Chant. (Charlemagne wanted to united his empire through christianity, and to convince them to all sing the liturgy the same way, he and Pope Leo got together and spread the story of a dove flying down from God and singing the liturgy in Pope Gregory's ear. Someone wrote it down) The text is, of course, Latin. The Introit is the only part of the mass to include the Gloria Patri "Glaria Patri et Filio et Spiritui Sancto ...Amen". There is little direction to the music. It is in no clear key or mode, and has no specific final.

2. Kyrie Cunctipotens genitor (Anonymous) It is part of the Mass Ordinary, so it is the same every day. It is catagorized as Medieval chant, so somewhere around the 11th century. The text is a mixture of Latin and Greek. The music has more of a tonal center and is very melismatic, meaning that one syllable has more than 7 notes.

3. Pange Lingua Gloriosi (Anonymous) This is Medieval chant from around the 11th century. This particular recording is actually a group of monks. The text is in Latin. It is a hymn, and part of the Office.

4. O Eucharii (Hildegard von Bingen) This genre is called a sequence and is from the 11th century. It was written by a woman, von Bingen, who claimed to have no musical training. von Bingen was born the last child (they had like 13 or 16 kids) to a noble family. She had detailed visions from God, so the family gave her as a tithe to the church. She lived in a cave with a woman. The cave had a window looking into the church of the monastery, so she was exposed to music for hours each day. Hildegard wrote sequences, taking the melismatic parts of the Alleluia and making them syllabic to help people remember the tune. She started her own convent where they buried a man who had been excommunicated. Hildgard believed he had atoned for his sins and deserved a burial. For this, the entire convent was excommunicated and forbidden to sing the liturgy. They continued to sing it anyway. Latin text

5. Alleluia Pascha Nostrum (Leonin) This is an example of Notre Dame polyphony (meaning more than one voice) It is from the late 12th century. The tenor voice slowly sings a chant melody while the upper voice elaborates and sings many faster notes. Latin text
6. L'Autre Jour (anonymous) This is a motet from the 13th century. A motet takes a chant melody, in Latin, and writes two more parts over it, usually in La Langue D'Oc (the language of southern France at the time. People still speak this language, and now call it Provencal). It is a very typical motet, since the rhythm is dum dee dum dee dum etc. It is one of the 6 modal rhythms, and every motet picked one modal rhythm and wrote the entire piece in it.

7. In Seculum Breve ("A Certain Spaniard") This is a type of motet from the 13th century called an instrumental hocket. The bottom voice plays the chant melody, and the two upper voices throw the melody back and forth creating a hiccup effect. In fact, Hocket means hiccup in La Langue D'Oc.

8. On Parole/A Paris/ Frese Nouvele (anonymous) A 13th century motet. The lower voice for this one, instead of a chant melody, is based on a street cry, "Fresh strawberries! Nice Nice Blackberries", and is written in French. There are three names, which is actually typical. Each part of the title is the first words of each of the lines.

9. Dame a vous sans retollir (Machaut) This is a 14th century chanson written in French. It is in formes fixes. The three types of 14th century chanson are Ballade, rondeau, and virelai. This is an example of a virelai. You can hear the formes fixes. The same melody is repeated with different text. Chansons can be about courtly love – someone dreaming of an unattainable love with a person of the upper class.

10. Se La Face ay Pale (Dufay) This is a 15th century chanson. 15th century chansons are actually simpler than those of the 14th century. They abandon the formes fixes and go back to simpler rhythmic patterns. Also, they resort more to homorhythm (all voices singing the same rhythm) or to a single voice.

11. Il Bianco e Dolce Cigno (Jaques Arcadelt) This is a madrigal from the early to mid 16th century. It is written in Italian. Madrigals are have raunchy subjects, usually sex. They use clever puns or slang of the time to tell their story. Word painting is very evident. The last line, translated into English, means "Then I would gladly die a thousand deaths a day". Each of the voices repeat this line several times for the thousand deaths. When, in the second line of the verse, it comes in "e lo" (And I), the bass comes in, signifying the narrator.
12. Da le Belle Contrade d'oriente (Capriano de Rore) Another 16th century Madrigal in Italian. 5 voices.

13. Cruda Amarilli (Claudio Monteverdi) A 5 voice madrigal from the late 16th century. It is the monologue of the man in love with Amarillis taken from Guarini's "Il Pastor Fido", or the faithful shephard. Great story. I reccomend looking up a summary. A rough translation of the text is:

Cruel Amarillis, who even with that name, 
Alas, teaches a bitter lesson of Love!
Amarillis, whiter and more beautiful
Than the white-flowering privet,
But than the stealthy adder
Stealthier, and wilder, and more elusive,
Then if in Speaking I offend you
I shall die in silence
Basically he went to her and she refused to say she loved him, trying to save people from eternal plague and sacrificing maidens and whatnot. He tells her he knows she loves him and she is cruel. She is a snake, and if she won't say he loves her, he'll just go die. The best wordpainting is on the word elusive, or "fugace" (better translated as fleeting). It is about 1:34 into the piece, where the voices are "fleeting" singing quickly, repeatedly, and staccato.