ST. LUKE IN THE FIELDS
487 HUDSON ST. NYC 10014

The Choir of St. Luke in the Fields
David Shuler, *Director of Music*

Thursday, October 23, 2025 at 7:30 p.m.
Pre-Concert Lecture in Laughlin Hall by Dr. Sarah Davies at 6:30 p.m.

Palestrina at 500

Giovanni Pierluigi da Palestrina (c. 1525-1594)

Please silence cell phones and other electronic devices.
The concert will be performed without intermission.
Please hold applause until the end of the concert.

PROGRAM

Tu es Petrus/Quodcumque ligaveris

Missa Tu es Petrus: Kyrie & Gloria

Confitebor tibi Domine/Notas facite in populis

Missa Confitebor tibi Domine: Credo

Ad caenam Agni providi

Missa Ad caenam Agni providi: Sanctus & Benedictus

Sicut cervus/Sitivit anima mea

Missa Brevis: Agnus Dei

Surrexit pastor bonus/Et enim pascha nostrum

THE CHOIR OF ST. LUKE IN THE FIELDS

Soprano	**Alto**	**Tenor**	**Bass**
Amber Evans	Donna Breitzer	Chris Carter	Will Berman
Melissa Fogarty	Catherine Hedberg	Christopher Preston Thompson	Phillip Cheah
Adrienne Lotto			
Elizabeth Van Os			

"One of the city's finest classical choirs." (*Time Out NY*), the Choir of St. Luke in the Fields is the professional vocal ensemble in residence at the Episcopal Church of St. Luke in the Fields in New York City. As part of the liturgy at St. Luke's Church, the Choir regularly performs masses and motets that date from the fifteenth century to the present. The Choir has presented numerous NYC premieres, both of new works (Arvo *Pärt's Berliner Messe* and *Missa Sillabica* and Dan Locklair's *Brief Mass*) and older works (the North American premiere of Georg Philipp Telemann's *St. Matthew Passion* of 1746 and the New York premiere of C.P.E. Bach's *St. Matthew Passion* of 1769). The Choir is known for its historically informed performances of early music. *The New York Times* said in 2011, "Both as an ensemble and as individual soloists, the members of the Choir of St. Luke in the Fields were consistently admirable." *Early Music America* wrote that the Choir "maintains a full schedule of early music services ... as well as concert performances known for their adventuresome programming and intimate scale."

THE LECTURER

Musicologist and Organist **Sarah Davies**, a recent transplant to Miami, has given pre-concert lectures on Renaissance choral music in New York City for more than twenty years. She earned a PhD at New York University, and has given papers internationally on a variety of early music topics centered around 16th century German organ and lute tablatures, the Reformation, iconoclasm and the 17th and 18th-century organ sermon. She has published with universities in Budapest, Leuven and Regensburg. As a performer, Sarah has been heard on a number of historic and historically-based organ in Europe and America, and has appeared at several well-known early music festivals. She is happy to be back in the city and part of the Palestrina celebrations.

PROGRAM NOTES

Giovanni Pierluigi da Palestrina, prefect of music in the Vatican Basilica, will forever live on in memory, he who flourished in the age of our fathers and was one of the first to be revered in embellishing the words of the Church — both in Masses and Motets — with the music in which he excelled. Above all, his musical style gently influences the soul and guides it towards all forms of attitude and feeling — that is to say, it uplifts the soul which is despondent, soothes that which is indignant, cheers that which is sad. Indeed, the soul of Palestrina was indelibly imbued with all conceivable ideas of modulation and song. Not a motif could be found — whether slow, mournful, sharp, subtle and refined, popular and suited to the ears of the people, fast, delicate and spare, or full and varied — that had not been conceived, developed and perfected by Palestrina. Since no one in these times has fulfilled these musical endeavors better than our Palestrina, we can rightly call him the Father of Music — as Homer is of poetry. He died in the month of February, on the day of the Purification of the Blessed Virgin Mary, 1594 years after the Virgin delivered Our Lord, in the time when Clement VIII sat on the throne of St. Peter. He was buried in the great basilica with a solemn funeral and accompanied by a great host of singers. This was written by Melchior Major, who bore witness to these events. He lived sixty-eight years. And so — do, re, mi, fa, sol, and la ascend toward the sky — and the passage to the heavens is made accessible. Thy name soars beyond the stars, O Palestrina. O, inevitable death, bitter and wicked death, cruel death, that deprives churches and princes' courts of sweet sounds, since thou hast killed Palestrina, and taken from us, he who with his harmony illustrates the church! Oh, music, rest in peace.

Melchoir Major, Curial of Lorraine, 1594
Tr. John Pinna

The whole plan of singing should be constituted not to give empty pleasure to the ear, but in such a way that the words be clearly understood by all. And thus the hearts of listeners be drawn to desire of heavenly harmonies in the contemplation of the joys of the Blessed. They shall also banish from church all music that contains whether in the singing or in the organ playing things that are lascivious or impure.

Council of Trent (1545-1563): Canon on Music to be used for the Mass.

Giovanni Pierluigi da Palestrina was, in the history of the Church, one of the composers who most contributed to the promotion of sacred music, for 'the glory of God and the sanctification and edification of the faithful…

Pope Leo XIV, July 2025

Giovanni Pierluigi da Palestrina was the most celebrated Roman composer of his day and stands with William Byrd, Tomás Luis de Victoria, and Rolande de Lassus as one of the preeminent

voices of late 16th-century church music. The occasion of his 500th anniversary provides us with ample opportunity to reflect on his music, which many throughout history have held up as the pinnacle of the art of polyphonic music. It is perhaps even extraordinary that at a Jubilee year event honoring his legacy, Pope Leo XIV praised his music and legacy and polyphonic music in general after decades of post-Vatican II musical distillation, saying *"it* [polyphony] *is inspired by the sacred text, which it seeks to clothe with an appropriate melody so that the faithful may better understand the text."* Though often misidentified as the "savior of church music," Palestrina's most significant accomplishment was to reconcile Tridentine liturgical reforms with the artistic potential of polyphonic church music. The stories surrounding his adherence to the dictates of the Council of Trent and the ultimate salvation of polyphony are more legend than fact. The committee to which Palestrina was invited reviewed music for use in the Church, but his appointment had more to do with his unmatched skill as a composer than as a pious, dogmatically driven adversary of polyphonic music, as the diverse musical selections on this evening's concert will attest. The specific directives regarding music were left to the individual provinces, and a close examination of the breadth of style in Palestrina's music reveals a composer of considerable technical breadth, sensitivity, and spirituality. Although the directives from the counter-reformers certainly impacted his music, Palestrina was significantly influenced by the rich musical heritage of the Franco-Flemish composers of the previous generation. The number of his imitation or parody masses based on motets by northern composers stands as a lasting testament to that admiration. Definitely a man of his era, he was also inspired by the first glimmerings of the Baroque, particularly in his polychoral works. His influence extended well into later generations and can be seen in the works of Gregorio Allegri in the 17th century and even in the motets of 18th-century composer Alessandro Scarlatti (1660-1725), who is also being commemorated this year.

Palestrina was born in 1525 in the town that shares his name, located in the Sabine Hills above the city of Rome. He received his early musical training as a choirboy at the Basilica of Santa Maria Maggiore in Rome, and his first position was as organist at the Cathedral of San Agapito in Palestrina. The first twenty years of Palestrina's life were unremarkable; only a single record, that of his marriage to Lucrezia Gori in 1547, survives. Gori was the daughter of a local merchant of modest means and was the mother of his three sons, Rodolfo, Angelo, and Iginio. Palestrina was unusual for his time, a devoted husband and father, while most of his musical colleagues had at least taken minor religious orders.

Palestrina was first appointed to the Cappella Giulia, the resident choir in St. Peter's Basilica, as *magister cantorum* in 1551, where he was primarily responsible for the musical direction, administration, and the choristers' musical education. Palestrina dedicated his *Liber Missarum Primus* to Julius III in 1554. The dedication was a shrewd political maneuver, securing him the highly sought-after appointment to the *Cappella Sistina* in January 1555. Sadly, his appointment to the *Cappella Sistina* was not to last. Julius III died in March of 1555, and his successor, Marcellus II, of *Missa Papae Marcelli* fame, died only twenty-two days into his reign. His successor, Paul IV, quickly enforced the long-standing but overlooked prohibition against members of the papal chapel being married, which rendered Palestrina and all his married colleagues unemployed. He was granted a small pension for the brief time he had served.

Over the next several years, Palestrina worked at San Giovanni Laterano and Santa Maria Maggiore, as well as in the private service of Cardinal Ippolito d'Este. He was appointed *maestro* at the Seminario Romano in 1566, one of the benefits being free education for his three

sons. In 1567, he was approached by Holy Roman Emperor Maximilian II to succeed Jacob Vaet as music director of the Hofkapelle in Vienna. Unfortunately for Palestrina, Maximilian II's ambassador felt that Palestrina's terms were too extravagant, and the post went instead to Philippe De Monte.

Palestrina returned to the Cappella Giulia as *maestro de cappella* in 1571. The years from 1570 to 1580 were a difficult period for Palestrina. He was seriously ill, and his sons Rodolfo and Angelo died of the plague in 1572 and 1575, respectively. In 1580, his wife Lucrezia died, and he investigated the possibility of taking holy orders. Within eight months, however, he met and married Virginia Dormoli, the daughter of a well-to-do Roman fur merchant. Freed from financial restraints by his marriage to Virginia, he invested in his father-in-law's fur business. He managed and acquired properties, all of which allowed the Palestrina family to live comfortably, while Giovanni continued to provide music for his growing list of patrons. Despite his personal struggles, Palestrina remained a prolific composer in the final years of his life, setting a standard for church music that endures to this day.

Palestrina's most prolific burst of musical creativity occurred during his second tenure at the Cappella Giulia. The Cappella Giulia, or Julian Chapel, is a fascinating subject in its own right. There has been a musical establishment at St. Peter's Basilica since the reign of Gregory the Great (590-604), which remained in Rome during the Great Schism and was merged with the papal choir upon their return from Avignon in 1378. Sixtus IV created the Sistine Chapel, known at the time as the Cappella Magna, leaving a small choir of eight singers for the chapter functions at the Basilica. In 1512, Julius II reorganized the existing choir, enlarging it to 12 men and 12 boys. Julius II also specified that the singers be Italian, a significant break from the Spanish and Flemish predominance of the Papal Chapel. The Cappella Giulia served as a preparatory choir for the Cappella Sistina, providing suitable education for young boys and preparing them for a life in the Church. Ultimately, the Cappella Giulia became more musically expansive than the Sistine Chapel, which maintained a modest library of fixed repertoire. Over the past 500 years, the library of the Cappella Giulia has amassed approximately 4,000 titles.

During this tenure as *maestro di cappella*, the Cappella Giulia's musical forces began experimenting with the grand polychoral style already fashionable in Venice. As Palestrina saw the dome and crossing materializing over him, he must have been inspired by the musical possibilities it offered for both papal choirs. The Cappella Giulia was accustomed to being somewhat mobile, singing in the various chapels in the basilica and in fact, in other churches throughout Rome. However, polychoral pieces like the *Stabat Mater* for Palm Sunday, one of Palestrina's works, guarded by the Sistine Chapel and sung in the basilica, released them from the *cantoria* (gallery) set in the wall of that building; the *cantoria* was relatively small and limited the flexibility of the musical repertoire in the chapel. Palestrina not only experimented but excelled in the composition of polychoral pieces.

Due to the ongoing construction during the 16th century, it is unclear where exactly the choir in St. Peter's would have been placed. As areas were completed, vast open spaces became available as construction progressed, making the space flexible for both the Sistine and Julian chapels when they were in use. It is also important to remember that, at this time, the Cappella Sistina was always unaccompanied when they sang in the chapel itself. For occasions in the basilica, instruments of every variety, including organs, wind instruments, and strings, made an appearance, just as they did in other Roman churches. Constructing platforms for both singers

and players vastly enhanced the acoustic experience. Palestrina wholly embraced these evolutions, and remember, in addition to his eight-voice pieces this evening, he composed six or possibly seven pieces for up to twelve voices.

Palestrina died on February 2, 1594. Melchoir Major, a member of the Roman Curia from Lorraine, was present at his funeral and offers one of the rare accounts with any details at all about it. The music he mentions, sung by many singers, was a three-choir *Libera me* mentioned in the records of the Cappella Giulia. Palestrina was buried in a plain coffin on which a lead plate was placed, reading: *Ioannes Petrus Aloysius Praenestinus Musicae Princeps* - Giovanni Pietro Aloysius da Palestrina, Prince of Music. He was buried beneath the floor of the old St Peter's Basilica, and sadly, his tomb was lost during the construction of the nave in the 17th century. All attempts to locate it have been unsuccessful.

Palestrina composed 104 settings of the Ordinary of the Mass. Of those, 43 were published during his lifetime. His books of masses do not follow a chronological sequence, and the dating of the majority of his works remains elusive and unresolved. There are some clues, such as his most famous work, the *Missa Papae Marcelli,* dedicated to Pope Marcellus, and the distinct evolution of his compositions for eight or more voices, which on stylistic grounds must date from later in his life, as musicologists have suggested; 31 out of 53 of his parody masses are based on music by other composers. However, both of the parody masses on this evening's program are on his own motets. The *Missa Ad coenam Agni providi,* despite its nod to the beautiful Eastertide hymn also featured on tonight's program, is based on shared melodic material from the plainchant melody rather than its polyphonic material. The *Missa Brevis,* like the *Missa Papae Marcelli*, is freely composed and represents one of only four masses of that type.

Tu es Petrus (1572) is a magnificent work, masterfully crafted and grand, with a pervading sense of joyfulness. It is a fitting offering for St. Peter's Basilica and the *Cappella Giulia* for which it was probably composed. He sets the motet for six voices, and like his famous *Missa Papae Marcelli*, Palestrina doubles the bass parts rather than the more conventional SSATTB voicing. Palestrina deploys his choir with great skill, creating antiphonal passages that begin with two choirs of three voices, with high voices in the first section and low voices in the second, through examples of strikingly creative voicing. The sections develop with high and low voices alternating, and by keeping selected voices singing all the time, he achieves an effect mimicking an eight-voice polychoral texture. The full choir sections that follow each of the antiphonal sections effectively punctuate each musical and textual thought. Like the mass, it was clearly composed to be sung on the feast of St. Peter and St. Paul. The motet is in responsory form (ABCB) with the text *et tibi dabo claves regni caelorum* (and to you I will give the keys to the Kingdom of Heaven) and its associated music repeated at the end of both the first and second parts. Palestrina's text setting showcases his particular flair; the grand, expansive *tutti* chords on the text about the keys (*clavis)* are followed by lovely word painting with soaring, ascending lines sung by the trebles on c*aelorum* (heaven).

The *Missa Tu es Petrus* is typical of the style of composition during the last third of Palestrina's career. Alongside another masterful work, the *Missa Viri Galilaei,* it was published in the posthumous *Missarum cum quatuor, quinque, et sex vocibus, liber duodecimus*, Palestrina's twelfth book of masses, by Scotto in Venice, in 1601. Continuing as papal composer, his music often appears in the musical diaries of the Sistine Chapel in subsequent centuries. It is apparent with the first notes of the Kyrie that the setting of the mass is far more densely composed than

the motet and remarkably rich. The density of the texts in the Gloria necessitates a more straightforward approach, in contrast to the more expansive universe of possibilities for contrapuntal expression in the Kyrie. From a superficial examination, much of the setting bears the same general harmonic language as the motet, but Palestrina's manipulation of his own source material is infinitely more inventive. He employs many musical themes from the motet, which are counterbalanced by a respectable amount of newly composed material appearing throughout the mass. Paraphrase might be a more precise description of the technique he used, a more subtle and inventive compositional technique than pure parody. An examination of the compositional tools used in mass reveals some surprising methods. The most obvious manipulation is, as in the motet, the alternation between three high and low voices at the beginning of each movement, mirroring the opening notes of each part of the motet. When manipulating existing material from the source, Palestrina often retains the bass part from the motet, and occasionally the treble, while composing entirely new material in the interior parts. By doing so, the overall shape and harmonic vocabulary from the motet are retained. At the same time, more elaborate polyphonic lines are used to fill in the space, resulting in a greater sense of lushness. There are also some surprising dissonances and chromaticisms, absent in the motet, that serve to highlight the text; the first *'Jesu Christe'* in the *Gloria* is a good example, and another is found in the *'quoniam'* sequence, which is mostly newly composed for the mass. Parody techniques evolved over the course of the 16th century, and by Palestrina's time, the preference was for a more freely influenced compositional style, as opposed to the strict reiteration of the source material found in works of earlier composers.

In 1572, shortly after his return to the Cappella Giulia, Palestrina published his *Motettorum Liber Secundus*, which contains seven pieces for eight voices, including *Confitebor tibi Domine,* with its text from Isaiah 12, the model for the Credo heard tonight. This group of eight voice works reflects Palestrina's early exploration into polychoral composition. While composed for eight voices, *Confitebor* is not a polychoral tour de force like *Surrexit pastor bonus*. The motet's two choirs do not need, nor should they, be separated by a large amount of space. The voices are assembled into groups of voices, most commonly a five-voice array, which includes the tenor of the opposite choir, resulting in an SATTB layout. Other configurations vary throughout its finely wrought, elaborate texture. Moments when all eight voices sing together are rare, mainly at the end of both parts of the motet. The setting is chordal, broken by moments of flashy subdivisions, the most striking of which occurs on the word *"Exulta"* (rejoice). The lack of choral space suggests that it would have easily been sung in the Sistine Chapel within the confined space of the *cantoria.*

Around 1577, the *Missa Confitebor tibi Domine* was copied into one of the papal choir's manuscripts. The mass was first published in 1585, and again in the posthumous 1601 *Missarum, Liber quartor,* as a complete collection of his eight-voice masses. The *Missa Confitebor tibi* is uncommonly long compared to Palestrina's other works and is as spacious and grand as anything composed in Venice at the time. Palestrina is inspired by the possibilities of the vast space of the new St. Peter's, where separating the choirs was feasible, suggesting that the Mass was intentionally designed for a grand interior, such as the still unfinished St. Peter's. Whatever the occasion, it would likely have been an important one. The Credo is positively symphonic in scale. It is divided into four distinct sections, with direct quotes from the motet clearly heard at the beginning and again at the end, culminating in a soaring finish. There is another striking quote as Palestrina sets *Deum de Deo,* in a similar triple time as the *haurietis aquas* section of the motet. The four-part sections, *Crucifixus* and *Et ascendit*, are almost entirely self-contained, freely composed. The choice to set each in SATB and give one to each of the two choirs suggests

that the deployment of the choirs in a larger space would create a wonderful sense of a larger space and also serve to make the next appearance of the full choir at *Et in Spiritum Sanctum* all the more astonishing. While there are some references to the source, they provide each choir the opportunity to move beyond the closely aligned musical relationship between the mass and motet. The word painting in these reflective sections is skillfully placed; the energetic entrance and florid runs on *resurrexit*, and the imitative ascending lines on *et ascendit* are worthy of interest. The setting of *et incarnatus est,* with its intensely spiritual musical depiction of the miracle of the Incarnation, is stirring.

Toward the end of the 1580s, Palestrina began to publish single-genre collections, Lamentations, Magnificats, Litanies, Hymns, and Offertories. Largely overshadowed by other works, his collection of 72 hymns, published in 1589, forms a cycle for the liturgical year and follows a tradition of polyphonic setting based on melodic material from plainchant sources instituted in the 15th century by Du Fay, and continued by composers in Rome, including Carpentras, Festa, and Morales. Palestrina's settings are typically in four voices expanding to five or even six for the final polyphonic verse. The Eastertide hymn *Ad coeman Agni providi* is one of the loveliest, and Palestrina's inventive use of the chant melody in canon and embellishment is elegant. Throughout the four voice sections, one hears the melody quoted in the treble line and then in canon and down a fifth in a lower voice. The final five-voice section is an excellent example of the canon in fifths, utilizing the technique in both the treble and bass voices, with flowing interlocking counterpoint in the inner three voices.

The *Missa Ad coeman Agni providi* was published in Palestrina's First Book of Masses by the printing house Dorico in Rome in 1544. Alongside four-voice masses, this mass is for five voices, adding a sixth in the Agnus II; however, it is the Sanctus & Benectictus that we are hearing tonight. The movement subdivides the choir into a trio of low voices and the Benedictus for four higher voices, SATT. However, it is in the mensuration of the two quite different Hosannas that Palestrina employs intricate and worthy of Josquin manipulation of the mensuration, which for modern ears will translate into 6/4 and then 9/8 time. This suggests that this might be, albeit a highly successful, exercise demonstrating a young Palestrina's proficiency, or even an effort to prove his proficiency, in historical music theory. But already the listener hears the graceful lines that will become so characteristic of Palestrina's compositions.

The *Missa Brevis* is another of Palestrina's most familiar settings, still in use in liturgies today. It was first printed in 1570 in his Third Book of Masses, its origins remain mysterious, as its name. The entire mass is anything but short, which "brevis" usually suggests. Both Ivan Moody and Peter Phillips dismiss the idea that the name derives from the fact that each movement begins on a breve in old notation, the equivalent of a modern double whole note, since that was common practice at the time and appears in numerous musical settings. The mass is mostly, like the Agnus I heard this evening, in four voices, expanding to 5 for the Agnus II by adding a second treble voice in canon. In other hands, a straightforward forward continuously looping canon could easily fall into a pedantic musical exercise. Not so with Palestrina. His skill becomes apparent in the juxtaposition of the repeating canonic lines, which form a unified musical thought perfectly integrated into the lower three voices, creating a cohesive whole.

Beloved of 21st-century church choirs, the beautiful *Sicut cervus*, tonight performed with its less familiar second part, *Sitivit anima mea*, is a staple of Catholic and Anglican Easter Vigil services, used as a tract for the blessing of the water much as it was used in Palestrina's day. It

was first published in a collection of four-voice motets in 1587. Palestrina sets his elegant and gentle take on the first two verses of Psalm 42 with beautiful aqueous lines of counterpoint that rise and fall in easy-going peaks and valleys, evoking images of flowing water and a sense of longing for the presence of the living God. The first section of the motet is notable for its unity, whereas the second section embarks on a more adventurous harmonic journey. This motet is often held up in music history courses as the standard example of Renaissance polyphony, and there is no reason to argue against that.

Palestrina's interest and skill in composing polychoral works suggest that, despite his undeserved reputation for conservatism, he was also a man of his era, eager and willing to speak with a modern voice. Even aficionados of early choral music are often surprised at how enthusiastically he embraced the emerging fashion of composing for multiple choirs. Palestrina has left us 56 works for two choirs, four mass ordinaries, three sets of Lamentations, seven Litanies, and one Magnificat. There are also a handful of twelve-voice motets set in three choirs. *Surrexit pastor bonus*, for Eastertide, is a Matins responsory for Easter week. It is composed in a minor mode, creating a somber grandeur and majesty. Like *Tu es Petrus,* it is in ABCB form, with the B section employing the same music each time; however, in this piece, the music is taken one step further, switching the actual notes between the choirs to create a reverse antiphonal effect. Also worthy of notice are the short, rapid-fire phrases on *et pro grege tuo* (and for his flock) and the increasingly energetic *Alleluias* which punctuate both the first and second parts of the piece.

Little can be added to the exhaustive research into Palestrina and his music. Still, the responsibility remains for each new generation of performers to look at this undisputed master with an open mind. New worlds of interpretation are revealing themselves with each new performance, and new revelations about the spaces where his music was designed to be heard, whether within the confined space of the *cantoria* or the vast openness of the still-evolving St. Peter's Basilica. When we leave the "savior of church music" behind, we are finally able to acknowledge Palestrina as a forward-thinking and even a revolutionary composer of the late 16th century.

John Bradley

TEXTS AND TRANSLATIONS

Tu es Petrus	*You are Peter,*
et super hanc petram	*And upon this Rock*
aedificabo ecclesiam meam	*I will build my Church:*
et portae inferi	*and the gates of hell*
non praevalebunt adversus eam.	*shall not overcome it.*
Et tibi dabo claves regni caelorum.	*And I will give you the keys to the kingdom of heaven.*
Quodcumque ligaveris super terram,	*Whatever you bind upon earth*
erit ligatum et in caelis,	*shall be bound in heaven,*
et quodcumque solveris super terram,	*and whatever you release upon earth*
erit solutum et in caelis.	*shall be released in heaven,*
Et tibi dabo claves regni caelorum.	*and I will give you the keys to the kingdom of Heaven.*

Kyrie eleison Christe eleison. Kyrie eleison.	*Lord, have mercy upon us.* *Christ, have mercy upon us.* *Lord, have mercy upon us*
Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam: Domine Deus, Rex cælestis, Deus Pater omnipotens. Domine fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.	*Glory to God in the highest, and peace to his people on earth. We praise you, we bless you, we adore you, we glorify you, and we give thanks to you for your great glory: Lord God, heavenly King, God the Father almighty. Lord Jesus Christ, the only-begotten Son, Lord God, Lamb of God, Son of the Father, who takes away the sins of the world, have mercy upon us. You, who take away the sins of the world, receive our prayer. You are seated at the right hand of the Father, have mercy upon us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.*
Confitebor tibi Domine, quoniam iratus es mihi, conversus est furor tuus et consolatus es me. Ecce Deus salvator meus, fiducialiter agam et non timebo, quia fortitudo mea et laus mea Dominus et factus est mihi in salutem. Haurietis aquas in gaudio de fontibus salvatoris et dicetis in illa die: Confitemini Domino et invocate nomen eius.	*I will give thanks to thee, O Lord, for thou wast angry with me:* *thy wrath is turned away, and thou hast comforted me.* *Behold, God is my saviour, I will deal confidently, and will not fear:* *because the Lord is my strength, and my praise,* *and he is become my salvation.* *Thou shall draw waters with joy out of the saviour's fountains:* *And you shall say in that day:* *Praise ye the Lord, and call upon his name.*
Notas facite in populis adinventiones eius. Mementote quoniam excelsum est nomen eius. Cantate Domino quoniam magnifice fecit, annuntiate hoc in universa terra. Exulta et lauda habitatio Sion, quia magnus in medio tui Sanctus Israel.	*Make his works known among the people:* *remember that his name is high.* *Sing ye to the Lord, for he hath done great things:* *shew this forth in all the earth.* *Rejoice, and praise, O thou habitation of Sion:* *for great is he that is in the midst of thee, the Holy One of Israel.*

Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilum omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. 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 coelis: et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father Almighty, maker of heaven and earth, and of all that is, visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds. God from God, Light from Light, true God from true God, begotten, not made, being of one substance with the Father. Through him all things were made. For us and for our salvation he came down from heaven: 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. On the third day he rose again in accordance with the Scriptures, and ascended into heaven where he 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. With the Father and the Son he is worshiped and glorified. He has spoken through the Prophets. And in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

1**. Ad coenam agni providi,**
et stolis albis candidi,
post transitum maris Rubri
Christo canamus principi.

2. Cujus corpus sanctissimum
in ara crucis torridum,
cruore ejus roseo
gustando vivimus Deo.

3. Protecti paschae vespere,
a devastante angelo
erepti de durissimo
Pharaonis imperio.

4. Jam pascha nostrum Christus est,
qui immolatus agnus est,
sinceritatis azyma,
caro ejus oblata est.

5. O vere digna hostia,
per quam fracta sunt tartara,
redempta plebs captivata,
reddita vitae praemia.

6. Consurgit Christus tumulo,
victor redit de barathro,
tyrannum trudens vinculo
et reserans Paradisum

7. Quaesumus auctor omnium,
in hoc paschali gaudio
ab omni mortis impetu
tuum defende populum.

8. Gloria tibi Domine,
qui surrexisti a mortuis,
cum Patre et Sancto Spiritu,
in sempiterna saecula.
Amen.

1. The Lamb's high banquet we await
in snow-white robes of royal state:
and now, the Red Sea's channel past,
to Christ our Prince we sing at last.

2. Upon the Altar of the Cross
His Body hath redeemed our loss:
and tasting of his roseate Blood,
our life is hid with Him in God.

3. That Paschal Eve God's arm was bared,
the devastating Angel spared:
by strength of hand our hosts went free
from Pharaoh's ruthless tyranny.

4. Now Christ, our Paschal Lamb, is slain,
the Lamb of God that knows no stain,
the true Oblation offered here,
our own unleavened Bread sincere.

5. O Thou, from whom hell's monarch flies,
O great, O very Sacrifice,
Thy captive people are set free,
and endless life restored in Thee.

6. For Christ, arising from the dead,
from conquered hell victorious sped,
and thrust the tyrant down to chains,
and Paradise for man regains.

7. We pray Thee, King with glory decked,
in this our Paschal joy, protect
from all that death would fain effect
Thy ransomed flock, Thine own elect.

8. To Thee who, dead, again dost live,
all glory Lord, Thy people give;
all glory, as is ever meet,
to Father and to Paraclete.
Amen.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.	*Holy, holy, holy Lord God of Sabaoth. Heaven and earth are full of your glory. Hosanna in the highest.* *Blessed is he who comes in the name of the Lord. Hosanna in the highest.*
Sicut cervus desiderat ad fontes aquarum, ita desiderat anima mea ad te, Deus.	*As the hart longs for the water brooks, so longs my soul for you, O God.*
Sitivit anima mea ad Deum fontem vivum: quando veniam et apparebo ante faciem Dei? Fuerunt mihi lacrymae meae panes die ac nocte, dum dicitur mihi quotidie: Ubi est Deus tuus?	*My soul is athirst for the living God: when shall I come to appear before the presence of God? My tears have been my food day and night, while all day long they say to me, "Where now is your God?"*
Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	*Lamb of God, who takes away the sins of the world, have mercy upon us.* *Lamb of God, who takes away the sins of the world, have mercy upon us.* *Lamb of God, who takes away the sins of the world, grant us peace.*
Surrexit pastor bonus qui animam suam posuit pro ovibus suis, et pro grege suo mori dignatus est. Alleluia.	*The good shepherd has arisen,* *who laid down his soul* *for his sheep,* *and for his flock* *he deigned to die. Alleluia.*
Et enim Pascha nostrum immolatus est Christus; Itaque epulemur in azymis sinceritatis et veritatis. Alleluia.	*And truly for our Easter offering* *Christ was sacrificed;* *therefore let us feast* *on the unleavened bread of sincerity* *and truth.Alleluia.*

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