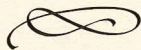


# The Divine Mystery

Sacred medieval chant  
meets saxophone  
improvisation



HANNA  
WISKARI GRIFFITHS  
*saxophone*

## Schola Gothia

**A**nte sex die  
nitatis pasce  
do uenit don

inciuitatem herusa  
lem ocurerunt ei  
pueri & in manib;

qui uenisti in  
adine miseri  
ue osanna in

excelsis.

**P**rima autem  
azimoz accesserunt

**Ant**

# The Divine Mystery

**C**ENTURY after century, generation after generation, from one person to another, Gregorian chant and the folk music have sounded, and continue to sound. On this recording these two traditions meet.

Why, one might wonder? Both styles were originally *Gebrauchsmusik*, music of utility, employing the voices and instruments that were near at hand. The similarities between them are many, including the use of modal scales, and decoration with ornaments and improvisation. Neither is the music locked into place with precise notation; instead, it has been kept alive by oral transmission. To a great extent, this music is about listening to one's fellow musicians, and this gives great freedom in performance. We wish to convey the joy and inspiration we have felt in our meeting with improvisation and folk music.

A unifying theme that runs through the record is the Ordinary of the Mass: the Kyrie, Gloria, Credo, Sanctus and Agnus Dei, which we have chosen to take from different manuscript sources. From a handwritten text from the 14th century, we have chosen the Kyrie from the »Messe de Tournai,« the Mass that is believed to be the oldest preserved po-

lyphonic mass, found in a library in the Cathedral in Tournai/Doornik.

Lionel Powers' Mass, »Alma redemptoris mater,« builds on the Gregorian hymn with the same name, which also introduces the record. The Gloria movement comes from this Mass, which is found in the »Old Hall« manuscript, a collection of English polyphony from the late 14th century.

The third Mass movement, the Credo from Knut Nystedt's »Messa per percussione,« is an improvisation on a fragment from one of the most famous Credo melodies. This piece has followed the ensemble throughout the years; it invites continued improvisation in a natural way, which we have made use of many times in collaboration with other musicians as well as dancers.

Spanish music is represented by the Sanctus and the Agnus Dei, which are both taken from the »Codex las Huelgas.« This manuscript takes its name from a nun's cloister, the Real Monastera de las Huelgas, founded in 1187, where it is still preserved. It is without a doubt one of the most important medieval sources of music written for women's voices.

From what is believed to be Sweden's ol-



dest book, the Skara Missal (put together around 1150–1170), come the *Ante sex dies* and the *Prima autem*, which is also pictured on the front of the CD case. In the beautiful, handwritten notes, riches hide for us to explore, and the melodies bring forth the mea-

ning of the Latin text. From the notation, we receive a vision of the composer's intentions and inspiration for interpreting the music. For this reason, it is important for us to return to the sources and sing from original notation.

Another Swedish manuscript, the «*Liber scole virginis*», is represented on the recording by *O vere digna*. This handwritten source, originally from the 14th century, is intended for services dedicated to the Virgin Mary, and is the only known Mary songbook in Scandinavia.

The rich pictorial language surrounding the Virgin Mary is expressed in the songs *Alma redemptoris mater*, *Ave generosa*, *Ave maris stella*, and *Salve sancta parens*. Here, Mary is described as, for example, the glorious gateway to heaven, the radiant star of the sea, and the mother of orphans. Many pictures and visions of Mary are transmitted by one of the most fascinating figures of the Middle Ages, Hildegard von Bingen. Hildegard had received visions, and was, among other things, an abbess, a preacher, and a poet, as well as a composer. She was outspoken and provocative, and challenged her time with both words and sounds. For Hildegard, music was a way to participate in the life of heaven, a way to reach God. For us, this is precisely music's strength and its innermost core; that we, here and now, can yet exist beyond time and space, and in the middle of the noise of our daily lives can still partake in the church's eternal songs of praise.

## デヴァイン・ミステリー

世紀から世紀へ、世代から世代へ、そして人から人へとグレゴリオ聖歌と民俗音楽の調べは引き継がれて今も尚奏でられています。このCDでは、その二つの伝統が出会っています。

なぜ？と不審に思われるかもしれませんが。それはこの二つの音楽の様式が、元来身近にある音声や楽器を用いる実用音楽だからです。相似点は幾つかあります。古い様式の音階の使用、即興演奏や装飾の仕方など。これらの音楽は定まった楽譜に縛られることなく、伝承によって生命を保ってきました。一緒に演奏する音楽家に耳を傾けることに重点がおかれ、その再生にもまた大きな自由が許されました。私たちはその即興と大衆音楽との出会いに感じた喜びとインスピレーションをお伝えしたいと思うのです。

このCDには、キリエ（憐れみの賛歌）、グロリア（栄光の賛歌）、クレド（信条告白）、サンクトゥス（聖なるかな）、アニユス・デイ（神の子羊）と、種々のテキストから私たちが選び出したミサ曲の通常文が一筋の赤い糸のようにつながっております。

14世紀の手稿譜からは、トゥルナー大聖堂の図書館で発見され、現存する最古の多声聖歌とみなされている、“トゥルナーミサ曲”からキリエを選びました。ライオネル・パワーのミサ曲“アルマ・レデンプトリス・マーテル”はこのCDの導入部にある同名のグレゴリオ聖

歌に基づいたものです。グロリアの部分がこのミサ曲によります。この曲はオールド・ホール写本の中にある14世紀後期に編纂されたイギリスの多声音楽曲集から取ったものです。

第三のミサ曲クレドは、クヌート・ニーステットによる“パーカッションのためのミサ”からで、クレドの中でも最もよく知られた旋律の一片を即興演奏したものです。この曲は私たちのアンサンブルが長年手がけているもので、自然な形で即興しつつできてきました。そして何度もいろいろな演奏家や、時にはダンサーとの共演で用いました。

スペイン音楽は“ラス・ウェルガスの写本”からとった、サンクトゥスとアニユス・デイに代表されています。この写本は1187年に建てられた女子修道院、ラス・ウェルガス国立修道院に因んで名付けられました。修道院はその地に今も保存されています。そしてこの写本が、女声の為に書かれた中世時代の聖歌の最も重要なソースであることは疑いありません。

スウェーデン最古の本とみなされているスカーラ・ミサーレ（1150年-1170年頃編集）からは、アンテ・セックス・ディーエスとプリマ・アウテムがを取り上げました。その楽譜の一部をCDの表紙に使いました。この美しい手稿譜には一度は手に取ってみるべき富が隠されており、メロディーの中にラテン語テ

キストの意味が浮き上がってきます。私たちは、作曲家の持つ意図とインスピレーションを通して、いかに此の音楽が解釈されるべきかを透視することができのです。ですから私たちにとって、原典に立ち戻り、オリジナル楽譜で歌唱することが重要なのです。

スウェーデンのもう一つのリテキスト、リーベル・スコレ・ヴィルギーニスは、オー・ヴェーレ・ディグナに収録されています。14世紀に書かれたこの手稿譜はマリアを称えるミサの為に書かれたもので、北欧唯一のマリア賛美歌集です。

処女マリアの豊かな描写は アルマ・レデンブトリス・マーテル、アヴェ・ジェネローサ、アヴェ・マリウス・ステラ、サルヴェ・サンクタ・パレンスなどの歌の中に表現されています。ここでマリアは天国の聖なる門とも、大海の輝く星とも、みなしごたちの母とも描かれています。幾多のマリアの姿や知恵を伝える人はヒルデガルド・フォン・ビンゲンです。彼女は中世における最も魅力的な人物の一人といえます。広汎な能力を備え、女子修道院院長、説教者、詩人、作曲家などとして活躍しました。彼女は齒に衣を着せず挑発的に、言葉と調べをもって時代に挑戦しました。ヒルデガルドにとって、音楽は天上の暮らしに関与するための一つの途であり、神に近づく方途であったのです。私たちにとってはこれこそが音楽の力であり、核心であって、時空を越えて今ここにあり、日常の騒擾の中で教会の永遠の賛歌の一端を担えるということなのです。



**Schola Gothia** is a professional women's vocal quartet. Their repertoire includes Gregorian chant and early polyphonic music from the fourteenth and fifteenth centuries. They study and perform all of their music from historical notation. In accordance with medieval practice, the group shares one large music stand, which is a great help since the unison music makes great demands on vocal cooperation and tuning. It also makes it easier to achieve uniform phrasing within the group in polyphonic music, with its often harsh dissonances and open intervals.

Since the group was formed in 1999, they have performed in many concerts in Sweden. The ensemble has toured throughout Europe, and in Japan and Guatemala. Schola Gothia has also cooperated with several prominent musicians and ensembles.

The group has recorded three CD's, *Rubens rosa* (Rosarium), *Gaude Birgitta* (Proprius), for which the group received a Grammy nomination in 2003, and *Gaudete in Domino* (Gothic).

**ULRIKE HEIDER**, the founder and artistic leader of Schola Gothia was born in Erlangen, Germany. For her professional music studies she moved to The Netherlands and graduated at several conservatories in church music and organ, in choral and orchestral conducting and in ensemble singing (Early Music). Both before and after her emigration to Sweden in

1996, she has been active as a conductor, church musician and organist and has given recitals in Belgium, The Netherlands, Austria, Germany and Italy.

At present, she is organist of the Haga Church, Göteborg, teaches liturgical singing at the Academy of Music and Drama, University of Gothenburg and conducts two chamber choirs in Göteborg. She has taught and performed at different festivals and academies in Europe and recorded on the Proprius, Loft and Intim labels. For her work as a choir conductor she has received several awards.

**HANNA WISKARI GRIFFITHS** has been studying saxophone at the Academy of Music and Drama, University of Gothenburg and traditional Swedish music at The Royal College of Music in Stockholm where she graduated in the spring of 2005. The same year she received a grant for young folk musicians from the Bror Hjort foundation: »...for a technical brilliancy and engaging performance on the soprano saxophone with a spectacular blending of innovation, ground breaking expression and the preservation of cultural traditions.«

Since then Hanna has been living in both Stockholm and New Zealand. Today she lives and works in Gothenburg as a musician and teacher with a number of different projects and a variety of bands, such as ni:d, Goodland Trio, Habbadám and Horn Please.



Schola Gothia HELENE STENSGÅRD LARSSON, ULRIKE HEIDER,  
KRISTINA LUNDH, YVONNE CARLSSON.





**スコーラ・ゴートシア**はプロの女性四重唱合唱団。レパートリーはグレゴリオ聖歌から14-15世紀の初期ポロフォニーの世界まで。全ての曲を歴史的表記法に学び、公演している。中世の習慣に従って大きな楽譜台一つを囲んで歌う。この方法は、ユニゾンで歌う時に声を一つにまとめ、チューニングを整えるのに、非常に助けとなっている。また、多声音楽では不協和音やオープン・インターヴァルが多いので、グループ内で統一したフレーズングを作り上げるのを容易にする。

1999年にグループ結成以来スウェーデン国内で多数のコンサートを行う。それ以外にも多くの優秀な音楽家と共に、ヨーロッパ各国を始め、日本、ガテマラなどで公演している。

CD: »Rubens rosa« (Rosarium), »Gaude Birgitta« (Proprius), for which the group received a Grammy nomination in 2003, and »Gaudete in Domino« (Gothic).

スコーラ・ゴシティアの創始者、リーダー、ウルリケ・ハイデルはドイツ、エアランゲン生まれ。本格的な音楽修行のためオランダに移り、教会音楽、オルガン、合唱並びにオーケストラ指揮、アンサンブル唱歌法(古楽)などを学び、複数の音楽大学を終了。1996年、スウェーデンに居を移し、その前後より指揮者、教会音楽家、オルガニストとして活動している。また、ベルギー、オランダ、オーストリー、ドイツ、

イタリアなどでリサイタルを行っている。

現在、イエーテボリ、ハーガ教会のオルガニスト。イエーテボリ大学の音楽・演劇科で典礼唱歌法を教え、市内の二つの室内合唱団のリーダーを勤めている。ヨーロッパ各国のフェスティバルやアカデミーで教鞭をとり、公演を行っている。Proprius, Loft, Intimなどのレーベルでの録音がある。合唱団指揮者としての活動により各種の賞を受け取っている。

ハンナ・ウィスカリ・グリフィス(ソプラノ・サキソフォン)はイエーテブル大学、音楽・演劇科にてサキソフォンを、ストックホルム王室音楽院にてスウェーデンの伝統音楽を勉学。2005年に王室音楽院を卒業している。同年、ブルーール・ヨット基金より若いフォークミュージシャンに与えられる賞を獲得。動機付けは:「ソプラノサキソフォン技術の鮮やかさ、集中したパフォーマンス、また、それに伴う音楽の改新と基礎を揺るがす表現力、文化伝統の維持などを見事に融合した業績に対して」

ハンナは以来ストックホルムとニューージーランドに住んでいたが、今日はイエーテボリに居を構え、種々のプロジェクトで教師として、また音楽家として活躍している。共演するバンドは ni:d, Goodland Trio, Habbadám, Horn Please など。

# Song Texts

## 1. Alma Redemptoris Mater

Maria antiphone, Herman Contractus (1013–1054) from *Liber Usualis*  
with saxophone improvisation

Alma Redemptoris mater,  
quae pervia caeli porta manes et stella maris,  
succurre cadenti, surgere qui curat populo:  
tu quae genuisti  
natura mirante, tuum sanctum Genitorem,  
Virgo prius ac posterius,  
Gabrielis ab ore sumens illud Ave,  
peccatorum miserere.

Loving mother of our Saviour,  
eternal gateway to heaven, and star of the sea,  
aid those who have fallen  
but strive to rise again.  
You who, to the wonder of creation,  
gave birth to your holy begetter  
though a virgin before and after;  
who from the lips of Gabriel heard the salvific  
Ave, have mercy on us sinners.

## 2. Kyrie

*Messe de Tournai* (14th c)  
with saxophone improvisation

Kyrie eleison!  
Christe eleison!  
Kyrie eleison!

Lord, have mercy!  
Christ, have mercy!  
Lord, have mercy!

### 3. Gloria

Lionel Power (1370–1453) – from the mass *Alma Redemptoris Mater*

Gloria in excelsis Deo  
et in terra pax hominibus bone voluntatis.  
Laudamus te. Benedicimus te. Adoramus te.  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam  
tuam.  
Domine Deus, Rex celestis, Deus Pater  
omnipotens.  
Domine fili unigenite, Iesu 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 sanctus. Tu solus Dominus.  
Tu solus altissimus, Iesu Christe,  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

Glorify to God in the highest,  
and on earth peace, to men of good will.  
We praise you. We bless you. We adore you.  
We glorify you.  
We give you thanks for your great glory.  
Lord God, heavenly King, God the Father  
Almighty.  
Lord, Jesus Christ, the only begotten Son.  
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  
mercy upon us.  
For you only are holy. You only are the Lord.  
You only are the most high, Jesus Christ, with  
the Holy Ghost in the glory of God the Father.  
Amen.

### 4. Ante sex dies

Antiphone from the Skara Missal (12th c)  
with saxophone improvisation

Ante sex dies sollempnitatis pasce, quando  
venit dominus in civitatem Hierusalem,  
ocurerunt ei pueri, et in manibus portabant  
ramos palmarum et clamabant voce magna,  
discentes: Osanna in excelsis. Benedictus qui  
venisti in multitudine misericordie tue.  
Osanna in excelsis.

Six days before the Passover, the Lord was  
on his way to Jerusalem. The children went  
out to meet him. They carried palm branches  
in their hands, shouting and singing: Hosanna  
in the highest! Blessed are you who came to us  
in your great mercy.  
Hosanna in the highest!

## 5. Prima autem

Antiphone from the Skara Missal

Prima autem azimorum  
accesserunt discipuli ad Ihesum discentes:  
Ubi vis paremus tibi comedere pascha  
et Ihesus dixit eis:  
Ite in civitatem ad quendam et dicite ei:  
Magister dicit:  
tempus meum prope est  
apud te facio pascha cum discipulis meis,  
et fecerunt discipuli sicut preceperat eis  
dominus  
et paraverunt pascha.

On the first day of the Festival of Unleavened  
Bread, the disciples came to Jesus and asked,  
»Where do you want us to make preparations  
for you to eat the Passover?«  
He replied, »Go into the city to a certain man  
and tell him,  
The Teacher says: My appointed time is near.  
I am going to celebrate the Passover with my  
disciples at your house.«  
So the disciples did as Jesus had directed  
them and prepared the Passover.

## 6. Credo

Knut Nystedt (1915–) from *Messa per percussione*  
with saxophone improvisation

Credo in unum Deum,  
Patrem omnipotentem,  
factorem caeli et terrae,  
visibilem omnium et invisibilem.  
Et in unum Dominum Jesum Christum,  
Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Et in Spiritum Sanctum,  
Dominum, et vivificantem:  
qui ex Patre Filioque procedit.

I believe in one God,  
the Father Almighty,  
Maker of heaven and earth,  
and of all things, visible and invisible.  
And in one Lord Jesus Christ,  
the only-begotten Son of God;  
Begotten of his Father before all ages.  
And in the Holy Ghost,  
The Lord and Giver of Life,  
Who proceeds from the Father and the Son.

## 7. Ave generosa

Hildegard von Bingen (1098–1179)

Ave, generosa,  
gloriosa et intacta puella.  
Tu pupilla castitatis,  
tu materia sanctitatis,  
quæ Deo placuit.

Nam hæc superna  
infusio in te fuit,  
quod supernum Verbum  
in te carnem induit.

Tu candidum lilium,  
quod Deus ante omnem  
creaturam inspexit.

O pulcherrima et dulcissima,  
quam valde Deus in te delectabatur,  
cum amplexionem caloris sui  
in te posuit, ita quod Filius eius  
de te lactatus est.

Venter enim tuus gaudium habuit,  
cum omnis cælestis symphonia  
de te sonuit, quia, Virgo, Filium Dei portasti,  
ubi castitas tua in Deo claruit.

Viscera tua gaudium habuerunt,  
sicut gramen, super quod ros cadit,  
cum ei viriditatem infudit,  
ut et in te factum est, o Mater omnis gaudii.

Nunc omnis Ecclesia in gaudio rutillet  
ac in symphonia sonet  
propter dulcissimam Virginem  
et laudabilem Mariam,  
Dei Genitricem. Amen.

Hail, generous,  
glorious and perfect virgin.  
You pupil of purity  
You sainted matter  
which was pleasing to God.

For the essence of Heaven  
poured into you,  
as the heavenly word  
was made flesh in you.

You radiant lily  
whom God recognised  
before all others.

O most fair and sweet;  
how greatly God delighted in you!  
He placed his warm embrace in you  
so that His Son was nursed by you.

Your womb rejoiced  
when heaven's harmonies all resounded  
as, a Virgin, you carried the Son of God  
for in God your chastity shone.

Your flesh rejoiced  
like the grass at the falling dew,  
when He poured youth's vigour in you  
and thus was made in you,  
O Mother of all gladness.

Now let the Church glow red in rapture  
and sound harmoniously  
in the name of the sweetest virgin,  
of praiseworthy Mary,  
Mother of God. Amen.

## 8. Sanctus, Benedictus

from *Codex Las Huelgas* (13th/14th)

with saxophone improvisation

Sanctus

Divinum misterium semper declaratur,  
et mens in fidelium tumens excecatur,  
firma spes credencium fide roboratur.

Sanctus

Fides est summopere credere in Deum,  
panem sacrum edere et tractare eum,  
iubet dicens: »sumite, hoc est corpus meum.«

Sanctus

Panis prius cernitur, sed dum consecratur,  
caro tunc efficitur Christi, sic mutatur;  
quomodo convertitur? Deus operatur.

Dominus, Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.  
Hosanna in excelsis.

De vino similiter, sic sit benedictum,  
ex tunc est veraciter sanguis Christi dictum,  
credamus communiter, verum et non fictum.

Benedictus, qui venit in nomine Domini.

Aqua super calicem posita cum vino  
nostrum iungit hominem homini divino;  
verus homo factus est Deus sic omnino.

Hosanna in excelsis.

Holy

The divine mystery is forever proclaimed,  
and the engorged mind of the unfaithful is blinded,  
while the firm hope of believers is fortified by faith.

Holy

Faith is to trust utterly in God in  
eating the holy bread and in handling it.  
He has commanded: »Take, this is my body«.

Holy

First we see the bread, which consecrated  
becomes the body of Christ, and thus transformed.  
How does it change? Through an act of God.

Lord God of Sabaoth;

Heaven and earth are full of your glory.  
Hosanna in the highest.

Similarly the wine, if it has been blessed,  
is truly said to be the blood of Christ.  
Let us all believe that this is true, not false.

Blessed is He that comes in the name of the Lord.

As water is poured into the cup with wine,  
humanity is joined by divine man,  
and true man is made, God in completion.

Hosanna in the highest.

## 9. Ave maris stella

Hymn (9th c) from *Liber Usualis*

Ave maris stella,  
Dei mater alma  
Atque semper virgo  
Felix caeli porta.

Sumens illud ave  
Gabrielis ore  
Funda nos in pace  
Mutans Evae nomen.

Solve vincla reis  
Profer lumen caecis  
Mala nostra pelle  
Bona cuncta posce.

Monstra te esse matrem  
Sumat per te preces  
Qui pro nobis natus  
Tulit esse tuus.

Virgo singularis  
Inter omnes mitis  
Nos culpis solutos  
Mites fac et castos.

Vitam praesta puram  
Iter para tutum  
Ut videntes Jesum  
Semper collaetemur.

Sit laus Deo Patri  
Summo Christo decus  
Spiritus sancto  
Tribus honor unus.

Hail, bright star of ocean,  
God's own mother blest,  
ever sinless Virgin,  
blessed gate of heaven.

Taking that sweet Ave  
from the mouth of Gabriel,  
establish us in peace,  
transforming Eve's name.

Break the captives' bonds,  
offer light to the blind,  
drive away our ills,  
pray for every bliss.

Show yourself as a mother;  
through you, may our prayers  
be heard by Him, who born for us,  
consented to be yours.

Incomparable Virgin,  
gentlest of all of us,  
keep us, freed from guilt,  
pure and undefiled.

Give us a life of purity,  
make our way secure,  
so that we may see Jesus,  
and rejoice forever more.

Praise be to God the Father,  
to Christ most high,  
and to the Holy Spirit  
to the Three one same honour.

## 10. Salve, sancta parens

Thomas Packe (1463–1499)  
with saxophone improvisation

- |  |   |
|--|---|
| Salve, sancta parens, enixa puerpera regem.  | Hail, holy parent, who brought forth the king   |
| 1. Salve porta paradisi, felix atque fixa,<br>stella fulgens in sublimi sidus enixa.     | 1. Hail gate of paradise, joyful and constant,<br>star blazing on high bringing forth a constellation.      |
| Salve, sancta parens, enixa puerpera regem   | Hail, holy parent, who brought forth the king   |
| 2. Salve, sancta dominatrix, virgo gloriosa,<br>virgo imperatrix, splendens velud rosa.  | 2. Hail, holy mistress, glorious virgin,<br>virgin queen, radiant as the rose.                              |
| Salve, sancta parens, enixa puerpera regem   | Hail, holy parent, who brought forth the king   |
| 3. Salve, virgo benedicta, mater orphanorum;<br>deprecamur ut delicta tergas peccatorum. | 3. Hail blessed virgin, mother of orphans:<br>we entreat you to wipe away the transgressions<br>of sinners. |
| Salve, sancta parens, enixa puerpera regem.  | Hail, holy parent, who brought forth the king.  |

## 11. Agnus Dei

from *Codex Las Huelgas* (13/14th c)

- |  |   |
|--|---|
| Agnus Dei qui tollis peccata mundi   | Lamb of God who takes away the sins of the world  |
| Exultet hec concio<br>magno cum tripudio<br>Hac die nato nobis filio Marie | Let this gathering rejoice<br>greatly with dancing:<br>On this day that Mary's son is born to us. |
| Miserere nobis   | Have mercy on us.   |
| Agnus Dei qui tollis peccata mundi   | Lamb of God who takes away the sins of the world  |



Exultemus pariter  
modulando dulciter  
Hac die nato nobis filio Marie

Miserere nobis  
Agnus Dei qui tollis peccata mundi

Virgo Deum genuit  
pariens non doluit  
Hac die nato nobis filio Marie

Dona nobis pacem.

Let us similarly rejoice  
while singing softly:  
On this day that Mary's son is born to us.

Have mercy on us, Lamb of God who takes  
away the sins of the world

A virgin gave birth to God  
and in labour suffered not:  
On this day that Mary's son is born to us.

Grant us peace.

## 12. O vere digna hostia

Hymn from *Liber scole virginis* (14th c)  
with saxophone improvisation

O vere digna hostia  
per quam fracta sunt tartara  
redempta plebs captivata  
redit ad vite premia.

Cum surgit Christus tumolo  
victor redit de baratro  
tyrannum trudens vinculo  
et reserans paradysum.

Quesumus actor omnium  
in hoc paschali gaudio  
ab omni mortis impetu  
tuum defendas popululum.

Gloria tibi domine  
qui surrexisti a mortuis  
cum patre et sancto spiritu  
in seculorum secula.  
Amen.

Oh true, most worthy sacrifice  
through which Hell has been broken,  
the captive people saved,  
and life's rewards returned.

Christ, arising from the tomb,  
victoriously returns from hell,  
driving the tyrant in chains,  
and unsealing paradise.

We pray you, creator of all,  
in this our Paschal joy,  
to protect your people  
from each attack by death.

Glory to you, O Lord,  
who has risen from the dead,  
with the Father and the Holy Spirit,  
through eternity.  
Amen.

**A**ure se dicit solus  
maius potest quam  
do uenit dominus  
inclinare seruis  
lani occurrunt ei  
pueri q̄ in manib  
portant ramos  
palmarum et terna  
bunt uoce magna  
dicentes osanna  
in excelsis bone

dicitur qui uenisti in  
multitudine miseri  
cordie tue osanna in  
excelsis. **Anc**  
**P**alma aurem  
animos acceperunt  
discipuli adhim dicens  
et ubi uis patrem  
tibi comedere pascha  
et sic dixit eis irem  
euntem ad quenda

et dicit ei magister dicit  
et tempus meum prope  
est apud te hinc pascha  
cum discipulis meis et  
fecerunt discipuli sic  
precepit eis dominus  
et parauerunt pascha.  
**C**ui appropinquare  
dominus ierosolimum  
misit ex discipulis suis  
dicens ire in castrum

quod est contra  
uos et inueniet  
pullum sine ali  
quum super quem  
nullus hominum  
sedit soluere et ad  
dicere michi si quis  
uos interrogauerit  
dicite opus domini  
est soluere et ad  
dicere ad quem

## Musical Sources

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*Codex Las Huelgas*

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ed. Higini Anglés, Barcelona, 1931

*Liber scole virginis*

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*The Ritson Manuscript*

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*Symphonia armonie celestium revelationum*

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*Liber Usualis*

1961 Edition by the Benedictines  
of the Solesmes Monastery

*Sacred medieval chant meets  
saxophone improvisation*

## The Divine Mystery

- |                                  |   |              |
|----------------------------------|---|--------------|
| <b>1. Alma Redemptoris Mater</b> | Maria-antifon, Herman Contractus (1013–1054)<br><i>Improvisation</i>  | 4'59         |
| <b>2. Kyrie</b>                  | Messe de Tournai (14th c.)<br><i>Improvisation</i>                    | 1'57         |
| <b>3. Gloria</b>                 | Lionel Power (1370–1453)<br>from mass Alma Redemptoris Mater          | 4'29         |
| <b>4. Ante sex dies</b>          | Antifon from the Skara Missal (12th c.)<br><i>Improvisation</i>       | 2'12<br>2'47 |
| <b>5. Prima autem</b>            | Antifon from the Skara Missal   | 2'35         |
| <b>6. Credo</b>                  | Messa per percussione by Knut Nystedt (1915–)<br><i>Improvisation</i> | 5'16         |
| <b>7. Ave generosa</b>           | Hildegard von Bingen (1098–1179)                                      | 5'38         |
| <b>8. Sanctus, Benedictus</b>    | Codex Las Huelgas (13th/14th c.)<br><i>Improvisation</i>              | 5'25         |
| <b>9. Ave maris stella</b>       | Hymn (9th c.) from Liber Usualis                                      | 3'52         |
| <b>10. Salve sancta Parens</b>   | Thomas Packe (1463–1499)<br><i>Improvisation</i>                      | 5'35         |
| <b>11. Agnus Dei</b>             | Codex Las Huelgas (13th/14th c.)                                      | 2'06         |
| <b>12. O vere digna</b>          | Hymn ur Liber scole virginis (14th c.)<br><i>Improvisation</i>        | 2'50         |

*Total duration: 51'26*

