

Concert Order

L'Hommé Armé	15 th century tune
Kyrie I, Agnus Dei III from <i>Missa L'Homme Armé</i>	Guillaume Dufay (1397-1474)
La Guerre	Clement Janequin (c.1485-1560)
Verleih uns Frieden	Heinrich Schütz (1585-1672)
<i>The Harmonium Chamber Singers</i>	
Oseh Shalom	Nurit Hirsh arr. Elaine Ginsberg
Conducted by Jeffrey Eames, conducting intern	
When David Heard <i>Leslie Adler</i>	Norman Dinerstein (1937-1982)
Workin' for the Dawn of Peace	arr. Ron Jeffers (b. 1943)
Shiloh <i>Julia Preseau, Emily Wolper</i>	Jeffrey Van (b. 1941)
Ashokan Farewell <i>Connor Leszczuk, fiddle</i>	Jay Ungar (b. 1946)
The Vacant Chair <i>Joan O'Donnell</i>	George F. Root (1820-1895)
<i>Charles Bumcrot, trumpet, Joan Tracy, piano</i>	arr. Ben Allaway (b. 1958)

INTERMISSION

Mass in D minor ("Lord Nelson")	Franz Joseph Haydn (1732-1809)
Kyrie <i>Ellie Escher, soprano</i>	
<i>Marilyn Kitchell, Beth Shirley, Adam Aguanno, Murray Spiegel; quartet</i>	
Gloria <i>Kiera Casper, Laura Kosmich, Matthew Shurts, Marty Sedek</i>	
<i>Qui Tollis Mark Hewitt, Kiera Casper</i>	
<i>Quoniam Kiera Casper, Laura Kosmich, Matthew Shurts, Marty Sedek</i>	
Credo	
<i>Et incarnatus Heather Baxter, Beth Shirley, Rob Morse, John Lamb</i>	
<i>Et vitam Ellie Escher</i>	
Sanctus	
<i>Osanna</i>	
<i>Benedictus Marilyn Kitchell, Laura Kosmich, Matt Shurts, Ben Shroeder</i>	
<i>Osanna</i>	
Agnus Dei	
<i>Julia Preseau, Beth Shirley, Joe Keefe, John Lamb</i>	

Orchestra

Violin I: *Ruth Zumstein, Nancy Lederer, Eric Schaberg*
Violin II: *Rebecca Harris, Victoria Stewart, Connor Leszczuk*
Viola: *Marcia Hanjian, Mary Babiarz*
Cello: *Jaqui Stern, Marnie Kaller* Bass: *Dennis Masuzzo*
Trumpets: *Charles Bumcrot, Jerry Bryant, Douglas Haislip*
Timpani: *Jim Thoma*
Organ: *Joseph Arndt*

Waiting for the Dawn of Peace
Concert Order

Throughout human history musicians, poets and artists have tried to give voice to the cost of war. In this concert we have paired Haydn's Lord Nelson Mass, appropriately nicknamed "Mass in Time of Anxiety," with music of war's alarms and peace's call from medieval times to the present. As you hear this concert, keep in mind that several million people died in the wars and battles referenced by this beautiful music.

The famous tune of *L'Homme Armé*, "The Armed Man" was set as a *cantus firmus* by many Renaissance composers, beginning with Dufay and including Josquin, Palestrina, Morales, and others. There are many theories about the tune's popularity, linking it variously to St. Michael, to a popular tavern, or to the arming for a new crusade against the Turks after the fall of Constantinople in 1453. It is a strong tune, easy to hear in the context of its re-settings, a combination of trumpet call and street cry, with clearly delineated phrases.

L'homme armé doibt on doubter.
On a fait partout crier,
Que chascun se viengne armer
D'un haubregon de fer.

The armed man should be feared.
Everywhere it has been proclaimed
That each man shall arm himself
With a coat of iron mail.

The Franco-Flemish composer **Guillaume Dufay** was one of the most significant composers of the fifteenth century, renowned and revered in his own day as the master of the Burgundian style of composition. He began his musical career as a choir boy at Cambrai, and spent time in Italy as well, at one point being appointed to the Papal Choir. He is one of the first composers to use secular chansons as themes to unify his masses, not just as cantus firmus, but also permeating the other parts with the motifs. In the Kyrie I of his *Missa L'Homme Armé* the theme appears complete, in the tenors; in the Agnus III, it appears first backwards, then in normal form in short note values; finally, the last 5 measures are the same as the last five of the third section of the Kyrie (not heard in this performance.)

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

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

Lamb of God,
who taketh away the sins of the world,
have mercy upon us.
Lamb of God,
who taketh away the sins of the world,
grant us peace.

Clément Janequin was the master of program chansons, descriptive onomatopoeic pieces which incorporated bird songs, animal sounds, or as in the case of *La Guerre*, battle cries. This composition describes the Battle of Marignan which took place in September 1515, one of the episodes of the Wars of Italy started by Charles VIII in 1494 to control the Duchy of Milan. In this battle, begun by deception, French and Venetian allies fought the supposedly invincible Swiss mercenaries defending the Milanese. The battle became a symbol of the glory of the young king Francois, who fought in the battle himself. It was one of the first battles to use artillery. The cost was horrible, with 16,000 dead.

Janequin's work relies on lively rhythmic effects including drumbeats, trumpet fanfares, and rallying cries of battle. Short declamatory phrases tossed back and forth amongst the parts depict the *melee* of war. The second part of the work is almost completely onomatopoeic, with patter effects mimicking the sound of artillery.

Ecoutez tous, gentils Galloys,
La victoire du noble roy François
Et orrez, si bien escoutez,
Des coups ruez de tous costez.
Phiffres soufflez,
Frappez tambours,
Tournez, virez,
Faictes vos tours,
Soufflez, jouez, frappez, *etc...*
(Tambours toujours!)

Listen, all gentle Gauls,
to the victory of the noble King Francis.
You will hear, if you listen,
blows thudding on all sides.
Fifes resound,
beat the drums,
turn and wheel,
perform your maneuvers,
blow, play, beat, *etc...*
(Drums always!)

Avanturiers, bons compagnons,
Ensemble croisez vos bastons,
Bendez soudain, gentilz Gascons,
Nobles, sautez dans les arcons,
La lance au poing hardiz et promptz
Comme lyons!

Adventurers, good countrymen,
together cross your staffs,
bend the bow, noble Gascons,
noblemen, leap into the saddle,
lance in hand and ready
as lions!

Haquebutiers, faictes voz sons!
Armes bouclez, friques mignons,
Donnez de dans!
Frappez, criez
Alarme, alarme.

Trombone players, make your sound!
Strap on your arms, gay squires,
and lay on!
Strike and shout
the alarm!

Soyez hardiz, enjoye emis,
Chacun s'assaisonne,
La fleur de lys,
Fleur de haut pris
Y est en personne.
Suivez François,
Le roy François

Be bold and joyful,
let each urge himself on,
the fleurs-de-lys,
the noble flower,
is there in person.
Follow Francis,
the French king,

Suivez la couronne!
Sonnez trompettes et clarons.
Pour rejouyr les compaignons.

Secunda pars

Fan Frere le le lan fan
Fan fan feyne
Fa ri ra ri ra
A l'étendart
Tost avant
Boutez selle,
Gens d'armes à cheval.

Bruyez, tonnez
Bombardes et canons.
Tonnez gros courtaux et faulcons
Pour secourir les compaignons.
Von pa ti pa toc
Ta ri ra ri ra ri ra reyne
Pon, pon, pon, pon,
Courage, courage,
Donnez des horions
Chi-pe, cho-pe, torche, lorgne
Pa ti pa toc
Tricque, tac zin zin
Tue! à mort;
Courage prenez
Frapez, tuez.
Gentilz gallans, soyez vaillans
Frapez dessus, ruez dessus,
Fers emoluz, chiquez dessus.
Alarme, alarme!

Ils sont en fuite,
Ils mostrent les talons!
Courage compaignons!

Ils sont confuz, ils sont perduz
Escampe toute frelore
La tintelore
Ils sont deffaictz
Victoire au noble roy François!
Escampe: toute verlore bigot.

follow the crown!
Resound, trumpets and clarions,
to gladden your countrymen.

Second Part

(Noises of battle)

To the standard
straight 'way advance
spur on your mounts,
ye cavalry.

Blast and boom
bombards and cannons.
Thunder great curtails and falcons
to help our countrymen.
(Noises of battle)

Courage, courage,
strike your blows,
pilfer, plunder, dub, and leer.
(Noises of battle)

Kill! To the death!
Take courage,
Strike, kill.
Gentle gallants, be valiant,
Strike on, press on.
Grind your steel, gobble them up.
Alarm, alarm!

They are in flight,
They are showing their heels!
Courage, countrymen!

They are in confusion, they are lost,
Pursue the cowards,
the jangling mob
they are defeated.
Victory to noble King Francis!
Pursue: all is lost, by God.

Heinrich Schütz is considered the most important German composer before Bach. His compositions bridge the transition between the Renaissance and Baroque styles, and the regional compositional characteristics of Italy and Germany. Schütz spent much his life surrounded by the Thirty Years' War, which began in 1618, and widened into an all-European War until it finally ended in 1648. In that same year, Schütz published his great collection of motets, *Geistliche Chormusik*. Unlike his early Italianate madrigals and double choir motets in the Venetian style, or the sparse two and three voice works composed during the middle of the war (when there were few musicians available to perform them), these works are mostly 5-6 part *a cappella*, in a traditional contrapuntal style meant as an example to young composers. Text painting is present, but with restraint. Both Italian emotionalism and German steadfastness are evident. One can only imagine what this text must have meant to Schütz himself, who by then had experienced thirty years of international conflict.

Verleih uns Frieden,
genädiglich
Herr Gott, zu unsern Zeiten,
Zu unsern Zeiten, Herr Gott,
Es ist doch ja kein ander nicht,
der für uns könnte streiten,
denn du, unser Gott, alleine,
der für uns könnte streiten,
denn du, unser Gott, alleine.

Grant us thy mercy, O Lord,
and abiding peace,
O God, within our season,
according to thy divine will,
On earth is no defender seen,
who is able to protect us,
'tis thou, our God, alone,
who is able to protect us,
'tis thou, our God, alone.

Oseh Shalom is based on a tune by Nurit Hirsch, one of Israel's leading songwriters. Ms. Hirsh composed more than a thousand songs, among them: "Bashana Haba'ah" and "Oseh Shalom" which was composed to the words from the Kaddish prayer. This song has become an integral part of Jewish services around the world. Arranger Dr. Elaine Broad Ginsberg currently conducts the Hampshire College Chorus and teaches music theory and composition at Keene State College in New Hampshire. She has taught composition, music theory and history, and conducted the Chamber Singers at Interlochen Arts Academy in Michigan. Dr. Ginsberg holds B.A. and B.M. degrees from Oberlin College (in Music and Judaic Studies), an M.M. in Composition from Ball State University, and a D.M.A. in Composition from the University of Cincinnati. She spent her senior year in college living on Kibbutz Tzora as well as studying at Hebrew Union College in Jerusalem. Of her composition, Dr. Ginsberg tells us,

I wrote *Oseh Shalom* in a single afternoon during my senior year at Oberlin College in 1985. It was for my friends to sing at the "Kosher Co-op" at a Friday night service. The piece took on a life of its own and been performed by more choirs than I can count. It was recently published and sold 1000 copies in just the last few months.

Oseh shalom bim'romav
Hu ya'aseh shalom alienu
V'al kol yisrael
V'imru, imru amen.

May he who makes peace in the heavens
grant peace to us
and to all our people;
And let us say, Amen.

David's lament over the death of his traitorous son Absalom has inspired some of the most moving choral music ever written, from English Renaissance composers Tomkins and Weelkes, to this intense setting by **Norman Dinerstein**. Dinerstein was born in Springfield, Massachusetts and studied composition with Lutoslawski, Schuller, Copland, Foss, Sessions, and Babbitt. He considered Arnold Franchetti his most important teacher. He chaired the Departments of Composition, Musicology, and Theory at the Cincinnati College-Conservatory of Music, and was Dean of the College until his death in 1982. (Anne Matlack remembers, "I had the privilege of singing this work at his memorial service.") Dinerstein's compositions include works for orchestra, chorus, chorus and orchestra combined, band, jazz orchestra, chamber ensembles, and solo voice. He also taught at Princeton University, the New England Conservatory and Hartt College of Music, for whose Chamber Singers this work was written in 1975 (winning the 1976 Brown University Choral Composition Prize). The composer provided the following program notes:

The text of *When David Heard* is taken from the Second Book of Samuel, and deals with King David's grief over the death of his son Absalom. The lines are simultaneously personal and universal, and the intention of this setting is to incorporate both of these elements; the choral techniques used to achieve this end range from the directness of monodic passages to the complexity of eight-part textures.

When David heard that Absalom was slain,
he went up to his chamber over the gate, and wept
and thus he said:
Oh my son Absalom, my son, my son, Absalom!
would God I had died for thee!
Oh Absalom, my son, my son.

Workin' for the Dawn of Peace by Ron Jeffers is an arrangement of two famous Civil War songs: *Two Brothers*, and *Tenting Tonight*. The latter was originally published as *Tenting on the Old Camp Ground* by Walter Kittredge (1834-1905), a professional singer drafted into the Union army in 1863. It was popular with both civilians and soldiers on both sides. Jeffers quotes Gandhi on the cover of the arrangement: "We must become the change we wish to see in the world."

Two brothers on their way,
One wore blue and one wore gray.

One wore blue and one wore gray,
as they marched along their way,
the fife and drum began to play,
all on a beautiful mornin'.

One was gentle, one was kind,
One came home, one stayed behind.

One wore blue and one wore gray,
as they marched along their way,
the fife and drum began to play,
all on a beautiful mornin'.

Mournin', mournin'...

Many are the hearts that are weary tonight,
waitin' for the war to cease,
many are the hopes, the hopes once high and bright
that sleep with those at peace.

Waitin' tonight, workin' tonight,
workin' that the war might cease!
O many are the hearts that are working for the right,
Waitin' for the dawn of peace.

Guitarist and composer **Jeffrey Van** has premiered over 50 works for guitar, and performed at Carnegie Hall, the Kennedy Center, on NPR broadcasts, and on many recordings including eight with the Dale Warland Singers, for whom *Shiloh* was composed. He teaches at the University of Minnesota School of Music. His compositions include works for guitar, guitar and other instruments, chorus, vocal solo and organ. He provides the following notes:

We do not think of the author of *Moby Dick* as a Civil War poet. Walt Whitman holds sway in this sphere, yet the two were exact contemporaries; both were born in 1819, and Melville died in 1891, one year before Whitman. Melville's poem *Shiloh*, subtitled "A Requiem" was published in *Battle-Pieces* and *Aspects of the War* in 1866. It speaks of the U.S. Civil War battle fought in the area surrounding Shiloh Church in southwestern Tennessee on April 6 & 7, 1862. Officially, the Union forces won; actually, everyone lost. Union losses were 13,000 dead or missing; Confederate losses were 10,600 dead or missing. General Grant said that "a person can walk in any given direction without stepping on ground." A Confederate soldier reported, "You could hear the screams of the injured. They screamed for water, God heard them for the heavens opened and rain fell." Melville's

mention of rain was factual. And the poet cast the log church as witness to the transformation of the “dying foeman mingled there” from separateness to sameness. *Shiloh* is a Hebrew word meaning “Place of Peace.” Well, perhaps now; now that all is hushed at Shiloh.

Shiloh, Shiloh...

Skimming lightly, wheeling still,
The swallows fly low
Over the fields in cloudy days,
The forest-field of Shiloh --

Over the field where April rain
Solaced the parched ones stretched in pain
Through the pause of night
That followed the Sunday fight
Around the church of Shiloh --

The church, so lone, the log-built one,
That echoed to many a parting groan
And natural prayer
Of dying foemen mingled there --

Foemen at morn, but friends at eve --
Fame or country least their care:
(What like a bullet can undecieve!)
But now they lie low,
While over them the swallows skim,
And all is hushed at Shiloh.

Jay Ungar is a fiddle player, teacher and composer, and with Molly Mason makes up one of the most celebrated duos in American acoustic music. These extraordinary musicians won international acclaim after their performance of Jay's haunting composition *Ashokan Farewell* left a lasting impression on viewers of Ken Burns' *The Civil War* on PBS. The soundtrack won a Grammy and *Ashokan Farewell* was nominated for an Emmy.

Ashokan Farewell was named for Ashokan, a camp in the Catskill Mountains not far from Woodstock, New York, where Molly Mason and Jay Ungar have run the Ashokan Fiddle & Dance Camps for adults and families since 1980. Jay provides the following information:

Ashokan is the name of a town, most of which is now under a very beautiful and magical body of water called the Ashokan Reservoir. The reservoir provides drinking water for New York City one

hundred miles to the south. The late Alf Evers, our local historian, once told me that the name *Ashokan* first appeared as a place name in 17th century Dutch records. He thought it was probably a corruption of a local Lenape Indian word meaning, "a good place to fish." That it is!

I composed *Ashokan Farewell* in 1982 shortly after our Fiddle & Dance Camps had come to an end for the season. I was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed at Ashokan that summer. *Ashokan Farewell* was written in the style of a Scottish lament. I sometimes introduce it as, "a Scottish lament written by a Jewish guy from the Bronx." I lived in the Bronx until the age of sixteen. Filmmaker Ken Burns heard it in 1984 and was immediately taken by *Ashokan Farewell*. He soon asked to use it in his upcoming PBS series *The Civil War*. *Ashokan Farewell* is the only contemporary tune that was used.

Fiddler Connor Dugan Leszczuk, 16, has won the North Atlantic Irish Fiddle Championship twice, in addition to holding multiple titles in New York, New Jersey and Pennsylvania for various Bluegrass, Old Time, and Celtic contests. He is a violinist in the Baroque Orchestra of North Jersey, a former member of the New Jersey Youth Symphony's family of ensembles, and has played with the Livingston Symphony Orchestra, the New Philharmonic of New Jersey, and the New Jersey Concert Opera. Connor plays frequently with his family band, Dugan's Hooligans, and has worked several times with Jay Ungar. He is featured on Harmonium's *Songs of Home* CD.

Harry S. Washburn wrote the poem *The Vacant Chair* following the death of an eighteen-year-old Union Army lieutenant who was killed at the Battle of Ball's Bluff, Virginia on October 21, 1861. **George Frederick Root**, a prolific American songwriter of the mid-nineteenth century, set Washburn's poem to music in 1862. Other well known Civil War songs by Root include *There's Music in the Air; Just Before the Battle, Mother; Tramp, Tramp, Tramp!* and the still-famous *Battle Cry of Freedom*. In 1970 George F. Root was posthumously inducted into the Songwriters Hall of Fame.

Composer **Ben Allaway** has created an eclectic body of work which reflects a passion for cross-cultural experiences as well as the great choral traditions. Influences include his early life in California, academic degrees from St. Olaf and Westminster Choir College, three years on the Mississippi and extensive travels in East Africa, Europe, Central America and the United States. He is composer-in-residence at Graceland University, Lamoni, Iowa and First Christian Church, Des Moines.

In 2003, the Des Moines Choral Society commissioned Allaway to arrange *The Vacant Chair* as part of a larger project, *The Battle Cry of Freedom: Iowa in the Civil War*. This multimedia presentation of choral and instrumental music, tied together by readings from diaries and letters of the period and narrated by Hal Holbrook, was intended to honor the

sacrifices made by the men and women of Iowa during the Civil War. Allaway explains, "The image of the vacant chair has been used in the memorial site of the bombed Murrah Federal Building in Oklahoma City. The more intimate memorial at the family table gives the story and song tremendous emotional focus." To express this with musical immediacy, the well-known tune *Taps* has been woven into the arrangement. Washburn's original third verse has been replaced with a descant by Allaway, sung in counterpoint with the refrain. The name "Willie" in the original song was replaced by "Joey," in recognition of an Iowa soldier killed during the Civil War.

We shall meet, but we shall miss him,
there will be one vacant chair;
We shall linger to caress him
while we breathe our evening prayer.
When a year ago we gathered,
Joy was in his mild blue eye;
but a golden cord is severed,
and our hopes in ruin lie.

At our fireside sad and lonely
often will the bosom swell,
At remembrance of the story,
How our noble Joey fell;
How he strove to bear our banner,
Through the thickest of the fight,
and uphold our country's honor,
In the strength of manhood's might.

Descant: Come home, come back my Joey.
My love, my brother, my son, my Joey.
Be brave now Joey, my soldier Joey,
Come back, come home soon,
my bright-eyed Joey.

Franz Josef Haydn, known as the "father of the symphony," was born into a poor but music-loving family in Rohrau, Austria in 1732. Because of his remarkable voice and early musical aptitude he was recruited as a choirboy in St. Stephen's Cathedral in Vienna, where he was a star singer who educated younger choirboys. When his voice broke at 17 he was turned out into the streets and forced to eke out a living freelancing as a violinist, teaching pupils, and as a personal servant to the composer Nicolas Porpora, who taught him composition.

In 1757 he became music director of the palace chapel of Count Morzin in Bohemia, where he composed his first symphony. Talent and connections landed him a post in Eisenstadt in 1761, where he began a long association with the music-loving Esterhazy family, first Prince Paul Anton, then most fruitfully Prince Nicolas, whom he served as orchestra director and court composer. When Nicolas died in 1790, his son Anton kept

Haydn as one of his staff musicians, but allowed him the freedom to travel to London where he composed his greatest symphonies. While in London, he heard a performance of Handel's *Messiah* at Westminster Abbey which deeply affected him. When Anton died and the younger Prince Nicolas invited Haydn back, Haydn was happy to devote himself to the new Prince's love of church music. Even with 104 symphonies and many chamber works, at least half of Haydn's output was vocal music. He returned to Eisenstadt in 1795 and dedicated his last years to his two great oratorios (*The Creation* and *The Seasons*) and 6 Masses, of which the *Nelsonmesse* is third (1798).

In 1793 disputes over territories and trade and growing unrest in France had led to war between France and Britain. Napoleon's army ravaged Europe from Spain to Turkey. The world did not know what Napoleon's power meant for the future, whether he was a liberating hero or an imperialist tyrant. Worried by current events, Haydn wrote his 1798 Mass in D minor and called it *Missa in angustiis*, or "Mass in Time of Anxiety." It is unlikely that news of Nelson's great victory over the French fleet at Aboukir would have actually reached Eisenstadt before completion of the mass, but Admiral and Lady Nelson did visit Eisenstadt Castle in 1800. At that visit, in mutual admiration, Nelson asked for Haydn's pen with which he composed, and Nelson gave Haydn the watch he had worn at Aboukir. Haydn Historian H.C. Robbins Landon speculates that,

...listeners would have felt an exultant thrill as they listened to the ominous D minor Kyrie and Benedictus with the menacing trumpets and timpani. It may even be that listeners...christened the work "Nelson Mass" because they associated it with the great naval victory and that when Nelson himself arrived in Eisenstadt the Mass was resuscitated in his honor.

Due to "economic downsizing" of the Esterhazy household in 1798, the original Mass setting is scored for a small ensemble: strings, trumpets, timpani and organ, played by Haydn himself at the premiere. (Some later editions, which include wind instruments, have caused much vexation among musical scholars in the intervening centuries.)

The work is an exciting, virtuosic Mass filled with elements of *Sturm und Drang* (the "storm and stress" movement towards emotionalism in German literature). Of Haydn's last six settings of the Mass, this one alone is in a minor key. The *Kyrie* introduces the martial fanfares in contrast to the florid soprano solo. The cheerful *Gloria* has three sections: the buoyant opening section reprised in the *Quoniam* (with added fugue), surrounding a brooding bass solo with choral interjections in the *Qui Tollis*. The *Credo* is similarly tri-partite: a choral canon, a lyrical quartet for the *Et incarnatus*, and an energetic *Et resurrexit*. The *Sanctus* is grand and dramatic, like a slow introduction to a symphony, followed by a triple-meter *Osanna*. The *Benedictus* quartet is the longest solo section, with ominous trumpet and timpani underpinnings that interrupt the gentle F major until the *Osanna* returns. The *Agnus Dei* begins with a gentle alto solo, which the soprano and the rest of the quartet join, until it flings itself headlong into a joyous fugal setting of the *Dona nobis pacem* in D major.

Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

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

Gloria

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.
Father.

Glory be to God on high
and on earth peace,
goodwill to all people.
We praise thee.
We bless thee.
We worship thee.
We glorify thee.
We give thanks to thee
for thy great glory.
O Lord God, heavenly King,
God the Father almighty.
O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the

Qui Tollis

Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,

miserere nobis.

Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer.
Thou that sittest
at the right hand of the Father,
have mercy upon us.

Quoniam tu solus

Quoniam tu solus Sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris.
Amen.

For Thou only art Holy.
Thou only art the Lord.
Thou only, O Jesus Christ, art Most High.
With the Holy Ghost:
in the glory of God the Father.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem cæli et terræ,
visibílium omnium et invisibílium.
Et in unum Dominum Jesum Christum,
Fílium Dei Unigenitum,
et ex Patre natum ante omnia sæcula.
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 cælis.

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 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 and for our salvation
he came down from heaven.

Et incarnatus

Et incarnatus est de Spiritu Sancto
ex Maria Virgine,
et homo factus est.
Crucifíxus etiam pro nobis
sub Pontio Pilato;
passus, et sepultus est.

By the power of the Holy Spirit
he became incarnate from the Virgin Mary,
and was made man.
For our sake he was crucified
under Pontius Pilate;
he suffered death and was buried.

Et resurrexit

Et resurrexit tertia die,
secundum Scripturas;
et ascendit in cælum,
sedet ad dexteram Patris.
Et íterum venturus est cum gloria,
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Fílio
simul adoratur et conglorificatur;
qui locutus est per prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma

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 will come again in glory
to judge the living and the dead,
and his kingdom will have no end.
I believe in the Holy Spirit,
the Lord, the giver of life,
who proceeds from the Father and the Son.
Who with the Father and the Son
is likewise worshiped and glorified;
Who has spoken through the Prophets.
I believe in one holy catholic
and apostolic Church.
I acknowledge one baptism

in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam ventūri sæculi.
Amen.

for the forgiveness of sins.
I look for the resurrection of the dead,
and the life of the world to come.
Amen.

Sanctus

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

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

Agnus Dei

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

Lamb of God,
who taketh away the sins of the world,
have mercy upon us.
Lamb of God,
who taketh away the sins of the world,
grant us peace.

Dona nobis

Dona nobis pacem.

Grant us peace.