Societ

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PARTHENOPE



NEAPOLIS



NAPOLI



UN VIAGGIO IN MUSICA





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Sponsors

IWC ALLIANCE AND CHARITY

Throughout the eleven years of its history the Moscow Oratorio Society has maintained close ties with the International Women's Club of Moscow. The IWC has designated the choir an interest group, and has been extremely helpful with publicity, ticket sales and the recruitment of new members. The choir in turn donates the proceeds from its performances to IWC charities, thus ensuring that the funds are properly monitored and used for worthy projects. Proceeds from this concert will be donated to the following charities:

THE STREET CHILDREN PROJECT

The IWC supports a non-profit organization that provides food, vitamins, clothing and toiletries to approximately 40 children on a daily basis and at weekends, to over 200 children living in a Moscow railway station. These children frequently suffer from health problems, and many have been abandoned by their own parents. The IWC also helps these children to find more permanent living arrangements, and supports the foster families that take them into care.

ELDERLY IN NEED PROJECT

This project is a combined walk-in medical clinic, soup kitchen and bathing/laundry facility for the elderly. The facility serves as a temporary shelter for the homeless elderly in Moscow, and provides much needed medical services and sustenance to those who are struggling to get by on miserly pensions.







FIRST PART

VENI CREATOR SPIRITUS

(CREATOR SPIRIT, COME)

NICCOLÒ JOMMELLI

- 1. Veni creator spiritus (Soprano-Chorus)
- 2. Deo Patri sit gloria (Soprano)
- 3. Amen (Chorus)

MAGNIFICAT IN B MAJOR

FRANCESCO DURANTE

- 1. Magnificat (Chorus)
- 2. Et misericordia (Soprano-Alto) Fecit potentiam (Chorus)
- 3. Deposuit (Chorus)
- 4. Suscepit Israel (Tenor-Bass)
- 5. Sicut locutus est (Chorus)
- 6. Gloria Patri (Chorus)

INTERVAL



Program +

SECOND PART

REQUIEM (MISSA PRO DEFUNCTIS)

in G minor

DOMENICO CIMAROSA

- I. Introitus Requiem aeternam (Chorus) Kyrie (Chorus)
- II. Graduale Tractus In memoriam (Chorus)
- III. Sequentia Dies irae (Chorus) Tuba mirum (Soprano) Mors stupebit (Chorus) Judex ergo (Alto) Rex tremendae (Chorus) Recordare (Soprano-Alto) Ingemisco (Chorus-Soprano) Preces meae (Tenor) Inter oves (Soprano-Alto-Bass) Lacrimosa (Chorus)
- IV. Offertorium Domine Jesu (Chorus)
- V. Sanctus (Chorus)
- VI. Benedictus (Chorus)
- VII. Agnus Dei (Soprano-Alto-Tenor-Bass-Chorus)
- VIII. Communio Lux aeterna (Chorus-Soprano-Alto-Tenor-Bass)



MOSCOW ORATORIO SOCIETY

Conductor

ALEXANDER TSALIUK

Accompanist

ZOYA ABOLITS

MUSICA VIVA ACADEMIC CHAMBER ORCHESTRA

Artistic Director ALEXANDER RUDIN

Soprano

YANA IVANILOVA

Alto

IRINA AGANESOVA

Tenor

GIA BESHITAISHVILI

Bass

VLADIMIR OGNEV

Choir:

Valentina Angarkhaeva, , Jennifer Arko, Evgeny Astafurov, Deric Atienza, Isabelle Barajuan, Karl Bauer, Elena Belousova, Julia Berestneva, Bruno Bisson, Ekaterina Bogdanova, Natalia Brulina, Irina Bubukina, Anne-Claire Buxtorf, Svetlana Bykova, Olga Chernova, Maria Chibisova, Veniamin Chukalov, Elise de Laharpe, Pete Raymond V. Delfin, Marina Dergacheva, Julia Drew-Watt, Alexei Drozdov, Irina Dymova, Andrey Dyomin, Tom Fennell, Natalia Fomicheva, Nadia Fomina, Sheena Galpin, Hedvig Gardes, Olga Golubeva, Natalia Gorina, Valentin Gutov, Véronique Habipi, Sevane Haroutiounian, Edmund Harris, Yuka Ikeda, Rosa Maria Jimenez, Alexei Kalan, Irina Karchevskaya, Kholodova, Irina Serafima Koriashina, Natalia Korobova, Vladimir Kozakevich, Varvara Kriuchkova, Diana Kuznetsova, Ksenia Kvashnina, Rachel Lavender, Liubov Lazareva, Elena Lonkina, Marina Markova, Tatiana Mashanova, Olga Matiushkina, Evan Moore, Tamara Mukmanova, Larisa Nikishina, Vladimir Poleyev, Mikhail Ratmansky, Irina Rodenkova, Alexander Romaniugo, Tonia Romaniugo, Inga Roshchina, Dominic Rubín, Ekaterina Rumína, Irina Safonova, Roman Saigin, Maria Saulus, Ludmila Sarycheva, Marina Selina, Ludmila Shchepina, Carol Sorrenti, Camilla Szymanowska, Julia Timofeeva, Olesya Titarenko, Ekaterina Usilova, Bettina van den Broek, Maria Vetriak, Svetlana Voevodina, Andrew E. Walker, Christine Watson, Angelika Winkler, Nicola Wordofa, Natalia Zamyshlyayeva, Olga Zhilyayeva, Bénédicte Zweguintzow, Stéphane Zweguintzow



Performers

MOSCOW ORATORIO SOCIETY

Founded in 1993, the choir has established an annual tradition of performing Handel's 'Messiah' during Advent. Under the direction of Alexander Tsaliuk, the Oratorio Society has grown and changed, undertaking new and exciting musical projects. The choir has sung a wide repertoire ranging from Bach and Handel to Mussorgsky, Mozart, Mendelssohn, Poulenc and Bernstein. It aims at presenting to Moscow's Russian and expatriate audience a balanced choice of well-known and little-known musical compositions.

Today the Moscow Oratorio Society is a non-profit choral society composed of members of the foreign diplomatic and business communities and of many Russian nationals. All of them are amateur singers, whatever their level of musical competence, united by a love of music and a desire to sing beautiful compositions. The choir welcomes new members at the beginning of each season.

Next winter season will start in mid September 2005. For inquiries please contact:

Carol Sorrenti: 8 910 446 5711

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ALEXANDER TSALIUK

a graduate of the Moscow Conservatory, where he received a PhD in choral conducting under Professor Kulikov, Director of the Conservatory. He also has a PhD in symphonic opera conducting from the Jewish State Academy. In addition to directing the Moscow Oratorio Society, Alexander Tsaliuk is conductor of the Moscow Male Jewish Choir, the "Hasidic Cappella", which he co-founded in 1989. Under his direction, this award-winning choir -whose repertoire includes Jewish liturgical and classical music, as well as Jewish and Russian folk music -- has hundreds of acclaimed performances in the CIS, Western Europe, and Israel. In 1994, Alexander Tsaliuk took on the role of conductor and artistic director of the Oratorio Society. Since then, his unfailing commitment, energy, and artistic vision have provided a unique and vital source of continuity for a group that is, by its nature, always changing.

Performers

Performers

Performers

Performers +

MUSICA VIVA ACADEMIC CHAMBER ORCHESTRA

The Musica Viva Chamber Orchestra was founded in Vladimir in 1978 by the violinist and conductor Victor Kornachev. Alexander Rudin took over as conductor in 1988. Alexander Rudin studied the cello under Lev Yevgrafov, and piano under Yury Ponizovkin at the Gnesin Institute of Music, graduating in 1983. He also studied conducting under Dmitry Kitaenko at the Moscow Conservatory, graduating in 1989. At present Mr. Rudin is a professor at the State Tchaikovsky Conservatory. He has been president of the charitable foundation "Musical Assemblies" since 1993. The Orchestra performs a wide repertoire of music, from West European and Russian music of the XVII century to pieces composed at the end of the XX century. Since 1989, Alexander Rudin and Musica Viva have held a yearly summer international chamber music festival called "Music Assemblies" and have participated in several international festivals.



PARTHENOPE - NEAPOLIS - NAPOLI - NAPLES

History

+ Napoli + Naples

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Neapoli

Parthenope +

Naples is one of the few European cities which evolved into a melting pot of many different cultures: Greek, Roman, Byzantine, Moorish, Norman, German, Spanish, French and Italian...

Founded by Greek colonists from Cumae in what was known as *Magna Grecia* (Greater Greece, nowadays Southern Italy), the original settlement was called Parthenope. In 470 BC, Greek colonists founded another settlement a few miles from Parthenope, which they christened *Nea Polis*, or "new town", and which is the heart of present-day Napoli or Naples. Naples maintained a distinct and refined Greek character, even when the area was subjected by the Romans, conquered by the Ostrogoths, ruled by Byzantium, and from the 6th to the 12th century as an autonomous duchy.

In 1139, the Normans arrived from Denmark and set up a feudal State in Southern Italy, later followed by the Hohenstaufen dynasty from Germany (1195-1266). From 1266, Naples was ruled by the Angevins of France, a move which coincided with a cultural shift from the oriental to the Western world. In 1443, Naples became Spanish and was ruled by the Aragonese. Spanish rule ended in 1707, and for a brief period, until 1734, the city was ruled by the Austrians. With the Bourbons and Carlo (Charles) I, Naples became an independent Kingdom, which was swept by the aftermath of the 1789 French Revolution: in 1806, France proclaimed Neapolitan Republic, transformed again into the Kingdom of Naples, vassal to Napoleon's French empire. Only in 1861 was Naples incorporated into modern Italy.

Today, Naples is a thriving city with more than 1 million inhabitants, and is Italy's fourth largest city.



PARTHENOPE - NEAPOLIS - NAPOLI - NAPLES

Musical Culture

Mythology connects music with the very origins of Naples. Parthenope was the name of the siren who tried to entice Ulysses with her beautiful singing. In the days of the Roman empire, the area of Naples was a popular holiday resort with the aristocracy. Tragedy, comedy and drama flourished in the splendid Roman theatre of Naples, where Nero himself took the stage (and sang baritone). Lucretius, Virgil and Horace all spent a lot of time in the city. Neapolitan actors were renowned throughout the ancient world. When Naples adopted Christianity. the city gradually overflowed with monasteries and churches. Naples is often called a citytheatre, in which palazzi and churches, alleyways and courtyards are backdrops to human life and drama.

Naples became a major centre of musical creation under the Aragonese. The Spaniards encouraged musical creation and established a court chapel, where the music performed was the best in Europe. Throughout the 16th century, Naples was a crucible of experimentation in instrumental music, theatre motets and madrigals: the genre of villanella or napolitana was developed there. In the 17th century, Naples boasted more than 500 churches and 30,000 clerics (for a total population of 400,000). Sacred music became synonymous with the "sound of Naples", which triumphed in the 18th century. Following Alessandro Scarlatti (a native of Sicily), Naples became famous for its many talented composers: Provenzale, Durante, Leo, Vinci, Porpora, Jommelli, Pergolesi, Paisiello, Domenico Scarlatti, Cimarosa, Bellini. In 1650, melodrama reached Naples from Venice and was immediately adapted to the local taste (and sometimes to the local language). Neapolitan singers and virtuoso players became Europe's favorites. Intermezzi, opera buffa, and opera lirica flourished in the San Carlo theatre, as did delicate chamber melodies and canzone.



NICCOLÒ JOMMELLI

1714-1774

From 1725 to 1728 Jommelli studied at the Conservatorio S. Onofrio in Naples. Then he took further instruction at the Conservatorio Pietà dei Turchini. He composed his first opera, "L'errore amoroso", in 1737; it was followed by other successes, most notably "Ricimero rè dei Goti" (Rome, 1740). In 1741 he moved to Bologna to oversee the production of "Ezio"; there he met Padre Martini, with whom he probably studied counterpoint, and was elected to membership in the Accademia filarmonica in Bologna. In Venice he served for three years (1743-46) as director of the Ospedale degli incurabili. He moved to Rome in 1747, and two years later he was appointed maestro coadiutore of the papal chapel; during this period he continued to compose operas, in addition to the sacred music required of him at the chapel. He spent 1749-50 in Vienna, where he helped to mount performances of two of his opere serie, "Achille in Sciro" and "Didone abbandonata". In 1754 he was called to Stuttgart, where he remained as court opera composer until 1768; composed some of his finest operas for the court's Ludwigsburg Palace, and also contributed operas for the court theatre of José I of Portugal. In 1769 he negotiated a contract with José that allowed him to compose operas for Lisbon without having to travel there; in the same year he returned to Italy. His final years were occupied chiefly with the composition of operas and sacred for Lisbon and Naples. Overworked and plaqued by gout, he suffered a stroke in 1771; continuing to work in spite of paralysis, he completed his final opera seria, "Il trionfo di Clelia", only a few months before his death.

In all some 220 theatre works are known, including more than sixty opere serie, serenate and pasticci, oratorios, cantatas, and hundreds of other sacred works (including some twenty Masses), chamber works and concertos.



FRANCESCO DURANTE

1684-1755

Francesco Durante was a highly respected composer and teacher during the first half of the 18th century in Naples. He chose to concentrate on sacred music rather than the more fashionable opera composition favoured by other Neapolitans and his works became examples of 'good composition' used for teaching. He did not compose a large quantity of music, but his work exhibits great skill and invention and a dramatic flair well suited to the style of the music he chose to write.

There is no information regarding his whereabouts between 1699 to 1728, but in 1728 he was appointed primo maestro at the Conservatorio delle Poveri di Gesù Cristo with the retirement of Gaetano Greco, and this must be seen as the first evidence of the high opinion in which he was held. Among his students at the Conservatorio was Pergolesi. Durante left the Conservatorio in 1739 for unknown reasons and nothing is known of his whereabouts until 1742, when he was elected primo maestro of the Conservatorio della S Maria di Loreto, which had been without a primo maestro since Porpora's departure for Venice in 1741. Following the death of Leo in 1744, Durante was appointed primo maestro of the Conservatorio di S Onofrio a Capuana with effect from the beginning of 1745. At S Onofrio he was responsible for the training of Niccolò Piccini, who came to be regarded by Durante more like a son than a pupil.

Composers + Composers + Composers + Composers + Composers

Durante married three times, first in 1714, then in 1744 following the death of his wife in 1741. His second wife died after only a few years in 1747. That same year, aged 63, he quickly married the 22 year old Angela Anna Carmina Giacobbe. He died in Naples aged 71.



DOMENICO CIMAROSA

1749-1801

Trained in Naples, Cimarosa wrote mainly sacred works, and became one of the most important composers of Italian comic opera in the last quarter of the 18th century. His comic operas were staged in Naples from 1772; his first serious opera was "Cajo Mario". In 1782, he became maestro at a Venetian conservatory, the Ospedaletto, holding this post with that of second organist at the Naples royal chapel from 1785.

By the mid-1780s he was established both in Italy and abroad. In 1787-91 he was maestro di cappella to the court of Empress Catherine the Great in St Petersburg (for whom he wrote three operas), and in 1791-3 court Kapellmeister in Vienna to Emperor Leopold II (succeeding Salieri). His most famous opera, "Il matrimonio segreto", was given in 1792 and remains to date the only opera which was encored in full at its première.

He then returned to Naples to be first organist of the royal chapel from 1796, the year of "Gli Orazi ed i Curiazi" - his most widely praised serious opera. He was imprisoned in 1799 for his republican sympathies, and later moved to Venice, where he died in 1801 - poisoned, accorded to rumours.

Stendhal rated him alongside Haydn and Mozart. His 60 operas show a keen sense of drama and caricature, with much vivacity and light, clear textures; the later works show a warmer melodic style, with more colourful modulations and scoring. Among his other works are oratorios, keyboard sonatas, concertos and chamber music.



JOMMELLI – VENI CREATOR

In catholic lands, the hymn "Veni Creator Spiritus" is sung at Whitsuntide vespers. Jommelli's setting was probably composed in Rome in the 1750's. The first verse is sung by the soloist, followed by a monumental chorus (verses 2-3), concluded in B Minor; verse 4 is again sung by the soloist, followed by a chorus ending in D Major (verses 5-6). The aria for soprano "Deo Patri sit Gloria" is the focus of this piece. It is a typical aria da chiesa (church aria), which sings glory to God. The orchestra leads back into the original D Major for the final "Amen" chorus.

DURANTE - MAGNIFICAT

Durante's "Magnificat" is a lovely piece of music, where musical themes sound almost like catchy popular melodies. It is based on a main theme (a psalmodic cantus firmus), sung first by the sopranos in the original B flat Major, then by the other parts throughout the first and last movements, in different keys, in Major or Minor. Durante manages to give a magnificent ornamentation, so that the original melody appears in a totally new garb. Durante is a master of musical imagery, emotional displays and contrasts, particularly with the quiet, almost subdued aria "Et misericordia", followed by the mighty chorus "Fecit potentiam".

Works + Works + Works + Works + Works + Works + Works

CIMAROSA - REQUIEM

The Requiem (or "Missa pro defunctis") is Cimarosa's best known piece of sacred music. It was written in 1787, four years before Mozart's, for the funeral ceremony of Duchess de Serra Capriola, the wife of Cimarosa's protector. Cimarosa uses G minor tonality (sol minore) to share with the audience a sense of consolation and a certainty in eternal life. Some melodies sound very much like Mozart, whom Cimarosa admired most of all.

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VENI CREATOR SPIRITUS

Niccolò Jommelli

1. Veni Creator Spiritus

Veni, Creator Spiritus, mentes tuorum visita, imple superna gratia quae tu creasti pectora.

Qui diceris Paraclitus, altissimi donum Dei, fons vivus, ignis, caritas, et spiritalis unctio.

Tu, septiformis munere, digitus paternae dexterae, Tu rite promissum Patris, sermone ditans guttura.

Accende lumen sensibus: infunde amorem cordibus: infirma nostri corporis virtute firmans perpeti.

Hostem repellas longius, pacemque dones protinus: ductore sic te praevio vitemus omne noxium.

Per te sciamus da Patrem, noscamus atque Filium; Teque utriusque Spiritum credamus omni tempore.

2. Deo Patri sit Gloria

Deo Patri sit gloria, et Filio, qui a mortuis surrexit, ac Paraclito, in saeculorum saecula.

3. Amen Amen.

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VENI CREATOR SPIRITUS

Niccolò Jommelli

1. Veni Creator Spiritus

Come, Holy Spirit, Creator blest, and in our souls take up Thy rest; come with Thy grace and heavenly aid to fill the hearts which Thou hast made.

O comforter, to Thee we cry, O heavenly gift of God Most High, O fount of life and fire of love, and sweet anointing from above.

Thou in Thy sevenfold gifts are known; Thou, finger of God's hand we own; Thou, promise of the Father, Thou Who dost the tongue with power imbue.

Kindle our sense from above, and make our hearts o'erflow with love; with patience firm and virtue high the weakness of our flesh supply.

Far from us drive the foe we dread, and grant us Thy peace instead; so shall we not, with Thee for guide, turn from the path of life aside.

Oh, may Thy grace on us bestow the Father and the Son to know; and Thee, through endless times confessed, of both the eternal Spirit blest.

2. Deo Patri sit Gloria

Now to the Father and the Son, Who rose from death, be glory given, with Thou, O Holy Comforter, henceforth by all in earth and heaven.

Amen.



MAGNIFICAT

Francesco Durante

1. Magnificat

Magnificat anima mea Dominum et exultavit spiritus meus in Deo salutari

Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est, et sanctum nomen eius,...

2. Et misericordia

Et misericordia eius a progenie in progenies timentibus eum.

Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui.

3. Deposuit

Deposuit potentes de sede et exaltavit humiles.

Esurientes implevit bonis et divites dimisit inanes,

4. Suscepit Israel

Suscepit Israel puerum suum recordatus misericordiæ suæ,...

5. Sicut locutus est

Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.

6. Gloria

Gloria Patri, Filio et Spiritui Santo, sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.



Francesco Durante

1. Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.

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Text

Text

For he that is mighty hath done to me great things; and holy is his name....

2. Et misericordia

And his mercy is on them that fear him from generation to generation.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

3. Deposuit

He hath put down the mighty from their seats, and exalted them of low degree.

He hath filled the hungry with good things; and the rich he hath sent empty away.

4. Suscepit Israel

He hath holpen his servant Israel, in remembrance of his mercy;...

5. Sicut locutus est

As he spake to our fathers, to Abraham, and to his seed for ever.

6. Gloria

Glory be to the Father, the Son and the Holy Ghost, as it was in the beginning, is now, and ever shall be, world without end. Amen.





REQUIEM

Domenico Cimarosa

I. INTROITUS

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem; exaudi orationem meam, ad te omnis caro veniet.
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Kyrie eleison, Christe eleison,

Grant them eternal rest, o Lord, and may perpetual light shine upon them. Thou, o God, art praised in Sion, and unto Thee shall the vow be performed in Jerusalem. Hear my prayer, unto Thee shall all flesh come. Grant them eternal rest, o Lord, and may perpetual light shine upon them.

Lord have mercy, Christ have mercy.

II. GRADUALE - TRACTUS

In memoria aeterna erit Justus, ab auditione mala non timebit, absolve Domine, animas omnium fidelium defunctorum, et gratia tua illis succurrente mereantur evadere, judicium ultionis, et lucis aeternae beatitudine perfrui.

The just shall be in everlasting remembrance; he shall not fear the evil hearing. Absolve, O Lord, the souls of all the faithful departed from every bond of sin. And by the help of Thy grace, may they be enabled to escape the judgment of punishment, and enjoy the happiness of light eternal.



III. SEQUENTIA

Dies irae, dies illa
Solvet saeclum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus.

Day of wrath, that day will dissolve the earth in ashes as David and the Sibyl bear witness. What dread there will be when the Judge shall come to judge all things strictly.

Text

Text

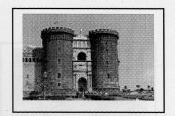
Text

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum.

A trumpet, spreading a wondrous sound through the graves of all lands, will drive mankind before the throne.

Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.
Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

Death and Nature shall be astonished when all creation rises again to answer to the Judge. A book, written in, will be brought forth, in which is contained everything that is, out of which the world shall be judged.



Judex ergo cum sedebit,
Quidquid latet apparebit,
Nil inultum remanebit.
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
Cum vix justus sit securus?

When the Judge takes His seat, whatever is hidden will reveal itself. nothing will remain unavenged. What then shall I say, wretch that I am, what advocate entreat to speak for me, when even the righteous may hardly be secure?

Rex tremendae majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.

King of awful majesty, who freely savest the redeemed, save me, O fount of goodness.

Recordare Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.
Quaerens me sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus.
Juste judex ultionis,
Donum fac remissionis
Ante diem rationis.

Remember, blessed Jesu, that I am the cause of Thy pilgrimage, do not forsake me on that day. Seeking me Thou didst sit down weary, Thou didst redeem me, suffering death on the cross. Let not such toil be in vain. Just and avenging Judge, grant remission before the day of reckoning.

Ingemisco tanquam reus,
Culpa rubet vultus meus;
Supplicanti parce, Deus.
Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

I groan like a guilty man. Guilt reddens my face. Spare a suppliant, O God. Thou who didst absolve Mary Magdalene and didst hearken to the thief, to me also hast Thou given hope. Text

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Preces meae non sunt dignae, Sed tu, bonus, fac benigne, Ne perenni cremer igne.

My prayers are not worthy, but Thou in Thy merciful goodness grant that I burn not in everlasting fire.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.
Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Place me among Thy sheep and separate me from the goats, setting me on Thy right hand. I pray in supplication on my knees. My heart contrite as the dust, safeguard my fate. When the accursed have been confounded and given over to the bitter flames, call me with the blessed.





Lacrymosa dies illa, Qua resurget ex favilla Judicandus homo reus. Huic ergo parce, Deus. Pie Jesu Domine, Dona eis requiem! Amen!

Mournful that day, when from the dust shall rise guilty men to be judged. Therefore spare them, O God. merciful Jesus, Lord Grant them rest. Amen!

IV. OFFERTORIUM

Domine Jesu Christe! Rex gloriae! Libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu! Libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti, et semini ejus. Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis, quarum hodie memoriam facimus: fac eas, Domine, de morte transire ad vitam.

Lord Jesus Christ, King of glory, deliver the souls of all the faithful departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth. Neither let them fall into darkness nor the black abyss swallow them up. And let St. Michael, Thy standard-bearer, lead them into the holy light which once Thou didst promise to Abraham and his seed. We offer unto Thee this sacrifice of prayer and praise. Receive it for those souls whom today we commemorate. Allow them, O Lord, to pass from death into life.



V. SANCTUS

Sanctus, sanctus, sanctus Dominus Deus Sabaoth! Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth, heaven and earth are full of Thy glory. Hosanna in the highest.

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VI. BENEDICTUS

Benedictus, qui venit in nomine Domini. Hosanna in excelsis.

Blessed is He who cometh in the name of the Lord. Hosanna in the highest.

VII. AGNUS DEI

Agnus Dei, qui tollis peccata mundi, dona eis requiem. Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

O Lamb of God, that takest away the sins of the world, grant them rest O Lamb of God, that takest away the sins of the world, grant them everlasting rest.

VIII. COMMUNIO

Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

May eternal light shine on them, O Lord, with Thy saints for ever, because Thou art merciful.

Grant them eternal rest, O Lord, and may perpetual light shine on them.

