

Thomissøn's EASTER

Reconstruction of a Lutheran service in Ribe Cathedral, 1560,
featuring **CLEMENS NON PAPA's** *Missa Virtute magna*

MUSICA FICTA

Bo Holten

In folio 2.9.3.2
Hous liber.

MISSÆ Quatuor Clement
Pape, Iohanni simul impressa
Comparavit in Scholæ Ripens
M. Johannes Thomas Ripensis

MISSÆ aliquot calamo exar
grandi perveclusto libro.

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MUSICA FICTA · Bo Holten, *conductor*

	BEFORE THE SERMON	
1	INTROIT 2:55 CONRAD REIN (c. 1475-c. 1522): <i>Resurrexi et adhuc tecum sum</i>	
2	KYRIE 3:49	
3	GLORIA 6:44 JACOBUS CLEMENS NON PAPA (c. 1510/15-1555/56): <i>Missa Virtute magna</i>	
4	SUNG LITURGY: Collect, Epistle reading 1:46	
5	GRADUAL 4:57 CONRAD REIN: <i>Haec dies quam fecit Dominus</i> THOMAS STOLTZER: (c. 1475-1526): <i>Confitemini Domino</i>	
6	ALLELUIA 3:15 CONRAD REIN: <i>Alleluia</i> LUCAS LOSSIUS (1508-1582): <i>Alleluia – Pascha nostrum</i>	
7	SEQUENCE 4:53 LUCAS LOSSIUS · JOHANNES ALECTORIUS (c. 1490-after 1520): <i>Victimae paschali laudes</i>	
8	SUNG LITURGY: Reading from the Gospel 2:17	
9	CREDO 8:32 <i>Missa Virtute magna</i>	

	AFTER THE SERMON	
10	HYMN: <i>Christ lå i dødsens bånd</i> (Christ lay in Death's dark prison) 1:29	
11	SUNG LITURGY: Preface 1:56	
12	SANCTUS & BENEDICTUS 6:10 <i>Missa Virtute magna</i>	
13	SUNG LITURGY: Collect, Lord's Prayer, Words of Institution 4:23	
14	AGNUS DEI 4:26 <i>Missa Virtute magna</i>	
15	SUNG LITURGY: Postcommunion Collect, Blessing 1:03	
16	HYMN: <i>Forlæ oss med fred nådelig</i> (O Lord, in these times so perilous). 1:10	

Total: 59:27

LUTHER, RIBE, THOMISSØN: A LUCKY FIND OF SACRED MUSIC

by Konrad Küster

Lutheran worship

Luther wanted the faithful to be able to experience the text of the Bible in their own language in the services. From then on readings, prayers and above all the sermon were held in the vernacular – that is, in Luther's circle in German, and in Denmark from no later than 1536 in Danish. It is often thought that Luther introduced the 'typically Lutheran' congregational singing in the church services. Generally considered a distinguishing musical feature of Luther's concept of divine service, this is however an ideal from as late as the eighteenth century.

On the contrary, Luther insisted on the traditional chants from the old Mass: not only the Kyrie, Gloria etc., which are normally called the 'musical movements of the Mass', but also the chants which varied from one service to the next: above all the Introit, the Gradual, the Alleluia and the Sequence. Since the fourth century texts from the Vulgate had been used for these, Luther had no objections to this, since the conveying of the Biblical message was his main concern. True, the texts were formulated in Latin and thus could not be understood by members of the poorer part of the population. Luther therefore wanted these traditional songs to be translated. But the idea of letting the people sing the melodies was foreign to him. As in the time before the Reformation, this task was reserved for a group of singers, which was from then on recruited from the Lutheran school system, also in small rural parishes. It was thus the local school pupils who were responsible for the singing of the Mass, with a teacher as conductor.

The larger a town was, the more often there was a 'Latin school' (i.e. a grammar school) which gave the boys access to the international language Latin. The church service was a part of this educational concept, so it was Luther's express wish that Latin components were preserved in the services in these larger places. This applied in particular to the chants in the celebration of the Mass. It also made the situation more interesting for the younger musical public.

Danish Lutheranism after 1536

After the civil war known as 'the Count's Feud' was brought to an end, Christian III decided in 1536 that from then on Luther's interpretation of Christianity was to prevail in Denmark. In fact King Christian thereby proclaimed Lutheranism the state religion; no one had done so before him. So it now had to be clearly defined (among other reasons to avert any negative repercussions of the civil war) how 'Luther's interpretation of Christianity' was to be expressed. Luther's ideas had to be recognizably present. There was thus no place for vague, indeterminate attitudes like those that typified the situation in Germany. Luther had even left it open how a church service was to take place: he was afraid that the framework might become far too rigid, because he thought that routine leads to boredom. Danish theologians did however insist on quite particular Lutheran positions. In the course of a few years, with the Lutheran Ordinance of 1539 and some later adjustments, a coherent concept of the Lutheran service in Denmark was formulated, including all the chant tones for the readings or texts and the melodies for collects and prayers. Everything was to be sung: in fact, only the sermon was spoken.

Before the sermon the service could proceed in the usual way; thus the pre-Reformation practice continued in this respect. After the sermon the focal point was the Communion, the theological meaning of which was, however, disputed: in the new, Lutheran view it was to be about actively commemorating the death and resurrection of Christ and at the same time acknowledging the consequent salvation of mankind. For that reason the old chants after the sermon had to be replaced with new ones.

The idea of fixing every detail was apparently an aspect of Danish domestic policy after 1536; but the components (taken separately) were Lutheran to the core. Thus if one wants to experience what an 'original' Lutheran service looked like, the Danish prescriptions offer an ideal guide and in this lies their international significance. In addition they are an indispensable basis for an approach to the sacred music of the Lutheran era on the whole.

Lutheran music at the Ribe Cathedral School

In all Lutheran areas a new stage of the Reformation was reached around 1540. Now the question also arose of which polyphonic music was to be sung in the service. This option was only considered for the larger cities, for only there could one find advanced Latin pupils, as well as

more adult singers and perhaps also instrumentalists. Precisely in such places, the liturgical chants were already sung in Latin; consequently it was not a problem to include international music with Latin texts in the service.

In some places in the subsequent period large manuscript musical collections were drawn up which could then be used in services just as regularly as a missal. A comparable repertoire was made available by the Wittenberg printer Georg Rhau: music for all feast day services in the liturgical year, including music for Vespers and for performing in the schools. And of course the Latin compositions could also be integrated in the Danish High Mass.

In many places, especially in Saxony, a very large quantity of music was procured at that time, and sometimes it is not clear what function the music was to perform in the life of the church (High Mass, Vespers or school music). At the Ribe Cathedral School the situation was different: the teachers who were responsible for the music in the Cathedral worked in a more goal-oriented way. In accordance with the clear Danish rules for the course of the service, they procured a standardized musical repertoire. In the end they had exactly one music collection available for every sacred music task. This consisted primarily of music from the printer Georg Rhau.

The actual copies of the music are not preserved. Around 1580, however, Peder Hegelund (1542-1614), later Bishop of Ribe, collected in one comprehensive manual everything that was important to the functioning of the Cathedral School; this included the school charters, its budget and not least the music that was used for the performances in the school. He described the pieces so precisely that they can be unambiguously identified; he even noted which of his predecessors had procured them. Thus the definition of the Lutheran musical repertoire had begun in Ribe around 1550; similar conditions probably prevailed at other large Latin schools in Denmark – that is, in Roskilde and Viborg, in Copenhagen and at Herlufsholm. At the same time it became evident where the Wittenberg repertoire could not be fully integrated into Danish practice.

Traditionally, on feast days the three sections of the Kyrie (Kyrie eleison, Christe eleison, Kyrie eleison) were sung three times each – that is, as a ninefold chant; and the music Rhau offered conformed to this. In Denmark, however, each movement was in general only meant to occur once. And in Wittenberg the Credo was normally sung in German by the congregation as an individual profession of faith; for that reason the Credo is not included in Rhau's print. In the major cities in Denmark, however, it had to be performed with its traditional Latin text. In these

Catalogus Librorum SCHOLÆ RIPPENSIS quorum penes Ludovicum Forem est asservatio.

LIBRI MUSICI.

In folio. Bononiensis.
Unus Liber.
MISSÆ Quatuor Clementis non-
Pape, Bononiensis simul impressa: quas
comparavit in Scholâ Ripensis usum.
Petrus Johannes Thomas Ripensis A. 1558.

In folio. 249. 249.
Unus Liber.
MISSÆ aliquot calamo exarata in
grandi pervelesso libro.

In Quarto.
Libri III. 4. 4.
Unus Liber.
Libri quatuor OFFICIORUM de
festis. Witebergæ impressi apud Geo-
org. Rhau. Item,
OFFICIA Paschalia, excusa apud
eandem.

In Quarto. Lin-
bri VI. 6. 6.
Unus Liber.
Libri VI. MOTETORUM NOR-
bergenisim, JOSEPHINI & aliorum,
Item Responsiorum 80 de tempore
& festis. Autore Balthazaro Respinario,
NORIBERGÆ.
Hoc opus Musicum comparavit
Scholæ, cum Libris Officiorum,
D. Joh: Petri Grandis.

List of the musical repertoire in Ribe at Hans Thomisson's time. It originates from his successor Bishop Peder Hegelund's book 'Liber Scholæ Ripensis' from around 1580/85. Photo: Konrad Küster

places special solutions thus had to be found, and this too is reflected in Hegelund's inventory. At first an old pre-Reformation music book was still used; in 1558 Hans Thomissøn (1532-1573; he became famous for his Danish Hymnal of 1569) procured Mass compositions by the Flemish musician Jacobus Clemens (called 'non Papa', that is 'not the Pope') which could in future be inserted in the traditional empty spaces as modern music, and thus concluded the building-up of a repertoire in Ribe. It was a minor problem that in some places hymns were to be sung after the sermon by the pupils; for this purpose German hymns were not considered. From no later than 1533 they were also available in Danish.

It is thus possible, as an example, to reconstruct a complete Danish Lutheran feast-day service as already celebrated at the time around Luther's death (1546). The ordinary Danish rules for divine service constitute an ideal, reliable basis for this, and it can also be filled out musically thanks to Hegelund's repertoire list. It is thanks to Thomissøn that the musical material has been completed.

The music

As mentioned, almost everything in the service was sung. In this way an impressive stylistic diversity of sung texts arose. The congregation experienced the simplest type in the prayers; they were chanted by the priest on a single note. Only slightly more flexible was the music of the readings (the Epistle, the Gospel): in these the 'sentence melody' is imitated. For this Luther had assembled a complex system of melodic formulae in 1526; Thomissøn simplified it in his Hymnal (the recording stays close to this). If one listens very attentively, one can hear where a verse ends and where a new one begins; and in the same way one can experience whether there is a question mark or a full stop at the end of the sentence. Even more melodious are the sung Lord's Prayer and the initial words of the Communion. All these sung texts from the priests (some in antiphony with the parish clerk or the local schoolmaster) formed the basis for the aural impression conveyed by a service.

Some of the other chants (the Kyrie, Gloria etc.) could occur in the same way in any service; for others again only the timing in the order of the Mass remains constant, but another chant that fits the day in question can be added. After the Introit in Danish practice, it was the Gradual, Alleluia and Sequence; after the sermon the traditional chants were replaced by new hymns – only the Sanctus and the Agnus Dei were retained.

In Thomissøn's repertoire for High Mass the polyphonic songs are also stylistically different. The Introit, Gradual and Alleluia come from a music print by Rhau; in these the soprano consistently sings a Gregorian melody. To that extent the music has the effect of a polyphonic version of the old Mass chants. The Sequence, the medieval strophic poem, too, has a liturgical melody as its basis. This is however reworked with imitation in the parts in a diversity of ways. Even more free is the form of the Kyrie, Gloria etc., which are the most modern parts of this repertoire: as a thematic basis the composer has here used the melody from the chant *Virtute magna*, which was used for the Hours in Easter Week.

Unlike in a concert performance of a Mass by Haydn or Mozart, one Mass movement does not succeed another directly (like the movements in a symphony); only the Kyrie and Gloria are directly adjacent. Nor are they surrounded by 'spoken text', for before the Kyrie comes the Introit, and after the Gloria comes a sung prayer. Music is in other words the indispensable basis for celebrating a service in the spirit of Luther.

The composers

Most of the music that Georg Rhau used in his prints comes from composers who had already been active long before the Reformation. From the printed edition (published in 1539), which contains the chants for the time between Easter and Ascension Day, the Hungarian court composer Thomas Stoltzer (d. 1526) was the composer who lived longest after the year (1517) when Luther set up his 95 theses. At the end of his life he was active at the Hungarian Royal Court.

We know least of all about Johannes Alektorius, who is also called 'Johannes Galliculus'. Around 1518 he collaborated with Georg Rhau while the latter was the cantor of the Thomaskirche in Leipzig.

Particularly interesting for the Danish Reformation is the music of Conrad Rein. Born around 1475 in Arnstadt (230 years later the young Bach worked there!), in 1502 he was a teacher in Nuremberg; among his pupils was the later Meistersinger Hans Sachs. His life took a crucial turn in 1514: Godske Ahlefeldt, Bishop of Schleswig, went on a diplomatic mission to Linz ahead of King Christian II's marriage to Isabella of Austria; on the way, in Nuremberg, he recruited the members for a new Danish court *kantorei*, and Conrad Rein became their bass and ensemble director. He died around 1522, probably in Copenhagen.

None of Rein's music from his time in Copenhagen is preserved. However, those of his works that Georg Rhau included in his music print are stylistically similar to those that Rein presumably performed in Copenhagen. They could be heard there in Christian II's services, and the young reformer Hans Tausen may have made their acquaintance then. Tausen, who later became the first translator of the Bible into Danish, was Bishop of Ribe around 1541-61 and experienced Thomissøn's musical practice there. With Rein's music the tradition behind this High Mass reconstruction thus goes all the way back to the period when Christian II began to develop an enthusiasm for Luther's ideas.

Alongside this 'old' music the newest element to appear is the Mass by the Flemish composer Jacobus Clemens. It is featured in a collection of Mass compositions which appeared in print in 1557, a year after his death. From the four works included, Thomissøn, with a given key as his criterion, could select a work that suited the character of the feast day to be celebrated.

Thus while the recording refers specifically to Ribe and Danish Lutheranism, it reflects in exemplary and comprehensive fashion the elements that made up an early Lutheran feast-day service. Only the sermon is absent from this reconstruction.

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A version of the liner notes in German is available at Dacapo's website and: www.muwi.uni-freiburg.de/musik-in-luthers-messe-seit-2013

Musica Ficta, based in Copenhagen, is a professional vocal ensemble, founded in 1996 by the composer and conductor Bo Holten. With this group he has realised his vision of a highly flexible ensemble, where the classical Oxbridge early music ideal is combined with the warmth of the Scandinavian choral sound. The ensemble works exclusively on thematic projects based on the idea that the musical experience is enhanced by letting historical, literary or philosophical perspectives play an active role in programming as well as in the spoken introductions during the concerts. During the last five years the ensemble and Bo Holten have dedicated themselves to the genre of Italian madrigals from the late Renaissance and especially to the music of the extreme Italian composer Carlo Gesualdo. In 2016 the ensemble launched a three-year project on embellishments and improvisation in the genre of madrigals, trying to explore the possibilities of this music. Musica Ficta is also specialised in vocal music by the ruling Danish composers of the Romantic era and forth.

After studies in musicology at the University of Copenhagen and bassoon at the Royal Academy of Music, **Bo Holten** established his reputation as a conductor of early music vocal groups, first with Ars Nova Copenhagen, which he formed in 1979, and later on with Musica Ficta formed in 1996, now one of the finest ensembles in Europe. He has an international reputation as a leading specialist in early music, especially in vocal polyphony. Bo Holten has conducted a wide range of ensembles and choirs in Scandinavia and abroad, among them the BBC Singers, the Swedish Radio Choir, Nederlands Kammerkoor, National Chamber Choir of Ireland, and the Flemish Radio Choir, of which he was a respected chief conductor from 2007-2012. Bo Holten has composed over 100 works including symphonies, solo concertos, works for chorus and orchestra, operas, and musicals. He has also written works for chamber ensemble, song cycles, and pieces for percussion ensemble, as well as scores for films and television series. Among his most widely performed music are 30 a cappella works.

Luthers gudstjeneste

Luther ønskede, at de troende kunne opleve Bibelens tekst på deres eget sprog i gudstjenesten. Læsninger, bønner og frem for alt prædiken blev fra da af holdt på folkesproget, dvs. i Luthers omkreds på tysk, i Danmark senest fra 1536 på dansk. Desuden tror man, at Luther indførte den "typisk lutherske" menighedssang i gudstjenesten. Dette anses for at være det musikalske særkende ved Luthers gudstjenestekoncept, men er imidlertid en idealforestilling fra så sent som det 18. århundrede.

Luther holdt tværtimod fast ved de traditionelle sange fra den gamle messe: ikke alene Kyrie, Gloria osv., som almindeligvis betegnes som "messens musikalske satser", men også de sange, som skiftede fra den ene gudstjeneste til den næste: frem for alt Introitus, Graduale, Alleluia og Sekvens. Til disse sange var der siden det 4. århundrede blevet brugt bibelord. Det havde Luther ingen indvendinger imod, for formidlingen af det bibelske budskab var jo hans hovedmål. Teksterne var ganske vist formuleret på latin og kunne således ikke forstås af medlemmer af fattigere befolkningskredse. Derfor ønskede Luther, at disse traditionelle sange skulle oversættes. Idéen om at lade folket synge disse melodier lå ham dog fjernt. Ligesom før Reformationen lå denne opgave hos en sangergruppe; denne rekrutteredes fremover fra det lutherske skolevæsen, også i små landsogne. Det var således de lokale elever, der havde ansvaret for messesangene; ledelsen lå hos en lærer.

Jo større en by var, desto oftere fandtes der en latinskole, som muliggjorde adgangen til verdenssproget latin for drengene. Gudstjenesten var en del af dette dannelseskoncept, og derfor var det Luthers udtrykkelige ønske, at latinske komponenter blev bibeholdt i gudstjenesterne disse større steder. Dette vedrørte netop sangene i messefejringen. Her blev situationen også interessant for et yngre musikpublikum.

Dansk lutherdom efter 1536

Efter nedkæmpelsen af Grevens Fejde bestemte Christian III i år 1536, at det fra da af skulle være Luthers fortolkning af kristendommen, der skulle gælde i Danmark. Faktisk erklærede kong Christian dermed lutherdommen for statsreligion; det havde ingen gjort før ham. Således måtte det nu klart defineres (også for at afbøde følgerne af borgerkrigen), hvordan "Luthers fortolkning af kristendommen" skulle ytre sig: Luthers idéer skulle kunne genkendes. Derfor var der ikke plads til vage, ubestemte holdninger, som dem, der kendetegnede situationen i Tyskland. Luther havde endda ladet det stå åbent, hvordan en gudstjeneste skulle foregå; han var bange for, at rammerne blev alt for fastlagte, fordi han mente, at rutine fører til kedsomhed. Danske teologer lagde sig dog fast på helt bestemte af Luthers positioner. Med Kirkeordinansen fra 1539 og nogle senere justeringer blev der i løbet af få år formuleret et kohærent koncept for den lutherske gudstjeneste i Danmark, inklusive alle messetoner til læsningerne eller tekster og melodier til kollekter og bønner. Alt skulle synges; det var faktisk kun prædiken, der blev fremsagt.

Før prædiken måtte gudstjenesten gerne forløbe på sædvanlig vis; her videreførtes således den førreformatoriske praksis. Efter prædiken udgjordes tyngdepunktet af nadveren, hvis teologiske betydning imidlertid var omstridt: Ud fra det nye, lutherske synspunkt skulle det handle om aktivt at mindes Kristi død og samtidig være bevidst om menneskehedens frelse, som er forbundet hermed. Derfor måtte de gamle sange efter prædiken erstattes med nye.

Idéen om at skulle lægge sig fast på hver en detalje hang ganske vist sammen med den danske indenrigspolitik efter 1536; men komponenterne (taget hver for sig) var kernelutherske. Hvis man således vil opleve, hvordan en "original" luthersk gudstjeneste så ud, tilbyder de danske bestemmelser en ideel orientering. Heri ligger deres internationale betydning. Tilmeld er dette et uundværligt grundlag for en tilgang til Luthertidens kirkemusik i det hele taget.

Luthersk musik på Ribe Katedralskole

I alle lutherske områder nåede man et nyt trin i Reformationen omkring 1540. Nu drejede det sig også om spørgsmålet, hvilken flerstemmig musik der skulle synges i gudstjenesten. Denne option kom kun i betragtning for større byer, for kun dér fandtes der viderekomne latinelever, dertil flere, voksne sangere, måske også instrumentalister. Netop sådanne steder blev de liturgiske

sange i forvejen sunget på latin; følgelig var det intet problem at optage international musik med latinsk tekst i gudstjenesten.

Nogle steder blev der i den følgende tid anlagt store håndskrevne musikalske samleværker, som så kunne benyttes i gudstjenesten lige så regelmæssigt som en messebog. Et sammenligneligt repertoire stillede den Wittenbergske trykker Georg Rhau til rådighed: noder til alle festlige gudstjenester i kirkeåret, også til vespergudstjenesterne, derudover til at musicere efter i skolen. Selvfølgelig lod de latinske kompositioner sig også integrere i den danske højmesse.

Mange steder, især i Saksen, blev der på den tid anskaffet rigtig meget musik, og sommetider står det ikke klart, hvilken funktion sangene skulle indtage i det kirkelige liv (højmesse, vesper, skole?). Ved Ribe Katedralskole var situationen en anden: De lærere, som var ansvarlige for musikken i Domkirken, arbejdede mere målorienteret. I overensstemmelse med de klare danske regler for gudstjenestens forløb anskaffede de et standardiseret musikrepertoire. Til sidst havde de præcis én musiksamling til rådighed for hver kirkemusikalsk opgave. Primært drejede det sig om noder fra Georg Rhaus trykkeri.

Selve nodeeksemplarerne er ikke bevaret. Dog samlede Peder Hegelund (1542-1614), senere hen biskop i Ribe, omkring 1580 alt, hvad der var vigtigt for at få Katedralskolen til at fungere, i en omfattende håndbog; dertil hørte skolens fundatser, budgettet og netop også noderne, der blev brugt til at spille efter. Han beskrev dem så nøjagtigt, at de entydigt kan identificeres, og han noterede endda, hvilken af hans forgængere der havde anskaffet dem. Således var definitionen af det lutherske musikrepertoire også påbegyndt i Ribe omkring 1550; lignende forhold har sikkert gjort sig gældende ved andre store latinskoler i Danmark, dvs. i Roskilde og Viborg lige som i København og på Herlufsholm. Samtidig bliver det tydeligt, hvor det Wittenbergske repertoire ikke lod sig integrere i den danske praksis.

Traditionelt blev kyriets tre dele (Kyrie eleison, Christe eleison, Kyrie eleison) på festdage sunget tre gange hver, så kyriet fremstod i ni dele i alt, og Rhau's musiktilbud er afstemt efter dette. I Danmark måtte hver sats dog generelt kun forekomme én gang. Og: I Wittenberg blev Credo normalt sunget på tysk af menigheden som individuel trosbekendelse; derfor er Credo ikke medtaget i Rhau's tryk. I de større byer i Danmark skulle det imidlertid optræde med sin traditionelle latinske tekst. Disse steder måtte der således findes egne løsninger, og også dette afspejles i Hegelunds inventarliste: Til at begynde med brugte man stadig en gammel førrefor-

matorisk nodebog; men i 1558 anskaffede Hans Thomissøn (1532-1573; han blev berømt gennem sin "Psalmebog" fra 1569) messekompositioner af den flamske musiker Jacobus Clemens (kaldet "non Papa", dvs. "ikke pave"), som fremover kunne indsættes på de traditionelle tomme pladser som moderne musik, og afsluttede dermed opbygningen af et repertoire i Ribe. Et mindre problem var, at der nogle steder efter prædikenen skulle synges salmer af eleverne; til dette blev tyske sange ikke taget i betragtning. Senest fra 1533 stod de dog også til rådighed på dansk.

Således er det muligt eksemplarisk at rekonstruere en komplet dansk luthersk festgudstjeneste, som den allerede blev fejret i tiden omkring Luthers død (1546). De almene danske regler for gudstjenesten udgør et ideelt pålideligt grundlag for dette, som også kan udfyldes musikalsk takket være Hegelunds repertoireliste. Det er Thomissøns fortjeneste, at musikudbuddet er blevet kompletteret.

Musikken

Som nævnt blev næsten alt i gudstjenesten sunget. På denne måde opstod der en imponerende stilistisk mangfoldighed af sange. De mest enkle oplevede menigheden i bønnerne: De blev sunget af præsten på en enkelt tone. Kun en smule mere fleksibel er melodien i læsningerne (epistel, evangelium): I dem efterlignes sætningsmelodien. Til dette havde Luther i 1526 sammenstillet et komplekst system af melodiformler; Thomissøn forenkledede det i sin "Psalmebog" (indspilningen lægger sig op ad denne). Hvis man lytter meget opmærksomt, kan man høre, hvor et vers ender, og hvor et nyt begynder; og på samme måde kan man opleve, om der står et spørgsmålstejn eller et punktum i slutningen af sætningen. Endnu mere melodiose er det sungne fadervor og indstiftelsesordene til nadveren. Alle disse sange fra præsterne (nogle i vekselsang med degnen hhv. den lokale skolemester) dannede grundlag for det lydindtryk, en gudstjeneste formidlede.

Nogle af de andre sange kunne forekomme på samme måde i enhver gudstjeneste (Kyrie, Gloria etc.); for atter andre er det kun timingen i forløbet, der er konstant, men der kan altid indsættes en anden sang, som passer til den pågældende dag. Efter Introitus var det i den danske praksis Graduale, Alleluia og Sekvens; efter prædikenen blev de traditionelle sange erstattet med nye salmer, kun Sanctus og Agnus Dei blev bibeholdt.

I Thomissøns repertoire til højmassen er også de flerstemmige sange stilistisk forskellige. Introitus, Graduale og Alleluia stammer fra et nodetryk af Rhau; i dem synger sopranen gennem-

gående en gregoriansk melodi. For så vidt virker musikken som en flerstemmig version af den gamle messesang. Også for Sekvens, den middelalderlige strofedigtning, ligger der en liturgisk melodi til grund. Denne forarbejdes dog på mangfoldig vis imitatorisk i stemmerne. Endnu friere er udformningen i Kyrie, Gloria osv., som er de mest moderne dele af dette repertoire: Som tematisk grundlag har komponisten her benyttet melodien fra sangen "Virtute magna", som blev brugt i tidebønnen i påsketiden.

I modsætning til ved en koncertopførelse af messer af Haydn eller Mozart følger messeled-dene altså ikke umiddelbart efter hinanden (som satserne i en symfoni); kun Kyrie og Gloria grænser direkte op til hinanden. De er dog heller ikke omgivet af talt tekst, for før Kyrie står Introitus, og efter Gloria følger en sunget bøn. Musik er således det uundværlige grundlag for at fejre en gudstjeneste i Luthers ånd.

Komponisterne

Musikken, som Georg Rhau optog i sine tryk, stammer for størstedelens vedkommende fra komponister, som har været virksomme allerede længe før Reformationen. Fra trykudgaven (udkommet i 1539), som indeholder sangene for tiden mellem påske og Kristi Himmelfart, er den ungarske hofmusiker Thomas Stoltzer (død i 1526) den komponist, som har levet længst efter det år (1517), hvor Luther opslog sine 95 tesar. I slutningen af sit liv virkede han ved det ungarske kongehof.

Vi ved mindst om Johannes Alektorius, som også kaldes "Johannes Galliculus". Han samarbejdede omkring 1518 med Georg Rhau, mens denne var Thomaskantor i Leipzig.

Særlig interessant for den danske Reformation er musikken af Conrad Rein. Født omkring 1475 i Arnstadt (230 år senere virkede den unge Bach dér!), blev han i 1502 lærer i Nürnberg; blandt hans elever var den senere "mestersanger" Hans Sachs. Hans liv tog en afgørende drejning i 1514: Godske Ahlefeldt, biskop over Slesvig stift, foretog forud for Christian II's bryllup med Isabella af Østrig en diplomatisk rejse til Linz; undervejs, i Nürnberg, rekrutterede han medlemmerne til et nyt dansk hofkantor, og Conrad Rein blev deres bassist og ensemblechef. Han døde omkring 1522, formentlig i København.

Der er ikke bevaret noget af Reins musik fra hans tid i København. Dog må de af hans værker, som Georg Rhau optog i sit musiktryk, stilistisk ligne dem, som Rein opførte i København.

Dér kunne de høres i Christian II's gudstjenester, og også den unge Hans Tausen kan have lært dem at kende dengang. Tausen, der senere blev den første, som oversatte Bibelen til dansk, var omkring 1541–61 biskop i Ribe og oplevede dér Thomissøns musikpraksis. Med Reins musik rækker traditionen for denne højmesse-rekonstruktion altså tilbage til den tid, hvor Christian II begyndte at begejstres for Luthers idéer.

Ved siden af denne "gamle" musik træder som nyeste element messen af den flamske komponist Jacobus Clemens. Den står i en samling messekompositioner, der udkom på tryk i 1557, et år efter hans død; af de fire værker, den indeholder, kunne Thomissøn, med en given toneart som kriterium, vælge et værk ud, som passede til den pågældende højtids karakter.

Således refererer indspilningen ganske vist konkret til Ribe og den danske lutherdom, men den afspejler eksemplarisk og omfattende det, som udgjorde en tidlig luthersk festgudstjeneste. Kun prædiken mangler i denne rekonstruktion.

Konrad Küster er professor i musikhistorie ved Universitæt Freiburg. Hans speciale er luthersk musikkultur med særlig fokus på Nordtyskland og Danmark.

Musica Ficta er et professionelt vokalsemble, dannet i 1996 af komponisten og dirigenten Bo Holten. Her har han realiseret sin vision om et fleksibelt og projektorienteret ensemble, hvor den virtuose ensemblesang i alle sine afskygninger står i centrum. Musica Ficta favner et meget bredt repertoire. Ensembles speciale er dog musikken fra middelalder og renæssance. De seneste år har Musica Ficta og Bo Holten især kredset om dem italienske madrigal fra den sene renæssance og særligt om den ekstreme renæssancekomponist Carlo Gesualdo. Dette arbejde er foreløbigt kulmineret med Holtens opera *Gesualdo Shadows*, som havde premiere i 2016 og udgives på DVD af Dacapo i 2018. Musica Ficta betragter endvidere arbejdet med den danske sangskat som en central del af sit virke. Cd'erne med danske sange har gjort Musica Ficta til et af Danmarks mest sælgende klassiske ensembler, og ensemblet turnerer hvert år landet rundt for at udbrede og fastholde kendskabet til både de kendte og de mindre kendte egne af den danske sangskat.

Siden studierne ved musikvidenskab på Københavns Universitet og i fagot på konservatoriet har **Bo Holten** etableret sig som en anerkendt dirigent og komponist. I 1979 stiftede han Ars Nova Copenhagen, som han dirigerede frem til 1996. Herefter stiftede han Musica Ficta, som han har stået i spidsen for lige siden. Bo Holten har internationalt været virksom som kordirigent for bl.a. BBC Singers, Det Svenske Radiokor, Nederlands Kammerkoor, National Choir of Ireland samt Det Flamske Radiokor, som han var chefdirigent for fra 2007-12. Bo Holten har både herhjemme og i udlandet markeret sig i sit arbejde med tidlig musik og særligt vokalpolyfonien. Som orkesterdirigent har han arbejdet regelmæssigt med de danske symfoniorkestre, og hans to indspilninger med musik af Frederick Delius med Aarhus Symfoniorkester fik begge en fornem international modtagelse, bl.a. en Editors Choice i Gramophone og Record of the Month i Classical CD. I årenes løb har han dirigeret mere end 175 uropførelser af orkester- og korværker og har selv komponeret mere end 100 værker med kormusikken som hans mest opførte.

P = Præst, D = degn, M = menighed

1 INTROITUS

Salmernes bog, kapitel 139 vers 18, 5, 6, 1 og 2

CONRAD REIN:

Resurrexi, et adhuc tecum sum, alleluia.

Posuisti super me manum tuam, alleluia.

Mirabilis facta est

scientia tua, alleluia.

Domine probasti me, et cognovisti me.

Tu cognovisti sessionem meam,

et resurrectionem meam.

2 KYRIE

CLEMENS NON PAPA *Missa Virtute magna*

Kyrie eleison – Christe eleison – Kyrie eleison.

3 GLORIA *Missa Virtute magna*

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.

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, Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi,

miserere nobis;

O = Officiant, D = Deacon, C = Congregation

INTROIT

Psalm 139 vv. 18, 5, 6, 1 and 2

CONRAD REIN:

When I awake, I am still with thee, Hallelujah.

Thou hast laid thine hand upon me, Hallelujah.

It is too wonderful for me;

I cannot attain unto it, Hallelujah.

Lord, thou art acquainted with all my ways.

Thou knowest my down sitting

and mine uprising.

KYRIE

CLEMENS NON PAPA *Missa Virtute magna*

Lord, have mercy – Christ, have mercy – Lord, have mercy.

GLORIA *Missa Virtute magna*

Glory be to God in the highest,
and on earth peace to men of good will.

We praise thee,

we bless thee,

we adore thee,

we glorify thee,

we give thee thanks for thy great glory,

Lord God, heavenly King,

O God, almighty Father.

Lord Jesus Christ, only begotten Son,

Lord God, Lamb of God, Son of the Father,

who takest away the sins of the world,

have mercy on us;

qui tollis peccata mundi,
suscipe deprecationem nostram.
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.

[4] INDLEDNINGSKOLLEKT

P: Herren være med eder.
D + M: Og med din Ånd.
P: O Gud, som på denne dag har ved din
enbårne søn oplåst os din evigheds lønkammer,
efter døden er blevet overvunden, fulddrev og
med din hjælp vore begæringer som du med din
forkommelse selv indgiver, ved den samme vor
Herre Jesum Christum, som med dig lever og
regerer i hellig Ånds enighed, en sand Gud fra
evighed og til evighed.

D + M: Amen.

EPISTELLÆSNING

Forste Korintherbrev, kapitel 5 Vers 7-8

Epistelen beskriver os Sancte Pouel til de
Corinther. Kære brødre, udrenser den gamle
surdej, på det I kunne være en ny dej, ligesom
I er usyrede. Thi vi have og et påskelam, som
er Christus, ofret for os. Derfor lader os holde
påske, ikke i den gamle surdej, og ikke i ond-

who takest away the sins of the world,
receive our prayer;
who art seated at the right hand of the Father,
have mercy on us.
For thou alone art the Holy One,
thou alone art the Lord,
thou alone art the Most High, Jesus Christ,
with the Holy Spirit, in the glory
of God the Father. Amen.

COLLECT: PREFACE

O: The Lord be with you.
D + C: And with thy spirit.
O: O God who on this day through thine only be-
gotten son hast conquered death and unlocked
for us the path to eternity, grant, we pray, that
we who keep the solemnity of the Lord's Resur-
rection may through the renewal brought by thy
spirit rise up through our Lord Jesus Christ, thy
Son, who liveth and reigneth with thee in the unity
of the Holy Spirit, one God, for ever and ever.

D + C: Amen.

EPISTLE

First Corinthians, chapter 5, vv. 7-8

The Epistle of Saint Paul to the Corinthians.
Brethren, purge out therefore the old leaven, that
ye may be a new lump, as ye are unleavened.
For even Christ our passover is sacrificed for
us. Therefore let us keep the feast, not with old
leaven, neither with the leaven of malice and

skabs og skalkheds surdej, men i renheds og
sandheds søde dej.

[5] GRADUALE

Salmernes bog, kapitel 118 vers 24 og 1

CONRAD REIN:
Haec dies quam fecit Dominus:
exultemus et laetemur in ea.

THOMAS STOLTZER – Versus:
Confitemini Domino, quoniam bonus:
quoniam in saeculum misericordia eius.

CONRAD REIN:
Haec dies ... (gentaget)

[6] ALLELUJA

1. Kor. kap. 5 v. 7-8

CONRAD REIN:
Alleluia

LUCAS LOSSIUS:
Alleluia

Pascha nostrum immolatus est Christus.
Epulemur in azymis sinceritatis et veritatis.

Alleluia.

wickedness; but with the unleavened bread of
sincerity and truth.

GRADUAL

Psalm 118 vv. 24 and 1

CONRAD REIN:
This is the day which the Lord hath made;
we will rejoice and be glad in it.

THOMAS STOLTZER – Versus:
O give thanks unto the Lord; for he is good:
because his mercy endureth for ever.

CONRAD REIN:
Haec dies ... (repeated)

HALLELUJAH

1 Cor. chap 5 vv. 7-8

CONRAD REIN:
Hallelujah

LUCAS LOSSIUS:
Hallelujah.

For even Christ our passover is sacrificed for us.
Let us keep the feast with the unleavened bread
of sincerity and truth.

Hallelujah.

7 SEKVEN

LUCAS LOSSIUS:
Victimæ paschali laudes immolent Christiani.

JOHANNES ALECTORIUS:
Agnus redemit oves;
Christus innocens Patri reconciliavit peccatores.

LUCAS LOSSIUS:
Mors et vita duello confluxere mirando; Dux vitæ
mortuus regnat vivus.

JOHANNES ALECTORIUS:
Dic nobis, Maria, quid vidisti in via? Sepulchrum
Christi viventis et gloriam vidi resurgentis.

LUCAS LOSSIUS:
Angelicos testes sudarium et vestes. Surrexit
Christus spes mea; præcedet suos in Galilæam.

JOHANNES ALECTORIUS:
Credendum est magis soli Mariæ veraci
quam Judæorum turbae fallaci.

LUCAS LOSSIUS:
Scimus Christum surrexisse a mortuis vere. Tu
nobis victor Rex miserere.

SEQUENCE

LUCAS LOSSIUS:
Christians, to the Paschal Victim offer sacrifice
and praise.

JOHANNES ALECTORIUS:
The sheep are ransomed by the Lamb;
and Christ, the undefiled, hath sinners to his
Father reconciled.

LUCAS LOSSIUS:
Death with life contended: combat strangely
ended! Life's own Champion, slain, yet lives to
reign.

JOHANNES ALECTORIUS:
Tell us, Mary, say what thou didst see upon the way.
The tomb the living did enclose; I saw Christ's
glory as he rose.

LUCAS LOSSIUS:
The angels there attesting; shroud with grave-
clothes resting. Christ, my hope, has risen; He goes
before you into Galilee.

JOHANNES ALECTORIUS:
Mary's true testimony, more to be believed
than the false words and lies of the Jews.

LUCAS LOSSIUS:
That Christ is truly risen from the dead we know.
Victorious King, Thy mercy show!

8 EVANGELIUM

P: Herren være med eder.
D + M: Og med din Ånd.
P: Disse efterfølgendes ord beskriver os den
hellig Markus Evangelista:

Markusevangeliet Kapitel 16 Vers 1–7:
Og der sabbatten var forgangen, da købte Maria
Magdalene og Maria Jakobi og Salome dyrebar
smørelse, at de skulle komme og salve hannem.
Og de kom til graven på en af sabbatterne
meget årle, der sol opgik. Og de sagde til
hverandre: Hvo skal vælte os stenen fra døren
på graven? Og de så derhen, og bleve var, at
stenen var afvælt, thi han var meget stor. Og de
ginge ind i graven, og så en dreng sidde ved den
højre hånd, han havde et langt hvidt klæde på,
og de blev forfærdede. Da sagde han til dem:
Forfærdes ikke. I lede efter Jesum af Nazareth
den korsfæste? Han er opstanden, og er ikke
her; Se der, den sted, som de lagde hannem. Så
gå bort og siger hans disciple det, og Peder, at
han skal gå henfor eder til Galileam, der skulle I
se hannem, som han haver sagt eder.

9 CREDO NICÆNUM Missa Virtute magna

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terræ,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,

GOSPEL

O: The Lord be with you.
D + C: And with thy spirit.
O: The words of Saint Mark the Evangelist:

Mark 16 vv. 1–7:
And when the sabbath was past, Mary Magdalene,
and Mary the mother of James, and Salome, had
bought sweet spices, that they might come and
anoint him. And very early in the morning the first
day of the week, they came unto the sepulchre
at the rising of the sun. And they said among
themselves, Who shall roll us away the stone from
the door of the sepulchre? And when they looked,
they saw that the stone was rolled away: for it was
very great. And entering into the sepulchre, they
saw a young man sitting on the right side, clothed
in a long white garment; and they were affrighted.
And he saith unto them, Be not affrighted: Ye seek
Jesus of Nazareth, which was crucified: he is risen;
he is not here: behold the place where they laid
him. But go your way, tell his disciples and Peter
that he goeth before you into Galilee: there shall
ye see him, as he said unto you.

NICENE CREED Missa Virtute magna

I believe in one God,
the Father almighty,
maker of heaven and earth
and of all things visible and invisible.
And in one Lord Jesus Christ,

Filium 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 coelis.
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 coelum,
sedet ad dexteram Patris:
Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cujus 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 baptismam
in remissionem peccatorum.
Et exspecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

the only-begotten Son of God,
begotten of the Father before all ages,
God of God, Light of Light,
very God of very God,
begotten not made,
being of one substance with the Father,
through Whom all things were made:
Who for us men and for our salvation
came down from heaven,
was incarnate by the Holy Spirit
of the virgin Mary,
and was made man:
Who for us, too, was crucified under
Pontius Pilate, suffered, and was buried:
the third day He rose according to the Scriptures,
ascended into heaven,
and is seated on the right hand of the Father:
He shall come again with glory
to judge the living and the dead,
and His kingdom shall have no end.
And in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father and the Son:
Who together with the Father and the Son
is worshipped and glorified:
Who spoke by the prophets.
And I believe one holy, Christian,
and apostolic Church.
I acknowledge one baptism
for the remission of sins,
and I look for the resurrection of the dead
and life of the age to come. Amen.

10 SALME

Christ lå i dødsens bånd
For vore synder given.
Hand er igen opstanden
Bar os det evige levnet.
At vi skulle altid være glad
Hannem takke og prise i allen stad
Og sjerne halelua!
Halelua!

Døden kunde ingen tvinge
Blandt alle menneskens sønner
Det gjorde alt vore synder
Ingen uskyldig var at finde.
Der af da kom den død saa snart
Fik magt over os med en fart
Holdt os i sit rige fangne.
Halelua!

Hans Thomissøns salmebog

11 ALTERGANG

P: Dominus vobiscum.
D: Et cum Spiritu tuo.
P: Sursum corda.
D: Habemus ad Dominum.
P: Gratias agamus Domino Deo nostro.
D: Dignum et iustum est.
P: Ipse enim verus est agnus, qui abstulit
peccata mundi, qui mortem nostram moriendo
destruxit, et vitam resurgendo reparavit. Et
ideo cum angelis et archangelis, cum thronis et
Dominationibus cumque omni militia coelestis

HYMN

Christ lay in Death's dark prison,
It was our sin that bound Him;
This day hath He arisen,
And sheds new life around Him.
Therefore let us joyful be,
And praise our God right heartily.
So sing we Hallelujah!
Hallelujah!

O'er Death no man could prevail,
If mortal e'er came near him;
Through guilt all our strength would fail,
Our sinful hearts did fear him.
Therefore Death did gain the day,
And lead in triumph us away,
Henceforth to dwell imprisoned.
Hallelujah!

Hans Thomissøn's hymnal

COMMUNION

O: The Lord be with you.
D: And with thy spirit.
O: Lift up your hearts.
D: We lift them up to the Lord.
O: Let it give thanks to the Lord our God.
D: It is right and just.
O: He is the true lamb who hath taken away
the sins of the world. By dying he has destroyed
our death and by rising restored our life. And
therefore, with the angels and archangels, with
thrones and dominions, and with all the heavenly

ecercitus hymnum gloriae tuae canimus sine fine dicentes:

12 **SANCTUS** *Missa Virtute magna*

Sanctus, sanctus

Dominus Deus Sabaoth.

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Pleni sunt coeli et terra gloria tua.

13 **KOLLEKT**

På det, kæreste Christi venner, at I rettelig og verdelig kunne annamme de højværdige sakrament, da bør I disse to ting her besynderlige at vide, som er hvad I skulle tro og gøre. Disse ord Christus sagde, det er mit legeme, som gives for jer, item det er mit blod som udgydes for jer til syndernes forladelse, skulle I fuldkommelige tro så at være i sandhed, at Jesus Christus er der selv til stede med sit legeme og blod i sakramentet efter ordsens lydelse. Dernæst skulle I også tro af Christi ord til syndernes forladelse, at Jesus Christus skænkede jer sit legeme og blod til en stadfæstelse på alle jeres synders forladelse. På det sidste skulle I og gøre Christi befaling fuldest, dersom han så byder jer sigendes. Tager hen og æder det, item, drikker alle heraf, Item dette gøre i min hukommelse. Thi han har givet os sit legeme og blod at æde og drikke til syndernes

hosts, we sing a hymn to thy glory, saying without ceasing:

SANCTUS *Missa Virtute magna*

Holy, holy, holy,

Lord God of hosts

Heaven and earth are full of thy glory

Hosanna in the highest.

Blessed is he that cometh in the name of the Lord

Hosanna in the highest.

Heaven and earth are full of thy glory.

COLLECT

In order, dear friends in Christ, that you might justly and worthily partake of the the Holy Sacrament, you should know in particular these two things, which are what you must believe and do. These words which Christ said – this is my body, that is given for you; and this is my blood, which is shed for you for the remission of sins – you must so fully believe to be the truth, that Jesus Christ is Himself present with his body and blood in the Sacrament as stated by the words. Then you must also believe from the words of Christ for the remission of sins, that Jesus Christ gave you his body and blood to confirm the forgiveness of all your sins. Finally you must fully obey the words of Christ as he commands you. Take this and eat it; and all drink of it; do this in remembrance of me. For he has given us His body and blood to eat and drink for the forgive-

forladelse, og der hos ihukomme hans hellige død og pine. Derfor, når I så tro disse Christi ord og gøre efter denne hans befaling, så er I ret prøvede, som Paulus siger, og verdelige kunne æde Christi Legeme og drikke hans blod til eders synders forladelse. Dertil give eder Gud Fader sin nåde ved samme Jesum Christum vor Herre, og derom vil vi bede sigendes af hjertet:

FADERVOR

Fader vor du som est i Himmelen / helliget vorde dit navn tilkomme dit rige / vorde din vilje her på jorden som han er i himmelen / giv os i dag vort daglige brød og forlad os vor skyld som vi forlade vores skyldener / Led os ikke ud i fristelse / men frels os fra ondt. Amen.

INDSTIFTELSESORD

Vor Herre Jesus Christus i den nat der han blev forrådt tog han brødet takkede og brød det / gav sine discipler og sagde / tager dette hen og æde ret det er mit legem / som gives for eder det gøre i min hukommelse.

Ligeså tog han og kalken efter aftens måltid, takkede, gav dennem og sagde / Drikker alle der af, dette er det ny Testaments kalk i mit blod, det som bliver udgydet for eder til syndernes forladelse /dette gør så ofte som I drikke i min hukommelse.

ness of sins, and furthermore to remember His holy death and suffering. Therefore when you believe these words of Christ and do as He commands, then you are tried and true as Paul says, and may justly eat the Body of Christ and drink His blood for the forgiveness of yours sins. And so may God the Father grant you his grace through the same Jesus Christ Our Lord, and so shall we pray, saying from the heart:

THE LORD'S PRAYER

Our father, which art in Heaven, / hallowed by Thy name, Thy kingdom come. / Thy will be done on earth as in Heaven. / Give us this day our daily bread and forgive us our trespasses as we forgive those who trespass against us. / Lead us not into temptation, / but deliver us from evil. Amen.

WORDS OF INSTITUTION

Our Lord Jesus Christ, the same night in which He was betrayed, took bread and when He had given thanks, He broke it and gave it to His disciples saying: Take, eat; this is My body, which is given for you. This do in remembrance of Me.

In the same way also He took the cup after supper, gave thanks, and gave it to them saying: Drink of it all of you; this cup is the New Testament in My blood, which is shed for you and for many, for the remission of sins. This do as often as you drink it, in remembrance of Me.

14 **AGNUS DEI** *Missa Virtute magna*
Agnus Dei qui tollis peccata mundi miserere
nobis.
Agnus Dei qui tollis peccata mundi dona nobis
pacem.

15 **TAKSIGELSESKOLLEKT**
P: Herren være med eder.
D + M: Og med din ånd.
Vi takke dig, Herre Almægtigste Gud, at du med
disse salige gaver haver os vederkvæget, nu
bede vi din barmhjertighed, at du lader denne
samme gave os ret bekommes, til vor tros
styrkelse på dig,
og til en brændendes kærlighed imellem os indb-
yrdes, for din Søns Jesu Christi vor Herres skyld,
D + M: Amen.

VELSIGNELSE

Herren velsigne dig og bevare dig / Og være
dig nådig / Herren løfte sit åsyn på dig og give
dig fred.
D + M: Amen.

16 **SALME**
Forlæ os med fred nådelig
Herre Gud i vore tide
Der er dog ingen anden mer
Som for os kunne stride
end du selv vor Gud alene.

AGNUS DEI *Missa Virtute magna*
Lamb of God, who takest away the sins of the
world, have mercy on us.
Lamb of God, who takest away the sins of the
world, grant us peace.

POSTCOMMUNION COLLECT

O: The Lord be with you.
D + C: And with thy spirit.
We thank thee, Lord God almighty, that thou
hast granted us these blessed gifts; now we pray
for thy mercy, that thou makest us to deserve
these gifts, for the strengthening of our faith in
thee, and for the fervent love between us, for the
sake of thy son Jesus Christ.
D + C: Amen.

BLESSING

The Lord bless and keep you / And be merciful
to you / May the Lord lift up his face upon you
and grant you peace.
D + C: Amen.

HYMN

O Lord, in these times so perilous,
Thy peace in mercy send us;
No God but thee can fight for us,
No other God defend us
But Thou our only saviour.

Lad os ej frygte mennesken
Han er som græs forgængelig
Du est vor Herre skaber al en
Din magt hun er uendelig
Lad os dig alene frygte.
Hans Thomissøns salmebog

Fear not mankind, his days are grass
He passeth like a flower;
But Thou our God and maker are,
Unbounded is Thy power.
Let us fear Thee alone!
Hans Thomissøn's hymnal



MUSICA FICTA ON THIS RECORDING

SOPRANOS Ann-Christin Wesser Ingels, Christine Nonbo and Louise Odgaard

ALTOS Eva Wöllinger-Bengtson, Hanne Marie le Fevre and Rebecca Forsberg Svendsen

TENORS Tobias Aabye Dam, Paul Bentley-Angell and Palle Jensen

BASSES Lauritz Jakob Thomsen*, Torsten Nielsen (Officiant) and Rasmus Kure Thomsen (Deacon)

* monophonic intonations

DDD

Recorded at Ribe Cathedral on 15-17 March 2017 and St. Paul's Church, Copenhagen, on 15 June 2017

Recording producers: Viggo Mangor and Bo Holten

Editing, mix and mastering: Viggo Mangor

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Liner notes and reconstruction of liturgy and music repertoire: Konrad Küster

Executive producer: Birgitte Ebert, organist at Ribe Cathedral

Danish translation from German (liner notes): Birgit Kahlmeyer

English translation: James Manley

Proofreader: Svend Ravnkilde

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(1542-1614) book 'Liber Scholæ Ripensis' (c. 1580/85); Viborg, Landsarkivet for Nørrejylland, C-0638, no. 141

(Photo: Konrad Küster – digitally reworked by Denise Burt)

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MUSIKANTOLOGI**

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