

EARLY MUSIC ENSEMBLE

David Nutter, director

Early Music Wind Ensemble

Program

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| Nun komm, der Heiden Heiland (Geistlicher Concerten, Halle, 1635) | Samuel Scheidt (1593-1661) |
| cornetto, sackbutt, shawm, organ | |
| Three canons (Caça de duobus vel tribus) | Llibre Vermell (Spanish, 14 th century) |
| Laudemus Virginem | |
| Splendens ceptigera | |
| O Virgo splendens | |
| Mass <i>The Western Wind</i> | John Taverner (ca 1490-1545) |
| Sanctus | |
| Agnus Dei | |
| Exultantes colaudemus: Sequence for St Hylarion | Anon. Cypriot-French (ca 1413) |
| Nunc dimittis servum tuum (Canticle of Simeon, Luke ii, 29-32) | William Byrd (1543-1623) |
| Gradualia ac cantiones sacrae, 3-5vv (London, 1605) | |
| Laboravi in gemitu meo (Psalm 6, 7 ca 1610) | Thomas Weelkes (1576-1623) |
| Libera nos (6th antiphon for Matins, Trinity Sunday) | John Sheppard (ca 1515-1558) |
| intermission | |
| Madame Helas | Josquin (Odhecaton 1501) |
| Du repos | Anon (Casanatense Ms) |
| Toujours bien | Jo. Martini (Casanatense Ms) |
| | soprano shawm, alto shawm, sackbutt |
| Als I lay on Yoolis Night | Anon. English 14 th century |
| | Sarah Eyerly, Sarah George, Ana Alonso |
| Plus belle que flors / Quant revient / L'autrier joer / Flos filius eius | Anon. French, 13 th century |
| Stella splendens | Llibre Vermell |
| | Sarah Eyerly, Nathaniel Johnson |
| Sanctus: Sanans fragilia | Anon. French, 14 th century |
| Missa Gloria tibi Trinitas | John Taverner |
| Sanctus | |
| Agnus Dei | |

The Early Music Ensemble

Soprano

Sarah Brickey, Sarah Eyerly, Sarah George, Carole Hom, Sylvia Klement, Rhiannon Powell, Gerry Prody, Marta Zumwalt

Alto

Ana Alonso, Jacki Amos, Sarah Brown, Amanda Donev, Sabrina Fong, Elise Keddie, Megan Farquhar, Gabrielle Nevitt, Jocelyn Olander, Ashley Richardson, Robin Snyder

Tenor

Mark Grote, Siwa Msangi, Timothy Pickett, Salvador Zepeda, Neil Willits

Bass

Luciano Chessa, Robert Crummey, Nathaniel Johnson, Jonathan LaBarge, Christopher Nucho

Early Music Wind Ensemble

Robin Houston, cornetto, alto shawm; Peggy Murray, soprano shawm, dulcian; Forest Bohrer, tenor sackbutt
Jeanette Leifson, organ

with special thanks to Nathaniel Johnson (assistant), Sarah Eyerly (women's chorus) and Mark Grote (men's chorus)

Program note

John Taverner was born about 1495 in Lincolnshire, but the first reference to him is in 1525 when he was a clerk-fellow at Tattershall Collegiate Church, Lincolnshire. In 1526 he accepted the post of *Informator Choristarum* (chapel master) at Wolsey's newly-founded Cardinal College (now Christ Church), Oxford, presiding over a choir of sixteen choristers and twelve clerks skilled in polyphony. In 1528 Taverner became involved in the underground activities of the Lutherans at Cardinal College, and was arrested, but quickly released because he was "but a musician." Taverner left Cardinal College in 1530, possibly because the College's fortunes were already declining as a result of Wolsey's recent disgrace. In the late 1530s he acted as an agent of Thomas Cromwell, principally in the suppression of the Boston (Lincolnshire) friaries. Taverner ended his life as a well-to-do citizen and small landowner in Boston, serving as one of the town's twelve aldermen. He died in October 1545, leaving a widow, Rose, and two daughters.

"The Western Wind" is perhaps the best known of all Taverner's masses, partly for the ingenuity and clarity of its structure, but also more especially for its tunefulness. The melody on which Taverner based his mass is of unknown provenance, though it is clearly a secular tune. The melody occurs nine times in each movement. Heard first in the top voice it subsequently moves to the contratenor or bass, while broadly similar changes of scoring and meter occur in each movement. The result is one of the most closely unified of all English cyclic masses.

The sumptuous "festal" Mass *Gloria tibi Trinitas* is named after its cantus firmus, the first antiphon at first Vespers of Trinity Sunday in the Sarum (Salisbury) rite. Trinity Sunday was not only a major Feast, but also the Patronal Festival of Tattershall Collegiate Church and Cardinal College, Oxford. It seems particularly likely that Taverner wrote *Gloria tibi Trinitas* at Cardinal College for Trinity Sunday in 1527, 1528 or 1529. Scored for six-part choir with high trebles characteristic of English music of this period, the mass is a masterpiece of finely balanced construction. The *cantus firmus* is stated three times in each movement in the Mean (alto) part in progressive rhythmic diminution. This pattern is however interrupted in the Agnus where a freely composed section is substituted for the expected second repetition. The many subsections for reduced choir (2-5 parts) make use of various voice combinations that rarely repeat and never within any given movement. The music is pan-consonant though richly ornate. The individual voices continually cross one another creating intricate arching patterns that, like gothic tracery, form composite melodic lines. In the 16th century the popularity of the four-voice "in nomine Domini" section of the Benedictus portion of the Sanctus initiated the long tradition of the English "In Nomine," instrumental arrangements of the same "Gloria tibi Trinitas" plainsong. The In Nomine was the most conspicuous single form in the early development of English consort music, over 150 examples surviving by some 58 composers from Taverner to Purcell.

In both the Taverner masses we perform only the Sanctus and Agnus Dei:

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Osanna in excelsis.

Benedictus qui venit in nomine Domini.

Osanna in excelsis.

Holy, Holy, Holy Lord God of hosts.

Heaven and earth are filled with Thy glory.

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.

Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who taketh away the sins of the world, have mercy upon us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who taketh away the sins of the world, grant us peace.

Further notes on the remaining works, with texts and translations, are given below.

The Llibre Vermell ("red book"), a 14th century manuscript at Monserrat, the famous mountain monastery near Barcelona, includes the Cants dels Romeus, or pilgrim songs that were sung and danced at the shrine "to refresh the weary pilgrim and stimulate them to religious fervor." Three of the works are canons for two or three voices (Laudemus Virginem and Splendens ceptigera are written in mensural notation while O Virgo splendens is notated in neumatic or plainsong notation).

LAUDEMUS VIRGINEM

Laudemus Virginem, mater est,
Et ejus Filium, Jesus est.
Plangamus scelera acriter,
Sperantes in Jhesum iugiter.

Praise we the Virgin, a mother she,
and her son Jesus, the Saviour he.
Then mourn we all our sins unfailing,
our hope in Jesus o'er prevailing.

SPLENDENS CEPTIGERA

Splendens ceptigera,
Nostri sis advocata,
Virgo puerpera,
Tundentes pectora,
Crimina confitentes,
Simus altissimo.

O regal in splendor,
be thou our defender,
o Virgin child-bearer,
We smite now the breast,
our sins here confessed,
commending our souls to the Highest.

O VIRGO SPLENDENS

O Virgo splendens hic in monte celso
Miraculis serrato,
Fulgentibus ubique, quem fideles
Concedunt universi.
Eya, pietatis oculo placato,
Cerne ligatos fune peccatorum,
Ne infernorum ictibus graventur,
Sed cum beatis tua prece vocentur.

O Virgin radiant here on mountain high,
in wonder cleft by
flashing rays all 'round,
where company of faithful climb in throngs
o thou gentle loving eye,
look down on those held fast in bonds of sin;
let not the pangs of hell befall them but
with the blest thy supplications call them.

EXULTANTES COLLAUDEMUS text on following page

NUNC DIMITTIS

Byrd's five-voice setting, printed in 1605, is set out in four sections with varied scoring in the second and third sections; the final section (Lumen ad revelationem gentium) is as luminous as it is finely gauged. Nunc dimittis is the prayer recited by Simeon at the presentation of Jesus at the temple (Luke 2:29-32). This canticle has been used daily at Compline since the 4th century. It is the last in historical sequence of the three great Canticles of the New Testament, the other two being the Magnificat (Canticle of Mary) sung at the conclusion of Vespers, and the Benedictus (Canticle of Zachary) which concludes the office of Lauds.

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
quia viderunt oculi mei salutare tuum,
quod parasti ante faciem omnium populorum:
lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Now dismiss Thy servant, O Lord,
in peace, according to Thy word:
For mine own eyes hath seen Thy salvation,
Which Thou hast prepared in the sight of all the peoples,
A light to reveal Thee to the nations
and the glory of Thy people Israel.

LABORAVI IN GEMITU MEO

Thomas Weelkes is perhaps best known today for his English madrigals. This richly expressive six-voice motet survives in a manuscript (Oxford, Bodleian Library, Tenbury MSS 807-11) dating from about 1610. Of particular interest is the use of false relations, the simultaneous sounding of the natural and flat forms of the same pitch (e.g., e and e-flat) that is a stylistic hallmark of much late 16th century English music.

Laboravi in gemitu meo;
lavabo per singulas noctes lectum meum;
lacrymis meis stratum meum rigabo.

I am worn out from groaning;
all night long I flood my bed with weeping
and drench my couch with tears.

Psalm 6 (Domine, ne in furore tuo arguas me), 7

LIBERA NOS

John Sheppard was chapel master at Magdalen College, Oxford, from 1543 and later served as a Gentleman of the Chapel Royal throughout the 1550s. This short setting for seven voices unfolds over a plainsong cantus firmus moving in slow, uniform note values in the bass voice, while the upper voices sing above it intertwining and cascading melodic figurations of almost dream-like quality.

Libera nos, salva nos, justifica nos, O beata Trinitas. Free us, save us, defend us, O blessed Trinity.

(Trinity Sunday, antiphon at Matins)

EXULTANTES COLLAUDEMUS: Sequence of the Office of St Hylarion

Western occupation of Cyprus began with Richard the Lion Hearted who conquered Cyprus in 1198; he later gave the island to the Knight Templars who in turn passed it to Guy de Lusignan, the last King of Jerusalem. The reign of King Janus (1398-1432) marked a surge in the musical life of Cyprus, particularly after the arrival in 1411 of his second wife, Charlotte de Bourbon, who came with a number of French clerks and musicians. The manuscript, Turin, Biblioteca nazionale J.II.9, copied between 1413 and 1422 in Cyprus is the sole witness to a brief but extraordinary flowering of western art music on the island. The manuscript, which contains an otherwise polyphonic repertory, opens with the plainchant Office of St Hylarion, approved at King Janus's request by the schismatic pope John XXIII in a bull dated 23 November 1413. St Hylarion was the founder of anchoritic life in Palestine (born at Tabatha, south of Gaza, Palestine, *ca* 291; died in the island of Cyprus *ca* 371). His biography was written by St Jerome.

1a Exultantes collaudemus,
Mira sancti personemus
Eiusque solennia.

*Exulting let us praise together
Sounding out the wonders of our saint
Along with his festivities.*

2a Paternis ab erroribus
Ne pravaretur, sordibus
Destitut ab ydolis.

*Lest he be defiled
By foul ancestral errors
He renounced idolatry.*

3a Hic descendit a prophanis
Flevit puer non inanis
Pro baptismi gloria.

*Though of worldly origin
This wise boy pleaded
For the glory of baptism.*

4a Mox, ut se fecit monacum
Hic tempus post bimensium,
Ad propria meavit.

*Two months later
So as to become a monk
He returned home.*

5a Primus hic in Palestina
Fulsit, in quo lux divina,
Monacus in Syria.

*First as a monk in Syria,
In whom glowed divine light,
Then shone forth in Palestine.*

6a Cella, stratus et vestitus,
Vicens vanus, sal et ficus,
Huius sunt delicie;
*A simple cell, coarse clothes,
Idle fears, and salted figs,
These were his pleasures.*

7a Regia fit hic camuca
Qui vult nobis sed tunica
Sancti Ylarionis,
*His became a royal garment
Which to us was but the tunic
Of Saint Hylarion.*

1b Hic vocatur Ylarion,
Quem duxit tethramonaton
Regna in perennia

*He was called Hylarion
Whom the Tetramonaton *)
Led to everlasting realms.*

2b Audiens hic Anthonium
Reliquit patrimonium
Puer bone indolis

*Harkening to Anthony
This boy of noble character
Left inheritance behind.*

3b Artem hausit scripturarum
Querens lumen doctrinarum
Mox in Alexandria.

*Soon in Alexandria
He drew on the arts of Scripture
Seeking the light of learning.*

4b Defunctis iam parentibus,
Dat is rebus pauperibus,
Monacos cumulavit.

*When his parents had died
He gave some goods to the poor
Giving others to the monks.*

5b Duodenum hic agebat,
Christum scire cum querebat,
Quadam in cemeria.

*Twelve years he spent here
Seeking to know Christ
In some humble dwelling-place.*

6b Cellibantes facit vivos,
Sanat dentes, haurit rivos:
Eius sunt divitie.

*Those endangered he gave life,
Healed teeth and drained waters,
These were his riches.*

7b Qui sanat energuminos,
Depellit spiritus malos,
Proficit in donis.
*He healed the possessed,
Drove away the evil demons
As he advanced in Spirit's gifts.*

*) Tetramonaton = the four letters in the Hebrew name of God

8a Abicit mulierculam,
Dicit oratiunculam
Dando Deo gratias,
*He dismissed a little woman
Said a little prayer
Giving thanks to God.*

8b Accensis quinque digitis,
Et ait cum iniuriis:
Cede retro sathanas.
*With five fingers singed,
He said on being injured,
'Get thee behind me, Satan.'*

9a Cella huius fuit bustum,
Lentes, aqua scendant bustum
Semper post crepusculum,
*His cell was like a tomb,
Lentils, water fed this tomb,
Always after dusk had fallen.*

9b Panis, radix, ficus, olus,
Sextus illi fuit bolus
Sepe post quadrivium.
*Bread, roots, figs, cabbage
Were his choice morsels,
Often after four days' wait.*

10a Cecam curat,
Stuprum fugat,
Pauper durat,
Celum mirat
Unus ex lapidibus.
*He cured a blind woman,
Put debauchery to flight,
He endured his poverty,
Marveled at the heavens
As one of its stones. **)*

10b Deum orat,
Cyprum rorat,
Quando plorat
Tunc honorat
Christum cum virtutibus.
*He prayed to God,
Bedewed Cyprus
When he wept,
Then honored Christ
By his virtues.*

11a Extraitit ortum parvulum,
Quo suum stat corpusculum
Alma continentia.
*He released a little child
Where his little body stood up
By his loving continence.*

11b Quod flagrat in odoribus
Cum toga fert Hieronimus
Sanctaque constantia.
*What was suffused with pleasant scents
Hieronimus bore with his toga
and with holy constancy.*

12a Sancte pater, tende manum,
Salva cetum Cipriani
In pace prospera.
*Holy father, lend your hand,
Save the Cyprian assembly
In peace and prosperity.*

12b Regni fructus da fecundos
Aufer pestes, et iocundos
Omnis duc ad supera.
*Give the realm's abundant fruit,
take away diseases, lead us all
to happiness above.*

**) This is an allusion to the passage in the hymn, 'Urbs Jerusalem beata', in the office for the consecration of a church, in which the saints are called the living stones of which the heavenly Jerusalem is built.

(trans. and commentary: Peter Schaeffer)

STELLA SPLENDENS (Ad tripudium rotundum)

A two-voice work from the Llibre Vermell in virelai form (AbbaA).

1. Stella splendens in monte,
Ut solis radium
Miraculis serato,
Exaudi populum.
2. Concurrent universi
Gaudentes populi,
3. Divites et egeni,
Grandes et parvuli,
4. Ipsum ingrediuntur,
Ut cernunt oculi,
Et inde revertuntur
Gratis repleti.
5. Stella splendens....

Star shining on the mountain
as ray of the Sun
through cleft so wondrous shone,
hearken to thy people.
Thronghs near pressing,
swelling joy confessing,
wealth or naught possessing,
mighty with meek processing,
this mountain now ascending
for vision full expressing,
and thence descending
in grace's full blessing.

Star shining on the mountain....

Lullay, lullay: Als I lay on Yoolis night

A lullaby carol in the form of a vision. The melody is from a manuscript that contains songs in Latin, French and English, Latin sermons, and tables of eclipses for the years 1415-62; the primary source for the words is a manuscript written by a Franciscan friar, John Grimestone, in the north-east Midlands in 1372.

Lullay, lullay, lay, lay lullay:
My dear mother, sing lullay.

As I lay on Christmas night,
alone in my desire, it seemed to me
I saw a very lovely sight,
a maid rocking her child.

The maiden wanted to put her child
to sleep without singing;
to the child it seemed she wronged him,
and he told his mother to sing.

“Sing now, mother,” said the child,
“what is to befall me
in the future when I am grown up,
for all mothers do that.”

“Every mother, truly,
who knows how to watch over her cradle,
is accustomed to lull lovingly
and sing her child to sleep.

“Sweet mother, fair and gracious,
since that is so,
I pray you to lull me
and to sing something as well.”

“Sweet son,” said she,
“of what should I sing?
I never knew anything more about you
than Gabriel’s greeting.

“He greeted me courteously on his knee
and said ‘Hail Mary!
Hail, full of grace, God is with thee;
thou shalt bear the Messiah.’

“I wondered greatly in my mind,
for I by no means desired a husband.
‘Mary,’ he said, ‘do not fear,
leave the God of Heaven in his ways.

“‘The Holy Ghost is to do all this,’
he said without delay,
that I should bear man’s bliss
and God’s own son.

“He said, ‘Thou shalt bear a king
in king David’s seat;’
in all the house of Jacob
he should be lord.

“He said that Elizabeth,
who until then had been barren,
‘has conceived a male child –
give me the more credence.’

“I answered gladly,
for his words pleased me,
‘Lo, I am here, God’s servant;
be it as thou hast said to me.’

Lullay, lullay, lay, lay lullay
Mi deere moder, sing lullay.

Als I lay on Yoolis Night,
Alone in my longing,
Me thought I saw a well fair sight,
A may hir child rokking.

The maiden wold withouten song
Hir child o sleep to bring:
The child him thought sche ded him wrong
And bad his moder sing.

‘Sing nou, moder,’ said the child,
‘Wat schal to me befall
Heerafter, wan I cum til eld,
For so doon modres all.

‘Ich a moder, trewely,
That kan hir credel keep,
Is wun to lullen luely,
And sing hir child o sleep.

‘Sweete moder, fair and free,
Be cause that it is so,
I pray thee that thou lulle me,
And sing sumwat therto.’

‘Sweete sune,’ saide sche,
‘Weroffe schuld I sing?
Ne wist I nere yet more of thee
But Gabriels greeting.

‘He grett me goodli on his knee,
And saide, “Hail, Marie!
Hail, full of grace! God is with thee;
Thou beren schalt Messie.”

‘I wundred michil in my thought,
For man wold I right none;
“Marie,” he saide, “dred thee nought;
Let God of heven alone!

“‘The Holi Gost schal doon al this,’
He said, withouten wun,
That I schuld beren mannis blis,
And Godis owne Sun.

‘He saide, “Thou schalt bere a King
In King Davitis see;”
In all Jacobes wuniing
Ther Loverd schuld he be.

He saide that Elizabeth,
That barain was bifore,
“A knave child conceyved hath:
To me leeve thou the more!”

‘I answered blethely,
For that his word me paid,
“Lo, Godis servant heer am I:
Be et as thou me said.”

"There, as he said, I bore you
on Midwinter Night,
in virginity without pain,
by the grace of almighty God.

"Where shepherds were watching in the
uplands they heard a wondrous song
of angels there, as they told them
the tidings of your birth.

"Sweet son, assuredly
I can say no more,
and if I could, I would gladly,
to do everything as you wish."

Certainly I saw this sight,
I heard this song sung,
as I lay this Christmas Day
alone in my desire.

'Ther, als he saide, I thee bare,
On midewenter night,
In maidenhede withouten kare,
Be grace of God almighty.

'Ther schepperds waked in the wold,
Thei herd a wunder mirth
Of angles ther, as theim thei told
The tidings of thi birth.

'Sweete sune, sikirly,
No more kan I say,
And, if I koude, fawn wold I
To doon al at thi pay.'

Serteynly this sight I say,
This song I herde sing,
Als I me lay this Yoolis Day
Alone in my longing.

PLUS BELLE QUE FLORS / QUANT REVIENT / L'AUTRIER JOER / FLOS FILIUS EIUS

The 13th century is the age of the polytextual motet, a learned but also playful genre that combines texts and melodies over an untexted lower voice, or tenor, derived from a plainsong source.

Sung in the order: Motetus / Tenor + Motetus + Triplum / all parts together twice through

Quadruplum

Plus bele que flor
est, ce m'est avis,
cele a qui m'ator.
tant come soie, vis,
n'avra de m'amor
joie ne delis
autre mes la flor
qu'est de paradis:
mere est au Signour,
que si voz, amis,
et nos a retor
veut avoir tot dis.

The one to whom I submit
is, in my opinion,
more beautiful than a flower.
As long as I am alive,
in truth, no one will have
the joy and pleasure of my love
except for this flower
which grows in paradise:
she is the mother of our Lord
who wants forever
to possess you, friend,
and the two of us together.

Triplum

Quant revient et fuelle et flor
contre la saison d'esté,
Deus, adonc me sovient d'amors,
qui toz jors
m'a cortoise et doz esté.
Moult aim ses secors,
car sa volenté,
m'alege de mes dolors;
moult me vient bien et honors
d'estre a son gré.

When the return of leaf and flower
signal the arrival of the summer season,
God, that is when I think of Love
who has ever been
courteous and gentle with me.
Her solace pleases me greatly
for her good will
relieves my pain.
Many honors and good things
come to me from being in her service.

Motetus

L'autrier joer m'en alai
par un destor.
En un vergier m'en entrai
por quellir flor.
Dame plesant i trovai,
cointe d'atour.
cuer ot gai;
si chantoit
en grant esmai:
"Amors ai! Qu'en ferai?
C'est la fin, la fin,
Que que nus die, j'amerai."

The other day I went out
on the by ways.
I entered an orchard
to pick some flowers
and found there an agreeable lady
of fair mien.
She had a gay heart
and sang
with great emotion:
"I have love! What will I do with it?
It's the end, the end;
whatever anyone says, I will love."

Tenor.

FLOS [FILIUS EIUS]

SANCTUS: SANANS FRAGILIA

This four-voice mass movement survives in the Ivrea codex, copied in the late 14th century, but preserving works dating primarily from the first half of the century. The upper part carries the text of the troped Sanctus while the lower parts have the words of the normal Sanctus text (with several textual interjections that complete the sense).

Sanctus sanans fragilia

Pater, patrator seculi,

Tibique voce sobria

Cantant cantica moduli

Agmina celorum.

Sanctus dicunt et Filio,

Mundi vero redemptori,

Descendentis solio

Patris, seculi creatori

Salute reorum.

Sanctus, Sanctus, Sanctus,

Sancto dant Flamini,

Dona donans fecundata,

Una in personis.

Dominus, unus omnium,

Deus nostrum consummator

Virtutum sunt iam celestium,

Magnus manens imperator

Presidet in thronis.

Pleni celi ac maria,

Atque in terra creatu-

Sunt tua sancta gloria;

Laus que sit tibi beata

Trinitas donata.

Salva tuos, quos creasti,

Hos rore replens spiritus,

Christe crux salvasti,

Et in excelsis funditus

Loca tibi grata.

Benedictus es iugiter,

Qui venit salvare,

Et quem assumpsit dulciter,

Carmen voluit donare

Populo fideli.

In nomine ex Maria

Christi corpus immolatum

Et pro nostri munimine,

Quod non capiuntur

Frusta neque celi.

O salutaris hostia,

De qua pandet lux solaris,

Salva salutis gratia

Quos fluctuant fluctus maris,

Dimittens peccata,

In excelsis.

Salva nos quos creasti

Te laudantes tuos servos

In excelsis collocemur,

Salus nostra, lux et vita,

Tecum semper gloriemur,

Cuius virtus infinita

Extat collocata

In excelsis.

HOLY Father, maker of the world,

who heals what is fragile,

to you with mindful voice

the host of heaven

sings well-tuned songs.

HOLY they also say to the Son,

the true Redeemer of the world,

coming down from the Father's throne,

creator of the world, for the

salvation of sinners.

HOLY, holy, holy they offer

to the Holy Spirit, bringing

abundant gifts, altogether

in harmonious sounds.

One LORD of all,

who perfects our virtues

which already are of heaven,

abiding as the great commander

seated on his throne.

The HEAVENS are full, and the seas,

and the creatures in the EARTH

of YOUR HOLY GLORY;

Praise be accorded to you,

BLESSED TRINITY.

Save yours whom you have created

filling them with the dew of the Spirit,

whom you have saved with the blood of Christ,

and IN THE HIGHEST placed

altogether pleasing to you.

BLESSED be you forever

WHO COMES to save,

and whom gently he has taken up,

song he wishes to impart

to his faithful people.

The body of Christ by NAME

derived from Mary,

immolated for our defense,

that not in vain

are they taken to heaven.

O salvific offering,

on which will open the light of the sun,

by the grace of salvation guard those

whom the seas' waves toss about,

despatching their sins

IN THE HIGHEST.

Save us whom you have created,

your servants who praise you,

Our salvation, light and life,

May we be situated in the highest,

May we always glory with you,

whose infinite power

remains situated

IN THE HIGHEST.

(trans. Peter Schaeffer)