

SARUM CHANT

MISSA IN GALLICANTU

THE TALLIS SCHOLARS

Directed by Peter Phillips



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“The Church of Salisbury shines as the sun in its orb among the Churches of the whole world in its divine service and those who minister it, and by spreading its rays everywhere makes up for the defects of others.”

THUS WROTE the Bishop Giles de Bridport in about 1256 of what has come to be called the ‘Sarum Rite’. The liturgy of the Roman Catholic Church had crystallized, during its travels abroad from the seventh century onwards, into distinct ‘Uses’ – variations upon the fundamentally Roman ritual, according to country, region, or province¹. The Use of Salisbury quickly became pre-eminent among the various rites of England.

The See of Salisbury was moved to the present cathedral site in 1218 and, under a succession of efficient and zealous bishops, its liturgy became the envy of the rest of the country. Indeed, it all but usurped many other rites (such as those of York and Hereford), and its statutes and rules were copied by monastic and secular foundations all over the British Isles. One strand of this liturgical web even reached Portugal – 1385 saw the introduction of the Salisbury Rite at Braga.

The music recorded here is from the First Mass of Christmas according to the Salisbury Rite. It would have been celebrated after midnight on Christmas

Eve, and was known as the *Missa in gallicantu* – ‘Mass at cockcrow’. The chant has been taken from printed sources which would have been in use when composers such as Tallis and Tye were at the height of their powers².

Mass begins with the Introit (called ‘Officium’ at Salisbury), *Dominus dixit ad me*. The chant is begun by the ‘rulers’ (‘leaders’) of the choir, and comprises an antiphon surrounding a Psalm verse and the doxology. The Kyrie follows immediately, here in a troped version called ‘Kyrie cum versibus’. Tropes were extra sections of texts inserted into a liturgical composition in order to expand and amplify its meaning, so making it relevant to particular occasions. In this example, the inserted texts actually replace the original words; instead of ‘Kyrie eleison’ (‘Lord, have mercy’), we hear ‘Deus Creator omnium, tu Theos ymon nostri pie eleison’ (‘O God, Creator of all things, our God, be gracious and have mercy on us’). This procedure occurs in all of the Kyrie’s nine invocations, and the text retains a few words of Greek amongst the Latin.

The Gloria is intoned by the celebrant from the altar. Like the Kyrie, it is very syllabic, and moves within a fairly restricted range, never straying further than an octave above its first note. The Collect would then have followed, and then a lesson from the Book of Isaiah. This lesson is sung here in a special troped form, known as the 'Laudes Deo' from its opening words. It is sung by two clerks, one having the lesson itself, the other interpolating the troped sections. Both singers join together to proclaim the final sentence. The Epistle would then have been read by the subdeacon.

Tecum principium, the Gradual, is intoned by three clerks. It is the most florid chant so far, several words having extensive melismata. The range is also large – a tenth in all. Similarly elaborate is the Alleluia, which follows immediately. Its verse is 'Dominus dixit', the same text as the Introit antiphon.

Quite different in style is the Sequence. This is a genre that arose from greatly lengthening the final syllable of the preceding Alleluia, a practice which seems to have developed in the eighth and ninth centuries. Texts became attached to these huge melismatic passages, and they later acquired separate status as Sequences. As

with many other examples, *Nato canunt omnia* is constructed of pairs of rhyming stanzas in the same metre. This poetic structure is reflected in the musical material. It is sung antiphonally, and bells are rung to emphasize the festal nature of the chant.

After the Gospel, which would have been read by the deacon (here omitted), the Credo (the Nicene Creed) is intoned by the celebrant. The Sarum Rite had only one melody for the Creed, in contrast to the Roman, which has several. This is succeeded by the celebrant's salutation to the congregation, and the Offertory, during which the bread and wine would have been offered at the altar. The Offertory was originally a lengthy example of antiphonal Psalmody, but was made shorter when the practice of omitting verses became standard. The Secret would then have followed: a prayer read by the celebrant in a low voice.

The Preface begins with the *Sursum corda* ('Lift up your hearts'), and ends with the words '... we sing the hymn of your glory as we ceaselessly proclaim ...' as the introduction to the Sanctus ('Holy, holy, holy'), intoned by rulers and continued by full choir. The eucharistic prayer would then have been continued by the celebrant,

the elevation of the Host occurring during the Canon. The *Pater noster* and the Fraction would have followed, with the *Pax*, or ‘Kiss of Peace’. The Agnus Dei, the threefold invocation of the Lamb of God, is the final item of the Mass Ordinary. (The ‘Ordinary’ today consists of the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei – the items of the Mass which do not change – in contrast with the ‘Proper’ – items with texts changing according to occasion. Due to the practice of troping according to Feast, the Kyrie in England during the Middle Ages effectively became part of the Proper.)

The Communion is *In splendoribus sanctorum*, a short chant sung during the reception of the Host. After communion the celebrant would again have saluted the congregation and said the post-communion prayer. The dismissal is sung by the deacon: ‘Go, the mass is ended’; the people reply, ‘Thanks be to God’, and the Mass ends.

The four hymns recorded here³ are from the Divine Offices of Christmas Day: *Christe Redemptor omnium* is from Matins, *Veni, Redemptor gentium* from Vespers, *Salvator mundi*, *Domine* from Compline, and *A solis ortus cardine* from Lauds. These are some of the best known plainchant hymn tunes, and are often used

today, whether in Latin or in the vernacular. They possess an immediacy of melodic appeal and a memorable rhythmic character. Hymn tunes at this time were often reused with different sets of words; *Veni, Redemptor gentium*, for example, also appears as *Iesu Salvator saeculi*, for First Vespers of the Feast of All Saints.

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¹ Rites with sufficiently ancient pedigree were permitted to remain independent of the Roman liturgy. The Ambrosian Rite is the most famous example, and it is indeed still extant.

² Sources consulted include the Missal of 1531, and the Graduals of 1528 and 1532.

³ The hymns form part of the first volume of the *Sarum Hymnary*, published by Mapa Mundi, 15 Marvig, Lochs, Isle of Lewis, Scotland HS2 9QP.

The editions used for this recording were specially prepared for Gimell Records by Ivan Moody. The translation from the Latin is by Jeremy White.

1. INTROIT (OFFICIUM)

Dominus dixit ad me, filius meus es tu:
ego hodie genui te.

Quare fremuerunt gentes,
et populi meditati sunt inania?

Gloria Patri et Filio

et Spiritui Sancto;

sicut erat in principio et nunc et semper,
et in saecula saeculorum. Amen.

2. KYRIE

Deus Creator omnium,

tu Theos ymon nostri pie eleison.

Tibi laudes coniubilantes

regum rex Christe oramus, eleison.

Laus, virtus, pax et imperium

cui est semper sine fine, eleison.

Christe rex unice Patris almi nate
coaeternae, eleison.

Qui perditum hominem salvasti de morte
reddens vitae, eleison.

Ne pereant pascuae oves tuae Iesu,
pastor bone, eleison.

Consolator Spiritus, supplices ymas te
exoramus eleison.

Virtus nostra Domine, atque salus nostra
in aeternum, eleison.

Summe Deus et une, vite dona nobis tribue
misertus nostrique tu digneris eleison.

3. GLORIA

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.

The Lord said to me, you are my son:
today I have begotten you.

Why do the nations rage,
and the peoples contemplate worthless things?
Glory be to the Father and to the Son
and to the Holy Spirit;

as it was in the beginning, is now and ever
shall be, world without end. Amen.

O God, Creator of all things,
our God, be gracious and have mercy on us.
We sing your joyful praises,
O Christ, king of kings, have mercy.
You to whom praise, might, peace and
empire ever belong, have mercy.

O Christ our king, only son and co-eternal
with the all-provident Father, have mercy.
You who have saved lost man from death
and given him life anew, have mercy.
Lest the sheep of your pasture should perish,
O Jesus, good shepherd, have mercy.

Holy Spirit, Comforter, we your suppliants
pray you to have mercy.

Lord our strength and our eternal salvation,
have mercy.

One God, most high, grant us the gift of life,
pity us we pray, and deign to have mercy on us.

Glory to God in the highest
and on earth peace to men of goodwill.

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te. Gratias
agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
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.

[COLLECTIO]

4. LAUDES DEO

Laudes Deo dicam per saecula,
qui me plasmavit in manu dextera
atque redemit cruce purpurea sanguine nati.

Lectio Isaiae prophetae.

*In qua Christi lucida
vaticinatur nativitas.*

Haec dicit Dominus:

*Pater, Filius, Sanctus Spiritus in quo sunt
omnia condita, superna atque yma.*

*Populus gentium qui ambulabat in tenebris
quem creasti; quem fraude
sub dola hostis expulsi Paradiso*

We praise you. We bless you.
We worship you. We glorify you. We give
thanks to you for your great glory.
Lord God, heavenly King,
almighty God the Father,
O Lord, the only begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You take away the sins of the world,
have mercy on us.
You take away the sins of the world,
receive our prayer.
You sit at the right hand of the Father,
have mercy on us.
For you only are holy.
You only are the Lord.
You only are the most high, Jesus Christ.
With the Holy Spirit
in the glory of God the Father. Amen.

I will sing praises to God, who formed me
in his right hand, and has redeemed me
by the cross and crimson blood of his son.

A reading from the prophet Isaiah.

*In which is clearly foretold
the glorious nativity of Christ.*

Thus says the Lord:

*Father, Son and Holy Spirit, in whom were
all things established, above and below.*

*The race who walked in darkness
whom you created; whom the enemy
drove out of paradise by a cunning trick*

et captivatum secum traxit ad tartara.
Vidit lucem magnam:
fulserunt et immania
nocte media pastoribus lumina.
Habitantibus in regione
umbræ mortis, lux
sempiterna et redemptio vera nostra
orta est eis.
O Stupenda nativitas;
parvulus enim natus est nobis,
magnus hic erit Iesus, Filius Dei,
et filius *Patris summi*
datus est nobis;
ab arce summa prædictum sic erat.
Et factus est principatus super humerum eius,
ut caelos regat atque arva.
Et vocabitur nomen eius
Messias, Sother, Emmanuel,
Sabaoth, Adonai,
Admirabilis, Radix David,
Consiliarius Dei Patris,
Deus, qui creavit omnia, Fortis,
baratri claustra perimens deterrima,
Pater futuri sæculi,
Rex omnipotens et cuncta regens,
Princeps pacis, hic et in ævum.
Multiplicabitur eius imperium
in Ierusalem, Iudaea sive Samaria,
et pacis non erit finis,
per sæcula sempiterna.
Super solium David
et super regnum eius sedebit,
et regni meta sui non erit aliqua;

and drew captive with him down to hell.
Has seen a great light:
and on the shepherds in deepest night
has shone a brilliant light.
On them who live in the land
of the shadow of death, light
everlasting, and our true redemption
has arisen.
O wondrous birth;
for a child has been born for us,
he will be the great Jesus, Son of God,
and a son of the Father on high
is given to us;
from on high it was thus foretold.
And the power has been laid on his shoulder,
that he might rule the heavens and the earth.
And his name will be called
Messiah, Saviour, Emmanuel,
Lord of hosts, Adonai,
Wonderful, Scion of David,
Messenger of God the Father,
God, who created all things, the Mighty,
who bursts the gates of deepest hell,
the Father of ages to come,
almighty King and ruler of all,
the Prince of peace, now and for ever.
His empire will increase
in Jerusalem, Judaea and Samaria,
and there will be no end to peace
for eternal ages to come.
Upon the throne of David
he will sit, and rule his kingdom,
and there will be no end to his reign;

et confirmet illud,
in fidei pignore,
et corroboret in iudicio et iustitia
iudex cum venerit iudicare saecula.
A modo
illi debetur gloria, laus, et iubilat
et usque in sempiterna.

Ab ortu solis usque occiduos,
ad fines mundi orbis,
per climata laus creatori
resonet congrua.
Amen dicant omnia.

[EPISTOLA]

5. GRADUALE

Tecum principium in die
virtutis tuae;
in splendoribus sanctorum
ex utero
ante luciferum
genui te.
Dixit Dominus Domino meo,
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.

6. ALLELUIA

Alleluia! Dominus dixit ad me,
filius meus es tu:
ego hodie genui te. Alleluia!

and he will establish his reign,
upon the covenant of faith,
and will strengthen it with wisdom and justice
when he comes to pass judgment on the world.
From this time
to him be given glory, praise and thanksgiving
and to eternity.

From east to west,
to the end of the earth,
and through every part of the world,
let the creator's worthy praise resound.
And let all things say Amen.

Princely power was yours
from the day of your birth;
amid the splendour of the saints,
from the womb
before dawn
I have begotten you.
The Lord said to my Lord,
sit at my right hand,
while I make of your enemies
a stool for your feet.

Alleluia! The Lord said to me,
you are my son:
today I have begotten you. Alleluia!

7. SEQUENTIA

Nato canunt omnia

Domino pie agmina,
syllabatim neupmata
perstringendo organica.
Haec dies sacrata
in qua nova sunt gaudia
mundo plene edita;
hac nocte praeclsa
intonuit et gloria
in voce angelica.
Fulserunt et immania
nocte media
pastoribus lumina.
Dom foveat sua pecora
subito diva
percipiunt monita:
Natus alma virgine
qui extat ante saecula.
Est immensa in caelo
gloria pax et in terra.
Hinc ergo caeli caterva altissima iubilat
et tanto canore tremat
alta poli machina;
Sonet et per omnia
hac in die gloria
voce clara reddita.
Humana concrepant cuncta
Deum natum in terra.
Confracta sunt imperia hostis crudelissima.
Pax in terra reddita
nunc laetentur omnia
nati per oxordia.

Let rank on rank sing now
dutifully to their new-born Lord,
with the music of instruments
fitted to their words.
That is that holy day
on which new joy
is proclaimed to the whole world;
and on this night
angel voices have sounded
'Glory in the highest'.
And in dark night
a great light has shone
upon the shepherds.
While they tended their flocks,
suddenly they heard
the heavenly message:
He is born of a gentle virgin,
he who was before all time.
Great is the glory in heaven,
and great the peace on earth.
Now the high host of heaven exults therefore
and at so great a sound
the lofty vault of the sky trembles;
and the glory proclaimed
on this day
resounds everywhere.
All men sing out together
of God born on the earth.
Shattered is the cruel empire of the enemy.
Let all rejoice to see peace
restored to earth
by the birth of this child.

Solus qui tuetur omnia,
Solus qui condidit omnia:
Ipse sua pietate
salvat omnia peccata nostra.

[EVANGELIUM]

8. CREDO

Credo in unum Deum,
Patrem omnipotentem
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Iesum Christum,
Filius Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine:
Et homo factus est.
Crucifixus etiam pro nobis sub Pontio
Pilato; passus et sepultus est.
Et resurrexit tertia die
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos:

Who alone watches over all things,
who alone created all things:
for he by his obedience
takes away all our sins.

I believe in one God,
the Father, the almighty
maker of heaven and earth,
of all that is seen and unseen.
I believe in one Lord, Jesus Christ,
the only begotten Son of God.
Eternally begotten of the Father.
God from God, light from light,
true God from true God.
Begotten not made,
of one being with the Father:
through him all things were made.
For us men
and for our salvation,
he came down from heaven.
By the power of the Holy Spirit he became
incarnate of the virgin Mary:
And was made man.
For our sake he was crucified under Pontius
Pilate; he suffered death and was buried.
On the third day he rose again
in accordance with the scriptures.
He ascended into heaven:
and is seated at the right hand of the Father.
He shall come again in glory
to judge the living and the dead:

cuius regni non erit finis.
Et in Spiritum Sanctum Dominum,
et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam Ecclesiam. Confiteor unum
baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

9. OFFERTORIUM

Dominus vobiscum. *Et cum spiritu tuo.*
Oremus:

Laetentur caeli et exsultet terra
ante faciem Domini, quoniam venit.

[SECRETO]

10. PRAEFATIO

Per omnia saecula saeculorum. *Amen.*
Dominus vobiscum. *Et cum spiritu tuo.*
Sursum corda. *Habemus ad Dominum.*
Gratias agamus Domino Deo nostro.
Dignum et iustum est.
Vere dignum et iustum est,
aequum et salutare,
nos tibi semper et ubique gratias agere,
Domine sancte, Pater omnipotens,
aeternae Deus:
quia per incarnati verbi mysterium
nova mentis nostrae oculis
lux tuae claritatis infulsit,

and his kingdom shall have no end.
I believe in the Holy Spirit, the Lord,
the giver of life:
who proceeds from the Father and the Son.
With the Father and the Son
he is worshipped and glorified;
he has spoken through the Prophets.
I believe in one holy, catholic
and apostolic Church. I acknowledge one
baptism for the forgiveness of sins.
And I look for the resurrection of the dead.
And the life of the world to come. Amen.

The Lord be with you. *And with your spirit.*
Let us pray.

Let the heavens rejoice and earth exult
in the sight of the Lord, for he comes.

For ever and ever. *Amen.*
The Lord be with you. *And with your spirit.*
Lift up your hearts. *We lift them to the Lord.*
Let us give thanks to the Lord our God.
It is right and fitting.
Indeed it is right and fitting,
our duty and our salvation,
that we should always and everywhere give
thanks to you, holy Lord, almighty Father,
eternal God:
because by the mystery of your incarnate
word the new light of your radiance
has shone in our hearts,

ut dum visibiliter Deum cognoscimus,
per hunc invisibilium amorem rapiamur.
Et ideo, cum angelis et archangelis,
cum thronis et dominationibus,
cumque omni militia caelestis exercitus
hymnum gloriae tuae canimus,
sine fine dicentes:

11. SANCTUS

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

[PATER NOSTER]

12. AGNUS DEI

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

13. COMMUNIO

In splendoribus sanctorum
ex utero
ante luciferum genui te.

[POSTCOMMUNIO]

14. DIMISSIO

Itte missa est. *Deo gratias.*

so that we, knowing God in visible form,
may be caught up with love for things unseen.
And therefore, with angels and archangels,
with thrones and dominations,
and with all the powers of the heavenly host
we sing the hymn of your glory
as we ceaselessly proclaim:

Holy, holy, holy,
Lord, God of power and might.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

Lamb of God, you take away the sins
of the world, have mercy on us.
Lamb of God, you take away the sins
of the world, have mercy on us.
Lamb of God, you take away the sins
of the world, grant us peace.

Amid the splendour of the saints,
from the womb
before dawn I have begotten you.

Go, the mass is ended. *Thanks be to God.*

15.

Christe Redemptor omnium,
Ex Patre, Patris unice,
Solutus ante principium
Natus ineffabiliter.

Tu lumen, tu splendor Patris,
Tu spes perennis omnium;
Intende quas fundunt preces,
Tui per orbem famuli.

Memento, salutis Auctor,
Quod nostri quondam corporis
Ex illibata virgine
Nascendo formam sumpseris.

Hic praesens testatur dies,
Currrens per anni circulum,
Quod solus a sede Patris
Mundi salus adveneris.

Hunc caelum, terra, hunc mare,
Hunc omne quod in eis est
Auctorem adventus tui
Laudat, exultans cantico.

Nos quoque qui sancto tuo
Redempti sumus sanguine
Ob diem natalis tui
Hymnum novum concinimus.

Gloria tibi, Domine,
Qui natus es de virgine;
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

O Christ, Redeemer of all men,
from the Father, the Father's only son,
you alone before time began
were born in wondrous wise.

You are the light and glory of the Father,
you are the abiding hope of all men;
hear the prayers we pour out to you,
we, your servants throughout the world.

Remember, Lord of our salvation,
that once you took our flesh upon you
by your birth from a spotless virgin
and appeared in human form.

This day bears witness of it,
as the year circles on its course,
that you alone have come from the Father's
throne to bring salvation to the world.

The heavens, the earth, the sea
and all that is in them
praise the Author of your coming
as they sing a song of joy.

We too who are redeemed
by your holy blood
sing together a new hymn
for the day of your birth.

Glory to you, Lord,
who are born of a virgin today;
with the Father and the Holy Spirit
for ever and ever. Amen.

16.

Veni, Redemptor gentium,

Ostende partum virginis:

Miretur omne saeculum;

Talis decet partus Deum.

Non ex virili semine,

Sed mistico spiramine

Verbum Dei factum caro,

Fructusque ventris floruit.

Alvus tumescit virginis,

Claustra pudoris permanent;

Vexilla virtutum micant,

Versatur in templo Deus.

Procedens de thalamo suo

Pudoris aula regia

Geminae gigas substantiae

Alacris ut currat viam.

Egressus eius a Patre,

Regressus eius ad Patrem;

Excursus usque ad inferos,

Recursus ad sedem Dei.

Aequalis aeterno Patri

Carnis trophaeo accinquare;

Infirmi nostri corporis

Virtute firmans perpetim.

Praesepe iam fulget tuum

Lumenque nox spiret novum

Quod nulla nox interpolet

Fideque iugi luceat.

Come, Redeemer of the nations,
make known your birth from a virgin:

let all the ages wonder at it;
such a birth becomes our God.

Not by the seed of man,
but by mystical inspiration
the Word of God is made flesh,
and the fruit of the womb flowers forth.

A virgin becomes great with child,
while the gates of chastity remain barred;
the banners of virtue blaze out,
while God dwells in his temple.

He comes forth from his chamber
in the royal halls of purity,
a giant of twin natures,
eager to run his course.

He goes out from the Father,
and returns to the Father;
his path leads him to men here below,
and back to the throne of God.

He who is equal to the Father
takes to himself human flesh,
strengthening our bodies' weakness
for ever by his worth.

Now your manger shines before our eyes;
let this night glow with a new light
that no dark night may ever dim,
and with the brightness of unfailling faith.

Deo Patri sit gloria
Eiusque soli Filio
Cum Spiritu Paraclito
Et nunc et in perpetuum. Amen.

17.

Salvator mundi, Domine,

Qui nos salvasti hodie,
In hac nocte nos protege
Et salva omni tempore.

Adesto nunc propitius
Et parce supplicantibus;
Tu dele nostra crimina,
Tu tenebras illumina.

Ne mentem somnus opprimat,
Nec hostis nos surripiat,
Nec ullis caro, petimus,
Commaculetur sordibus.

Te, reformator sensuum,
Votis precamur cordium
Ut puri castis mentibus
Surgamus a cubilibus.

Gloria tibi, Domine,
Qui natus es de virgine;
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

18.

A solis ortus cardine

Et usque terrae limitem
Christum canamus Principem,
Natum Maria virgine.

To God the Father be glory,
and to his only Son,
with the Holy Spirit, the Comforter,
both now and for evermore. Amen.

Lord and Saviour of the world,
who brought salvation to us today,
protect us this night
and preserve us always.

Be present now with your grace
and have mercy on your suppliants;
wipe away our sins
and lighten our darkness.

Let not our minds be troubled in sleep
nor let the enemy take us by stealth,
and may our flesh, we pray,
be stained with no uncleanness.

You, renewer of our senses,
we pray with heartfelt desire
that with chaste minds and pure hearts
we may rise from our beds.

Glory to you, Lord,
who are born of a virgin today;
with the Father and the Holy Spirit
for ever and ever. Amen.

From dawn's far horizon
to earth's furthest ends
we sing of Christ our king,
born today of the virgin Mary.

Beatus Auctor saeculi
Servile corpus induit,
Ut carne carnem liberans
Ne perderet quos condidit.

Castae parentis viscera
Caelestis intrat gratia;
Venter puellae baiulat
Secreta quae non noverat.

Domus pudici pectoris
Templum repente fit Dei;
Intacta, nesciens virum,
Verbo concepit filium.

Enixa est puerpera
Quem Gabriel praedixerat,
Quem matris alvo gestiens
Clausus Iohannes senserat.

Foeni iacere pertulit,
Praesepe non abhorruit,
Parvoque lactae pastus est
Per quem nec ales esurit.

Gaudet chorus caelestium
Et angeli canunt Deo;
Palamque fit pastoribus
Pastor, Creator omnium.

Gloria tibi, Domine,
Qui natus es de virgine;
Cum Patre et Sancto Spiritu
In sempiterna saecula. Amen.

The blessed Lord of ages
takes the form of a slave,
that by flesh setting flesh free
he might lose none of those he made.

The pure body of a handmaid
is imbued with heavenly grace;
a virgin's womb grows heavy
though she has known no man.

The house of a humble heart
suddenly becomes the temple of God;
and she, the virgin spotless and chaste,
conceives her son by an angel's word.

That birth is now accomplished
which Gabriel foretold,
which, still growing in his mother's womb,
the unborn John had known.

He is content to lay on straw
and refuses not the manger,
and with a little milk he is fed
by whose grace not even a bird goes hungry.

The heavenly choir rejoices
and angels sing to God;
now openly appears to the shepherds
the Shepherd and Maker of all things.

Glory to you, Lord,
who are born of a virgin;
with the Father and the Holy Spirit
for ever and ever. Amen.

*«Tel le soleil en son orbe, l'église de Salisbury resplendit,
parmi les églises du monde entier, en son service divin comme en ses ministres,
et, en éployant partout ses rais, elle pallie aux défauts des autres.»*

A INSI L'ÉVÊQUE Giles de Bridport évoqua-t-il, vers 1256, ce qu'on allait appeler le «Sarum Rite». Au gré de ses pérégrinations à l'étranger, survenues dès le VII^e siècle, la liturgie catholique romaine s'était, en effet, cristallisée en «Uses» (rites) distincts qui virent le rituel essentiellement romain varier selon le pays, la région ou la province¹, jusqu'au jour proche où le rite de Salisbury (Use of Salisbury) prima sur les divers rites d'Angleterre.

L'évêché de Salisbury, transféré à l'actuel site cathédral en 1218, et confié à une succession d'évêques efficaces et zélés, développa une liturgie qui fit l'envie du reste du pays. En réalité, il s'arrogea maints autres rites (tels ceux d'York et de Hereford), avant que ses statuts et ses règles fussent repris par les institutions monastiques et profanes de toutes les îles Britanniques. Un fil de ce tissu liturgique atteignit même le Portugal, notamment Braga, où le rite de Salisbury fut introduit en 1385.

La musique du présent enregistrement provient de la Première Messe de Noël

selon le rite de Salisbury – célébrée après minuit, la veille de Noël, elle était connue sous l'appellation de *Missa in gallicantu* («Messe au chant du coq»). Quant au plain-chant, il émane de sources imprimées qui avaient cours du temps où des compositeurs comme Tallis et Tye étaient à leur apogée².

La Messe s'ouvre sur l'Introït (appelé «Officium» à Salisbury), *Dominus dixit ad me*. Le plain-chant, entonné par les «rulers» («chefs d'attaque») du chœur, comprend une antienne ceignant un verset psalmique et la doxologie, le tout immédiatement suivi du Kyrie, ici dans une version tropée dite «Kyrie cum versibus». Les tropes étaient des sections de textes insérées dans une composition liturgique pour en étendre et en amplifier le sens – et ainsi la rendre appropriée à des événements donnés. En l'occurrence, les textes insérés remplacent les paroles originales, nous faisant entendre non plus «Kyrie eleison» («Seigneur, prends pitié»), mais «Deus Creator omnium, tu Theos ymon nostri pie eleison» («Dieu créateur de tout, toi, notre Dieu, sois miséricordieux, prends pitié de nous»). Ce procédé survient dans chacune des neuf

invocations du Kyrie, avec quelques mots de grec conservés parmi les paroles latines.

À l'instar du Kyrie, le Gloria – entonné par le célébrant, depuis l'autel – est fort syllabique et se meut dans un ambitus assez restreint, ne s'écartant jamais à plus d'une octave au-dessus de sa première note. Venaient ensuite la collecte, puis une leçon tirée du Livre d'Isaïe, chantée ici dans une forme tropée particulière connue, d'après ses premiers mots, sous le nom de «Laudes Deo». Elle est interprétée par des clercs – l'un s'occupant de la leçon même, l'autre interpolant les sections tropées – réunis pour proclamer la phrase finale. L'épître était alors lue par le sous-diacre.

Tecum principium, le Graduel, est entonné par trois clercs. Ce plain-chant, le plus fleuri jusqu'à présent, recèle des mélismes prolongés sur plusieurs mots, ainsi qu'un vaste ambitus – une dixième en tout. L'Alleluia, tout aussi élaboré, suit immédiatement, avec pour verset «Dominus dixit», le texte de l'antienne de l'Introït.

Le séquence, d'un style fort différent, est un genre né de l'allongement extrême de la syllabe finale de l'Alleluia précédent – une pratique qui semble s'être développée aux VIII^e et IX^e siècles. Des textes furent peu à peu associés à ces immenses passages

mélismatiques, avant d'acquérir un statut distinct sous la dénomination de «séquence». Comme bien souvent, *Nato canunt omnia* est constituée de paires de strophes rimées, sises dans le même mètre. Cette structure poétique se reflète dans le matériau musical. Le chant est antiphonal, cependant que des cloches sont sonnées pour accentuer la nature festive du plain-chant.

Passé la lecture de l'évangile par le diacre (ici omise), le célébrant entonne le Credo (symbole de Nicée), pour lequel le rite de Sarum disposait d'une seule mélodie, contrairement au rite romain. S'ensuivent la salutation du célébrant à la congrégation et l'offertoire, au cours duquel le pain et le vin étaient offerts à l'autel. L'offertoire, qui était à l'origine une très longue psalmodie antiphonale, fut accourci lorsque l'omission de versets se normalisa. Il précédait la secrète, prière que le célébrant lisait à voix basse.

La préface s'ouvre sur le «Sursum corda» («Élevez vos coeurs») pour s'achever sur «... nous chantons l'hymne de ta gloire comme nous proclamons incessamment ... », qui introduit le Sanctus («Saint, saint, saint»), entonné par les «rulers» et poursuivi par le choeur entier. La prière eucharistique était alors continuée

par le célébrant, l'élévation de l'hostie survenant durant le canon. Suivaient le *Pater noster* et la fraction du pain, avec la *Pax*, le «baiser de paix». L'Agnus Dei, la triple invocation de l'Agneau de Dieu, constitue la dernière pièce de l'ordinaire de la messe (lequel comprend aujourd'hui les Kyrie, Gloria, Credo, Sanctus et Agnus Dei, éléments de la messe qui ne changent pas, contrairement au propre, dont les textes varient selon les circonstances. La pratique consistant à troper selon la fête se répandit et le Kyrie finit par devenir, dans l'Angleterre moyenâgeuse, une partie du propre).

La communion, *In splendoribus sanctorum*, est un court plain-chant interprété lors de la réception de l'hostie. Juste après, le célébrant saluait de nouveau la congrégation et disait la prière de la postcommunion. Le renvoi est chanté par le diacre: «Allez, la messe est terminée», paroles auxquelles les fidèles répondent: «Rendons grâce à Dieu», et la messe s'achève.

Les quatre hymnes enregistrées ici³ proviennent des Offices divins du jour de Noël: *Christe Redemptor omnium*

(matines), *Veni, Redemptor gentium* (vêpres), *Salvator mundi, Domine* (complies) et *A solis ortu cardine* (laudes). Ces pièces, parmi les plus célèbres mélodies hymniques en plain-chant, sont encore souvent employées de nos jours, en latin ou dans la langue vernaculaire. Dotées d'un charme mélodique d'emblée séduisant et d'un caractère rythmique mémorable, elles furent, à l'époque, fréquemment réutilisées, avec des paroles différentes: *Veni, Redemptor gentium* apparaît ainsi sous l'appellation *Iesu Salvator saeculi*, pour les Premières vêpres de la Toussaint.

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Traduction Gimell

¹ Les rites suffisamment anciens purent rester indépendants de la liturgie romaine, comme l'atteste le rite ambrosien – le plus fameux exemple –, qui existe toujours

² Parmi les sources consultées figurent le missel de 1531 et les graduels de 1528 et 1532

³ Les hymnes forment une partie du premier volume du *Sarum Hymnary*, publié par Mapa Mundi, 15 Marvig, Lochs, Isle of Lewis, Scotland HS2 9QP

„Die Kirche von Salisbury leuchtet wie die Sonne in ihrer Sphäre unter den Kirchen der ganzen Welt, was ihrem Gottesdienst und jene angeht, die ihn zelebrieren, und gleicht, indem sie ihre Strahlen überall verbreitet, die Mängel anderer aus.“

SO schrieb Bischof Giles de Bridport um 1256 über das, was seither als „Sarum-Ritus“ bekannt geworden ist. In der Liturgie der katholischen Kirche hatten sich im Zuge ihrer Ausbreitung in viele Länder vom siebten Jahrhundert an verschiedene „Gebräuche“ [engl. „use“] herausgebildet – Abwandlungen des fundamentalen römischen Rituals je nach Land, Region oder Provinz¹. Der *Use of Salisbury* wurde rasch zum vorherrschenden unter den verschiedenen Riten in England.

Der Bischofssitz von Salisbury wurde 1218 an den Standort der heutigen Kathedrale verlegt, und deren Liturgie wurde unter einer Abfolge tüchtiger, hingebungsvoller Bischöfe im ganzen Land zum beneideten Vorbild. In der Tat setzte sie sich gegen viele andere Riten (wie jene von York und Hereford) durch; ihre Statuten und Regeln wurden von monastischen und säkularen Stiften überall auf den britischen Inseln übernommen. Ein Strang dieses liturgischen Netzes reichte sogar bis nach Portugal – das Jahr 1385 erlebte die Einführung des Salisbury-Ritus in Braga.

Die vorliegende Musik entstammt der Ersten Christmette nach dem Salisbury-

Ritus. Sie war zur Feier nach Mitternacht am Heiligabend vorgesehen und als *Missa in gallicantu* bekannt – als „Messe zum Hahnenschrei“. Der Gesang ist gedruckten Quellen entnommen, die um die Zeit in Gebrauch gewesen sein dürften, als sich Tallis und Tye auf der Höhe ihrer Schaffenskraft befanden².

Die Messe beginnt mit dem Introitus (in Salisbury „Officium“ genannt) *Dominus dixit ad me*. Der Gesang wird von den „rulers“ („Anführern“) des Chors eingeleitet und besteht aus einer Antiphon, die einen Psalmvers und die Doxologie umschließt. Das Kyrie folgt unmittelbar darauf, hier in einer tropierten Fassung, „Kyrie cum versibus“ genannt. Tropen waren zusätzliche Textabschnitte, die in eine liturgische Komposition eingefügt wurden, um deren Bedeutung so auszuführen und zu erläutern, daß sie für bestimmte Anlässe relevant wurde. Im vorliegenden Fall ersetzen die eingeschobenen Texte sogar die ursprünglichen; statt „Kyrie eleison“ („Herr erbarme dich“) hören wir „Deus creator omnium, tu Theos ymon nostri pie eleison“ („O Gott, Schöpfer aller Dinge und unser Gott, sei gnädig und

erbarme dich unser“). Dem gemäß wird in allen fünf Anrufungen des Kyrie verfahren, und der lateinische Text enthält stets einige griechische Worte.

Das Gloria intoniert der Zelebrant vom Altar her. Ebenso wie das Kyrie ist es ausgesprochen syllabisch und bewegt sich in einem recht beschränkten Tonumfang, der nie weiter als eine Oktave über den Anfangston hinausreicht. Danach käme die Kollekte, und dann eine Lesung aus dem Buch Jesaja. Die Lesung wird hier in einer besonderen tropierten Fassung gesungen, die nach ihren ersten Worten als „*Laudes Deo*“ bekannt ist. Sie wird von zwei Assistenten vorgetragen, von denen der eine die Lesung selbst singt, während der andere die tropierten Abschnitte einfügt. Beide Sänger proklamieren gemeinsam den letzten Satz. Den Gepflogenheiten entsprechend wäre dann die Epistel vom Subdiakon verlesen worden.

Das Graduale *Tecum principium* wird von drei Assistenten intoniert. Dies ist der bislang am reichsten verzierte Gesang – mehrere Worte sind mit ausführlichen Melismen versehen. Auch der Tonumfang ist groß, insgesamt eine Dezime. Ähnlich kunstvoll ausgeführt ist das unmittelbar anschließende Alleluia. Der zugehörige Vers ist „*Dominus dixit*“, der gleiche Text wie in der Antiphon des Introitus.

Die Sequenz ist vom Stil her ganz anders. Das Genre ist aus der im achten oder neunten Jahrhundert aufgekommenen Praxis hervorgegangen, die Schlußsilbe des vorhergehenden Alleluia erheblich zu verlängern. Den umfangreichen melismatischen Passagen wurden mit der Zeit Texte zugeordnet, und später erlangten sie den eigenständigen Rang von Sequenzen. *Nato canunt omnia* ist wie viele andere Beispiele des Genres aus Paaren gereimter Strophen im gleichen Metrum aufgebaut. Diese Gedichtstruktur spiegelt sich im musikalischen Material wider. Der Gesang ist antiphonal, und zur Betonung seines festlichen Charakters werden Glocken geläutet.

Nach dem Evangelium, das der Dekan zu lesen pflegte (und das hier ausgelassen ist), wird das Credo (in Form des Nizänischen Glaubensbekenntnisses) vom Zelebranten intoniert. Der Sarum-Ritus kennt für das Credo nur eine Melodie, im Gegensatz zur römischen Liturgie, die mehrere hat. Es folgen die Begrüßung der Gemeinde durch den Zelebranten und dann das Offertorium, während dessen am Altar Brot und Wein dargeboten worden wären. Das Offertorium war ursprünglich ein ausgedehntes Beispiel antiphonaler Psalmodie, dessen Umfang jedoch abnahm, als das Auslassen von Versen gängige Praxis wurde. Als nächstes

wäre die *Secreta* zu hören gewesen: ein leise vom Zelebranten gelesenes Gebet.

Die Präfation beginnt mit dem *Sursum corda* („Erhebet die Herzen“) und endet mit den Worten „darum preisen wir Dich immerdar und singen das Lob Deiner Herrlichkeit“ als Einleitung des *Sanctus* („Heilig, heilig, heilig“), intoniert von den Anführern und fortgesetzt vom ganzen Chor. Der Zelebrant pflegte daraufhin das Gebet zur Eucharistie fortzuführen, und während des Kanons wäre die Elevation der Hostie vollzogen worden. Als nächstes wären das *Pater noster* und das Brechen des Brotes gekommen, zusammen mit dem *Pax* oder „Friedenskuß“. Das *Agnus Dei*, die dreifache Anrufung des Gotteslamms, ist der letzte Abschnitt des Messeordinariums. (Das „Ordinarium“ umfaßt heutzutage als unveränderliche Bestandteile der Messe *Kyrie*, *Gloria*, *Credo*, *Sanctus* und *Agnus Dei* und steht im Gegensatz zum „Proprium“ mit Elementen, deren Texte dem Anlaß gemäß wechseln. Die Praxis des Tropierens je nach Festtag führte dazu, daß das *Kyrie* im mittelalterlichen England effektiv zum *Proprium* gehörte.)

Zur Kommunion erklingt *In splendoribus sanctorum*, ein kurzer Gesang, der während des Empfangens der Hostie vorgetragen wurde. Nach der Kommunion war vorgesehen, daß der Zelebrant wiederum

die Gemeinde anruft und das Gebet zur *Postcommunio* spricht. Die Entlassung wird vom Diakon gesungen: „Gehet hin, die Messe ist beendet.“ Die Gemeinde antwortet „Dank sei Gott, dem Herrn“, und damit schließt die Messe.

Die vier hier eingespielten Hymnen sind den Gottesdiensten zum Weihnachtstag entnommen: *Christe Redemptor omnium* stammt aus der *Matutin*, *Veni, Redemptor gentium* aus der *Vesper*, *Salvator mundi*, *Domine* aus der *Komplet* und *A solis ortu cardine* aus den *Laudes*. Dies sind einige der bekanntesten einstimmigen Chormelodien, die auch heute noch zum Einsatz kommen, sei es in lateinischer oder volkssprachlicher Fassung. Sie sind melodisch unmittelbar ansprechend und rhythmisch bemerkenswert. Hymnenmelodien wurden zur fraglichen Zeit oft mit verschiedenen Texten wiederverwendet; *Veni, Redemptor gentium* ist beispielsweise auch als *Iesu Salvator saeculi* während der ersten *Vesper* zu Allerheiligen im Einsatz.

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¹ Riten, die altherwürdig genug waren, durften von der römischen Liturgie unabhängig bleiben. Der bis heute erhaltene Ambrosianische Ritus ist dafür das bekannteste Beispiel.

² Zu den herangezogenen Quellen gehören das Missal von 1531 und die Gradualien von 1528 und 1532.

Missa in gallicantu

	39.00
1. Introitus (Officium)	2.52
<i>Dominus dixit ad me</i>	
2. Kyrie <i>Deus Creator omnium</i>	2.48
3. Gloria	3.43
4. Laudes Deo	7.33
<i>soloists</i> Rufus Müller & Charles Daniels	
5. Graduale <i>Tecum principium</i>	3.26
6. Alleluia <i>Dominus dixit</i>	2.05
7. Sequentia <i>Nato canunt omnia</i>	2.42
8. Credo	4.44
9. Offertorium <i>Laetentur caeli</i>	1.30
10. Praefatio	2.22
11. Sanctus	1.33
12. Agnus Dei	1.28
13. Communio	0.37
<i>In splendoribus sanctorum</i>	
14. Dimissio	0.42

Hymns

15. Christe Redemptor omnium	3.44
16. Veni, Redemptor gentium	4.30
17. Salvator mundi, Domine	2.30
18. A solis ortus cardine	4.57

Total Playing Time 54.50

The Tallis Scholars directed by Peter Phillips

Tenor: Charles Daniels Rufus Müller
Andrew Gant
Baritone: Donald Greig Jonathan Markham
Bruce Russell
Bass: Francis Steele Jeremy White (celebrant)
Stephen Jackson
Bells: Ivan Moody

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SARUM CHANT

MISSA IN GALLICANTU

THE TALLIS SCHOLARS

Directed by Peter Phillips

Gimell
CDGIM 017



The Tallis Scholars *from left to right*
Francis Steele Jonathan Markham Rufus Müller
Charles Daniels Stephen Jackson Andrew Gant
Donald Greig Jeremy White Bruce Russell
with Peter Phillips *Photograph by Clive Barda*

SARUM CHANT

Plain-chant de Sarum

Salisbury Psalmodie

1. Missa in gallicantu	39.00
15. Christe Redemptor omnium	3.44
16. Veni, Redemptor gentium	4.30
17. Salvator mundi, Domine	2.30
18. A solis ortus cardine	4.57

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The Tallis Scholars recording in Merton College Chapel

Photo by Clive Barda