

CONVIVIVM
RECORDS

ARS NOVA

KATALIN KISS
GYÖRGY
ORBÁN

HUNGARIAN CHORAL MUSIC

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(1ÈRE*) works premièred by Katalin Kiss & the Ars Nova Vocal Ensemble

*Going back
two and a half
decades, the
type of working
relationship
between György
Orbán and the
Ars Nova Vocal
Ensemble led
by Katalin Kiss
was somewhat
unusual.
However, from a
musical-historical
perspective it is
exemplary >*

His art has become an organic part of present day music-making. All things considered, Orbán's secret lies here: he was never tempted by the conceit of innovators, nor did he have an inferiority complex in the shadow of the great masters. He forged a place for himself in the chronology of music history, here and now.

However, there was another key element in the two and a half-decade story of Orbán and Ars Nova. Namely, Katalin Kiss's proficiency; the effort she made to achieve 'anthropomorphic' social vocality beyond the reading and interpreting

the written music; the appreciation of melody, diatonicism, modality, the consonant-dissonant proto-dynamics as the 'ultimate good.' Katalin Kiss has accompanied Orbán on his way, and has cultivated a wider interest in the development of his works. She performs these works with her brilliant ensemble, giving the composer and his music new inspiration. A truly uncommon and exemplary phenomenon.

*György Selmeczi,
composer, opera director
and pianist.*

*English translation by
Miklós Bodóczy*

The *Ars Nova Vocal Ensemble* has been singing the choral music of György Orbán since its foundation in 1990. There are dozens of Orbán pieces in their repertoire. Several pieces were composed specially for them, and the ensemble gave the première performances of many others also. Orbán's music has become their native language. This is the ensemble's second CD which contains his music. The musical programme of the album is comprised of both secular and sacred music. A musical highlight of the CD is the closing *Missa Duodecima*, which was written for a female choir and a string ensemble.

01 *Psalmus 126*, which carries the subtitle *In convertendo*, was commissioned for Paul E. Oakley's birthday by his students from Hartt School. It is a beautifully nostalgic piece that we found great pleasure in.

"As it was their conductor's favourite psalm, a choir decided to commission this piece for him. The composition process went suspiciously quickly so I was hardly surprised by my colleague's question, 'Why is this piece so sad?' It is about being freed from captivity, after all, isn't it?! The thought that I had misread something (which, unfortunately, happens) scared me, So I read the psalm again.

Several times, carefully and in different languages that I understand a little: English, Italian, French, Romanian, Russian translations and of course, from turn of the century Pest, the excellent bilingual Torah. But, I could not help it, the first interpretation remained. Even today, the tone is the same—being freed is dreamlike. It is floating in time as well: it seems like a promise. As there are generational feelings, there are geographical as well. On this stretch of

the map that we call—for lack of something better—Central-Eastern Europe, this psalm sounds this way (perhaps because we have experienced many liberations and they have gone through inflation)."

02 *Ave maris stella* (based on Pauli Diaconi's Hymnus ad Beatam Mariam Virginem) was completed in 1991. The *Ars Nova Vocal Ensemble* gave the first performance and revived the piece for this CD. They were again surprised by the lyric 'Mary song' which emerged from the complexity of rolling melodies.

"Here a form is born from a basic variation principle:

a simple melody is heard about half a dozen times, with harmonic variations, basically that is it, no more. But the important feature of the piece is its melismatic character. Different ways of combining melodies, weaving them into one texture have always been interesting for me—right from the beginning. It is an example for such a technique. I know that the unique features of a piece can be extremely valuable when planning a choral programme."

03 The peaceful, beautiful *Amor sanctus* contains several challenges despite being so short: maintaining the flowing unison of the female voices and

securing the harmonic process despite the difficult, interrupting rests require subtle work.

"This is a very early motet of mine, maybe my third choral piece I composed, as far as I remember. In several places it is still rough, peculiar, unexpected. My career developed in such a way that I went from the earlier difficult music towards the easy. This is one of the more difficult pieces. (The idea that my earlier pieces are more interesting comes up over and over again. But it is impossible to sing them, I say, cursing)."

04 The hit song of the album is ***Daemon irrepit callidus*** (Anonymi Hungari —'Setteng az ördög'— affectus, in Jesum Super fragmentum). This was the first piece of the repertoire of the *Ars Nova Vocal Ensemble* and they were proud to have contributed to its success. It spread around the world extremely quickly after our performance. Its exciting, dynamic, virtuosic, demonic mood makes it irresistible.

"The text is an extract from the 'Cantionale catholicum' (the beginning of the original is 'Vis tibi dicam'). This text

was recorded in the printery of the great Transylvanian place of pilgrimage, Csíksomlyó. (If anyone is surprised by the unintentional humour of the piece, they should remember that the Somlyó Franciscans, like other great teachers of the era, made brilliant Passion plays to educate people, where the devil himself was a humorous character given a sound beating, just to be on the safe side)."

05 The text of ***Chiaro*** (subtitled '*Chiarina*') comes from Dante's *Paradiso Canto XXXIII* 1-9, as does Verdi's famous female choir piece *Laudi alla vergine Maria*.

The Italian language and the sophisticated poetic text support the musical lyrical poetry as well. The complexity of the flexible melody results in

"As for the opening song of Dante's Paradise, its foundation is a diatonic major scale without modulation. No doubt, it could not have been born in its tonal simplicity without the American minimalism of the 1980s, but probably it is an absolutely uninteresting circumstance. The musical discourse is realised by the non-repeated ornaments and yet somehow is closely related to the Italian madrigals. Or does it seem like it only because of the Italian language?"

06 This flower song *Vále, vále* is dedicated to Katalin Kiss and the *Ars Nova Vocal Ensemble*. It came into existence in 2007 as part of a flower song series and stands out from Orbán's style with its rich polyphony, accompanied by an incredible tonal variety.

"Whilst the title is in Latin, the text is Hungarian, the lyrical love poetry of the 18th century: a flower song.

The emergence of choral culture of minor nations has been significant in the last decades. An impressive repertoire has emerged based on folk songs and other literary texts. The reason, in my opinion, is simple:

composing in languages which are used all over the world is an artistic ambition, while composing in one's mother tongue is love (and, of course, historic heritage). As one's native language is an enormous inspiration, better pieces should be created. Naturally with this approach, the usual dilemma occurs: should all pieces always be performed in the original, no matter how much time and energy is needed? I can't answer this.

But there is a much more difficult phenomenon as well: in some cases the language is not only carrying the content, does not only act as an emotional inspiration, but technically is >

inseparable from the musicality of the voices. In fact, the text forms the melody. The next piece is exactly like this.”

07 *The Emperor's Garden*, a brilliant, virtuosic piece, is also dedicated to Katalin Kiss and the *Ars Nova Vocal Ensemble*. Studying it is a serious task but the invested energy is definitely returned. The singers become part of the musical miracle when a choir sounds as rich as an orchestra. Both flower songs were first performed by *Ars Nova Vocal Ensemble*.


“This piece evokes the same historical flower song poetry as the previous one. However, this text does

not exist, it is fictitious, a ‘found text.’ It uses the linguistic musicality of the words. It contains parts of flower songs and names of numerous flowers and plants: it is a sort of botanical dictionary, if you wish. It is a fast, what is more, rushing movement made from names of flowers with the most piquant rhythm—the Hungarian language is a real treasury in this respect. I composed a quasi-instrumental piece, having diligently looked for the fanciest flower names that match the notes. A very time-consuming puzzle, but incredibly entertaining (I have tried it several times before, for example, with names of birds). One remaining question is what the real function of the text

is in this piece. The idea of a choral piece occurred because I was inspired by the rhythm and melody of some flower names and later, as I had gone ahead with the music, I searched for the suitable words, then I created music for the text and so on until I finished the piece.

In fact, the text and music were created almost in sync. This method is trying to follow the ancient syncretic example as text and music come to existence almost at the same time. However, the price is high: these pieces cannot be translated into any other language, as note by note they are connected to the diction of the Hungarian language...





...(My play with language is extended to the Latin movements: I always look for rhythmical 'gifts' in a text beyond prosodic accuracy which could help me to compose pulsating music. This leads to lovely arguments: everyone insists on their own Latin pronunciation, thus do not understand why I hold on to Latin pronounced the German way, forgetting that back in the Roman Empire several pronunciations existed in

parallel. My Pange lingua works only with German consonants. Some of my Western-European colleagues call some of my fast movements 'ping-pong' music. They are probably right—and now I am going to reveal the most terrible thing—my fast Latin movements sound as they do due to the way I handle Hungarian texts. After all, my Latin choral pieces were composed by a Hungarian composer, weren't they?)" >

Next come four Mary songs. These pieces, commissioned by Clifford Poole, were written in 2010 for a mixed choir of three voices. Each calls attention by sophisticated taste, high-quality melodies, subtle polyphony. The pieces were first performed by the *Ars Nova Vocal Ensemble*.

"I have composed six choral pieces for two female and one male voice. Here we have four of them. It is a compromise, they try to make up for the lack of male voices in choirs. When I was young I used to lead such a choir and I could tell you long stories about the acoustic

deficiencies. Certainly, this standard form has its own beauty: you cannot solve everything by the tried and trusted resonance of the four voices, so there is a bigger emphasis on linearity and the lower number of parts provides the musical lines with more space. These pieces require clear vocal intonation and they are full with delicate details."

08 *Salve regina* (3 voci)

09 *Ave Regina* (3 voci)

10 *Regina caeli* (3 voci)

11 *Alma redemptoris mater* (3 voci)

Missa Duodecima

was commissioned by Judith Watson for the Loughside Chamber Choir in Belfast in 2005.

The first performance of the piece, however, was given by nine singers of *Ars Nova Vocal Ensemble* (Zsófia Megyesi, Szilvia Fenyvesi, Piroska Pintér, Borbála Selmeczi, Melinda Antal, Zsófia Horváth, Gyöngyvér Jánoskuti, Zsuzsa Egri, Mónika Szabó). This unique piece is a real challenge as it requires serious vocal and musical skills. Its performance gives an exceptional musical experience both for the artists and the audience.

12 *Kyrie*

13 *Gloria*

14 *Sanctus—Benedictus*

15 *Agnus Dei*

"I was lucky with my masses. After the

commissioned ones I felt compelled to compose several others as well, so I had the chance to experiment a lot with artists, forms, and most importantly, the possible diversity of character in movements.

Debates over setting sacred texts to music are as old as the church itself and composers have taken a share in this obtrusive and officious 'creativity.' Several of my masses were performed in liturgical form. I was greatly honoured but these were the most miserable hours of my life. The ideal way to perform my mass settings, and other sacred pieces which I have composed, would

be in concert, either in a church or in a concert hall.

*This mass was composed for a female choir and strings (and there is also an orchestral version). The **Kyrie** was inspired by the Bach Passion traditions, and the **Sanctus—Benedictus** also has Baroque roots.*

*The **Gloria** is a little bit vague and foggy, with changes in background and foreground. Ethereal vocal lines make it dreamlike. The string playing in the **Agnus Dei** is exceptionally fast. The colour of the accompaniment creates a light, almost cheerful background for the voices.*

Notes by
Dr. Katalin Kiss,
conductor

Quotations from
György Orbán,
composer

Translated by
Zsuzsanna Egri

A R S N O V A

The success story of the *Ars Nova Vocal Ensemble* began in Kecskemét, Hungary in 1990. It was in this year that they won first prize at the Athens Choir Competition. Since 1996 the group has won first prize in its category at all of the international competitions it has entered: they won Grand Prix seven times (in Ankara, Turkey; Tours, France; Zwickau, Germany; Budapest, Hungary twice; Maribor, Slovenia; and Verona, Italy) and won The World Choir Championship (Graz, Austria; and Riga, Latvia) twice.

Having earned international acclaim, the Ensemble has received concert tour invitations to Greece, Austria, Turkey, Germany, Spain, Italy, France, Slovakia, Croatia, Great Britain, Portugal,

Switzerland, Holland, Macao, China, and the USA.

Subsequently, the group has developed its own distinctive sound, virtuosic vocal technique and built a repertoire in which contemporary Hungarian choral music features prominently. The ensemble and its leader won the Artisjus Prize of the Hungarian Copyright Association on three occasions for its activity in premiering contemporary Hungarian works and for its pioneering work in that field.

The group premiered a great number of choral works which have become part of the choral canon in Hungary and abroad. Several Hungarian composers have dedicated works to the group and their leader.

ENSEMBLE/ÉNEKEGYÜTTES
CONDUCTED BY

Katalin Kiss

ALTI

Zsófia Horváth, Katalin Fekete,
Zsuzsa Egri

TENORI

Gábor Róbert, Balázs Lukács,
Tamás Kálmán

BASSI

Zoltán Megyesi, Tamás Nemes,
Áron Maczák

SOPRANI

Zsófia Megyesi, Szilvia Megyesi,
Borbála Selmeczi

MEZZI

Melinda Antal, Gyöngyvér
Jánoskúti, Monika Ladics

ACCORD QUARTET

Péter Mező *violin I*

Csongor Veér *violin II*

Réka Szabó *violin III*

Péter Kondor *viola*

Mátyás Ölveti *cello*

István Lukácsházi *dbl bass*

Formed in 2001 by four students of the Liszt Academy, Budapest, the *Accord Quartet* have performed in many famous concert halls across Hungary, in broadcasts for Hungarian Radio, and for live and album recordings.

They have toured most European countries and performed at the Museums of Fine Arts in Bruxelles (BOZAR), Madrid, and at the St Petersburg State Hermitage.

Since their formation, the quartet have studied with members of other distinguished international quartets including the *Amadeus*, the *Alban Berg*, the *Janacek*, the *Smetana*, the *Mozaik*, the *Hagen* and the *Bartók* quartets.

K A T A L I N K I S S

Dr. Katalin Kiss is the founder and the artistic director of *Ars Nova Vocal Ensemble*. She is a choral conductor with wide international experience and reputation. She is an elected member of the prestigious World Choir Games Council in Germany. She is professor at the Kodály Institute of the Liszt Academy of Music, guest professor at the Central Conservatory of Music, Beijing, China and the founder and the general manager of the music publisher *Ars Nova Editio*. Under her

direction *Ars Nova Vocal Ensemble* has represented Hungarian choral culture at many important forums including the Peralada Festival in Spain, the World Choral Music Symposium in Holland, the European Grand Prix in Italy and the ABCD Conference in Birmingham, Great Britain. Their many CD recordings for Hungaroton Record Company include *Contemporary Hungarian Masses* (1996), *Notturmo* (a capella choral works by Ferenc Farkas) (2000), *Ars Nova Sings Orbán I.* (2006).

In convertendo Dominus
captivitatem Sion, facti sumus sicut
consolati.

Tunc repletum est gaudio os nostrum,
et lingua nostra exultatione.
Tunc dicent inter gentes:
Magnificavit Dominus facere cum eis.

Magnificavit Dominus facere
nobiscum; facti sumus lætantes.

Converte, Domine, captivitatem
nostram, sicut torrens in austro.

Qui seminant in lacrimis, in
exultatione metent.

Euntes ibant et flebant, mittentes
semina sua.

Venientes autem venient cum
exultatione, portantes manipulos
suos.

When the Lord brought back the
captivity of Sion, we became like men
comforted.

Then was our mouth filled with
gladness; and our tongue with
joy. Then shall they say among the
Gentiles: The Lord has done great
things for them.

The Lord has done great things for
us; we have become joyful.

Turn again our captivity, O Lord, as a
stream in the south.

They that sow in tears shall reap in
joy.

Going they went and wept, casting
their seeds.

But coming they shall come with
joyfulness, carrying their sheaves.

Ave maris stella, Hail, bright star of ocean,
Dei Mater alma, God's own Mother blest,
Atque semper Virgo, Ever sinless Virgin,
Felix caeli porta. Gate of heavenly rest.

Sumens illud Ave Taking that sweet Ave
Gabrielis ore, Which from Gabriel came,
Funda nos in pace, Peace confirm within us,
Mutans Hevae nomen. Changing Eva's name.

Solve vincla reis, Break the captives' fetters,
Profer lumen caecis: Light on blindness pour,
Mala nostra pelle, All our ills expelling,
Bona cuncta posce. Every bliss implore.

Monstra t(e) esse Show thyself a Mother;
matrem: May the Word Divine,
Sumat per te preces, Born for us thy Infant,
Qui pro nobis natus, Hear our prayers through
Tulit esse tuus. thine.

Virgo singularis, Virgin all excelling,
Inter omnes mitis, Mildest of the mild,
Nos culpis solutos, Freed from guilt, preserve us,
Mites fac et castos. Pure and undefiled.

Vitam praesta puram, Keep our life all spotless,
Iter para tutum: Make our way secure,
Ut videntes Iesum, Till we find in Jesus,
Semper collaetemur. Joy forevermore.

Sit laus Deo Patri, Through the highest heaven
Summo Christo decus, To the Almighty Three,
Spiritus Sancto, Father, Son and Spirit,
Tribus honor unus. One same glory be.
Amen. Amen.

Sancti Bernardi de Claravelle: De amore
divino rhythmus—fragmentum

Amor Sanctus (The Rhythm of Divine
Love by Saint Bernard)

Amor sanctus, amor mundus, amor
festus et jucundus cuncta fugat vitia,
Amor plenus plene gaudet, osculari
Deum audet cum omni fiducia.

Divine love, immaculate love, festive,
cheerful love in which there is no sin but
which knows all the happiness and dares
to kiss God with trust and faithfulness.

Amor gemit, amor orat, amor plangit,
amor plorat,

Love cries and longs, love asks and sighs,
feeds on sighs,

Pascitur suspirio, amor qui caret lacrimis
nec suspirat ab intimis, caret desiderio.

Love is not true if does not come from
tears, sighs and deep pain.

Amor mundo vult conteri mundus est
ei oneri, lux ipsa fastidio cum diffetur,
amor crescit, minuire eum nescit, sed
auget di latio.

Love wishes to suffer, this world is
a burden for it, light is boredom.
While waiting it is still growing, never
despaired by distances,
does not disappear but lives better.

Anony Hungary Affectus,
in Jesum super omnia amabilem fragmentum

Daemon irrepit callidus,
allicit cor honoribus,
Quidquid amabile Daemon dat,
cor Jesu minus aestimat.
Daemon ponit fraudes inter laudes,
cantus, saltus, Daemon.

The Devil speaks experty,
Tempting the honourable heart;
He sets forth trickery amidst praise, song,
and dance. However appealing the Devil is,
It is still worth less then the heart of Jesus.

Caro venatur sensibus;
sensus adharet dapibus;
inescatur, impinguat, dilatatur.

The Flesh is tempted by sensuality;
Gluttony clings to our senses;
It overgrows, it encroaches, it stretches.
However appealing the Devil is,
It is still worth less then the heart of Jesus.

Adde mundorum milia,
mille millena gaudia:
Quidquid amabile Totum dat,
cor Jesu minus aestimat
cordis aestum non explebunt, non
arcebunt.

Though the Universe may confer
Thousands upon thousands of praises,
They neither fulfill nor put out the desire of
the heart.
However appealing the whole Universe is,
It is still worth less then the heart of Jesus.

Canto XXXIII from Divine Comedy

Translation by W. S. Merwin

Vergine Madre, figlia del tuo figlio,
umile e alta più che creatura, termine
fisso d'eterno consiglio,

tu se' colei che l'umana natura
nobilitasti sì, che 'l suo fattore non
disdegnò di farsi sua fattura.

Nel ventre tuo si raccese l'amore, per
lo cui caldo ne l'eterna pace così è
germinato questo fiore.

Virgin mother, daughter of your son,
more lowly and more exalted than any
creature,
the eternal counsel's fixed conclusion,

you are the one who so ennobled
human nature that the maker of it
condescended to be made of it.

In your womb the love was lit again
from whose warmth, in the eternal peace
this flower has been brought, thus, to open.

Vále, vále, búcsúzásom
Ezzel kezdem versírásom
Érkezett mert utazásom
Tőled való elválásom.

Vále azért: jól tartottál
csak szép tavaszt virágoztál,
víg napokat reám hoztál

Az vígságok elmaradnak,
Mint az harmat, megszáradnak,
Arany láncok elszakadnak,
Víg szerelmek elolvadnak,

Így marad el tőled szívem,
Így szárad meg s olvad szívem, Így feslik
szét annyi évem.

Mint csillagi az egeknek,
Füvei minden hegyeknek,
Fövényi a tengereknek,
Halai a mély vizeknek.

Adjon az Isten annyi jókat,
Menyei fő áldásokat,
Élhessél csak víg napokat.

Vale, vale, my farewell
With this I start my poem because it is time
to go, time to leave you.

Vale for treating me well, for blossoming nice
spring,
For bringing me happy days.

All the merry times fade away,
Like dew, dry out.
Golden chains are torn,
Happy loves melt away
This is how my heart melts away from you.

This is how my heart dries and melts, this is
how my years fade away.

Like the stars in the sky,
Like the grass in the mountains,
Like the sand of the sea,
Like the fish in deep waters.

May God give you all the best,
Heavenly blessings, happy days.

Hej, tulipán, tulipán, bimbós majoránna

Ha kertedbe mehetnék,
Piros rózsát szedhetnék
Mindjárt megújulnék.

Hej tulipán, tulipán,

Szagos szekfű, szakaláb,
Piros rózsza, gyöngyvirág,
bimbós majoránna.

Ha kertedbe mehetnék
És ott rózsát szedhetnék,
Mindjárt megújulnék.

Tulipán, tulipán

Libanoni cédrusfa, szép zöld bánatfa,
Szép zöld ciprus, szép zöld sóhajfa,
nézd csak fehér nyírfa...

Óriás, égig érő csudafa és:
Rezeda, nefelejcs, liliom, tavaszi határ,
Tulipán, havasi gyopár,
Bimbós majoránna, hófehér liliom.

Ha kertedbe mehetnék,
Mindjárt megújulnék,
És e tündérkertből soha el nem mennék,
sohasem.
Suttogó erdő mélyről nem...

Kedves halvány fehér nyír,
Szűzezüst kérgű sudár nyár,
Csillámfényű csudafa, zengő, égig érő

Hej, tulipán, tulipán

...

És ez tündérkertből
Soha el nem mennék, sohasem.

Oh, tulip, tulip, tulip,
Marjoram full with buds....

If I could enter your garden and pick
some red roses,
I would revive immediately.

Oh, tulip, tulip, tulip.

Scented carnation, delphinium,
Red rose, lily of the valley,
Marjoram full with buds.

If I could enter your garden and pick
some red roses,
I would revive immediately.

Tulip, tulip

Cedar from Lebanon, nice green tree of sorrow,
Nice green cypress, nice green tree of sighs,
Look, white birch...

Enormous tree of wonder,
growing to the sky and:
Rezeda, forget-me-not, lily, spring countryside,
Tulip, edelweiss,
Marjoram full with buds, snow-white lily.

If I could enter your garden,
I would revive immediately,
And I would never leave this fairy garden, never,
From the depth of the whispering forest....

Lovely pale white birch,
Silver crusted reedy poplar,
Glittering, shiny tree of wonder, resounding,
growing to the sky

Oh, tulip, tulip

...

And from this fairy garden I would never
leave, never.

A R S N O V A

Salve Regina, mater misericordiae vita,
dulcedo et spes nostra. Salve.

Ad te clamamus exsules filii Hevae. Ad
te suspiramus gementes et flentes in hac
lacrimarum valle.

Eia ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte. Et
Jesum, benedictum fructum ventris tui,
nobis por hoc exilium ostende.

O clemens, O pia, O dulcis virgo Maria.
Amen.

Ave Regina Coelorum, ave domina
angelorum, salve radix, salve porta! Ex
qua mundi Lux est orta : Gaude Virgo
Gloriosa, Super Omnes Speciosa : Vale,
o Valde decora, et pro nobis Christum
exora.

Hail holy Queen, Mother of mercy, our life,
our sweetness, and our hope.

To thee do we cry, poor banished children
of Eve. To thee do we send up our sighs,
mourning and weeping in this valley of tears.

Turn then, most gracious Advocate, thine eyes
of mercy toward us. And after this our exile
show unto us the blessed fruit of thy womb,
Jesus.

O clement, O loving, O sweet Virgin Mary.
Amen.

Hail, O Queen of Heav'n enthron'd, Hail,
by angels Mistress own'd Root of Jesse, Gate
of morn, Whence the world's true light was
born. Glorious Virgin, joy to thee, Lovliest
whom in Heaven they see, Fairest thou
where all are fair! Plead with Christ our sins
to spare.

G Y Ö R G Y O R B Á N

Regina caeli letare, Alleluia. Quia quem
meruisti portare, Alleluia, Resurrexit
sicut dixit, Alleluia.

Ora pro nobis Deum, Alleluia.

O Queen of heaven rejoice! Alleluia.
For He whom thou didst merit to bear,
Alleluia, Hath arisen as he said, Alleluia.

Pray for us to God, Alleluia.

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

Sweet Mother of the Redeemer,
that passage to heaven,
gate of the morning,
and star of the sea:
Assist the fallen,
lift up, you who cure, the people:
you who bore to the wonderment of nature,
your holy Creator.
Virgin before and after,
who received from Gabriel
that joyful greeting,
have mercy on us sinners.

K A T A L I N K I S S

A C C O R D Q U A R T E T

MISSA DUODECIMA

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Gloria in excelsis Deo
et in terra pax hominibus
bonae voluntatis.

Glory to God in the highest,
and peace to his
people on earth.

Laudamus te,
benedicimus te,
adoramus te, glorificamus te
gratias agimus tibi propter
magnam gloriam tuam.

Lord God, heavenly King,
almighty God and Father,
we worship you,
we give you thanks,
we praise you for your glory.

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei,

Lord, Jesus Christ
only Son
of the Father,
Lord God, Lamb of God,

Filius Patris,
qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram;
bonae voluntatis.
qui sedes ad dexteram
Patris, miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum sancto Spiritu
in gloria Dei Patris. Amen.

you take away the sin of
the world,
have mercy on us.
You are seated at the
righthand of the Father,
receive our prayer.
For you alone are the Holy
One, you alone are the
Lord; you alone are the
Most High,
Jesus Christ, with the
Holy Spirit,
in the glory of God the Father. Amen.

MISSA DUODECIMA

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
gloria tua.
Hosanna in excelsis.

Holy, Holy, Holy
Lord God of hosts,
Heaven and earth
Are full of your glory.
Hosanna in the highest.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.

Lamb of God,
You take away the sin of the world,
Have mercy on us.

Agnus Dei,
Qui tollis peccata mundi,
Dona nobis pacem.

Lamb of God,
You take away the sin of the world,
Grant us peace.



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*with the
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