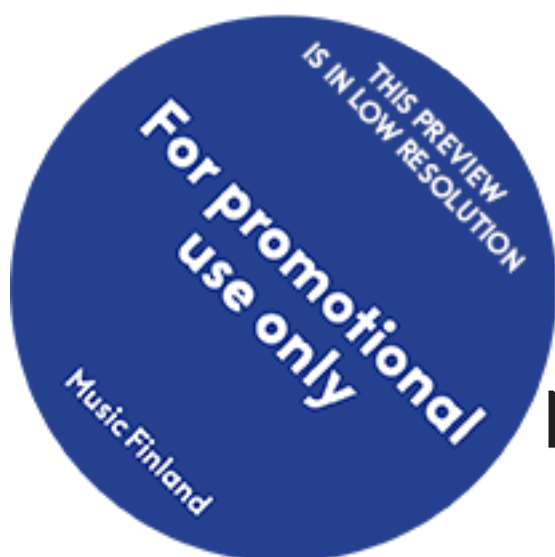


Juha T. Koskinen

Fons sapientiae

for early music ensemble

2026



Music Finland

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Juha T. Koskinen

FONS SAPIENTIAE

For Early Music Ensemble

2026

(Version 4.8.2026)



Written for **Amor Céu** Ensemble:

Aino Peltomaa (soprano & harp)

Eira Karlson (alto & vielle)

Anna Oramo (mezzo-soprano & clavicimbalum)

Texts:

I Dante Alighieri: Paradiso, Canto VIII

II Lady Nijō: Towazugatari (A Tale Unasked)

III Christine de Pizan : Le Chemin de longue étude

Duration: 8 min.



Texts

1

E come in fiamma favilla si vede,
e come in voce voce si discerne,
quand' una è ferma e altra va e riede,

vid' io in essa luce altre lucerne
muoversi in giro più e men correnti,
al modo, credo, di lor viste interne.

Di fredda nube non disceser venti,
o visibili o no, tanto festini,
che non paressero impediti e lenti

a chi avesse quei lumi divini...

Dante Alighieri (1265 - 1321)

11

杉の庵	sugi no io
松の柱に	matsu no hashira ni
しのすだれ	shino-sudare
憂き世のなかを	ukiyo no naka wo
かけ離ればや	kakehanareba ya

後深草院二条 **Lady Nijō** (1258 - after 1307)

*A simple cedar hut
rough pine for pillars
hung with coarse blinds -
could I but leave
the sad world
far behind me*

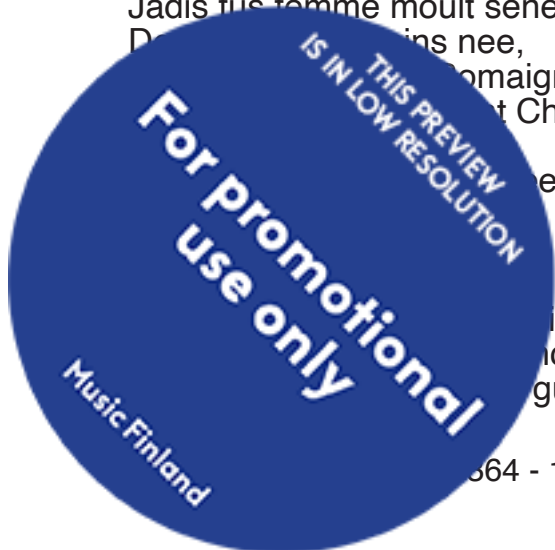
Translated by **Meredith McKinney**

III

Jadis fus femme moult senee,
D'uns vintz ans nee,
En la contree de laampaigne
En la ville de Champaigne.

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64 - 1430)



Come una danza giocosa

♩. = 76

Soprano & Arpa

Alto & Vielle

Mezzo & Clavicimb.

S

E co - me in fiam - ma fa - vil - la si ve - de e co - me in

A

M

S

vo - ce vo - ce si di - scer - ne quand' u - na è fer - ma

A

M

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ritardando

21

S e al - tra va _____ e rie - de vid' io in es-sa

21

A ma va _____

21

M ma va _____

21

M

♩. = 63

28

S lu - ce al - tre lu-cer - ne muo - ver-si in gi - ro

28

A muo - ver-si in

28

M muo - ver-si in gi - ro

28

M

34

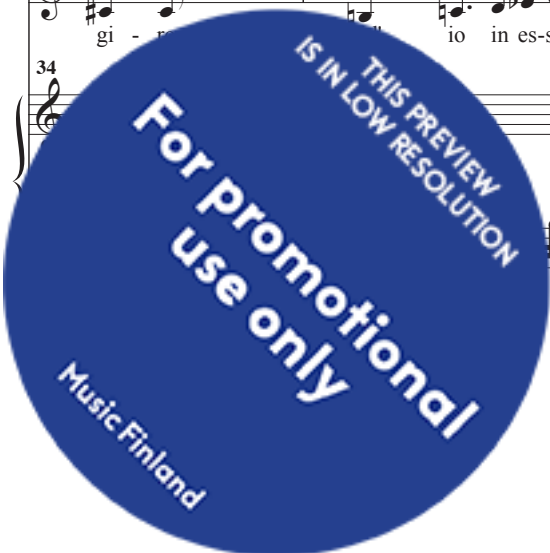
S più e men cor - ren - ti al mo - do al mo - do cre - do di lor vis - te in -

34

A gi - ro io in es-sa lu - ce più e men cor - ren - ti

34

M



40 **ritardando**

S ter - ne di lor vis - te in - ter - ne.

A di lor vis - te in - ter - ne.

M

45 $\text{♩} = 48$ $\text{♩} = 54$

S Di fred - da nu - be non di-sce - ser

A

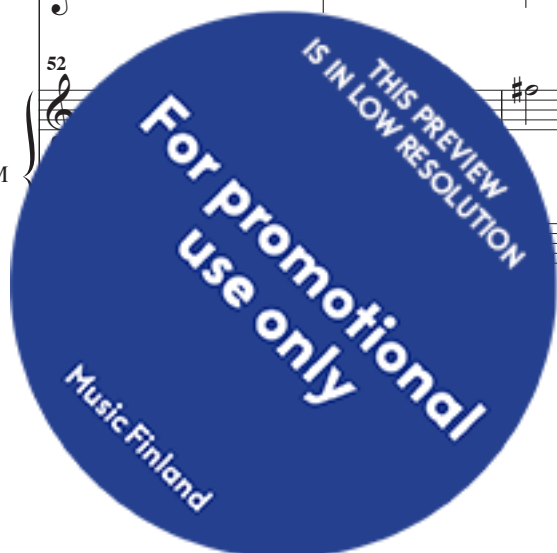
M

52

S ven - ti o vi - si - bi - li o non tan - to fe - sti - ni che non — pa -

A

M



♩ = 48

59

S res - se-ro im-pe - di - ti e len - ti

59

A

59

M a chi a-ves - se quei lu - mi di -

64

S quei lu - mi di - vi - ni

64

A

64

M vi - ni quei lu - mi di - vi - ni

64

Eb --> E
Ab --> A



$\text{♩} = 54$

Soprano & Arpa

Alto & Vielle

Mezzo & Clavicimb.

(spoken)

ha - na su-gi no io

8^{vb}

3 5:4 3 3

S

ha - na - re - ba ma-tsu no ha-shi-ra ni ba ya

A

M

3 5:4 3 3

S

ha-na-re - ba - ya ha - na - re -

A

M

3 3 3

S

shi-no su-da-re u - ki -

A

M

dolce (vibr.) dolce (vibr.) 3

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21

S yo no na - ka wo ka - ke ha - na - re - ba - ya u - ki -

A

M *dolce* (vibr.) u - ki - yo no na - ka wo ka - ke ha - na - re - ba -

24

S yo u - ki - yo ha - na - re - ba - ya

A ha na re ba ya

M ya u - ki - yo ha - na - re - ba - ya

29

S ha - na - re - ba - ya ha -

A *VIELLE* 5:4 ha - na - re - ba - ya

M

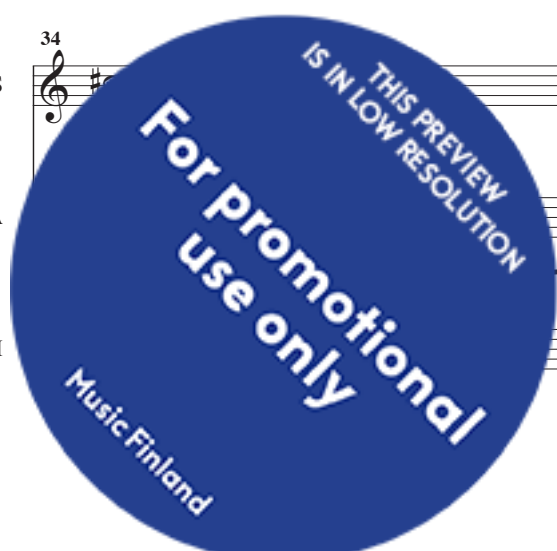
34

S

A

M

C --> Cb



Impetuoso

♩ = 176

Soprano & Arpa

Alto & Vielle

Mezzo & Clavicimb.

♩ = 88

S

A

M

Ja dis fus fem-me moult se nee

S

A

M

Qui siet en ter - re de Ro-maig - ne

Que l'en nom-me la grant Cham-

nee

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$\text{♩} = 176$

S 18 Cham-paig - ne

A 18 paig - ne

M 18 Al-me - the - a fus ap-pe-lee

 $\text{♩} = 88$

S 24

A 24 *tr*

M 24 A toy ne

S 30 tel sa - voir

A 30

M 30 la ma-ni-ere dont tel sa-voir a-quis que di -

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S
a-quis voir voir de tou-tes pars

A
de tou-tes pars veist on ve-

M
soie le voir de ce qui ert a a-ve nir de

S
veist on ve - nir gent gent

A
nir de tou-tes pars gent pour sa - voir et pour en - quer - re

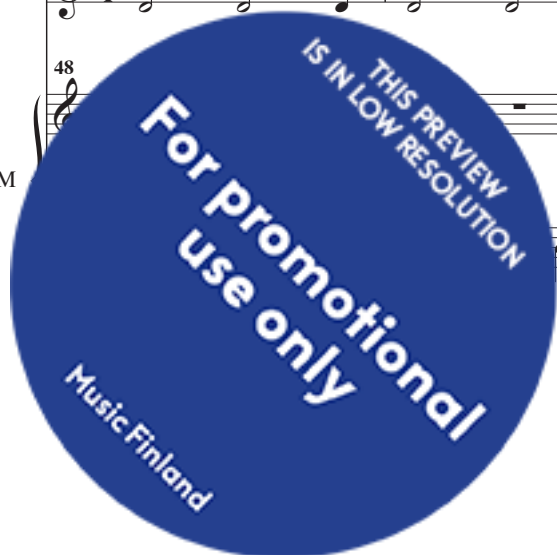
M
tou-tes pars veist on ve - nir gent

$\text{♩} = 176$ *accelerando*

S

A

M



$\text{♩} = 100$ $\text{♩} = 50$

S 53 ou fust de paix

A 53 ou fust de paix

M 53 *tr* ou fust de paix

S 59 ou fust de guer - re guer - re.

A 59 *tr* ou fust de guer - re guer - re.

M 59 ou fust de guer - re guer - re.

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