

GRADUATE SINGERS

presents

SANCTISSIMÆ
VIRGINI
MISSA SENIS VOCIBVS

AD ECCLESIARVM CHOROS

Ac Vespere pluribus decantanda

CVM NONNVLIS SACRIS CONCENTIBVS.

ad Sacella sive Principum Cubicula accommodata.

OPERA

A CLAVDIO MONTEVERDE

nuper effecta

AC BEATISS. PAVLO V. PONT. MAX. CONSECRATA.



Venetijs, Apud Ricciardum Amadinum.

M D C X.

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CLAUDIO MONTEVERDI
VESPERS OF THE BLESSED VIRGIN

GRADUATE SINGERS

presents

CLAUDIO MONTEVERDI

VESPERS OF THE BLESSED VIRGIN

CONDUCTOR AND MUSICAL DIRECTOR: HILARY WEILAND

SOLOISTS:

JILLIAN CHATTERTON }
TESSA MILLER } Soprano

WILLIAM BAMFORD }
BRIAN GILBERTSON } Tenor

ALAN M^CKIE }
ANDREW JAMES SCOTT } Bass

Saturday, 5th May 1990, 8.15pm
at
St Francis Xavier Cathedral

Subscribers and Invited Guests are invited to join us for supper
in the Hall east of the Cathedral after the concert.

Programme

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|------|---|--|
| I | Deus in adjutorium
(Domine ad adjuvandum me festina) | Instrumental toccata
and choral chant |
| | <i>Antiphona ad Psalmum 109</i> | |
| II | Psalmus 109: Dixit Dominus | 6-part chorus with ritornelli |
| III | Concerto: Nigra sum | Tenor solo |
| | <i>Antiphona ad Psalmum 112</i> | |
| IV | Psalmus 112: Laudate pueri | 8-part chorus |
| V | Concerto: Pulchra es | Soprano duet |
| | <i>Antiphona ad Psalmum 121</i> | |
| VI | Psalmus 121: Lætatus sum | 6-part chorus with continuo |
| VII | Concerto: Duo seraphim | Tenor trio |
| | <i>Antiphona ad Psalmum 126</i> | |
| VIII | Psalmus 126: Nisi Dominus | 5-part antiphonal chorus |
| IX | Concerto: Audi cœlum | Echo motet and chorus |

— Interval —

- | | | |
|------|--|--|
| | <i>Antiphona ad Psalmum 147</i> | |
| X | Psalmus 147: Lauda Jerusalem | 3-part antiphonal chorus
with cantus firmus |
| XI | Sonata sopra "Sancta Maria, ora pro nobis" | Instrumental canzona |
| XII | Hymnus: Ave maris stella | |
| | <i>Antiphona ad Psalmum Magnificat</i> | |
| XIII | Magnificat | 1. Magnificat anima mea |
| | | 2. Et exultavit |
| | | 3. Quia respexit |
| | | 4. Quia fecit mihi magna |
| | | 5. Et misericordia |
| | | 6. Fecit potentiam |
| | | 7. Deposuit potentes |
| | | 8. Esurientes implevit bonis |
| | | 9. Suscepit Israel |
| | | 10. Sicut locutus est |
| | | 11. Gloria Patri |
| | | 12. Sicut erat in principio |

Programme Notes

In 1610, Monteverdi was still at the magnificent court of the Gonzagas at Mantua, where he had worked for some twenty years and had no religious duties. It used to be thought that his 1610 publication, with its astounding diversity of effects, was intended to show off his talents to the authorities at St. Mark's, Venice, where he went to take over the musical direction in 1613. It is more likely, however, to be a commissioned work; and though there is no documentary evidence for it, Ian Fenlon's suggestion (*Early Music*, July 1977) that the *Vespers* was commissioned as part of the celebrations surrounding the wedding of Francesco Gonzaga and Margherita of Savoy in 1608 is appealing and does offer answers to some puzzling questions. The extravagance of the instrumental forces required in a full performance of the *Vespers* would be justified, for the wedding celebrations were of incredible splendour, including 'fireworks, a mock naval battle and a tournament,' the inauguration of a new order of knighthood, and a performance of Monteverdi's lost opera, *L'Arianna*. The sensuousness of Monteverdi's settings of texts from the Song of Songs as antiphon-substitutes would be particularly appropriate to such an occasion. The patron saint of the Gonzaga family was St. Barbara, who had a particular devotion to the Holy Trinity; this might explain the presence of 'Duo Seraphim,' a text dealing with the Holy Trinity, in a work otherwise devoted exclusively to the Virgin Mary.

Monteverdi's 1610 publication, containing a Mass for six voices, the introductory response, Psalms and hymn for Marian Vespers, five sacred 'concertos' for the solo voice or voices interspersed with the Psalms, and the two Magnificats, has been the cause of much scholarly controversy as to how its contents should be performed. The most widely accepted format is the one we adopt this evening, the concertos forming an integral part of whole, substituting the plainchant antiphons which normally belong with each psalm and joined by the more elaborate Magnificat, the Mass and a cappella Magnificat being reserved for the other services of the day.

Monteverdi and his publishers probably envisaged various different usages of his music. By removing instrumental ritornelli the work could be performed with a simple organ accompaniment. If no virtuoso singers were available, the solo 'concertos' could be replaced by appropriate antiphons. Tonight we wish to make this magnificent, predominantly choral work live with the instrumental resources available to us.

Monteverdi believed that the highest achievement of the artist was the Platonic goal of moving the affections. Monteverdi's interpretation of the Greek theory insists on the order in which Plato mentioned the three elements of Music—the text ('oratorio'), the combination of notes ('harmonia') and rhythm. In his view, therefore, the music should be second in importance to the words. Although a 'reason' behind this composition of the *Vespers* has been suggested it is also not in doubt that the general intention of Monteverdi was to show himself capable as a composer in differing styles of church music and to make plain his belief in the *prima* and *secunda prattica*.

The mixture of elements in the *psalms* is unique. Much of the melodic material is derived from plain-song, which is often used as cantus firmi in long notes, and sometimes woven into the fabric of counterpoint through the use of strong rhythms and imitative phrases. In *Dixit Dominus* it is the basis of a strophic variation form and in the hymn for Vespers, *Ave Maris stella*, it is given the accentuations of a strophic hemiola song. Chordal chanting in the manner of *falsobordone* is freely used in several places. Along side these 'old techniques' are traits derived from the most recent madrigal style, notably trios with

decorated melody 'walking bass' patterns given to the continuo instruments and instrumental ritornellos (sometimes optional). The larger scale works show a knowledge of Venetian style through the use of *cori spezzati*. The psalm settings are conceived sectionally verse by verse, the sections ending with full cadences and the diversity between them is emphasised by complete changes of sonority, a trio of upper voices, for example, being replaced by one of lower voices or some similar effect, and voice division ranging from four to ten parts.

The *solo concerti* are the most thorough going exhibitions of the modern style and the *secunda prattica*. They were written with Mantua's virtuoso singers in mind and exhibit strong operatic influences. They exploit ornamental melody and expressive freedom. *Audi cælum* is an echo piece.

Instruments are prominent in the opening versicle *Domine ad adjuvandum* which is also remarkable for being the toccata from *L'Orfeo* with added choral parts chanting the words rhythmically. The other prominently instrumental movement, the *Sonata sopra 'Sancta Maria'* is in effect a large scale 'quilt' canzona, with the sopranos repeating a plainsong prayer to the Virgin Mary eleven times. The final Magnificat brings all the aforementioned devices into play and makes use of enormous variety between the sections.

The work therefore can be seen to be unique in its revolutionary combination of *stile antiche* and the newer *secunda prattica*. It is also a work of magnificent grandeur and drama and is the first in a line of such religious masterworks including J. S. Bach's Passions and B Minor Mass.

Biographical Notes

Hilary Weiland

In 1975 Hilary Weiland gained an organ scholarship at Girton College, Cambridge, where she read music. She studied organ with Gillian Weir, sang in the Cambridge University Chamber Choir (with which she made numerous tours), and conducted chapel choirs. Post Graduate study continued in voice and organ at the Royal Academy of Music and in London she sang under many conductors including Richard Hickox, Neville Marriner and Andrew Parrott. Her three and a half years as Head of Music at Notting Hill and Ealing High School were notable for the growing recognition of the choral tradition which culminated in the specialised Madrigal Choir, representing London in the Sainsbury/BBC 'Choir of the Year' competition.

Hilary and her composer-husband arrived in Adelaide in 1985. She has been conductor of the Adelaide University Choral Society since February 1986, of Graduate Singers since February 1987, and has prepared both choirs for the ABC performances of Beethoven's 9th Symphony and the Poulenc Gloria in August 1989. In July 1989 she formed a choir and conducted the Adelaide Chamber Orchestra performance of Dido and Æneas and the première performance of Weiland's Psalm 16. Other activities last year included classes at the Mount Buller Summer Chamber Music Course, conducting contemporary music for the Come Out Festival, forming and conducting the Adelaide Youth Orchestra (Second Orchestra) and taking a choir for the Royal School of Church Music. She is currently a lecturer at the School of Music at the Adelaide College of TAFE.

Jillian Chatterton

Jillian is a frequent concert performer in Adelaide and has been a member of the State Opera Chorus. Her more recent roles have been with the Gilbert and Sullivan Society as Yum Yum from *The Mikado*, Princess Czara from *Utopia Limited*, and Rosalinde in Strauss' *Die Fledermaus*. Jillian's oratorio repertoire is extensive, performing as soprano soloist with the Harmony Choir, the SACAE, Adelaide Chorus and the Country Choral Association. These performances include Handel's *Messiah* and *Saul*, Bach's *B Minor Mass*, and Mendelssohn's *Elijah*. Her previous singing teachers have included Mr. Arnold Matters and Gwenyth Annear. Additionally she has toured England and Europe, receiving tuition and attending rehearsals at many major opera houses.

Tessa Miller

Tessa completed a Bachelor of Music at the South Australian College of Advanced Education in 1981, where her principal vocal teacher was Gwenyth Annear. Since then she has developed through wide experience of many styles ranging from opera, oratorio and Gilbert and Sullivan, to revues and popular songs.

In the last few years her interests have settled more in the field of serious music with an accent on early and classical periods. Nevertheless, contemporary composers have sought her as a very talented and professional interpreter of difficult music in which her acting ability serves to considerable advantage.

William Bamford

William Bamford is a graduate of the New South Wales Conservatorium of Music and the Victorian College of the Arts. He has sung with the Australian Opera, the Victorian State Opera, and the State Opera of South Australia. His repertoire of sacred music includes Handel's *The Messiah* and *The Creation*, Bach's *St. Matthew Passion* and *B Minor Mass*, and Britten *St. Nicholas*.

Brian Gilbertson

Brian studied with maestro Franz Schuch-Tovini in Vienna in 1985 and 1986 during which time he also undertook drama studies at the University for Performing Arts. He sang as a soloist in concerts, opera and operetta and toured to the 1986 Palm Beach Festival in the United States as a principal with the Vienna Chamber Opera. He returned to Vienna to sing in concert in 1988.

Since returning to Adelaide from Vienna Brian has continued practicing Law, having graduated to that degree in 1979. He has also continued his strong interest in the arts having sung with the ABC, the Adelaide Symphony Orchestra and State Opera.

1990 is a busy year for Brian, having shared the lead role of Pete McGynty with Keith Michell in the Victorian Arts Centre production of Timothy Sexton's Musical *Dreamtime*. At the opening of this year's Festival he sang the role of Spoletta in *Tosca in the Park*. He will sing principal roles in three further productions with the State Opera this year, including a country tour in the title role of *Sid the Serpent*. Most recently Brian sang the tenor solo for the Harmony Choir's performance of *St. Matthew Passion* and the Adelaide University Choral Society's performance of Mozart's *Requiem*.

Alan McKie

Alan McKie has been active in Adelaide music circles for many years, both as a singer and conductor. After vocal studies in Adelaide, he spent two years in London under the tuition of the distinguished singing teacher George Baker. Upon returning to Adelaide he sang solo roles in a wide range of the major works in the Choral repertoire, as well as being involved in broadcasts and recital performances of Lieder and Art Song.

Alan has recorded for the ABC with the Adelaide Symphony Orchestra under Patrick Thomas, and has been involved with many groups, both amateur and professional as a conductor, coordinator and singer.

In the past year he has concentrated on singing activities, taking part in the Seymour Group's Festival of Arts presentation of Britten's *Curlew River* and featuring as soloist with the Adelaide Harmony Choir, the South Australian College, the Adelaide University Choral Society and the Graduate Singers, as well as singing regularly with the Adelaide Chamber Singers. He took a Principal role in a world premiere of the opera *Barossa*, by Adelaide composer Ralph Middenway (a Bicentennial Authority commission); and he conducted the Gilbert and Sullivan Society in its November season.

More recently, Alan featured as baritone soloist in the ABC's opening concert for the 1989 'Come Out' festival.

Andrew James Scott

Andrew James Scott first began singing as a chorister in the Crafers Boys Choir in 1970, followed by school choir, musicals and university choral societies. Singing was complemented by early studies in piano and percussion. He joined the Corinthian Singers of Adelaide, the Adelaide Chamber Singers, and from 1986 to 1988 the State Opera of SA chorus. In 1986 he began vocal studies with Norma Hunter, sang as a soloist in oratorio and choral works, took leading roles in amateur musicals, and achieved notable success at the 1988 Adelaide eisteddfod. In 1989 he studied with Janet Delpratt at the Queensland Conservatorium of Music, completing a Graduate Diploma (Operatic Studies). He also sang with the Lyric Opera of Queensland chorus, and as a soloist with the Brisbane Light Opera Company, and the Queensland Bach Choir. He was awarded the Elizabeth Muir Scholarship for post-graduate study at the QCM, and was a major prize winner at the Bendigo Competitions. This year he began vocal studies with Alan McKie, and will appear as Grosvenor in the forthcoming Gilbert and Sullivan Society's production of *Patience*.

The Orchestra

Violin	Lucy Carrig, Kirsten Kenny, Anna McMichael	Recorder	Jonathan Beaumont, Jayne Brideoake, Lynton Rivers
Viola	Catherine Hannaford, Kerry Terlet	Bassoon	Karin Ormsby
'Cello	Nicholas Bochner	Trumpet	Robert Chenoweth, Michael Flaherty, Graeme Reynolds
Viola da Gamba	Graham Strahle	Sacbut	Ian Hains, Tom Williams
Organ	Melville Waters	Trombone	Darren Ormsby
Harpsichord	Glenys March	Guitar	John della Torre

Graduate Singers

Graduate Singers was formed in 1977, and has grown steadily in number and stature to its present membership of about fifty singers. The choir has performed many different styles of music, ranging from its successful chamber concerts 'Twentieth Century European Music' and 'A Shakespearian Evening', to its more ambitious presentations of some of the great choral classics including Bach's *Mass in B Minor* and Handel's *Dixit Dominus*. The group has been an ABC choir since 1982 and frequently broadcasts live on the 'In Tempo' programme. It also combines with other Adelaide choirs, and in August last year sang, with the Adelaide University Choral Society, the Poulenc *Gloria* and Beethoven's *Symphony No. 9* ('Choral') in the ABC's Masters Series. In August this year, the choir will take part in the ABC Choral Series performance of Britten's *War Requiem*.

The choir has sung under a number of conductors including Jon Draper, Ann Hoban, Carl Crossin and, since 1987, Hilary Weiland. We are looking forward to an exciting third concert this year under the musical direction of Graeme Quinn.

Graduate Singers is primarily a self funding organisation. We do, however, invite sponsorship for future concerts, and would welcome expressions of interest from other organisations.

Choir Members

Choir I

Sopranos	Altos
Christine Beal	Penny Dally
Helen Carrig	Mary Doube
Philippa Horton	Marjolijn Jones
Jennifer Jones	Jane Moyne
Lisa Maeorg	Penny Tranter
Alison McDougall	Elizabeth Vines
Anna Pope	Michelle Zweck
Carolyn Wilkins	
Tenors Basses	
Simon Burton	Peter Ashenden
John Conran	Stuart Carter
Jamie Day	Daryl Colquhoun
Tim Muecke	Kenneth Pope
Martin Penhale	Chris Stekettee
Mark Thompson	Terry Werner

Choir II

Sopranos	Altos
Anita Bainger	Vera Green
Nicola Bevan	Ilona Krasts
Joan Claring-Bould	Catherine Lock
Ruth Marshall	Katrina Matthews
Margaret Rawlinson	Sherry Proferes
Brenda Rayner	Marti Ruys
Christabel Saddler	Debora Tranter
Susan Tonkin	
Jenn Tranter	
Tenors Basses	
Mark Hastings	Phillip Lock
Neil Piggott	Gavin Pearce
Chris Stevenson	Matthew Rutty
Peter Swift	Paul Smith
Colin Telfer	Neil Thomas
	Peter Watt

Programme Text

I Deus in adjutorium

Deus, in adjutorium meum intende;
Domine, ad adjuvandum me festina.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc et semper
et in sæcula sæculorum. Amen.

Alleluia.

II Psalmus 109: Dixit Dominus

Dixit Dominus Domino meo, Sede a
dextris meis,
donec ponam inimicos tuos scabellum
pedum tuorum.
Virgam virtutis tuæ emittet Dominus ex
Sion: dominare in medio inimicorum
tuorum.
Tecum principium in die virtutis tuæ, in
splendoribus sanctorum; ex utero ante
luciferum genui te.
Juravit Dominus, et non pœnitebit eum;
Tu es sacerdos in æternum secundum
ordinem Melchisedech.
Dominus a dextris tuis; confregit in die
iræ suæ reges.

Judicabit in nationibus; implevit ruinas,
conquassabit capita in terra multorum.

De torrente in via bibet; propterea
exaltabit caput.
Gloria Patri ...

III Concerto: Nigra sum

Nigra sum, sed formosa, filiæ Jerusalem.
Ideo dilexit me Rex et introduxit me in
cubiculum suum et dixit mihi:
Surge, amica mea, et veni.

O God, make haste to help me.
O Lord, make speed to save me.
Glory be to the Father and to the Son and
to the Holy Ghost.
As it was in the beginning, is now, and
ever shall be, world without end.
Amen.
Alleluia.

The Lord said unto my Lord, Sit thou at
my right hand,
until I make thine enemies thy footstool.
The Lord shall send the rod of thy
strength out of Zion: rule thou in the
midst of thine enemies.
Thy people shall be willing in the day of
thy power, in the beauties of holiness
from the womb of morning: thou hast
the dew of thy youth.
The Lord has sworn, and will not repent;
Thou art a priest for ever after the order
of Melchizedek.
The Lord at thy right hand shall strike
through the kings in the day of his
wrath.
He shall judge among the heathen, he
shall fill the places with the dead
bodies; he shall wound the heads over
many countries.
He shall drink of the brook in the way:
therefore shall he lift up the head.
Glory be to the Father ...
I am black, but comely, O ye daughters of
Jerusalem.
Therefore the king hath loved me and
hath brought me into his chamber, and
hath said unto me:
Rise up, my love, and come away.

Jam hiems transiit; imber abiit, et recessit. Flores apparuerunt in terra nostra, tempus putationis advenit.

For lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of singing of birds is come.

IV Psalmus 112: Laudate pueri

Laudate, pueri, Dominum; laudate nomen Domini.

Praise ye the Lord. Praise, O ye servants of the Lord: praise the name of the Lord.

Sit nomen Domini benedictum ex hoc nunc et usque in sæculum. A solis ortu usque ad occasum laudabile nomen Domini.

Blessed be the name of the Lord from this time forth and for evermore. From the rising of the sun until the going down of the same the Lord's name is to be praised.

Excelsus super omnes gentes Dominus, et super cælos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respexit in cælo et in terra?

The Lord is high above all nations, and his glory above the heavens. Who is like unto the Lord our God, who dwelleth on high, who humbleth himself to behold the things that are in heaven, and in the earth?

Suscitans a terra inopem, et de stercore erigens pauperem: ut colloquet eum cum principibus, cum principibus populi sui. Qui habitare facit sterilem in domo, matrem filiorum lætantem.

He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill; that he may set him with princes, even with the princes of his people. He maketh the barren woman to keep house, and to be a joyful mother of children.

Gloria Patri ...

Glory be to the Father ...

V Concerto: Pulchra es

Pulchra es, amica mea, suavis et decora, filia Jerusalem.

Thou art beautiful, O my love, beautiful and comely, O daughter of Jerusalem.

Pulchra es, amica mea, suavis et decora sicut Jerusalem; terribilis ut castrorum acies ordinata.

Thou art beautiful, O my love, beautiful and comely as Jerusalem, terrible as an army with banners.

Averte oculos tuos a me, quia ipsi me avolare fecerunt.

Turn away thine eyes from me, for they have overcome me.

VI Psalmus 121: Lætatus sum

Lætatus sum in his quæ dicta sunt mihi: In domum Domini ibimus.

I was glad when they said unto me, Let us go into the house of the Lord.

Stantes erant pedes nostri in atriis tuis, Jerusalem.

Our feet shall stand within thy gates, O Jerusalem.

Jerusalem, quæ ædificatur ut civitas, cujus participatio ejus in idipsum.

Jerusalem is builded as a city that is compact together:

Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel, ad confitendum nomini Domini. Quia illic sederunt sedes in judicio, sedes super domum David.

Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord. For there are set the thrones of judgement, the thrones of the house of David.

Rogate quæ ad pacem sunt Jerusalem, et abundantia diligentibus te. Fiat pax in virtute tua, et abundantia in turribus tuis. Propter fratres meos et proximos meos, loquebar pacem de te. Propter domum Domini Dei nostri, quæsivi bona tibi. Gloria Patri ...

Pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls, and prosperity within they palaces. For my brethren and companions' sakes, I will now say, Peace be within thee. Because of the house of the Lord our God I will seek thy good. Glory be to the Father ...

VII Concerto: Duo seraphim

Duo Seraphim clamabant alter ad alterum: Sanctus, sanctus Dominus Deus Sabaoth; Plena est omnis terra gloria ejus. Tres sunt qui testimonium dant in cælo: Pater, Verbum, et Spiritus Sanctus; et hi tres unum sunt. Sanctus, sanctus Dominus Deus Sabaoth; Plena est omnis terra gloria ejus.

Two seraphim cried one unto another: Holy, holy is the Lord of hosts: the whole earth is full of his glory. There are three that bear record in heaven the Father, the Word, and the Holy Ghost: and these three are one. Holy, holy is the Lord of hosts: the whole earth is full of his glory.

VIII Psalmus 126: Nisi Dominus

Nisi Dominus ædificaverit domum, in vanum laboraverunt qui ædificant eam. Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam. Vanum est vobis ante lucem surgere.

Except the Lord build the house, they labour in vain that build it: except the Lord keep the city, the watchman waketh but in vain.

Surgite postquam sederitis, qui manducatis panem doloris. Cum dederit dilectis suis somnum. Ecce hereditas Domini, filii, merces, fructus ventris.

It is vain for you to rise up early, to sit up late, to eat the bread of sorrows: for so he giveth his beloved sleep.

Sicut sagittæ in manu potentis, ita filii excussorum. Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquetur inimicis suis in porta.

Lo, his children are an heritage of the Lord: and the fruit of the womb is his reward. As arrows are in the hand of a mighty man, so are children of the youth.

Happy is the man that hath his quiver full of them: they shall not be ashamed, but they shall speak with the enemies in the gate. Gloria Patri ...

Happy is the man that hath his quiver full of them: they shall not be ashamed, but they shall speak with the enemies in the gate. Glory be to the Father ...

IX Concerto: Audi cælum

Audi, cælum, verba mea, plena desiderio
et perfusa gaudio.
—Audio.

Dic, quæso, mihi: Quæ est ista, quæ
consurgens ut aurora rutilat ut
benedicam?
—Dicam.

Dic, nam ista pulchra ut luna, electa ut sol
replet lætitia terras, cælos, maria.—
Maria.

Maria Virgo illa dulcis, prædicata de
prophetis Ezechiel porte Orientalis.
—Talis.

Illa sacra et felix porta, per quam mors
fuit expulsa, introduxit autem vita.
—Ita.

Quæ semper tutum est medium inter
homines et Deum, pro culpæ
remedium.
—Medium.

Omnes hanc ergo sequamur, quæ cum
gratia mereamur vitam æternam.
Consequemur.

—Sequemur.

Præstet nobis Deus Pater hoc et Filius et
Mater,
cujus nomen invocamus dulce, miseris
solamen.
—Amen.

Benedicta es, Virgo Maria, in sæculorum
sæcula.

X Psalmus 147: Lauda Jerusalem

Lauda, Jerusalem, Dominum; lauda Deum
tuum, Sion.

Quoniam confortavit sera portarum
tuarum, benedixit filiis tuis in te.

Qui posuit fines tuos pacem, et adipe
frumenti satiat te.

Qui emittit eloquium suum terræ,
velociter currit sermo ejus.

Heaven, hear my words, full of longing
and suffused with joy.

—I hear.

Tell me, I pray: who is she who shines
like the dawn in her rising, that I may
bless her?

—I shall tell ye.

Tell me, for this woman, fair as the
moon, honoured as the sun, fills the
earth, the sky and the seas with joy.
—Mary.

Mary, that sweet virgin, foretold by the
prophet Ezechiel, portal of the sunrise.
—Even such.

That sacred and joyful portal, through
which death was driven out and life
brought in.

—Even thus.

Who is ever a sure mediator between men
and God, a cure for our sins.
—A mediator.

Let us therefore follow her, by which
grace we may attain life eternal.

Let us follow.

—Follow.

May God the Father grant this, and the
Son and the Mother,
whose sweet name we invoke as a
comfort for the afflicted.

—Amen.

Blessed are thou, O Virgin Mary, world
without end.

Praise the Lord, O Jerusalem; praise thy
God, O Zion.

For he hath strengthened the bars of thy
gates; he hath blessed thy children
within thee.

He maketh peace in thy borders, and
filleth thee with the finest of wheat.

He sendeth forth his commandments
upon earth; his word runneth very
swiftly.

Qui dat nivem sicut lanam, nebulam sicut
cinerum spargit.

Mittit crystallum suum sicut bucellas:
ante faciem frigoris ejus quis
sustinebit?

Emittet verbum suum, et liquefaciet ea:
flabit spiritus ejus, et fluent aquæ.

Qui annunciat verbum suum Jacob,
justitias et judicia sua Israel.
Non fecit taliter omni nationi, et judicia
sua non manifestavit eis.

Gloria Patri ...

XI Sonata sopra "Sancta Maria, ora pro nobis"

Sancta Maria, ora pro nobis.

XII Hymnus: Ave maris stella

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

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

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

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

Virgo singularis,
inter omnes mitis,
nos culpæ solutos
mites fac et castos.

Vitam præsta puram,
iter para tutum,
ut videntes Jesum
semper collætetur.

He giveth snow like wool: he scattereth
the hoar frost like ashes.

He casteth forth his ice like morsels: who
can stand before his cold?

He sendeth out his word, and melteth
them: he causeth his wind to blow, and
the waters flow.

He sheweth his word unto Jacob, his
statutes and his judgements unto Israel.
He hath not dealt so with any nation: and
as for his judgements, they have not
known them.

Glory be to the Father ...

Holy Mary, pray for us.

Hail, star of the sea,
mild Mother of God,
and eternal Virgin,
blessed gate of heaven.

Thou who heardest that 'Ave'
from the mouth of Gabriel,
preserve us in peace,
changing the name of 'Eva'.

Strike off the chains of the guilty;
bring light to the blind;
drive out our evil,
give us all that is good.

Show Thyself our mother:
through thee may He receive our prayers,
He who, born for us,
consented to be Thine.

Virgin past compare,
meekest of all women,
make us, purged of our sins,
meek and chaste.

Grant us a pure life,
prepare a safe journey for us,
that, seeing Jesus,
we may rejoice eternally.

Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto,
Tribus honor unus.
Amen.

XIII Magnificat

Magnificat anima mea Dominum,
et exultavit spiritus meus in Deo salutari
meo,

quia respexit humilitatem ancillæ suæ;
ecce enim ex hoc beatam me dicent
omnes generationes,

quia fecit mihi magna qui potens est et
sanctum nomen ejus;
et misericordia ejus a progenie in
progenies timentibus eum.
Fecit potentiam in brachio suo; dispersit
superbos mente cordis sui.

Deposuit potentes de sede et exaltavit
humiles.

Esurientes implevit bonis, et divites
dimisit inanes.

Suscepit Israel puerum suum, recordatus
misericordiæ suæ,
Sicut locutus est ad patres nostros,
Abraham, et semini ejus in sæcula.
Gloria Patri ...

Praise be to God the Father,
and glory to Christ on high
and to the Holy Ghost;
equal honour to all three.
Amen.

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

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

For he that is mighty hath magnified me;
and holy is his name.

His mercy is on them that fear him
throughout all generations.

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

He hath put down the mighty from their
seat, and hath exalted the humble and
meek.

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

He remembering his mercy hath holpen
his servant Israel;

As he promised to our forefathers,
Abraham, and his seed for ever.

Glory be to the Father ...

Do you have the time?

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**High Blood Pressure can cause a
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You may have a dangerous level
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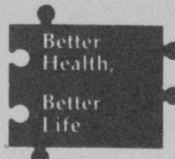
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