

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

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[www.nga.gov](http://www.nga.gov)

COVER: Adriaen de Vries, *Empire Triumphant over Avarice*,  
1610, National Gallery of Art, Washington, Widener Collection



The Sixty-eighth Season of  
The William Nelson Cromwell and F. Lammot Belin  
**Concerts**

National Gallery of Art  
2,760th Concert

**ARTEK and**  
National Gallery of Art Vocal Ensemble  
with Piffaro

January 17, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

*Admission free*

## Program

Claudio Monteverdi (1567–1643)

*Vespro della Beata Vergine* (Vespers of 1610)

Deus in adjutorium / Domine ad adjuvandum

Dixit Dominus

Nigra sum

Laudate pueri Dominum

Pulchra es

Laetatus sum

Duo seraphim

Nisi Dominus

Audi coelum verba mea

Lauda Jerusalem

Sonata sopra *Sancta Maria, ora pro nobis*

Ave maris stella

Magnificat

Magnificat anima mea Dominum

Et exultavit spiritus meus

Quia respexit humilitatem ancillae suae

Quia fecit mihi magna

Et misericordia

Fecit potentiam in brachio suo

Deposuit potentes

Esurientes implevit bonis

Suscepit Israel puerum suum

Sicut locutus est

Gloria Patri

Sicut erat in principio

## The Musicians

### ARTEK

Founded by Gwendolyn Toth in 1986, the early music ensemble ARTEK has gained a reputation for exciting, dramatic performances of baroque music infused with vitality and spirit. In 2001 Toth was awarded the Newell Jenkins Prize for excellence in early music performance in recognition of her work with ARTEK.

Highlights of ARTEK's recent seasons include *I'll Never See the Stars Again*, performed at the off-off-Broadway Mazer Theater in New York City and at the Edinburgh Fringe Festival; standing-room-only concerts at the Regensburger Tage Alter Musik in Germany; and ARTEK's debut performance at the prestigious Boston Early Music Festival.

From 1997 to 2002, ARTEK toured with the Mark Morris Dance Group, performing in more than fifty of America's premier theaters as well as major venues in Canada, Italy, and the United Kingdom. In addition to repeat engagements at the Regensburger Tage Alter Musik, ARTEK has appeared in Beaulieu, France; Dolni Lukavice, Czech Republic; Feldkirchen, Austria; Konstanz, Germany; Kreuzlingen, Switzerland, and Utrecht, Holland. In addition to its own series of evening concerts each season at halls and churches in New York City and Princeton, New Jersey, ARTEK has appeared in concert series that include First Night New York at St. Bartholomew's Church, Music Before 1800, and Princeton Friends of Music. ARTEK makes its Lincoln Center debut this spring on the "What Makes It Great" series with Robert Kapilow. ARTEK appears at the National Gallery of Art by arrangement with GEMS Live! (Gotham Early Music Scene, Inc.) of New York City.

Members of ARTEK participating in this concert are:

Jessica Tranzillo, *soprano*  
Barbara Hollinshead, *mezzo-soprano*  
Lawrence Lipnik, *countertenor, tenor viol, recorder*  
Philip Anderson, *tenor*  
Michael Brown, *tenor*  
Peter Becker, *bass*  
Charles Weaver, *baritone, theorbo, cittern, guitar*  
Enrico Gatti, *violin*  
Vita Wallace, *violin*  
Lisa Terry, *viola da gamba*  
Rosamund Morley, *viola da gamba, violone*  
Motomi Igarashi, *lirone, viola da gamba, violone*  
Michael Collver, *cornetto*  
James Miller, *cornetto*  
Grant Herreid, *theorbo, lute, recorder*  
Christa Patton, *baroque triple harp, recorder, Renaissance flute*  
Daniel Swenberg, *theorbo*  
Dongsok Shin, *harpsichord, organ*  
Gwendolyn Toth, *harpsichord, organ, and director*

#### NATIONAL GALLERY OF ART VOCAL ENSEMBLE

The National Gallery of Art Vocal Ensemble is now in its sixth season as a chamber choir under the leadership of its artistic director, Rosa Lamoreaux. The choir has presented special programs in honor of Gallery exhibitions, including part-songs and anthems by nineteenth-century English composers in honor of *The Artist's Vision: Romantic Traditions in Britain* (2006) and seventeenth-century Dutch music in honor of *Jan Lievens: A Dutch Master Rediscovered* (2008) and *Pride of Place: Dutch Cityscapes of the Golden Age* (2009). In January 2008 the singers were guest artists at the Festival Dr. Alfonso Ortiz Tirado in Sonora, Mexico, where they sang a program of Spanish and Hispanic choral music.

Members of the National Gallery Vocal Ensemble participating in this program are:

Rosa Lamoreaux, *soprano*  
Barbara Hollinshead, *mezzo-soprano*  
Roger Isaacs, *countertenor*  
Matthew Smith, *tenor*  
Steven Combs, *baritone*  
Peter Becker, *bass*

#### PIFFARO

Since it was founded in 1980, the Renaissance band Piffaro has delighted audiences throughout North and South America and Europe with its recreations of the elegant sounds of the wind bands of the late Medieval and Renaissance periods. Piffaro maintains an ever-expanding collection of bagpipes, lutes, guitars, harps, krumhorns, percussion instruments, recorders, sacbuts, and shawms, each of which is a careful reconstruction of an instrument that existed several centuries ago. Under the direction of Joan Kimball and Robert Wiemken, Piffaro tours extensively in the United States and Europe, and has performed for all the major early music series and festivals, as well as many college and community concert series. The ensemble is regularly heard nationwide on National Public Radio's *Performance*

Today. Piffaro has recorded for Newport Classics, Deutsche Grammophon / Archiv Produktion, and Dorian Recordings. Members of Piffaro perform regularly throughout the year for elementary, middle, and high school students, and conduct master classes and workshops for college students and adult amateurs. Piffaro was awarded *Early Music America's* "Early Music brings history alive" award in 2003.

Members of Piffaro participating in this concert are:

Joan Kimball, *dulcian, recorder, shawm*

Bob Wiemken, *dulcian, contradulcian, recorder, shawm*

Thomas Zajac, *sacbut, recorder, Renaissance flute*

Greg Ingles, *sacbut*

Erik Schmalz, *sacbut*

Mack Ramsey, *bass sacbut, cornetto*

Grant Herreid, *theorbo, lute, recorder*

Christa Patton, *baroque triple harp, recorder, Renaissance flute*

## Program Notes

This concert is the first in a series of five National Gallery of Art concerts that will present masterworks from the years 1610, 1710, 1810, 1910, and 2010. Because Claudio Monteverdi's *Vespro della Beata Vergine* is commonly identified as his "Vespers of 1610," it makes the ideal starting point for the project, which will occupy the Sunday and Wednesday concerts at the Gallery until the end of January. On Wednesday, January 20, at 12:10 pm, organist and Gallery music department head Stephen Ackert will be joined by mezzo-soprano Anne-Marieke Evers and members of the National Gallery of Art Chamber Players to perform music that would have been heard in 1710 in the ducal chapel in Weimar, Germany. The music that the chapel organist, then twenty-four-year-old Johann Sebastian Bach, composed and performed during his tenure in Weimar (1708–1717) includes some of the most significant organ works ever written as well as numerous fine cantatas. The January 20 concert will be presented jointly by the Gallery and The United Church at 1920 G Street, NW, in Washington, DC. The concert will take place at the church, which has an organ and acoustics that are much like those that existed at the ducal chapel in 1710.

On Sunday, January 24, three of the National Gallery's resident ensembles will take the stage to present masterworks that Beethoven produced or published in 1810. On Wednesday, January 27, at 12:10 pm in the West Building Lecture Hall, the Aurnyn String Quartet will play Alban Berg's *String Quartet*, op. 3, one of the great chamber works written in 1910. To conclude the series, on Sunday, January 31, the new music ensemble Great Noise will join the NGA Vocal Ensemble and the NGA Orchestra to perform the world premieres of two new works, written especially for the occasion by Armando Bayolo, who will conduct the concert, and Carlos Carillo.

The delineation of the Sabbath and other holidays in the Jewish tradition is a twenty-four hour period from sundown to the following sundown. Both the monastic and cathedral traditions of the Roman Catholic Church followed this same pattern from early in their history, marking the beginning of every feast day with the evening vesper service (“first vespers”), and concluding the feast at the end of the next day with another Vesper service (“second vespers”). In the seventeenth century, when Claudio Monteverdi was composing music for the church, the vesper service surpassed even the mass as the vehicle for elaborate celebrations on major feast days.

The heart of the vesper service is the recitation of a series of five psalms. In Medieval and Renaissance church music, each psalm was “troped” with an antiphon, a brief text that was originally sung at the beginning of the psalm, after each verse, and again at the conclusion. By the early seventeenth century, it had become common to substitute instrumental pieces for these antiphons.

Monteverdi’s teachers belonged to the Florentine *Camerata* of the middle and late sixteenth century. This group of composers set out to duplicate the effect on the listener of ancient Greek music, which was believed to have been a powerful and direct expression of poetry, by abandoning polyphony and writing vocal solos with a simple chordal accompaniment (monody). This simple texture, along with the free use of dissonance that was developing concurrently in both secular and sacred music, constituted a complete break with the Renaissance style known as *Prima prattica*. Monteverdi embraced the revolutionary techniques and new harmonies of the monodists, but he was also able to write extremely well in the old style, and to combine elements of the old and the new in a synthesis all his own.

The *Vespers of 1610* is Monteverdi’s first major publication of sacred music. It is dedicated both to the Virgin Mary—whom his patrons, the Gonzaga dukes of Mantua, claimed as the special protectress of their city—and to Pope Paul v. The initial publication includes a six-voice polyphonic mass in conservative style, but the music for the vespers draws from the most diverse and modern examples available to the composer. Virtuoso instrumental and vocal solos appear side-by-side with psalms featuring *falsibordoni* (unmeasured chordal recitation of the Gregorian psalm chant),

complicated imitative counterpoint, highly ornamented virtuoso duets, ground basses, dance-like triple meters, double-choir antiphony, and instrumental ritornellos. The closing *Magnificat* is a showcase of virtuoso vocal and instrumental writing. It is likely that Monteverdi used some of this music as part of his successful audition for the position of *maestro di capella* at the ducal church of Saint Mark in Venice, from the standpoint of its music program the most important church in all of northern Italy. There he remained for the rest of his life, well-paid, highly respected, and in great demand as a composer.

Every vesper service begins with an opening brief solo verse and choral response requesting the aid of God. In the opening response of the *Vespers of 1610* (*Domine ad adjuvandum*), the chant consists of a single note, the reciting tone. Monteverdi buries it in a block D-major chord, and superimposes the music he used for the opening toccata of his great masterpiece of 1607, the opera *Orfeo*. This in itself is a brilliant statement—the composer marries the new expressive techniques of Baroque theater with the received glory of chant and Renaissance polyphony. Closing the main part of all vesper services is the canticle of Mary, the *Magnificat*, taken from the *Gospel according to Luke*. This ancient chant is presented formally, in long notes, with each verse surrounded by a different combination of voices and instruments.

In this concert performance of the *Vespers of 1610*, the music is presented without the intervention of plainchant antiphons, the biblical chapter, or other verses and responses found in a liturgical vesper service.

*Program notes by Robert Eisenstein and Jeffrey G. Kurtzman; used by permission*

Upcoming Concerts

**Stephen Ackert, organist**  
**Anne-Marieke Evers, mezzo-soprano**  
**Risa Browder, violinist**  
**John Moran, viola da gambist**

Music by J. S. Bach from 1710

A joint presentation of the  
National Gallery of Art music department  
and The United Church, Washington, DC

January 20, 2010  
Wednesday, 12:10 pm  
1920 G Street, NW  
Washington, DC



**National Gallery of Art Piano Trio,  
String Quartet, and Wind Quintet**

Music by Beethoven from 1810

January 24, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

**Auryn String Quartet**

Music by Berg from 1910

January 27, 2010  
Wednesday, 12:10 pm  
West Building Lecture Hall



**National Gallery of Art Vocal Ensemble  
With Great Noise Ensemble and members of the  
National Gallery of Art Orchestra  
Armando Bayolo, guest conductor**

World premieres of new works by Bayolo and Carillo

January 31, 2010  
Sunday Evening, 6:30 pm  
West Building, West Garden Court

### Magnificat

Magnificat anima mea Dominum.  
Et exultavit spiritus meus in Deo  
salutari meo.

Quia respexit humilitatem  
ancillae suae, ecce enim ex hoc  
beatam  
me dicent omnes generationes.  
Quia fecit mihi magna qui potens  
est  
et sanctum nomen eius.

Et misericordia eius 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 misericordiae suae.

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

Gloria Patri, et Filio, et Spiritui  
Sancto.

Sicut erat in principio, et nunc, et  
semper

et in secula seculorum. Amen.

My soul doth magnify the Lord  
and my spirit has rejoiced in God  
my savior.

For he has regarded the lowliness  
of his handmaiden, for behold from  
henceforth  
all generations shall call me blessed.  
For he that is mighty has magnified  
me,  
and holy is his name.

And his mercy is on them that fear him  
throughout all generations.

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

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

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

He remembering his mercy has helped  
his servant Israel

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

Glory be to the Father, and to the Son, and  
to the Holy Spirit

As it was in the beginning, is now and  
forever,

world without end. Amen.

Texts, Translations, and Notes

January 17, 2010

#### *Performance notes by Gwendolyn Toth*

Any performance reflects innumerable considerations related to forces, venue, context, style, and (last but not least) funding.

1610 is a period just on the cusp of the new baroque period. Today, we tend to associate “baroque” with a Vivaldi concerto or a Bach cantata. However, the instrumental and vocal forces of these 18<sup>th</sup>-century baroque works have little or nothing to do with the early baroque “orchestra” or “choir”. The instruments available in Monteverdi’s time for sacred music included instruments of the string family (violins, viole da braccio, viole da gamba, violone and contrabasso da gamba), wind family (cornetti, sacbuts, recorders, shawms, dulcians); and what we now term “continuo” instruments” (organ, harpsichord, spinettino, lute, theorbo, cittern, harp, lirone, guitar). Typical of the late Renaissance was the use of complete families of instruments; thus, viole da gamba in alto, tenor, bass and contrabass sizes; alto, tenor and bass sacbuts; recorders of various sizes, and dulcians all the way down to 16’ contrabass dulcian. Typically, Renaissance instrumentalists performed not only music written specifically for instrumental use but also vocal music. And, very often (unlike modern practice, where a cappella vocal ensembles hold sway) frequently instruments doubled voices. The practice was undoubtedly more “ad lib” than notated; if a piece was performed at a court where there was a generous complement of instruments, they were likely to participate in the music we might nowadays think of as “vocal” music.

Much research has been done into vocal ensembles, and the maximum size for a typical vocal ensemble seems to have been between 8 and 16 singers at St. Mark’s Cathedral in Venice. Our vocal ensemble of 12 singers (including our very historical instrumentalists who also double on voices) represents a fair average of this size. However, Monteverdi’s music for the psalms in the Vespers are written for the type of virtuoso singers he knew in Mantua, and only a one-to-a-part performance enables a stylistic performance of the florid passage-work. How then to appropriately fill a grand space on a festive occasion in early seventeenth-century style? This performance context is best realized with an extensive use of instrumental doubling in the late 16<sup>th</sup> century/early 17<sup>th</sup> century style, with the various families of instruments joining the singers in all the non-virtuoso parts.

The use of multiple continuo instruments (chordal instrumental instruments that improvise an accompaniment through a figured bass line) is documented in many sacred collections of the period: lutes, theorbos, harps, harpsichords, citterns. With our addition of the lirone, a bowed bass chordal instrument, our continuo section represents an extravagant accompaniment that was nevertheless completely common to early 17<sup>th</sup>-century Italy. The continuo instruments support the rhetorical structure of the musical phrases, adding to the tension and release of the marvelous dissonances employed by Monteverdi throughout. A single organ, or even a single organ and theorbo, would have been thought a rather miserly accompaniment in Monteverdi’s time for a grand performance before an audience of a thousand people.

Much has been written on the subject of the transposing clefs (“chiavette”) in the *Vespers*. A study of the historical sources is unequivocal in supporting the conclusion that certain sets of clefs necessarily imply a downward transposition. There can be no doubt about it. Sometimes, these downwards transpositions are difficult to accept, because one might be used to hearing such a piece in the (wrong) untransposed, or high, pitch. I am convinced that clef transposition was used by composers specifically to notate a piece with a generally quite low tessitura. Ironically, then, these low tessitura pieces became known in modern performance as high tessitura pieces. It’s a bit like preferring a Renaissance painting with a darkening smudge of sooty varnish, because that’s the way we’ve always known it. Peel it away, and find the wonderful colors underneath! Lauda Jerusalem and the complete Magnificat cycle will be performed transposed down a fourth.

Pronunciation is another area in which modern singers and audiences are slowly becoming more enlightened. For our performance, we have chosen to do a northern Italian, and where possible specifically Venetian,

pronunciation of the Latin. Although not tremendously different, nevertheless the flavor of the vowels is slightly different (more closed) and the "x" is replaced by "z" (as in zoo) sound, rather than "ks" of modern Italianate church Latin. Other consonants also differ, and the "l" sound is almost disappearing. I am indebted to Professor Jeffrey Gall of Montclair State University for his guidance and assistance in the pronunciation.

Lastly, in the same spirit of remaining faithful to the performance style of Monteverdi's own time, we are using high pitch at A=465 and a quarter-comma meantone temperament. The pitch is close to, though still perhaps a bit lower than, the pitch of many northern Italian churches in Monteverdi's time, but is far closer than the modern pitch of A=440, a half step lower. Quarter-comma meantone is without a doubt one of the most beautiful performing pitch systems ever invented. The thirds are absolutely pure and serene, with a beauty that is unknown to those poor deprived souls who know only the compromised modern equal temperament of the piano. (Yes: I am biased; after 25 years of playing in quarter-comma meantone, I can scarcely bear to hear equal temperament because it sounds so hideously out of tune.) I invite everyone to particularly enjoy the final chords of each movement, with their sense of complete timeless eternity from such a wonderful sonority.- *Gwendolyn Toth*

*Gwendolyn Toth is the founder and director of ARTEK, and conductor of today's performance.*

### **Deus in adiutorium/Domine ad adiuvandam** *Versicle & Response*

#### *Versicle*

Deus in adiutorium meum intende.

God make speed to save me.

#### *Response*

Domine ad adiuvandam me festina.

Lord make haste to help me.

Gloria Patri, et Filio,

Glory be to the Father and to the Son  
and to the Holy Ghost.

et Spiritui Sancto.

As it was in the beginning, is now and  
forever,

Sicut erat in principio, et nunc et  
semper,

world without end. Amen.

et in secula seculorum. Amen.

Alleluia.

### **Dixit Dominus** *Psalm 109*

Dixit Dominus Domino meo:

The Lord said unto my Lord:

sede a dextris meis, donec ponam

sit thou at my right hand, until I

inimicos

make

tuos scabellum pedum tuorum.

thine enemies thy footstool.

#### *Ritornello*

Virgam virtutis tuae emittet Dominus

The Lord shall send the rod of thy strength

ex Sion:

out of Zion:

dominare in medio inimicorum

rule Thou in the midst of thine enemies.

tuorum.

Thine is the foundation in the day of thy

Tecum principium in die virtutis tuae;

power; in the beauties of holiness

in splendoribus sanctorum

I have birthed thee from the womb

ex utero ante luciferum genui te.

before the morning star.

#### *Ritornello*

Iuravit Dominus et non paenitebit

The Lord hath sworn and will not

eum;

repent;

tu es sacerdos in aeternum secundum

thou art a priest forever after of the

ordinem Melchisadech.

order of Melchisadech.

Dominus a dextris tuis confregit

The Lord at thy right hand has broken

in die irae suae reges.

kings in the day of his anger.

#### *Ritornello*

Iudicabit in nationibus, implebit

He will judge the nations, he will fill them

ruinas:

with ruins:

conquassabit capita in terra

he will break the heads in the populous

multorum.

land.

De torrente in via bibet:

He shall drink of the torrent on the way;

propterea exaltabit caput.

therefore he shall lift up his head.

Gloria Patri . . .

Glory be to the Father . . .

### **Nigra sum** *Sacred Song*

Nigra sum sed formosa filia

I am a black and also beautiful daughter of

Jerusalem.

Jerusalem.

Ideo dilexit me Rex, et introduxit

So the King loved me, and led

[me] in cubiculum suum et dixit

me into his chamber and said

mihi:

to me:

Surge, amica mea, et veni.

Arise, my love, and come away.

Iam hiems transiit imber abiit et

Now winter has passed, the rain has

recessit, flores apparuerunt in terra

gone, and flowers have appeared in

nostra; tempus putationis advenit.

our land; the time of pruning has come.

**Laudate pueri Psalm 112**

Laudate pueri Dominum:  
 laudate nomen Domini.  
 Sit nomen Domini benedictum,  
 ex hoc nunc, et usque in seculum.  
 A solis ortu usque ad occasum,  
 laudabile nomen Domini.  
 Excelsus super omnes gentes Dominus,  
 et super coelos gloria eius.  
 Quis sicut Dominus Deus noster,  
 qui in altis habitat et humilia  
 respicit in coelo et in terra,  
 suscitans a terra inopem  
 et de stercore erigens pauperem,  
 ut collocet eum cum principibus,  
 cum principibus populi sui?  
 Qui habitare facit sterilem in domo,  
 matrem filiorum laetantem.  
 Gloria Patri . . .

**Pulchra es Sacred Song**

Pulchra es, amica mea,  
 suavis et decora filia Ierusalem.  
 Pulchra es, amica mea, suavis  
 et decora sicut Ierusalem,  
 terribilis sicut castrorum acies  
 ordinate  
 Averte oculos tuos a me,  
 quia ipsi me avolare fecerunt.

**Laetatus sum Psalm 121**

Laetatus sum in his quae dicta sunt  
 mihi:  
 in domum Domini ibimus.  
 Stantes erant pedes nostri in atriis tuis  
 Ierusalem;  
 Ierusalem, quae aedificatur ut civitas  
 cuius participatio eius in idipsum.  
 Illuc enim ascenderunt tribus,  
 tribus Domini, testimonium Israel  
 ad confitendum nomini Domini.  
 Quia illic sederunt sedes in iudicio,  
 sedes super domum David.  
 Rogate quae ad pacem sunt Ierusalem  
 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  
 quaesivi bona tibi.  
 Gloria Patri . . .

Praise the Lord, ye children,  
 praise the name of the Lord.  
 Blessed be the name of the Lord,  
 from this time forth for evermore.  
 From sunrise to sunset,  
 the Lord's name is worthy of praise.  
 The Lord is high above all nations  
 and His glory above the heavens.  
 Who is like the Lord our God,  
 who dwells on high and looks down  
 on the humble things in heaven and earth,  
 raising the helpless from the earth  
 and lifting the poor man from the dungheap  
 to place him alongside princes,  
 with the princes of his people?  
 He makes a home for the barren woman,  
 a joyful mother of children.  
 Glory be to the Father . . .

You are beautiful, my love,  
 a sweet and comely daughter of Jerusalem.  
 You are beautiful, my love, sweet  
 and comely as Jerusalem,  
 terrible as the sharp lines of a military  
 camp.  
 Turn your eyes from me,  
 because they have put me to flight.

I was glad when they said unto me:  
 we shall go into the house of the Lord.  
 Our feet were standing within thy gates,  
 O Jerusalem;  
 Jerusalem, which is built as a city  
 that is compact together.  
 For thither ascend the tribes,  
 the tribes of the Lord, to testify unto  
 Israel, to give thanks  
 to the name of the Lord.  
 For there are the seats of judgment,  
 the seats over the house of David.  
 O pray for the peace of Jerusalem  
 and may prosperity attend those who  
 love thee.  
 Peace be within thy strength,  
 and prosperity within thy towers.  
 For my brothers and my neighbors' sake,  
 I will ask for peace for thee;  
 for the sake of the house of the Lord  
 our God  
 I have sought blessings for thee.  
 Glory be to the Father . . .

**Duo Seraphim Sacred Song**

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

**Nisi Dominus Psalm 126**

Nisi Dominus aedificaverit domum,  
 in vanum laboraverunt qui aedificant  
 eam.  
 Nisi Dominus custodierit civitatem,  
 frustra vigilat qui custodit eam.  
 Vanum est vobis ante lucem surgere:  
 surgite postquam sederitis,  
 qui manducatis panem doloris.  
 Cum dederit dilectis suis somnum;  
 ecce hereditas Domini, filii:  
 merces, fructus ventris.  
 Sicut sagittae in manu potentis:  
 ita filii excussorum.

Beatus vir qui implevit desiderium  
 suum ex ipsis:  
 non confundetur cum loquetur  
 inimicis suis in porta.  
 Gloria Patri . . .

**Audi coelum Sacred Song**

Audi coelum verba mea,  
 plena desiderio  
 et perfusa gaudio.  
 Audio.  
 Dic, quaeso, mihi:  
 Quae est ista quae consurgens ut  
 aurora rutilat, ut benedicam?  
 Dicam.  
 Dic, nam ista pulchra ut luna,  
 electa ut sol replet laetitia  
 terras, coelos, maria.  
 Maria.

Two Seraphim were calling one to the  
 other:  
 Holy, holy, holy Lord God of  
 Hosts:  
 the whole earth is full of his glory.  
 There are three who give testimony in  
 heaven:  
 the Father, the Word, and the Holy Spirit:  
 and these three are one.  
 Holy . . .

Except the Lord build the house,  
 they labor in vain that  
 build it.  
 Except the Lord keep the city,  
 the watchman wakes, but in vain.  
 It is vain for you to rise before dawn:  
 rise when you have sat down,  
 ye who eat the bread of sorrow,  
 when He has given sleep to those He loves.  
 Behold, children are an inheritance of the  
 Lord, a reward, the fruit of the womb.  
 As arrows in the hand of the mighty,  
 so are children of the vigorous.

Blessed is the man who has fulfilled his  
 longing by them:  
 he shall not be perplexed when he speaks  
 to his enemies at the gate.  
 Glory be to the Father . . .

Hear, O heaven, my words,  
 full of desire  
 and suffused with joy.  
 I hear.  
 Tell me, I pray: who is she  
 who, rising like the dawn,  
 shines, that I may bless her?  
 I shall tell you.  
 Tell, for she is beautiful as the moon,  
 exquisite as the sun which fills with  
 joy the earth, the heavens and the seas.  
 Mary.

Maria Virgo ilia dulcis,  
praedicata de prophetis Ezechielis  
porta orientalis,  
Talis.  
Illa sacra et felix porta,  
per quam mors tuit expulsa,  
introducata autem vita,  
Ita.  
Quae semper tutum est medium  
inter homines et Deum,  
pro culpis remedium.  
Medium.  
Omnes hanc ergo sequamur,  
quae cum gratia mereamur  
vitam aeternam. Consequamur.  
Sequamur.  
Praestet nobis Deus Pater  
hoc et Filius et Mater,  
cuius nomen invocamus,  
dulce miseris solamen.  
Amen.  
Benedicta es, Virgo Maria,  
in saeculorum saecula.

**Lauda Ierusalem Psalm 147**

Lauda, Ierusalem, Dominum:  
lauda Deum tuum, Sion.  
Quoniam confortavit seras portarum  
tuarum;  
benedixit filiis tuis in te.  
Qui posuit fines tuos pacem,  
et adipe frumenti satiat te.  
Qui emittit eloquium suum terrae:  
velociter currit sermo eius.  
Qui dat nivem sicut lanam:  
Nebulam sicut cinerem spargit.  
Mittit crystallum suum sicut bucellas:  
ante faciem frigoris eius quis  
sustinebit?  
Emittet verbum suum, et liquefaciet  
ea:  
flabit spiritus eius, et fluent aquae.  
Qui annuntiat verbum suum Iacob:  
iustitias et iudicia sua Israel.  
Non fecit taliter omni nationi:  
et iudicia sua non manifestavit eis.  
Gloria Patri .

Mary, that sweet Virgin  
foretold by the prophet Ezekiel,  
gate of the rising sun,  
Such is she!  
That holy and happy gate  
through which death was driven out, but  
life brought in,  
Even so!  
Who is always a sure mediator  
between man and God,  
a remedy for our sins.  
A mediator.  
So let us all follow her  
by whose grace we gain  
Eternal life. Let us seek after her.  
Let us follow.  
May God the Father grant us this,  
and the Son and the Mother,  
on whose name we call,  
sweet solace for the unhappy.  
Amen.  
Blessed art thou, Virgin Mary,  
world without end

Praise the Lord, O Jerusalem:  
praise thy God, O Zion. For He hath  
strengthened the bars of your gates:  
He hath blessed thy children within thee.  
He makes peace in thy borders,  
and fills thee with the finest of the wheat.  
He sends forth his commandment upon  
earth:  
His word runs very swiftly.  
He gives snow like wool:  
He scatters the cloud like ashes.  
He casts forth his ice like morsels:  
who will stand before His cold?  
He will send out His word and melt them:  
He will cause His wind to blow and the  
waters will flow.  
He shows His word unto Jacob,  
His statutes and judgments unto Israel.  
He has not dealt so with any nation:  
and He has not shown His judgments to  
them.  
Glory be to the Father . . .

**Sancta Maria, ora pro nobis**  
Sancta Maria, ora pro nobis.

**Sonata sopra**  
Holy Mary, pray for us.

**Ave maris stella Hymn**  
Ave maris stella,  
Dei mater alma,  
Atque semper virgo,  
Felix coeli porta.  
Sumens illud ave  
Gabrielis ore,  
Funda nos in pace  
Mutans Evae nomen.  
Solva vincla reis,  
Profer lumen caecis,  
Mala nostra pelle,  
Bona cunctis posce.  
Monstra te esse matrem:  
Sumat per te preces,  
Qui pro nobis natus,  
Tulit esse tuus.  
Virgo singularis,  
Inter omnes mitis,  
Nos culpis solutos  
Mites fac et castos.  
Vitam praesta puram,  
Iter para tutum,  
Ut videntes Iesum  
Semper collaetemur.  
Sit laus Deo Patri,  
Summo Christo decus,  
Spiritui Sancto,  
Trinus honor unus. Amen.

Hail, star of the sea,  
life-giving mother of God  
and perpetual virgin,  
happy gate of heaven.  
Receiving that "ave"  
from the mouth of Gabriel,  
keep us in peace,  
reversing the name "Eva."  
Loosen the chains from the guilty,  
bring forth light to the blind,  
drive out our ills,  
ask for blessings for all.  
Show yourself to be His mother:  
may He receive through you our  
prayers who, born for us,  
deigned to be yours.  
Peerless virgin,  
gentle above all others,  
when we are pardoned for our sins,  
make us gentle and pure.  
Grant us a pure life,  
prepare a safe journey,  
so that seeing Jesus  
we may rejoice forever.  
Praise be to God the Father,  
glory to Christ most high,  
and to the Holy Spirit,  
triple honor in one. Amen.