

**WEST MEETS EAST:  
SACRED MUSIC FROM THE TORINO CODEX**

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|--|--------------------------------|
| 1. <i>Kyrie eleison</i>  | Three-voice polyphony          |
| 2. <i>Gloria in excelsis deo</i>                                   | Four-voice polyphony           |
| 3. Alleluia. V. <i>Ave sancte Ylarion</i><br>Soloist: William Chin | Plainchant                     |
| 4. Sequence for St. Hilarion: <i>Exultantes collaudemus</i>        | Plainchant                     |
| 5. <i>Credo in unum deum</i>                                       | Four-voice polyphony           |
| 6. <i>Sanctus</i>  | Three-voice polyphony          |
| 7. <i>Agnus dei</i>  | Plainchant                     |
| 8. Hymn for St. Anne: <i>Lucis huius festa</i>                     | Plainchant                     |
| 9. Motet: <i>Magni patris magna mira/Ovent Cyprus</i>              | Four-voice polyphony           |
| 10. Motet: <i>Victima laudum pascalis/Victimis in pascalibus</i>   | Four-voice polyphony           |
| 11. Motet: <i>Qui patris atris honoris/Paraclete spiritus</i>      | Four-voice polyphony           |
| 12. Rondeau: <i>Rose, lix, printemps, verdure</i>                  | Guillaume de Machaut (d. 1377) |

**PERFORMERS**

High Voices: Lon Ellenberger, Tom Crawford, Rebecca Richey, Stephanie Sheffield

Middle Voices (Tenors): Matthew Dean, Keith Murphy, Matthew Schlesinger

Low Voices: William Chin, Luciano Laurentiu

Viola da gamba: Phillip W. Serna

Director: Michael Alan Anderson

Audio engineer: Rich Wattie

Album design: Rebecca Keys Nolen

Album notes: Michael Alan Anderson

Total running time: 53:14

**NOTES ON THE ALBUM**

All but one piece of music on this album can be found in the early fifteenth-century Torino Codex (Torino, Biblioteca Nazionale MS J.II.9), an anonymous source of music that remains one of the few windows into Western music of that period. Although it is the largest musical source in the French tradition between the *Ars nova* manuscripts of the fourteenth century and the Franco-Burgundian manuscripts of the late fifteenth century, the music of the Torino Codex has attracted comparatively little attention from performing ensembles and scholars, no doubt stemming from the fact that almost all of the pieces are both anonymous and significantly lacking in concordances with other known sources.

The music of the Torino Codex originated on the island of Cyprus in the mid-1410s within the court of King Janus I of the ruling Lusignan family from western France. But the manuscript ended up at the court of Savoy, possibly connected with Anne of Cyprus in her marriage to Louis of Savoy in 1433. Spanning some 159 folios and ranging from sacred plainchant and polyphony to secular song, the music was probably not written for public consumption nor a one-time hearing, but rather for repeated enjoyment by an intimate circle of singers and a small court audience. The source comprises five sections (fascicles) organized by genre—the first devoted solely to chant and the remaining four fascicles dedicated to sacred and secular polyphony. The music on this recording derives from the first three principal parts of the manuscript: chant (fascicle 1), Mass Ordinary movements (fascicle 2), and motets (fascicle 3). This is the first recording to be devoted solely to the sacred music of this important source.

The plainchant from the opening part of the manuscript comes from the Divine Office from the two saints celebrated in the manuscript's first fascicle—St. Hilarion and St. Anne. Hilarion was a fourth-century hermit and patron saint of the island of Cyprus, whose body was buried in the castle of the Lusignans. A full office and mass (both in plainchant) are provided in the Torino Codex for this highly esteemed saint. St. Anne, the mother of the Virgin Mary, was understood in this time as a protectress of royal dynasties, in addition to her more conventional role as a model matriarch. A scaled-down office for St. Anne follows the material for St. Hilarion in the manuscript. King Janus's daughter was indeed named Anne; however, we can't be sure that the office for St. Anne was for her patron namesake, since it is likely that development of the repertory began before she was born (ca. 1418-9). The Alleluia (Track 3) and ensuing sequence *Exultantes collaudemus* on the recording are plainchants contained in the mass for St. Hilarion in the manuscript's first fascicle. A vehicle for expanding the saint's legend in poetry and in music, the sequence is notable for being a "contrafactum"—a piece that sets a new text to preexistent music. In this case, the melody is the more familiar *Lauda Sion* for the feast of Corpus Christi, a tune which is itself a contrafactum of the melody *Laudes crucis* by Adam of St. Victor. We also have included an example of the office plainchant of St. Anne in the metrical hymn *Lucis huius festa* (Track 8), one of the oldest hymns known for St. Anne and one with no shortage of sources from the twelfth and thirteenth centuries, thus making it one of the few pieces in the Torino Codex with an ancestor. None of the chants on this album (nor any chant in the first fascicle in the manuscript) has ever been published in a performing edition, so we can be reasonably sure that this is the first recording of this music.

The polyphony in the Torino manuscript, which has been available in transcription for nearly fifty years, holds a peculiar sound for the modern ear. This liturgical music for three and four voices represents a last gasp of the style of composition known today as the *ars subtilior* ("subtler art"), characterized by experimentation with the rhythmical parameters of music, including shifting and superimposed time signatures, offset rhythms, and other (sometimes arbitrary) complexities. Its excessive properties and rigorous demands on the performer would not be matched in music history until the twentieth century. Audiences may find it hard to follow the "subtlety" of the music, although frequent cadences make the musical architecture intelligible. A considerable amount of dissonance on the musical surface will also be heard as the two upper voices only concord with the foundational voice (tenor) and are not necessarily in harmony with each other at every turn.

The Alleluia and sequence in plainchant join with various polyphonic Mass movements of the Torino Codex to create a 'composite' (mix-and-match) mass of our own making. The *Kyrie* and *Sanctus* are taken from an incomplete mass for three voices found out of place in the middle of the Torino manuscript after the third fascicle. The careful listener will note that the movements are based on the same tenor (here, the lowest voice), a melody which has yet to be identified because it was probably composed freely. The *Gloria* and *Credo*, however, are found paired together in the second fascicle of the manuscript. In this section of the source, seven Gloria-Credo pairs provided a menu of polyphonic complements to the singing of daily mass in the court chapel. Unlike the *Kyrie* and *Sanctus*, the paired *Gloria* and *Credo* "movements" do not share a melody in any voice that unites them. Instead, more generic features such as mode, cadential gestures, and treatment of the upper voices connect these two settings. The simple *Agnus Dei* that we sing is designated neither for St. Hilarion nor St. Anne; rather, it is part of a section of the first fascicle containing ordinary chants to be used for any mass during the liturgical year.

Three motets on this recording, each for four voices (*Magni patris magna mira/Ovent Cyprus; Victima laudum pascalis/Victimis in pascalibus*; and *Qui patris atris honoris/Paraclete spiritus*) are similar insofar as they each contain two different texts in the equal-ranging upper voices (cantus I and II) declaimed simultaneously, while tenor and contratenor—both textless—fill out the harmonies. Even in the absence of text in the two lowest voices, the words are highly unintelligible. Indeed, it is difficult to know exactly how these were performed or if intelligibility was an end in itself. The contratenor parts across all three motets are played here by viola da gamba. While instruments would not have been used in settings of mass music, we can imagine that one or more might have been used for motets, as these pieces—though sacred in nature—were not necessarily used in the celebration of the Office or Mass. Both tenor or contratenor make good candidates for instrumental parts since they are untexted in these motets, even if they were based on a known melody. This happens in the case of *Victima laudum pascalis/Victimis in pascalibus*, whose tenor is based on the first verse of the well-

known Easter sequence “Victimae paschali laudes,” still heard today. The contratenor part works best for an instrument, as it is never based on a preexistent melody and serves to support the tenor by filling out harmonies and reinforcing cadences, sometimes through awkward leaps not easily accomplished by a singer.

It is readily apparent that the upper voices of *Victima laudum paschalis/Victimis in paschalibus* expand upon the themes suggested in the tenor “Victimae paschali laudes.” The two remaining motets have freely composed lower voices, and thus the upper voices dialogue with each other. *Magni patris magna mira/Ovent Cyprus* extols the patron saint of Cyprus, St. Hilarion, who was celebrated with a full plainchant office at the beginning of the manuscript. It is the only piece of polyphony in the Torino manuscript for the Cypriot saint, and also unique among the motets for its unusual textless fanfare (called an *introitus*) at the outset. The last motet on the program *Qui patris atris honoris/Paraclete spiritus* commemorates the Holy Spirit with the upper voices simultaneously declaiming texts appropriate to the season of Pentecost.

We conclude this album a bit off-topic, abandoning the nameless composers of the Torino manuscript and turning final attention to a well-known medieval composer who has an oblique connection to the Lusignan court in Cyprus two or three generations prior to the music found in the codex. The last great composer to also be a great poet, Guillaume de Machaut spent much of his life as a canon at Reims Cathedral, the site of French royal coronations. In one of his last poetic works, Machaut penned *La Prise d’Alexandrie (The Capture of Alexandria)*, which chronicles in verse the successful attack on the Egyptian city of Alexandria in 1365 by King Peter I of Cyprus of Lusignan descent. Although Machaut did not witness the events he describes (his informants were returning Crusaders), his account of the battles remains one of the most important descriptions of Peter’s expedition. From the musical side of his life, Machaut is perhaps best known today for having set the earliest complete polyphonic Mass Ordinary (including the seldom set *Ite Missa est*). We sing one of his most famous and catchy songs, *Rose, liz, printemps, verdure*, a rondeau celebrating a Beautiful Lady, who surpasses all the joys of spring. Given the porous nature of sacred and secular themes in the late Middle Ages, it is not inappropriate to see the looming presence of the Virgin Mary in this work. She was the Beautiful Lady *par excellence* and, still today, commemorated with special devotion in the season of spring.

#### **ABOUT THE SCHOLA ANTIQUA OF CHICAGO**

**Schola Antiqua of Chicago** is a professional vocal ensemble dedicated to the study and performance of medieval plainchant and early polyphonic music before the year 1500. Hailed as a “guiding light in early music” (*Peoria Star Journal*), Schola Antiqua takes pride in providing the highest standards of research, performance, and education involving many underserved repertoires in the western musical canon. Founded in 2000 under the artistic leadership of Professor Calvin M. Bower from the University of Notre Dame, the organization has received invitations to perform from the Indianapolis Early Music Festival, Chicago’s Newberry Library, the Chicago Cultural Center, the University of Chicago, the University of Notre Dame, the American Guild of Organists, and numerous churches across the Midwest. In 2006-2007, Schola Antiqua was Artist-in-Residence at the University of Chicago. The ensemble is currently the Artist-in-Residence of the Lumen Christi Institute.

The Schola has recorded the CD accompanying Theodore Karp’s *Introduction to the Post-Tridentine Mass Proper, 1590-1890* (American Institute of Musicology, 2005) and in 2009 released its first independent CD, *Long Joy, Brief Languor*, which contains the only known recording of the *Missa Quem malignus spiritus*, one of the earliest “cyclic” masses known in Western music. Fanfare Magazine has called this recording “essential” for the serious collector of English polyphonic music.

#### **MICHAEL ALAN ANDERSON, DIRECTOR**

Michael Alan Anderson is the second Artistic Director of Schola Antiqua of Chicago, succeeding Calvin M. Bower in 2008. Anderson is a founding member of the ensemble and currently serves on the musicology faculty of the Eastman School of Music at the University of Rochester, where he specializes in medieval and Renaissance music. Anderson received a Ph.D. in the History and Theory of Music at the University of Chicago in 2008. Awards include the Alvin H. Johnson American Musicological Society 50 Dissertation-Year Fellowship, the Grace Frank Grant (Medieval Academy of America), the Whiting Foundation Fellowship (University of Chicago), and several travel and research grants. He has published

articles in the *Journal of Plainsong and Medieval Music* and *Studi musicali* and was named a finalist in the Early Music Scholars Competition, presented by the Chalice Consort (San Francisco). He is also a member of the editorial board for the *American Choral Review*, a semiannual journal of Chorus America.

As a conductor, Anderson served as Assistant Director of the Rockefeller Memorial Chapel Choir from 2001-2005. He was the student director of the all-male University of Notre Dame Glee Club and has appeared with the ensemble as a guest director in recent years. As a church musician, he has conducted children's choirs in Chicago and South Bend, Indiana. Besides his appearances with Schola Antiqua of Chicago, Anderson has performed with the Chicago Symphony Chorus under the batons of Daniel Barenboim, Pierre Boulez, Krzysztof Penderecki, Zubin Mehta, Christoph Eschenbach, Mstislav Rostropovich, and others in venues from Orchestra Hall and the Ravinia Festival in Chicago to Carnegie Hall and the Berlin Philharmonie. In addition to numerous engagements as a professional church musician in Chicago, he has received invitations to sing with the Mormon Tabernacle Choir, as well as the professional chamber ensembles Voices (Rochester, NY) and Seraphic Fire (Miami, FL).

### **SPECIAL THANKS**

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### **TEXTS AND TRANSLATIONS**

#### **Alleluia. (Verse) *Ave sancte Ylarion.***

Ave sancte Ylarion,  
qui tot letatus filius,  
ora sanctum Aelion  
ut laureamur liliis  
et fer nos per Achatheon  
ab mundi his exiliis.

Hail, Saint Hilarion  
Rejoicing so many times,  
Pray holy Aelion,  
That we might be adorned with lilies,  
And bring us out of this world's exile  
Through Acatheon.

Nam cordis dyathessaron  
Laudamus te ex cymbalis,  
Dei almus tethagramaton  
In seculorum seculis.

For we praise you Loving God  
With strings at the diatesseron  
And with cymbals,  
Forever and ever.

#### **Sequence: *Exultantes collaudemus***

Exultantes collaudemus  
Mira sancti personemus  
Eiusque solemnna.

Exulting, let us praise [him],  
Let us ring out the wonders of the saint  
And also his solemn acts.

Hic vocatur Ylarion  
Quem duxit tethagramaton  
Regna in perennia.

He is called Hilarion,  
Whom God led;  
Reign forever.

Paternis ab erroribus  
Ne pravaretur sordibus  
Destitit ab ydolis.

With his paternity uncertain, so that  
he wouldn't be corrupted with baseness,  
He denounced idols.

Audiens hic Anthonium,  
Reliquit patrimonium  
Puer bone indolis.

Hearing Anthony,  
This boy of good moral stature  
abandoned his inheritance.

Hic descendit a prophanis, Flevit puer non inanis Pro baptismi gloria.	Descending from secular life, This boy cried not in vain, But for the glory of baptism.
Artem hausit Scripturarum Querens lumen doctrinarum Mox in Alexandria.	He soaked up knowledge of the Scriptures, Soon protesting the light of the teachings In Alexandria.
Mox, ut se fecit monacum, Hic tempus post bimensium Ad propria meavit.	Next, as he became a monk, He came into his own in two months' time.
Defunctis iam parentibus, Datis rebus pauperibus, Monacos cumulavit.	With his parents deceased, and with his things having been given to the poor, He gathered together with the monks.
Primus hic in Palestina Fulsit, in quo lux divina, Monachus in Syria.	First he shined in Palestine, In whom there was a heavenly light, As a monk in Syria.
Duodenum hic agebat, Christum scire cum querebat Quadam in cemeria.	Twelve times daily he did his work, as he sought to know Christ In a certain place called Cemeria.
Cella stratus et vestitus, metus vanus, sal et ficus, huius sunt deliciae.	Prostrated and dressed for the monastery, Void of fear, His indulgences were salt and fig.
Delibantes facit vivos sanat dentes, haurit rivos eius sunt divitiae.	He makes worn-down things come alive, Cleans his teeth, swallows up the rivers; All of these things are his riches.
Regia fit hic cam[ara] Qui vult nobis sed tunica Sancti Ylarionis.	Here his room became his palace, And he wishes for us The tunic of Saint Hilarion.
Qui sanat energuminos depellit spiritus malos proficit in donis.	He cleanses those possessed, And drives out the bad spirits; He accomplishes these things with his gifts.
Abicit mulierculam dicit oratiunculam dando Deo gratias.	He rejects women, And delivers little speeches, Giving thanks to God.
Accensis quinque digitis et ait cum iniuriis: cede retro, sathanas.	Setting fire to his five fingers He said with his injury: Get behind, Satan!
Cella huius fuit bustum, lentes aqua sedant gustum, semper post crepusculum.	His room was his tomb, Lentils and water allay his appetite, Always after dusk.
Panis, radix, ficus, olus sextus illi fuit bolus, sepe post quadriduum.	Bread, root, fig, and the sixth vegetable— These were often choice foods After a period of four days.
Cecam curat, stuprum fugat pauper durat, celum mirat vivis ex lapidibus.	He cures the blind, chases away the dishonorable, sustains the poor, and admires the heavens out of living rocks.
Deum orat Cyprum rorat quando plorat tunc honorat Christum cum virtutibus.	He prays to God and causes dew in Cyprus. When he weeps, he honors Christ With virtues.

Extraxit hortum parvulum  
quo suum stat corpusculum  
alma continentia.

Quod fragrat in odoribus  
cum toga fert Hieronimus  
sanctaque constantia.

Sancte pater, tende manum  
salva cetum Ciprianum  
in pace prospera.

Regni fructus da fecundos  
aufer pestes, et iocundos  
omnes duc ad supera.

He cultivated a little garden,  
Through which his little body stands  
With kind restraint.

Because he emits a fragrance,  
Jerome carries him by his garment  
with his holy perseverance.

Holy father, extend your hand;  
Save the Cypriot people  
With a favorable peace.

Give the fruits of the kingdom  
to the barren ones, remove plagues  
And lead the joyful ones to heaven.

### Hymn for St. Anne: *Lucis huius festa*

Lucis huius festa  
Colat plebs honesta  
Deum celo dignis  
Confrequentans hymnis

Mater matris Christi  
Ex hoc mundo tristi  
Migrans fide bona  
Sumpsit vite dona.

Annam sic expresse  
Fudit radix Yesse  
Ut sit mater matris  
Nati Dei patris.

Ex hac carnis planta  
Surgit virgo sancta  
Ex hoc fluit fonte  
Lapis cesus monte

Celo iam sublata  
Mulier beata  
Suo nos precatu  
Purget a reatu.

Trino laus et uni  
Deo sit communi,  
In quo vivit Anna  
Simul cum Maria.  
Amen.

Let the honest people  
Promote the feast of this light,  
Celebrating God in heaven  
With worthy hymns.

The mother of the mother of Christ,  
Going away from this sad world  
With good faith,  
Took up the offerings of life.

The rod of Jesse cast off Anne  
Thus making it visible,  
So that the mother of the mother  
Might be born of God the Father.

Out of this plant of flesh  
The virgin saint arose,  
Out of this fountain, the jewel  
Flows, cut off from the mountain.

Now lifted from heaven,  
May the blessed woman  
Cleanse us from our guilt  
In her prayer.

Praise be to God,  
Joined three-in-one,  
In which Anne lives  
Together with Mary.  
Amen.

### Motet: *Magni patris magna mira/Ovent Cyprus*

Magnis patris magna mira  
Hylarionis promere  
Ut queamus dulci lira  
Superno decor munere.  
Diis litabant qui prophanis  
Hic ortus de parentibus,  
Velut rosa, spretis vanis,  
Effloruit de vepribus  
Puer gnarus eloquendi

May the great work of Father Hilarion  
Merit great things,  
So that we might be able to promote this decorum  
With sweet poetry in a heavenly gift.  
He made offerings to the Gods,  
Having risen from his profane parents.  
He was like a rose; With false ones scorned,  
He blossomed forth from the thorn bush.  
The boy, known for speaking skills,

Perrexit ad Anthonium,  
 Huius vitam contemplandi  
 Mente ferrens studium.  
 Mox repatrians, paterna  
 Egenis dat et fratribus,  
 Nudus manens ad superna  
 Totis anhelat sensibus.  
 Palestine primus tesca  
 Ausus fuit incolere,  
 Spiritali vivens esca  
 Quam frugum magis ubere.  
 Inde tot anachoritas  
 Heremi clausit latebris  
 Quot vix claustra Iacobitas  
 Noctis recludunt tenebris.

Proceeded to Anthony,  
 Whose life should be contemplated,  
 Bringing eagerness with intellect.  
 Soon repatriating, he gives fatherly things  
 To the poor and to his brothers.  
 Remaining bare to the heavens,  
 He exhales with all of his senses.  
 He was the first to have dared to live  
 in the deserts of Palestine,  
 Living on spiritual food,  
 Just as much as the fertility of the crops.  
 From there, he enclosed the anchorites  
 of the wilderness with a hiding place,  
 Just as much as Jacobean cloisters barely  
 Lay open to the darkness of the night.

Ovent Cyprus, Palestina,  
 Egyptus et Trinacria,  
 Quas dotavit sors divina  
 Tam magni sancti gratia.  
 Hylarion provinciis  
 His prisco fecit seculo  
 Mira signa, preconiiis  
 Orbe repleto patulo.  
 Nunc autem Cyprus obtinet  
 Primatum in miraculis  
 Que sacrum corpus detinet  
 Et dignis colit titulis.  
 Felix terra tam preclaro  
 Que dotata stat monili,  
 Felix populus cui baro  
 Talis presidet ovili.  
 Eya, pater bone, regem  
 His te laudantem cantibus,  
 Salva Janum huncque gregem  
 Letis imple successibus.

Let Cyprus, Palestine, Egypt,  
 And Trinacria [Sicily] rejoice,  
 Which the divine fate endowed  
 With the grace of such a great saint.  
 In these provinces, Hilarion  
 Made wondrous signs in his early age,  
 In a world filled  
 with his proclamations.  
 Now, Cyprus maintains  
 Highest rank in miracles  
 Which detained his holy body  
 And took care of him with worthy honors.  
 Blessed is this land, which stands endowed  
 With such an outstanding necklace,  
 Blessed are people, whom the leader  
 Presides over in a sheepfold.  
 See, O good father, the king  
 Praising you with these songs,  
 Save Janus and this flock,  
 Fill them with happy outcomes.

**Motet: *Victima laudum pascalis/Victimis in pascalibus/“Victimae pascali laudes”***

Victima laudum pascalis,  
 Plausus sit immolantibus  
 Agni pasce venialis  
 Edulium fidelibus.  
 Innocens agnus ceditur,  
 Agni morte mirifice  
 Nocens ovis redimitur,  
 Vivit mors honorifice  
 Mors cesum facit vivere  
 Mors viva salus, hostia,  
 Mors sepultum resurgere  
 Mors mortis digna venia.  
 Redemit nos a vicio  
 Mortis mors, morte vivimus,  
 Mors nostra liberatio,  
 Mortuo grates agimus.

May the pascal victim of glory be applauded  
 with people offering  
 sacrifices of a lamb,  
 Feed the faithful with edibles.  
 The innocent Lamb is given up,  
 Wondrously by the death of the Lamb  
 The harmful sheep is redeemed,  
 Death lives honorably,  
 Death makes something dead alive,  
 Death is living health, O Victim,  
 Death revives the buried  
 Death is the favor worthy of death  
 His death redeemed us from our sins  
 By death, we live,  
 Death is our freedom.  
 We give thanks to the dead.

Victimis in pascalibus  
 Laudes immolant redempti,  
 Agni pasce cruoribus,  
 Per mortem mortis exempti

Those redeemed offer praises  
 To the Paschal victim,  
 Feed on the bloodshed of the Lamb,  
 Through death, exempted from death,

Agnus a morte redemit  
Mortuas oves sanguine,  
Mortem dum morte peremit,  
Crimen vincendo crimine.  
Agni per mortem nascitur  
Morti ampla redemptio  
Mortuus quando ceditur  
Innocens agnus gladio.  
Agni mors salus ovium  
Vitaque sine termino,  
Unde plausu celestium  
Grates agamus domino.

[Tenor:] Victimae paschali  
laudes immolent Christiani.  
Agnus redemit oves:  
Christus innocens Patri  
reconciliavit peccatores.

The Lamb redeemed the dead sheep  
from death with his blood,  
He destroyed death by his death  
Conquering sin by his indictment  
Through the death of the lamb,  
Great redemption is born with his death,  
Dead was the innocent lamb when  
He yielded to the sword.  
The death of the lamb is the salvation  
of the flock and life everlasting,  
From which we might give thanks  
To the Lord with the approval of the  
heavens.

Christians, to the Paschal victim  
offer your thankful praises!  
A lamb the sheep redeems:  
Christ, who only is sinless,  
reconciles sinners to the Father.

**Motet: *Qui patris atris honoris/Paraclete spiritus***

Qui patris atris honoris  
Prolisque in laribus  
Spiritus ritus amoris  
Servando, a paribus  
Procedens, sedens thronorum  
Eterne in superis  
Oמושyon dictorum  
Horum nexus diceris  
Paripotens ens perenne,  
Amplexus compagoque  
Genitoris genitique;  
Preingens suavitas,  
Increata karitas,  
Repandaque veritas,  
Fons scaturiens donorum,  
Bonorum exemplar morum,  
Sterilium fecundator,  
Oppacorum illustrator,  
Coniectator abditorum  
Mestorumque consolator;  
Vita, virtus, lux tramesque,  
Forma finis hominum,  
Fomitesque criminum,  
Preintensa virtus arens,  
Cuius donis sancta parens,  
Afluit ecclesia,  
Tua multifaria  
Largire solatia  
In hic atque patria.

Paraclete spiritus,  
Oris dei flamen,  
Hic misse divinitus,  
Ferendo velamen,  
Columbe prenitide  
Christo baptizato  
Nubis super splendide,  
Iam transfigurato;  
Flatus cum "Accipite"  
Ait mittens eos;

You who in dark dwelling places,  
Of the father and the Son,  
To preserve the ceremonies of the spirit of  
love, proceeding from one  
and the other sitting eternally  
at the highest of thrones,  
You are called the link  
Of these essential words,  
Eternal being of an equal strength,  
Having embraced your companion  
Creator of humankind;  
Infinite sweetness,  
Charity implanted,  
And widespread truth,  
A source welling up with gifts  
Model of good habits,  
You who give fertility to the sterile,  
Light to the blind,  
You are the seer of secrets  
And consoler of the sad.  
Life, strength, light, and a path,  
Form the boundaries of men  
And the comfort for faults,  
A most powerful burning force  
Our mother the holy Church,  
Is abundantly endowed with your gifts  
Grant your consolations  
In great number  
Here and in the homeland.

O protector spirit,  
Breath from the mouth of God,  
Sent here from heaven,  
By bearing the veil,  
Appearing as a superb dove  
With the baptized Christ,  
From a brilliant cloud,  
At the Transfiguration;  
When the Spirit, sending them, said,  
"Receive [the Holy Spirit]"

Lingue quoque ignite  
Cum in phariseos  
Fandique judeos  
Robur prestitisti.  
Michi prefecisti  
Quem in ciprianos  
Solamen, munda nos  
Quo mente non tristi  
Honores vitare,  
Rogito fer clare  
Possim servus Christi.

Appearing as tongues of fire  
When you granted the strength  
To speak  
against the Pharisees,  
You have brought me consolation,  
A source of comfort with  
Cypriots,  
Cleanse us to avoid riches,  
By this happy mindset  
I ask with clarity that I might be able to  
Be a servant of Christ.

**Rondeau: *Rose, liz, printemps, verdure***

Rose, liz, printemps, verdure,  
Fleur, baume et tres douce odour.  
Belle, passes en doucour.  
Et tous les biens de Nature  
Avez, dont je vous aour.

Rose, lily, spring, greenery,  
Flower, balm and sweetest fragrance  
Beautiful lady, you surpass them in sweetness.  
And all the gifts of nature  
You possess, for which I adore you.

Rose, liz, printemps, verdure,  
Fleur, baume et tres douce odour;  
Et quant toute creature  
Seurmonte vostre valour.  
Bien puis dire et par honnour:

Rose, lily, spring, greenery.  
Flower, balm and sweetest fragrance  
And since beyond any creature's  
Your virtue excels,  
I must say in all honor:

Rose, liz, printemps, verdure,  
Fleur, baume et tres douce odour.  
Belle, passes en doucour.

Rose, lily, spring, greenery,  
Flower, balm and sweetest fragrance  
Beautiful lady, you surpass them in sweetness.

[Translations for the Mass Ordinary movements (Kyrie, Gloria, Credo, Sanctus, Agnus)] are widely available.]

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