

# Brighton Early Music Festival 2019

25 OCTOBER – 10 NOVEMBER

## THE FEAST OF FOOLS

**Leah Stuttard** harp, musical director

**Clare Salaman** bowed strings

**Ian Harrison** winds, percussion, voice

**Jeremy Avis** voice, education lead

BREMF Community Choir

**Andrew Robinson** voice, director

BREMF Consort of Voices

**Deborah Roberts** voice, director

Streetfunk

**JP Omari** choreographer

Children from **Westdene & Goldstone Primary Schools**

**Miranda Mufema** Child Bishop

**Ian Denyer** The Verger

**Barbara Wood** Woman with the Drum

**Saskia Wesnigk-Wood** director

**Thomas Guthrie** consultant director

St Martin's Church, 7pm

Sunday 10 November

Supported by



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# THE PROGRAMME

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## AT THE DOOR

Lux hodie

Verbum patris humanatur

Magno gaudens gaudio

## THE PROCESSION

Orientis partibus

## THE OFFICE

Deus in adjutorium (later 13th century)

Christus manens

Annus novus in gaudio (16th century)

Antiphon: Hodie intacta virgo

(12th to 13th century) and

Psalm 131 (132) Memento Domine David

Descendit de celis (early 13th century, with

15th-century polyphony)

Lux omni festa populo

**Guillaume de Machaut** c.1300–1377

Deo gracias

**William Cornysh** 1465–1523

Magnificat

## THE DISRUPTION

Dies festa colitur

## THE MASS

Kyrie (16th century)

Gloria

Letabundus

Lux optata claruit

Orientis partibus

Credo (15th century)

Natus est

## THE LABYRINTH DANCE

Nostre quod providerat

Hac in die salutari (later 13th century)

O crucifer

## INTERVAL

including Twelfth Night revels and drinking

## DRINKING AND CAROUSING

In taberna

Or hi parra (text from a now lost manuscript)

O potores exquisiti (15th century)

## THE END

Revirescit (16th century)

Ecce dies innovatur (16th century)

Nos respectu gratie (late 12th century)

## SOURCES

The vast majority of the music tonight is anonymous, but we need not stay distant from the people behind its original creation. Manuscripts which contain the music are beautiful handmade artefacts, treasures that real people fashioned, fruit of scribes' and musicians' and thinkers' and clerics' labours. This is the link to the people behind the music, not just a name but a material object you can hold in your hand.

You can find more information about tonight's manuscripts and music on Leah's website: [leahstuttard.com/feastoffools](http://leahstuttard.com/feastoffools)

Unless noted, the music was written down in the early 13th century.

# THE MUSIC

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Victor Hugo is in good part responsible for our ideas about the medieval 'Feast of Fools' (referred to in medieval sources variously as the *festum fatuorum* or *stultorum*, also referred to in the opening chant 'Lux hodie' as the *asinaria festa*, Feast of the Ass). This was when everything was turned upside down and went really 'Topsy Turvy', as the well-known Disney adaptation of Hugo's book (in French simply known as Notre Dame de Paris) has us believe.

But Hugo was in no way a medieval scholar, so while he took great care to describe the medieval architectural context, creating a sumptuously visual world for his readers to get engrossed in, some historical elements are more than a little fanciful! Of course, his aim wasn't to write history, but to reinvent it in an imaginative way, which is exactly what I wanted to do with our musical exploration of this fascinating liturgical and musical heritage.

In the 15th century, a group of Parisian theologians penned a strongly worded letter of disapprobation against some liturgical practices they disapproved of. The titillating details they include of scandalous merriment taking place around the Kalends of January include activities in church like wearing monstrous masks, dressing as women, singing wanton songs, playing dice at the altar and even censuring with stinking smoke from old shoes. The picture

is utterly horrifying to any sense of religious propriety, but all the more enticing for it.

In fact, recent scholarship tends towards the idea that the Feast of Fools, far from being a big, jolly, disordered free-for-all, was both creatively embellished and well organised. More importantly it was often tolerated by ecclesiastical authorities.

In spite of these doubts cast on the purely disruptive nature of the medieval Feast of Fools, our Feast will require your forgiveness for its wild juxtapositions, sudden interruptions and metamorphoses, with medieval sacred music transformed into cries of protest and modern rock turned into a groove with ancient flavour.

The Feast of Fools was really one name for the feast of the subdeacons, the lowliest of the clergy. During the week after Christmas, each of the lower clerical ranks was honoured in turn. Everyone had a chance to sing the important chants, read the important Gospel reading and even act as a Bishop replete with full Bishop's vestments. The day for the subdeacons was sometimes 6 January, the day of Epiphany, but it was also commonly on the Feast of the Circumcision (1 January). This date is why I have included 'Hac in die salutari', a happy song for the New Year.

The overturning of hierarchies is theologically justified by the words of the Magnificat, the Virgin Mary's response to

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being told by the Archangel Gabriel that she would bear the son of God: 'He has put down the mighty from their seat and exalted the humble'. That's why this phrase, in Latin, is emphasised by repetition when we perform the Magnificat in our Feast, a practice also attested to in some medieval sources.

Most of the music in this, our big final night party, comes from two manuscripts of French origin (from the cathedrals of Beauvais and Sens) containing the full extensive liturgy and music for the feast. Another source shows how the same rich musical liturgy continued to be celebrated and sung during several centuries in the gorgeous awe-inspiring cathedral church of Notre Dame in Le Puy. Our final song is found in a book full of the unique liturgy for the season of this Feast from the cathedral of Laon, not far from Beauvais.

The majority of this music is Gregorian chant and there is no indication about rhythm contained in the notation. You will hear some chant performed in a non-rhythmic way, focused on the declamation of the Latin text, such as the opening 'Lux hodie', designated in the manuscript as being in *ianuis ecclesie* or at the door of the church or the Christmas sequence 'Letabundus', a special type of chant with each section of music repeated twice (this was a very popular piece and returns with different boozey words later).

Chants which were created especially for the Feast abound. There are different versions of the 'Benedicamus domino' which have been troped; this just means that extra words and melody have been added, emphasising the importance of the feast. 'Lux omni festa populo' from the manuscript written for Sens Cathedral is one example (additionally troped by me with 4-part harmony). Another trope is the second voice added by an unknown singer, probably at Notre Dame Cathedral in Paris in the 12th century, to the chant 'Descendit de celis', itself troped with extra words.

One common new type of chant found in liturgy for the Feast is the *conductus*. These often have strophic texts and are easy to rhythmicise (which indeed I decided to do). Although the precise origin of the *conductus* is unknown, early evidence suggests that these chants accompanied the procession accompanying the Gospel. The *conductus* 'Orientis partibus', known as the 'Song of the Donkey', is designated to be *ad tabulam* or *conductus* to the table, as the participants move from the door to the altar. Other *conductus* you will hear are 'Dies festa colitur', 'Lux optata claruit' and 'Nostre quod providerat', though they have all metamorphosised in their own ways. One notable characteristic of *conductus* is that they have brilliantly singable tunes! The donkey's song also has a 3-part version in the manuscript from Beauvais Cathedral.

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'O crucifer', which we will perform on instruments in an elaborated version to make it a real medieval style dance, albeit in an Irish air style, is designated the versus ad prandium or the verse leading to the light meal, which is why it leads directly to our interval drinks! At this point in the medieval proceedings, the clerics of Sens would go and eat together some kind of celebratory meal. Slightly the worse for wear afterwards, more singing occurs in our Feast, this time to the glory of the gods of beer and wine...

In the Le Puy manuscript, you can find chants which have been updated with the addition of harmony. The ordinary chant is written at the beginning of the book and a second voice is added on a different page at the back. As styles and fashions changed, so did the music! 'Annus novus in gaudio' is of very ancient origin and in the Le Puy manuscript has a simple second voice for the choruses. The Kyrie, 'Revirescit' and 'Ecce dies innovatur' all have a second voice that is suggestive of a practice of 4-part improvisation – in these cases I have reconstructed one possible solution for the other voices.

Other music has been added in the eclectic spirit of the late 16th century Feast. The fragmentary Credo which I have 'unfragmented' probably comes from 15th century Lincoln, one of the places in England where we have evidence of 'Foolish' liturgical activity. Further inspiration comes

from descriptions of liturgical dances, labyrinth processions and sacred ball games happening at Christmas and Easter during several centuries. Don't miss our 'Twelfth Night' moment when the instrumentalists let their hair down to play some dances evoking the revels that began during Tudor times and got to the height of their popularity during the 18th and 19th centuries, when a bean was hidden in a cake so that its finder could be proclaimed the King of the Bean! This sort of overturning of hierarchy has continued to appeal, long after child Bishops were elected to preside over and give the sermon during the highly ritualised and awe-inspiring liturgy of the Feast of Fools.

**Leah Stuttard**

Saturday 7 December, 6pm  
St Paul's Church

## **MYSTERY, TRANSFORMATION AND CELEBRATION**

**BREMF Consort of Voices**  
**Deborah Roberts** director

Join BCV for more revelry in a Christmas programme featuring large-scale and intimate music by Lassus, Victoria, Andrea and Giovanni Gabrieli, Banchieri and Bassano and a very weird piece by Jacob Handl!

Festive treats include mince pies, mulled wine and fizz.

## THE SHOW

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### Putting the Hee-haw into Hallelu-i-a

Creating a modern take on the medieval Feast of Fools under the theme of Metamorphosis, we decided to theme the evening around the most important transformation of the year – children as agents of change. We are singing about Climate Change! And what do you serve at the Feast of Fools? Will anyone get their just desserts? Who is the Lord of Misrule and is he an Ass?

This concert of 32 tunes, fabulous, unusual instruments and an enormous cast, is full of surprises. Rather than men we have girls and women taking office in church; we have ball games – but what globe is this ball?! It is the globe on which Sir David Attenborough tells us we all live and for which we all must take responsibility. The bishop is but 16 years old, the subdeacons are not at all what you would expect and the harmonies are scrunchy. We sing Latin in English and English in Latin, boozy versions of serious songs and ancient rock. Did you know: 'Asinus nil polluat, stercus nobis dabit!?' If you can't work it out, ask Maya at the CD desk – she wrote it.

Climate change will be one transformation too far if we don't listen and act. We've created a concert to keep the conversation going and make a contribution. Otherwise – will we live in just a desert?

**Saskia Wesnig-Wood**

## BREMFB 2020

23 October – 8 November

## EARTH

Our beautiful and fragile home planet inspires the theme for BREMFB 2020.

From the idealised world of Arcadia and the visiting gods who represented the forces of nature, to our emotional responses to the power of our environment with its changing seasons, sounds, delights and terrors, the programme for 2020 will offer the best of new and well-established talent from around the globe.

Planning is still under way, but highlights will range from the return of Italian ensemble **La Fonte Musica** with medieval music on the subject of Spring, to Beethoven's Pastoral Symphony with **Pocket Sinfonia**.

Larger scale events will include an entirely new production of *Gaia* featuring early and traditional music from different cultures.

# THE TEXTS

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Space does not permit us to include all the texts of tonight's show, so you must listen closely! Here are some of the best, including a little made-up 'dog Latin' to exercise your brain cells:

## **Orientis partibus**

*Song of the Ass – alternatim macaronic  
Mostly written by Maya Davis with a few  
tiny alterations by Jeremy Avis*

Orientis partibus  
Adventavit asinus  
Pulcher et fortissimus  
Sarcinis aptissimus.

*Refrain:*

Hez, sire asne, Hez.

From the deserts of the East  
Look, who's coming – What a Beast!  
Brays his message not so sweet  
Seas are rising round his feet.

Mundum nostrum pollutat  
Omnes gentes humanae.  
Crescit calor quotannis  
Tempestatem mutat.

Men of every human race  
Spread pollution in the world.  
Heat increases every year  
Climate change a cause of fear.

Asinus nil pollutat  
Diligenter laborat  
Herbas omnes adiuvat  
Stercus nobis dabit.

*(Lit: it's not suffocating gases nor  
disgusting rubbish which the ass emits,  
but excellent dung)*

No pollution from our ass  
Well maybe just a little gas  
Helping all our gardens grow  
But climate change a big No-No!

## **Dies festa colitur**

*English lyrics by Saskia Wesnigk-Wood*

On this day a child is born  
Who will be a leader  
And will mend what has been torn  
When the world can see her,  
She's a giant of the dawn.  
Bang the drum for Greta.

*Refrain:*

We are glad to hear the call,  
Listen children, listen all.

On this day the simple sage  
In her solemn modest way  
Shows more wisdom than her age.  
At a time when she should play  
With the world she does engage.  
Bang the drum for Feast Day.

On this day it is foretold  
By the Prophets that a light  
Wielded by a saviour bold  
Helps us through the darkest night,  
When the young must lead the old.  
Bang the drum – a good fight.

## **Gloria**

*We sing about David Attenborough:*

Domine scientie sapiens super omnes unus,  
Davide Attenburgensis de animalia  
omnisciens,  
Imperans purificationem terre et maris  
Ne rebus plasticis utamur!

## THE TEXTS

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*About Gerald Durrell:*

Et Geraldem Durrell, qui animalia  
extinctione protexit.

*About Jane Goodall:*

Nec non Johannam Goodall,  
Dominam securitas mundi  
Omnes spiritu inflammantem  
Que simpanze osservat.

*Then the choir sings:*

Et omnes qui tollunt detrita e litore, vos  
laudamus!  
Qui avenit tempus mundi preservandi  
Et omnia quae in sunt. Amen.

### **Lux optata claruit**

*English lyrics by Saskia Wesnig-Wood*

Tired of your blah blah blah,  
Always driving in your car,  
Holidaying on a plane,  
Far away and back again,  
Fossils using fossil fuel,  
All used up and will be soon for ev'ryone.  
Sing it high, sing it low, this is real and not  
a show.  
So we will stay, we will not go.

*Refrain:*

We won't go, we won't go,  
Solemnly we tell you so,  
Truth is you already know.

Plastics swimming in the sea,  
It's the fish you cannot see,  
Fires burning in the trees,  
Growing food, the rich to please  
And our patience has run out –  
This is why we stand and shout at ev'ryone.

What we need is clarity

And responsibility

Someone who turns on the light

Who will set the people right

Bishop come and speak for us

Tell the truth and make it clear for ev'ryone.

### **Nos respectu gratie**

*Kids:*

Fools are you who steal our future  
all the rules must now be changed.  
Kids are striking, time for action  
when our world is rearranged.

*BCV:*

We'll not steal our children's future,  
we believe in nature's plan.  
All that lives on this our planet  
keep it safe for everyone.

*BREMF Community Choir:*

We must save our children's future,  
it's now up to all of us.  
We were fools, yes we were jesters,  
kids are right to make a fuss.

*Kids:*

Hedgehogs, Sparrows, Bees and Rhinos  
We'd be fools to lose them all.  
We need air and we need apples,  
people listen to our call.

*All:*

Now this Feast of Fools is ended,  
and our message has been heard  
in this church with heavenly music;  
please remember every word.

## THE PERFORMERS

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**Leah Stuttard** hails from a Lancashire mill town and has played the medieval harp for over 20 years. The first medieval music she loved was on scratchy out-of-circulation David Munrow LPs that she bought for £1 from the local library. She has worked with many major names such as Jordi Savall and her career has taken her around the world, from Mexico to Russia. She began to work with the Italian ensemble Micrologus in 2002 and continues to add a certain Anglo-Saxon *je ne sais quoi* to their performances.

As a soloist, she performs English medieval music, and with Danish/Swedish singer Agnete Christensen she explores more Northern repertoires like Scandinavian ballads and folk hymns. Currently she is working on a doctorate, investigating the creative input of musicians working with medieval music today, funded by the North Eastern Consortium for Arts and Humanities. She has just returned from her second pilgrimage to Santiago de Compostela.

**leahstuttard.com**

**Clare Salaman** is a multi-instrumentalist specialising in unusual stringed instruments, composer and director of The Society of Strange and Ancient Instruments. Her practice includes historically informed performance, collaborations with musicians and artists worldwide, recording sessions for film and television sound tracks and teaching at the Royal College of Music and the Norwegian Academy of Music. She has written and presented three programmes for BBC Radio 3's Early Music Show.

Her current work involves researching and reconstructing the trumpet marine, a magnificent, single stringed, two-metre-tall bowed stringed instrument that sounds like a trumpet. This project will culminate in a UK-wide tour of a re-imagining of a 'rare concert' given by four trumpet marine players in a London tavern in 1674. See it at BREMF next year!

**claresalaman.com**

When **Ian Harrison** was seven, his headmistress took a few children out of the classroom and went down the row, asking whether they wanted to play the violin or the clarinet. When she got to Ian he confessed he didn't know, not having had any warning of the question. Impatiently she asked 'well do you want to blow or scrape?' He said 'blow', and so got clarinet lessons. He has often wondered what would have happened if she had made the violin sound more attractive.

So blowing it has been ever since. In his teens he wanted to play a bigger instrument than the clarinet so changed to the bassoon. Then, realising that he didn't want to play so low, he discovered 'early' music and his three main instruments: the cornett, shawm and bagpipes. Now he and his shawm-playing wife Gesine organise two groups, the mediaeval wind band Les Haulz et les Bas, and The Early Folk Band. In recent years he has rediscovered the joy of singing and also discovered the fascination of playing the tambourine.

**office-of-musicians-affairs.com**

## THE PERFORMERS

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**Jeremy Avis** has sung and recorded as soloist with The Dufay Collective, Joglaresa, Ensemble Oni Wytars, Fretwork and The Society of Strange and Ancient Instruments, and was member of The Shout for many years. His own vocal duo, Askew and Avis was selected as Artist of the Day at the Montreal Jazz Festival. He has recently sung and acted roles at both the National Theatre and Royal Shakespeare Company and conducted choirs and music projects across the UK, Norway, China and Africa.

Jeremy has recorded vocal soundtracks for TV and film working for composers such as Debbie Wiseman and Jonathan Goldstein and recently recorded solos and arranged music for the new album by Le Mystère des Voix Bulgares featuring Lisa Gerrard. In 2016 he toured as Musical Director of Shakespeare's Globe's production of *The Merchant of Venice* to the USA, China, Hong Kong and Italy and 2017 and 2018 again saw him taking the role of MD of *Othello* and *Eyam*.

[jeremyavis.co.uk](http://jeremyavis.co.uk)

**Andrew Robinson** sings regularly in the Sussex area, performing recently with Singing Salon in *Operatic Adventures* at the Royal Pavilion and Arun Choral Society in Vaughan Williams' *Dona Nobis Pacem*. He also works with Spanish early music group Resonet and recently sang music from the *Codex Calixtinus* (Santiago de Compostela) and the *Lewes Breviary* with them at the Festival Otoño Musical Soriano, Spain. He will sing on Resonet's next recording which traces the origins of the Chaconne. Andrew has directed

the BREMF Community Choir with Joe Paxton since 2012; in that time the choir has sung in France and Spain and has produced a performance of Purcell's *Dido and Aeneas*.

**BREMF Community Choir** is a non-auditioned, enthusiastic and friendly group dedicated to studying and performing a wide range of repertoire from medieval through to classical periods, as well as traditional and folk music from around the world. It offers a high degree of vocal and choral training, workshops with visiting experts, regular concert performances and opportunities to go on singing tours abroad. The choir meets every Thursday in St Paul's Church, West Street, Brighton.

**Sopranos** Jo Baron, Annette Boyne, Sue Bull, Pixie Dhel, Jane Edmonds, Cathy Fry, Diana Gobel, Diana Grice, Sue Hyden, Fiona Johnson, Sharon Krummel, Martha Leyton, Teresa Mayfield, Margaret Sharp, Lyn Thomas, Frances van Berkel, Pam Vincent, Saskia Wesnigk-Wood

**Altos** Margret Adolfs, Kate Bowen, Sophie Costin, Sarah Crompton, Marilyn Green, Maddi Hanson-Kahn, Lin Ireland, Joan MacGregor, Ulrike Meinhof, Carolyn Pickering, Sue Rogerson, Amanda Shepherd, Francesca Warnes, Liz Yeats, Laetitia Yhap

**Tenors** Peter Anderson, Nigel Fonseca, Jackie Fuller, Alison Hirst, Hermione Huxley, Helen Lea, Lisette Petrie, John Taylor

**Basses** Mark Findlay, Mike Hanna, Stephen Haynes, Chris Jackson, John Mansbridge, Bill Smith

## THE PERFORMERS

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**Deborah Roberts** was born in Europe and graduated from Nottingham University with an MA in editing and interpreting renaissance and baroque music. She has remained fascinated by the discovery of new repertoire and performance styles ever since. As a long-term former member of The Tallis Scholars, Deborah performed with them in over 1,200 concerts in many weird and wonderful places around the world and in countless recordings of rare and beautiful renaissance music. She also sang with many other early music ensembles as a soloist and consort singer.

She took up choral direction 20 years ago, and enjoys running courses in sacred polyphony and early opera. In 2002 she co-founded Brighton Early Music Festival with Clare Norburn and remains its artistic director. It doesn't leave her much free time, but when she can she escapes to Italy (her other home) in order to look at mountains instead of the sea, and very much hopes this can continue!

Since its founding in 2010 as a student/top amateur ensemble open to some of the most challenging music from the whole of the Renaissance, **BREMFB Consort of Voices (BCV)** has certainly risen to the challenge! The group can vary in size as it takes on music in up to 40 parts but it can also supply its own soloists, as it did in 2015 for its Festival concert featuring the Vespers of nun composer Chiara Margarita Cozzolani, broadcast on BBC Radio 3. As well as annual appearances at BREMF and performing in other local festivals and venues, the choir

promotes a regular series of concerts in St Paul's Church, West Street.

**Mezzo-sopranos** Liz Kelly, Zofia Reeves, Natasha Stone

**Altos** Maria McGuinness, Liz Webb

**Tenors** Sam Barton, Nick Boston, Dan Johnston, Peter Larcombe

**Baritones and basses** Reuben James, Tony Jay, Maurice Shipsey

**JP Omari** is a multi-award winning Hip Hop dancer, teacher, coach and choreographer who has worked hard and extensively to become THE leading Hip Hop dance figure in Brighton & Hove. He has performed, taught and judged competitions around the world and is widely respected in the UK dance scene.

He is the co-founder of **Streetfunk** – the South Coast's biggest and most successful Hip Hop dance school based in Brighton. Established in 2006, the core values of hard work, discipline, respect and having fun lie at the heart of Streetfunk where hundreds of kids and adults of all ages are taught to streetdance.

**streetfunk.co.uk**

**Dancers** Ellie Arnese, Mya Dempsey, Lucy Edwards, Maliah Elzeini, Abi Kimber, Tarisha-Jane Mathias, Yasmin Pattenden, Isabelle Pattison, Roisin Silker, Jaydon Starley, Zoe Warren

## THE PERFORMERS

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**Miranda Mufema** has been trained by Windmill Young Actors in Hove since 2015. She has performed passionately in a wide variety of roles, most notably Juliet in WYA's production of Shakespeare's *Romeo and Juliet* and Little Inez in *Hairspray*, and has played other parts in several musicals.

**Saskia Wesnigk-Wood** has a history of changing musical events into the unexpected – her Dido stole Aeneas's sword at St George's Church, Handel's Alcina bewitched men in 1965 Mexico, and Thomas Beckett was kissed by a living statue of Mother Church in a concert of newly discovered music from Lewes Priory in last year's BREMF.

Saskia started singing Bach as a small child in Lübeck and English madrigals as a teenager, then her great love became opera. She studied literature, drama and musicology and has worked in theatre and opera as well as teaching actors, writing plays and directing community theatre. Saskia has translated operas by Philip Glass and Handel, runs classes at Bournemouth University on working with actors and feels great Laetitia (Latin for joy or happiness – listen out for this word in many of the songs!) about singing with the BREMF Community Choir. It was a woman called Laetitia who introduced her to the choir... coincidence? Saskia does not think so.

**Thomas Guthrie** is an innovative and award-winning director and musician working in theatre and music to tell stories in vivid, new and direct ways. He has a reputation for

stylish, unfussy, energetic, physical, theatrical and sometimes controversial work and the clarity of the storytelling, the commitment of the performers and a pre-eminence of musical values are at the heart of his productions. In his own words, 'great theatre depends more on engaging and inspiring the imagination of the audience than on telling them what to think'.

Tom works with non-professionals of all ages and backgrounds and some of his most thrilling projects have been in this field, including work with Streetwise Opera, the Prison Choir Project, the National Youth Choir of Great Britain, and the Royal Opera House, through whom he has inspired hundreds to connect with their inner Caruso and raise the roof.

**thomasguthrie.com**

### Acknowledgements

Costumes by **Gladrags**

Props by **Pixie's Props**

Animal handpuppets by **Ellie Roser**

Extra Latin lyrics by **Maya Davis**

English lyrics by **Jeremy Avis, Maya Davis**  
and **Saskia Wesnigk-Wood**