



SCHOLA  
GOTHIA

AVE  
MARIS  
STELLA

1. Ave Maria (Invitatorium)
2. Ave maris stella (Hymnus)
3. Nativitas tua (Antiphona)
4. Flectatur tibi (Antiphona)
5. O amabilis (Antiphona)
6. Laetabundus (Sequens)
7. Alma Redemptoris Mater (Antiphona)
8. Maria Summae (Responsorium)
9. O gloriosa Domina (Hymnus)
10. Iesu benigne Redemptor (Antiphona)
11. Beatus populus (Antiphona)
12. Angeli (Antiphona)
13. Tu miro micans (Hymnus)
14. Super salutem (Responsorium)
15. Per se lucens carbunculus (Hymnus)
16. Ave stella matutina (Antiphona)
17. Deus noster (Antiphona)
18. Solem iustitiae (Responsorium)
19. Quem terra, pontus (Hymnus)

SOLO

Helene Stensgård Larsson 1, 2:6, 11

Yvonne Carlsson 2:2, 5, 15

Ulrike Heider 2:3, 4

Sabina Nilsson 2:5, 10, 13

**D**EN HELIGA BIRGITTAS klosterorden är på många sätt en sällsam fågel i det katolska medeltida klosterlandskapet. Som den enda klosterorden grundad under 1300-talet så bär den på många drag som vittnar om den senmedeltida människan och dess tid. Birgittinorden räknas till de så kallade reformordnarna, vilket betyder att den ville vara en motvikt till den slapphet av det andliga livet som Birgitta upplevde utvecklat sig inom flera av de mer etablerade klosterordnarna. Birgitta var även en stor förespråkare för att påvens plats var i Rom och inte i Avignon där påven sedan ett tag residerat som ett utslag av de politiska intressen som också var en del av medeltidens katolska kyrka. Denna fråga ägnade Birgitta stort intresse och möda. Birgittinordens stora fokus på jungfru Maria

är också det en avspegling av det stora intresse för Jesu moder som rådde under senmedeltiden. Till detta ska läggas ett stort intresse för Jesu lidande i birgittinordens spiritualitet, också det i takt med tidens strömningar. Rent praktiskt så organiserades birgittinorden som ett dubbelkloster, i den meningen att det bestod av två konvent med i det ena nunnor (kallade systrar) och i det andra munkar. Denna lösning var inte unik utan hade i viss mån praktiserats tidigare i klosterhistorien men att instifta något sådant under 1300-talet var fullständigt unikt. Där är några av grundpremisserna för den tid då den heliga Birgitta grundar sin klosterorden.

Under 1300-talet hade den gregorianska sången blomstrat under flera hundra år. Detta återspeglas också i den sång som sjöngs i Birgittas

kloster, i synnerhet den reper-toar som systrarna sjöng i tidegården, d.v.s. de åtta gudstjänster som inramade systrarnas dag, och som i birgittinorden kallas *Cantus sororum* – systrarnas sång. Den består av en blandning av allt från välbekanta sånger som fanns i hela den katolska kristenheten till sånger som inte finns inom någon annan miljö och utgör sammantaget en sångcykel som skulle framföras under loppet av en vecka. Denna sammansättning av unika och allmänna sånger har skapat en reper-toar som är den enda gudstjänstrepertoar som satts samman för att framföras av enbart kvinnor. Den anses allmänt vara skapad av Birgittas bikt-fader och samarbets-partner Magister Petrus Olavus från Skänninge under 1350 och -60-talen, men vid källkritisk granskning visar den sig snarare vara en reper-toar som

tillkom under en längre period och inte var färdigskapad förrän fram mot 1400-talets mitt.

På denna inspelning hör vi ett urval av sånger ur *Cantus sororum* samt en sång för mässan: sekvensen *Laetebundus* vilket var en under medeltiden populär sekvens vid jul-tid i hela katolska kyrkan. *Cantus sororum*s reper-toar är på ett sätt en ganska monoton sångrepertoar där samma sånger med få variationer sjöngs under hela året. Å andra sidan så lärdes sångerna på detta sätt snabbt utantill av systrarna. Varje dag besjunger ett tema där Maria står i centrum. Söndagens sånger behandlar skapelsen, Treenigheten och Maria som den ideala modellen för skapelsen. Där hör vi på inspelningen tre sånger varav *Alma redemptoris mater* är ett exempel på en allmänt spridd och populär Mariaantifon

medan matutinresponsoriet *Maria summe trinitatis* och antifonen *O amabilis* är mer typiska för birgittinorden där i synnerhet *Maria summe trinitatis* ansluter väl till Treenighetstemat.

Måndagens sånger skildrar äng-larna och hur Maria äras av dem. Där hör vi också tre sånger som ansluter till detta tema: antifonerna *Angeli et archangeli*, *Deus noster* och hymnen *Per se lucens carbunculus*. I onsdagens *Cantus sororum* behandlas Marias födelse och barndom med antifonen *Nativitas tua* vilket tydligt belyser Marie födelse och dess avgörande betydelse i kristenheten, hymnen *Tu miro micans* och det ståtliga matutin-responsoriet *Summa iustitiae*.

Torsdagens sånger rör sig logiskt vidare till Marie bebådelse och Jesu födelse. Där ligger inspelningens tyngdpunkt och också den sång som inleder inspelningen:

invitatorieantifonen *Ave maria*. Texten utgörs av början på den på medeltiden utan jämförelse mest spridda bönen *Ave Maria gratia plena* men här i en melodisk dräkt unik för birgittinerna. Vidare hör vi antifonerna *Flectatur tibi*, *Beatus populus*, hymnen *Quem terra pontus* och den mycket spridda mariaantifonen *Ave stella matutina*. Fredagens sånger ansluter tydligt till långfredagens tematik, hos birgittinerna med fokus på Maria som lidande moder. Den dagen representeras på inspelningen av antifonen *Iesu benigne redemptor*.

Slutligen så sjungs på lördagen sånger om Marie död och uppståndelse, på denna inspelning med sångerna hymnen *O gloriosa domina* och matutinresponsoriet *Super salutem*. Därmed har vi med Schola Gothias hjälp tagit oss genom en kort version av *Cantus sororum* och dess tematik.

Avslutningsvis ska nämnas inspelningens andra sång: hymnen *Ave maris stella*, den mest kända Mariahymnen under medeltiden. Den sjöngs varje dag av systrarna i vespergudstjänsten och intar därmed en särställning i deras musikaliska och liturgiska liv

*Karin Lagergren*

SCHOLA GOTHIA är en professionell vokalkvartett med en unik framförandepraxis av musik från tidig medeltid.

Gruppens ledare Ulrike Heider är utbildad i Nederländerna där hon bland annat genomgått en flerårig utbildning i medeltida ensemblesång. De övriga tre medlemmarna är Helene Stensgård Larsson, Sabina Nilsson och Yvonne Carlsson, som alla är utbildade vid Högskolan för Scen och Musik i Göteborg.

I sitt musicerande levandegör Schola Gothia musiken ur klostermanuskript från 900- till 1400-talet. Repertoaren består av gregorianik och tidig flerstämmig musik och gruppen använder i möjligaste mån originalnotation.

Kvartetten bildades 1999 och har sedan dess konserterat flitigt i Göteborg med omnejd men också nationellt och internationellt med turnéer i ett flertal länder i Europa samt i Japan och Guatemala. Schola Gothia har också samarbetat med ett flertal framstående musiker och ensembler.

Gruppen har tidigare spelat in fyra skivor: *Gaude Birgitta* (Proprius 2002) – Grammisnominerad 2003; *Rubens rosa* (Rosarium 2003); *Gaudete in Domino* (Gothic, 2007); *The Divine Mystery* (Musica Rediviva, 2011).

THE MONASTIC ORDER of Saint Bridget (Birgitta) of Sweden, the Bridgettines (or Birgittines), is in many ways an anomaly in the medieval catholic monastic landscape. As the only monastic order founded during the 14<sup>th</sup> century, it displays many traits that bear witness of life during the late medieval period. The Bridgettine order counts as one of the so-called reform orders, which means that it wanted to counterbalance the worldliness that Bridget felt had developed in the spiritual life of several of the established monastic orders. Bridget was also a great advocate of Rome as the place of residence of the pope, rather than Avignon, where popes of that period had been residing for several decades as a result of political interests, which were also an important aspect of the medieval Catholic

Church. This was an issue that Bridget devoted a great deal of interest and energy to. The Bridgettines' great focus on the Holy Virgin is also a reflection of the special interest that the Mother of Jesus attracted during the late middle ages. To this can be added the emphasis that the Bridgettines in their particular spirituality placed on the passion of Jesus, which was also in line with the spiritual current of the time. In practical terms, the original Bridgettine order was organised as a double monastery, in the sense that it consisted of two convents, one for nuns (called sisters), the other one for monks. This arrangement was not unheard of, as it had been practised earlier in monastic history; but in the context of the 14<sup>th</sup> century it was completely unique. These were some of the important things that characterised



the times when Saint Bridget founded her monastic order.

By the 14<sup>th</sup> century, Gregorian chant had been flourishing for several hundred years. This is reflected in the chant sung in Bridget's monasteries, in particular the repertoire sung by the sisters as part of the Liturgy of the Hours, i.e. the eight sets of prayers around which the sisters' day was structured. In the Bridgettine order, this was referred to as *Cantus sororum* – song of the sisters. It is a mixture of songs, some well known throughout catholic Christendom, but also some that do not exist in any other liturgical environment, making up a cycle to be performed during the course of a week. *Cantus sororum*, with its combination of unique and more generally used songs, is the only liturgical repertoire composed specifically to be performed by women. It

has generally been assumed to have been created during the 1350's and 60's by Bridget's father confessor and collaborator, Master Petrus Olavus of Skänninge, but a critical examination of the sources indicates that it is really a repertoire that came into being during an extended period of time and was only completed by the mid 15<sup>th</sup> century.

This recording presents a selection of songs from *Cantus sororum*, and, in addition, one from Mass: the sequence *Laetabundus exsultet fidelis*, which was a popular sequence at Christmas in the Catholic Church generally during the middle ages. *Cantus sororum* is a repertoire repeated on a weekly basis throughout the year with very little variation, which facilitated memorisation for the sisters. Each day celebrates a theme centred on the Holy

Virgin. On Sundays, the songs celebrate the creation, Trinity, and Mary as the ideal model of creation. The recording features three of these: *Alma redemptoris mater* is an example of a generally known and popular Marian antiphon, whereas the matutin responsory *Maria summae trinitatis* and the antiphon *O amabilis* are more specifically characteristic of the Bridgettines. Especially the former is clearly associated with the Trinitarian theme. The Monday songs are about the angels and how Mary is honoured by them. There are three songs related also to that theme: the antiphons *Angeli et archangeli* and *Deus noster*; and the hymn *Per se lucens carbunculus*. On Wednesdays, *Cantus sororum* celebrates the birth and childhood of the Holy Virgin. In this selection we find the antiphon *Nativitas tua*,

focusing on Mary's birth and its crucial importance in Christendom, the hymn *Tu miro micans*, and the magnificent matutin responsory *Solem iustitiae*. Thursday proceeds logically via the Annunciation to the birth of Jesus. This is where this recording places its greatest emphasis and also where the opening selection belongs, the invitatory antiphon *Ave Maria*, whose text consists of the opening lines of *Ave Maria gratia plena*, without doubt the most widely used prayer in medieval times, but in a melodic guise unique to the Bridgettines. We also hear the antiphons *Flectatur tibi* and *Beatus populus*, the hymn *Quem terra pontus*, and the widely heard Marian antiphon *Ave stella matutina*. The songs for Friday clearly connect with the Good Friday theme, where the Bridgettines focus on Mary as suffering mother. In this

recording is included the antiphon *Iesu benigne Redemptor*. On Saturdays, finally, the theme is the death and Assumption of Mary, here represented by the hymn *O gloriosa domina* and the matutin responsory *Super salutem*. Thus, Schola Gothia takes us through a short version of *Cantus sororum* and its thematic structure. Finally, we should mention the second song of the recording: the hymn *Ave maris stella*, the best known Marian hymn in medieval times. It was sung every day by the sisters as part of the vesper service, thereby having a very special position in their musical and liturgical life.

*Karin Lagergren*

SCHOLA GOTHIA is a professional vocal quartet from Sweden with a unique performance practice of music from the early medieval period.

The group is led by Ulrike Heider, who received her education in the Netherlands, including a programme in medieval ensemble singing. The other group members are Helene Stensgård Larsson, Sabina Nilsson and Yvonne Carlsson, who were all educated at the Academy of Music and Drama at the University of Gothenburg in Sweden.

In their musicianship, Schola Gothia aim at reviving music found in monastic manuscripts from the 10<sup>th</sup> to the 15<sup>th</sup> century. Their repertoire consists of Gregorian chant as well as early polyphonic music. As much as possible, the group uses original notation.

The quartet was formed in 1999 and has given a large number of concerts, both locally, in and around Gothenburg, and at other places in Sweden. They have also toured internationally, in several European countries, as well as in Japan and Guatemala. Schola Gothia has collaborated with many eminent musicians and ensembles.

The group's previous cd records include *Gaude Birgitta* (Proprius 2002), nominated for the Swedish "Grammis" award in 2003; *Rubens rosa* (Rosarium 2003); *Gaudete in Domino* (Gothic 2007); *The Divine Mystery* (Musica Rediviva 2011).

1. AVE MARIA

*Invitatory to Psalm 95, Thursday Matutin*

Ave Maria gratia plena,  
Dominus tecum.

Ps. Venite, exultemus Domino  
iubilemus Deo salutari nostro:  
preoccupemus faciem eius in  
confessione,  
et in psalmis iubilemus.

*Hail Mary, full of grace,  
the Lord is with you.*

*Ps. Come let us praise the Lord.  
Let us rejoice in God our Saviour:  
let us approach his presence in confession,  
and praise him in hymns.*

2. AVE MARIS STELLA

*Hymn, Thursday Vesper*

Ave maris stella,  
Dei Mater alma,  
atque semper Virgo,  
felix caeli porta.

*Hail, star of the sea,  
gracious mother of God  
and eternal Virgin,  
happy gateway to heaven.*

Sumens illud Ave  
Gabrielis ore  
funda nos in pace,  
mutans nomen Evae.

*Receiving that greeting: "Ave"  
from Gabriel's lips,  
place us in peace,  
reversing the name of "Eva" [Eve].*

Solve vincla reis,  
profer lumen caecis:  
mala nostra pelle,  
bona cuncta posce.

*Loosen the ties of the accused,  
give light to the blind:  
banish our baseness,  
demand good for all.*

Monstra te esse Matrem:  
sumat per te preces,  
qui pro nobis natus,  
tulit esse tuus.

*Show us that you are the Mother:  
may he receive our prayers,  
who was born for us,  
and chose to be yours.*

Virgo singularis,  
inter omnes mitis,

nos culpis solutos,  
mites fac et castos.

*Unequaled Virgin,  
most gracious of all,  
having removed our guilt,  
make us mild and pure.*

Vitam praesta puram,  
iter para tutum:  
ut videntes Iesum  
semper collaetemur.

*Make our life pure,  
and our journey safe,  
so that, when we see Jesus,  
we may always be together.*

Sit laus Deo Patri,  
summo Christo decus,  
Spiritui Sancto,  
tribus honor unus. Amen.

*Praise the Lord and Father,  
and glory to Christ on high,  
and to the Holy Spirit,  
give the three the same praise.*

3. NATIVITAS TUA

*Antiphon to Benedictus, Wednesday Laudes*

Nativitas tua Dei Genitrix Virgo,  
gaudium annuntiavit universo mundo,

ex te enim ortus est sol iustitiae Christus  
Deus noster,  
qui solvens maledictionem, dedit  
benedictionem,  
et confundens mortem, donavit nobis vitam  
sempiternam.

*Your birth o Virgin, mother of God,  
proclaimed joy to the whole world,  
you are the source of the sun of righteousness,  
Christ our Lord,  
who by releasing us from the curse, offered us  
blessing,  
and by confounding death gave us eternal life.*

4. FLECTATUR TIBI

*Antiphon, Thursday Matutin/Nocturn*

Flectatur tibi benedictae Iesu omne genu,  
qui Virginem Matrem  
et te hominem fieri voluisti,  
ut hereditatem dares timentibus nomen  
tuum.

*May every knee be bent for you, blessed Jesus,  
who wanted to make the Virgin a Mother  
and yourself a man,  
to give the inheritance to those who fear your  
name.*

5. O AMABILIS

*Antiphon, Sunday Matutin/Nocturn*

O amabilis Virgo a Deo  
super montem sanctum suum Sion Regina  
constituta  
fac nos Filio tuo servire in timore,  
et exsultare ei cum tremore.

*O beloved Virgin, by God  
made the Queen of his holy mountain, Zion,  
make us serve your Son in fear,  
and tremblingly praise him.*

6. LAETABUNDUS

*Sequence, Christmas – from manuscript 71A21*

Laetabundus exsultet fidelis chorus.  
Alleluia.

*Gladly, the chorus of the faithful rejoices.  
Alleluia.*

Regem regum intactae profudit thorus:  
res miranda.

*The bed of the untouched woman was the source of  
the King of kings:  
wonderful thing.*

Angelus consilii natus est de Virgine:  
sol de stella.

*A wonderful counsellour is born by a Virgin:  
a sun from a star.*

14

Sol occasum nesciens, stella semper  
rutilans,  
semper clara.

*A sun that knows no setting, an ever-glowing  
star,  
always bright.*

Sicut sidus radium, profert Virgo Filium  
pari forma.

*Like the star its rays, the Virgin brings forth  
a Son  
of the same shape.*

Neque sidus radio, neque Virgo Filio  
fit corrupta.

*No star is ever corrupted by its rays,  
nor the Virgin by her Son.*

Cedrus alta Libani conformatur hyssopo,  
valle nostra.

*The tall cedar of Lebanon is shaped by the hyssop,  
in our valley.*

Verbum ens Altissimi corporari passum est,  
carne sumpta.

*The word of the most High has been formed into  
matter, and is become flesh.*

Isaias cecinit, Synagoga meminit,  
numquam tamen desinit  
esse caeca.

*Isaiha sang about this, the synagogue remembers  
it, but still remains blind to it.*

Si non suis vatibus, credat vel gentilibus:  
Sibyllinis versibus  
haec predicta.

*If it does not believe in its own prophets, it might  
listen to the gentiles:  
for the sybilline verses tell of that.*

Infelix, propera, crede vel vetera: cur  
damnaberis,  
gens misera?

*Unhappy one, hurry, believe also in what is old:  
why must you be damned,  
miserable nation?*

Natum considera: Quem docet littera.  
Ipsium genuit puerpera. Alleluia.

*Behold the Newborn: The Word teaches us  
about him. It was to him the Mother gave birth.  
Alleluia.*

7. ALMA REDEMPTORIS MATER

*Antiphon, Sunday Completorium*

Alma Redemptoris Mater,  
quae pervia coeli porta manes,  
et stella maris,  
succurre cadenti,  
surgere qui curat, populo:

15

Tu quae genuisti, natura mirante,  
tuum sanctum Genitorem:

Virgo prius ac posterius,  
Gabrielis ab ore  
sumens illud ave,  
peccatorum miserere.

*Blessed Mother of Redemption,  
who remains the accessible gateway of Heaven,  
and star of the sea,  
help a falling people that strives to rise:  
o you, who gave birth to your holy creator,  
while all nature marvelled:  
Virgin, first and last,  
receiving that greeting,  
from the mouth of Gabriel,  
have mercy on us sinners.*

8. MARIA SUMMAE

*Responsory, Sunday Matutin/Nocturn*

Maria, summae Trinitatis,  
te et omnia in se concludentis domicilium,  
omnium virtutum floribus redimitum,  
dispensatrix prudentissima,  
circumda miseros protectione tua.  
Et refove famelicos tua benigna providentia.

*Mary, of the highest Trinity,  
the dwelling-place enclosing you and all people,  
redeemed by the flowers of all virtues,*



*wisest of stewards,  
surround those who suffer with your protection,  
and refresh the hungry with your benign  
providence.*

V. Respice propitia, pericula populorum,  
captivorum gemitus,  
tribulationes orphanorum,  
ut omnes sibi sentiant tuam providentiam  
profuisse.

Et refove famelicos tua benigna providentia.

*V. Look with grace at the perils of people, the  
suffering of captives, the tribulations of orphans,  
so that they all feel that they have received your  
providence.*

*And refresh the hungry with your benign  
providence.*

V. Gloria Patri, et Filio, et Spiritui Sancto.

Et refove famelicos tua benigna providentia.

*V. Glory be to the Father, the Son, and the Holy  
Spirit.*

*And refresh the hungry with your benign  
providence.*

9. O GLORIOSA DOMINA  
*Hymn, Saturday Matutin*

O gloriosa Domina,  
excelsa supra sidera,

qui te creavit provide,  
lactasti sacro ubere.  
*O glorious Mistress,  
high above the stars,  
care for him who created you  
and nursed at your sacred chest.*

Quod Eva tristis abstulit,  
tu reddis almo Germine,  
intrent ut astra flebiles,  
coeli fenestra facta es.  
*What sadly Eve expended,  
you returned with the fruit of your womb,  
that the wretched may all reach heaven,  
for you have become heaven's gate.*

Tu Regis alti ianua,  
et porta lucis fulgida,  
vitam datam per Virginem,  
gentes redemptae plaudite.  
*You are the door to the high King,  
a gateway shining with light,  
a life bestowed by the Virgin,  
rejoice, redeemed nations.*

Maria, Mater gratiae,  
Mater misericordiae,  
tu nos ab hoste protege,  
et hora mortis suscipe.

*Mary, Mother of grace,  
Mother of mercy,  
protect us from the enemy,  
and receive us in the hour of death.*

Gloria tibi Domine,  
qui natus es de Virgine,  
cum Patre et Sancto Spiritu,  
in sempiterna saecula. Amen.  
*Glory to you, o Lord,  
born of a Virgin,  
with the Father and the Holy Spirit,  
in times eternal. Amen.*

10. IESU BENIGNE REDEMPTOR  
*Antiphon, Friday Terce*

Iesu benigne Redemptor,  
sicut pro Patris obedientia  
longe a nobis fecisti nostras iniquitates tua  
passione,  
ita et nunc oculorum et carnis  
concupiscentiam, vitaeque superbiam a  
nobis  
procul dimoveas tuae Matris intercessione.

*Jesus, kind Redeemer,  
just like, in obedience to the Father,  
you have taken away our sins from us by your own  
suffering,*

*may you also now remove far away from us the  
lust of our eyes and flesh, and our pride, through  
the intercession of your Mother.*

11. BEATUS POPULUS  
*Antiphon, Thursday Vesper*

Beatus populus cuius est Iesus,  
quem Virgo lactabat, Deus eius.  
Vae confidentibus in principibus,  
filiis hominum, in quibus non est salus.  
*O blessed people, who have Jesus,  
whom the Virgin nursed, as their God.  
Woe to those who confide in princes,  
sons of men, in whom there is no salvation.*

12. ANGELI  
*Antiphon to the psalms, Monday Laudes*

Angeli, Archangeli, Virtutes, Potestates,  
Principatus, Dominationes, Throni,  
Cherubim et Seraphim  
Regem celorum, pro Virgine,  
quam sibi in Reginam preelegit, collaudate,  
nos quoque ad ipsorum laudem dignos  
efficite.

*Angels, archangels, virtuous and mighty ones,  
highest powers, empires, thrones, Cherubim and  
Seraphim  
praise the King of the heavens for the Virgin,*

*whom he has chosen as his Queen,  
make us also worthy to join their praise.*

13. TU MIRO MICANS  
*Hymn, Wednesday Laudes*

Tu miro micans lumine,  
Maria stella nautica,  
nos a mortis voragine  
perduc ad regna coelica.

*You shine with a marvellous light,  
Mary, star of the sea,  
lead us from the abyss of death  
to the kingdom of heaven.*

Tu nectare suavior,  
cunctis te praegustantibus,  
tu solis luce clarior,  
te cernere conantibus.

*You are the sweetest nectar,  
to all who taste you,  
you are the brightest sunshine,  
to those who strive to see you.*

Tu vere fragrans liliium,  
cuius odore trahitur,  
ad te Deus ut habeat,  
te sibi domicilium.

*You are the true fragrance of lilies,  
by whose scent God is drawn*

*to you to use  
you as his abode.*

Ergo pie nos miseros,  
trahe tua fragrantia,  
ne trahamur ad inferos,  
a mundi petulantia.

*So pity us, miserable people,  
carry your fragrance to us,  
so that we are not drawn to hell,  
from a world of wickedness.*

Maria, Mater gratiae,  
Mater misericordiae,  
tu nos ab hoste protege,  
et hora mortis suscipe.

*Mary, Mother of grace,  
Mother of mercy,  
protect us from the enemy,  
and receive us in the hour of death.*

Gloria tibi Domine,  
qui natus es de Virgine,  
cum Patre et Sancto Spiritu,  
in sempiterna saecula. Amen.

*Glory to you, o Lord,  
born by a Virgin,  
with the Father and the Holy Spirit,  
in times eternal. Amen.*

14. SUPER SALUTEM

*Responsory, Saturday Matutin/Nocturn*

Super salutem et omnem pulchritudinem  
dilecta es a Domino,  
et Regina coelorum vocari digna es.  
Gaudent chori Angelorum,  
consortes et concives tui.

*Above health and all beauty, you are loved by  
the Lord,  
and you are worthy to be called the Queen of  
Heaven.*

*Choirs of Angels, companions and citizens rejoice  
in you.*

V. Valde eam nos oportet venerari, quae tam  
sancta et immaculata est Virgo.

*V. Let us greatly worship her, who is so holy and  
immaculate a Virgin.*

Gaudent chori Angelorum,  
consortes et concives tui.

*Choirs of Angels,  
companions and citizens rejoice in you.*

V. Gloria Patri, et Filio, et Spiritui Sancto.

*V. Glory be to the Father, the Son, and the Holy  
Spirit.*

Gaudent chori Angelorum,  
companions and citizens rejoice in you.

*Choirs of Angels,  
companions and citizens rejoice in you.*

15. PER SE LUCENS CARBUNCULUS  
*Hymn, Monday Matutin*

Per se lucens carbunculus  
luce non eget alia,  
sic Deus aeternaliter  
sibi solus sufficiens.

*The red jewel shining by itself  
needs no other light,  
in the same way, the God of eternity  
is to himself enough.*

Claros creavit Angelos,  
ex bonitate propria,  
volens eos participes  
effici suae gloriae.

*He created bright Angels  
from genuine goodness,  
willing them to take part in  
the celebration of his glory.*

Exercitus Angelici,  
Mox ut se factos viderant,  
ipsorum quidam tumidi  
suum factorem spreverant.

*As soon as the host of Angels  
found themselves created,*

*some of them became conceited,  
and started to despise their maker.*

Hi ruunt in miseriam,  
Deum laudantes reliqui,  
per te, Maria, noverant  
suam fracturam erigi.

*They hurled themselves into anguish,  
while the rest kept praising God,  
knowing through you, o Mary,  
how to mend their misdeeds.*

Maria, Mater gratiae,  
Mater misericordiae,  
tu nos ab hoste protege,  
et hora mortis suscipe.

*Mary, Mother of grace,  
Mother of mercy,  
protect us from the enemy,  
and receive us in the hour of death.*

Gloria tibi Domine,  
qui natus es de Virgine,  
cum Patre et Sancto Spiritu,  
in sempiterna saecula. Amen.

*Glory to you, o Lord,  
born of a Virgin,  
with the Father and the Holy Spirit,  
in times eternal. Amen.*

16. AVE STELLA MATUTINA  
*Antiphon, Thursday Completorium*

Ave stella matutina,  
peccatorum medicina,  
mundi princeps et Regina,  
sola Virgo digna dici,  
contra tela inimici  
clypeum pone salutis  
tuae titulum virtutis.  
O sponsa Dei electa,  
esto nobis via recta  
ad aeterna gaudia.

*Hail morning star,  
healer of sins,  
ruler and Queen of the world,  
the only one worthy the name of Virgin,  
against the arms of the enemy  
raise up your shield of salvation  
the title of your virtue.  
O chosen bride of God,  
be a straight path for us  
to eternal joy.*

17. DEUS NOSTER  
*Antiphon to the psalms, Monday Vesper*

Deus noster es tu bone Iesu,  
Fili Virginis illibatae.  
recta igitur fide corda nostra illumina,

ardenti caritate inflamma,  
et spe firma corrobora.  
Succurre nobis o Mater gratiae,  
tu es enim porta Domini,  
per quam iusti intrabunt  
in regnum gloriae.

*You are our God sweet Jesus,  
Son of the undefiled Virgin,  
therefore, enlighten our hearts with the right faith,  
light in them the fire of ardent love,  
and strengthen them in firm hope.  
Come to our help o Mother of grace,  
for you are the gate to the Lord,  
through which the righteous shall enter  
into the kingdom of glory.*

18. SOLEM IUSTITIAE  
*Responsory, Wednesday Matutin/Nocturn*

Solem iustitiae, Regem paritura supremum:  
Stella Maria maris renitens processit ad  
ortum.  
V. Cernere divinum lumen, gaudete fideles.  
Stella Maria maris renitens processit ad  
ortum.  
V. Gloria Patri, et Filio, et Spiritui Sancto.  
Stella Maria maris renitens processit ad  
ortum.

*To deliver the sun of righteousness, the supreme  
King,  
Mary, star of the sea, has risen in splendour.  
V. See the divine light, faithful people, rejoice.  
Mary, star of the sea, has risen in splendour.  
V. Glory be to the Father, the Son, and the Holy  
Spirit.*

*Mary, star of the sea, has risen in splendour.*

19. QUEM TERRA  
*Hymn, Thursday Matutin*

Quem terra, pontus, aethera  
colunt, adorant, praedicant  
trinam regentem machinam,  
claustrum Mariae baiulat.

*He, whom earth, and sea, and sky  
praise, worship, and adore,  
the ruling power of the Trinity,  
was borne in Mary's womb.*

Cui luna, sol et omnia  
deserviunt per tempora,  
perfusa caeli gratia  
gestant puellae viscera.

*He, whom moon, sun, and all things  
adore through the times,  
imbued with heaven's grace,  
was carried in the body of a young maid.*

Beata Mater munere,  
cuius supernus artifex,  
mundum pugillo continens,  
ventris sub archa clausus est.

*Blessed with a gift is that Mother,  
in the arc of whose womb was enclosed  
the heavenly Creator,  
who holds the world in his hand.*

Beata caeli nuntio,  
fecunda Sancto Spiritu,  
desideratus gentibus  
cuius per alvum fusus est.

*Blessed by the message from heaven,  
made fertile by the Holy Spirit,  
out of her womb came  
he who was desired by all nations.*

Maria, Mater gratiae,  
Mater misericordiae,  
tu nos ab hoste protege,  
et hora mortis suscipe.

*Mary, Mother of grace,  
Mother of mercy,  
protect us from the enemy,  
and receive us in the hour of death.*

Gloria tibi Domine,  
qui natus es de Virgine,  
cum Patre et Sancto Spiritu,  
in sempiterna saecula. Amen.

*Glory to you, o Lord,  
born of a Virgin,  
with the Father and the Holy Spirit,  
in times eternal. Amen.*



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