

Coro **Innominata**  
**2015**

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# Durufle Requiem

SORROW and LIGHT

**3pm**  
**Sunday 3 May**  
St Luke's Anglican Church  
Mosman

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## Welcome...

to our first concert for 2015. Today's concert is being recorded. Please ensure all mobile phones, pagers and watch alarms are turned off prior to the beginning of the performance.

## Thank you...

to the following people for their assistance in staging this performance:

- The Parish of St Benedict's, Broadway, Sydney
- St Luke's Anglican Church, Mosman
- Eliza Dulson, David Fisher, Gillian Haslehurst-Smith, Monica Moore and Ali Richardson, for assistance with front of house and refreshments
- Sally Earle and Gillian Haslehurst-Smith for assistance with marketing
- Sarah Drury for publicity and program design
- Rachel Dulson for design and maintenance of our website.

Coro Innominata thanks Jenny Smith of Norton Rose Fulbright for generous pro bono legal advice

## Support us

Coro Innominata is a community-based, not-for-profit organisation and as such any donations are greatly appreciated. Your generosity helps us continue the growth of fine music in our community. There are two ways you can assist the choir:

### Donations

If you would like to make a tax-deductible donation, you can do so by visiting our website [www.innominata.org](http://www.innominata.org) or if you would like more information please call **0413 440 173**

### Friends Program

Details of the Friends of Innominata program and its benefits can be found at our website [www.innominata.org](http://www.innominata.org)

## 2015 dates

Concert dates for 2015 are:

**Sunday 3 August** Kincoppal Chapel, Rose Bay

**Sunday 6 December** Kincoppal Chapel, Rose Bay

Program details will be available on our website, [www.innominata.org](http://www.innominata.org) and on our Facebook page.

Coro Innominata will also be performing on

**Sunday 8 November** at the Mosman Music Club.

Information and tickets for this performance available from the Mosman Music Club, [www.mosmanconcertseries.org.au](http://www.mosmanconcertseries.org.au)

## Keep in touch

Information about concert programs, sponsorship, venue maps and hire of the choir for functions is available on our website. If you are not already on our mailing list and wish to receive information about our program please leave your details at the door or you can contact us via our website [www.innominata.org](http://www.innominata.org)

The 2014/15 Coro Innominata Committee members are:

Sally Smith (Secretary), Meredith Burton (Treasurer),

Gillian Haslehurst-Smith, Philip Moore and Bronwyn Robertson.

**Coro Innominata**  
presents

# Duruflé Requiem

SORROW AND LIGHT

Guest Musical Director – Marcus Hodgson

*with*

David Drury – *Organ*

Hannah Fraser – *Mezzo Soprano*

Alexander Knight – *Bass*

Bethan Lillicrap – *Cello*



White Flowering Days

My Spirit Sang All Day

Gerald Finzi (1901–1956)

The Turtle Dove

Ralph Vaughan Williams (1872–1958)

Timor Et Tremor

Francis Poulenc (1899–1963)

When David Heard

Eric Whitacre (b. 1970)

Lo, the Full, Final Sacrifice

Gerald Finzi

Interval

(20 Minutes)

Requiem

Maurice Duruflé (1902–1986)



## Coro Innominata

Guest Musical Director — Marcus Hodgson

### *Soprano*

Robin Carter  
Alison Duncan  
Monica Gessner  
Rebecca Griffin  
Katrina Jenns  
Elizabeth Maddox  
Catherine O'Neill  
Sally Smith

### *Alto*

Louise Barkl  
Meredith Burton  
Sarah Drury  
Rachel Dulson  
Sally Earle  
Lorriane Hall  
Christine Hodgkiss  
Melissa Laird  
Bronwyn Robertson

### *Tenor*

Kevin Cousins  
Andrew Davies  
Mike Mitchelmore  
Tony Roscioli  
Christopher Sullivan  
Stuart Wright

### *Bass*

James Cox  
David Hoffman  
Christian Lillicipap  
Philip Moore  
Jonathan Saurine  
Peter Templeton

**Coro Innominata** was formed in the early 1990s and has earned recognition within Sydney's flourishing community of chamber choirs for its commitment to excellence in performance. We delight in exploring the treasure houses of repertoire for smaller vocal ensembles stretching back over six hundred years.

Under the extended early leadership of David Vivian Russell (dir. 1995–2004), we developed expertise in the sacred repertoire of the 15th to 17th centuries. Since 2005, and particularly under our musical director Marcus Hodgson (2005–2009), our tastes broadened to embrace sacred and secular works from the 19th and 20th centuries. We have also consolidated a commitment to staging one concert every year that presents music for choir, soloists and small orchestra. In this we have been very fortunate to have established an ongoing and significant musical relationship with the ensemble Concertato.

The parish of St Benedict's Church Broadway is our generous host for weekly rehearsals, and we participate twice a year in their major services of worship. Our main venue for performance has become St Scholastica's Chapel in Glebe, but we have also given concerts in our annual series in other fine acoustically-resonant venues such as Kincoppal Chapel Rose Bay, St Francis Church Paddington, and All Saints Church Woollahra. On occasion, we sing at weddings – which have included, to date, the weddings of eleven of our members – and other functions. In 2010, ABC Classic FM recorded our "Sacred Love and Mystery" concert (under musical director Wayne Glass) for later broadcast; and we were one of the choirs selected to carol on the steps of St Mary's Cathedral in the city's Lights of Christmas festival in both 2010 and 2011.

**Marcus Hodgson's** musical foundations were built on the English traditions of church and varsity choral repertoire. He sang in choirs as a boy treble and later read Music at the University of North Wales, Bangor. Basing himself in London for a career in Arts Administration, he became involved in the London choral scene, performing with the Thames Singers, the Abbeyville Singers and the church choirs of St John the Divine, Kennington, and St Peter's Kensington.

Since his arrival in Australia in 1991 he has sung with the Choir of Christ Church St Laurence, Sydney Philharmonia Motet Choir, Sydney Chamber Choir, and joined Coro Innominata as

a chorister in 1996. After several appearances as guest conductor he was appointed to the position of Musical Director in August 2005, a position he held until the end of 2009. During this time he developed a varied repertoire with performances of Victoria's *Requiem*, Handel's *Chandos Anthems* several of J.S Bach's motets and cantatas, whilst also venturing into new territory with music of the Americas and secular repertoire from France and the UK. Marcus returned to Coro Innominata as guest conductor in 2011 and 2013 and is delighted to be back with the choir for this program.

**David Drury** was born in N.S.W. in 1961 and was educated at Trinity Grammar School, Sydney. In 1984 he graduated from the Sydney Conservatorium of Music with a B.Mus in organ performance and he was also the recipient of the "Vasanta" scholarship for overseas study.

During his three years in England, he studied with the Professor of organ of the Royal Academy of Music, David Sanger, and gained the Associate Diploma in organ, and the Choir-Master Diploma from the Royal College of Organists. In 1987, David became the first and only Australian to win the 'Tournemire prize' for improvisation at the St Alban's International Organ Competition. He has given recitals in Westminster Abbey, St Paul's and Westminster Cathedrals in London & King's College Cambridge. In Paris, he has given numerous recitals at Notre Dame and La Madeleine & appeared at the Toulon Festival.

He has toured Canada and many times to the U.S.A. as a recitalist, tutor, accompanist & choral director and has given masterclasses and performed on U.S. radio & television. During 1996 he gave a recital for the Organ Historical Society's National convention in Philadelphia.

David has appeared at the Sydney Opera House and the Sydney, Melbourne, Brisbane, Adelaide & Hobart Town Halls. He has performed at the Melbourne International Festival of Organ & Harpsichord, the Newcastle Festival, the Barossa Festival & the Festival of Sydney. He broadcasts regularly for the A.B.C. and other radio stations.

David has performed concertos with the Adelaide & West Australian Symphony Orchestras, the Sydney Opera & Ballet Orchestra, Orchestra Victoria & the Hong Kong Philharmonic Orchestra. He also plays with the Sydney Symphony Orchestra when organ is required and has given a number of solo recitals in their 'Tea & Symphony' series. He has also performed with the Australian Chamber Orchestra, the Seymour Group, the Song Company, the Sydney Brass Ensemble, the Sydney University Musical Society and the Sydney Philharmonia Choirs. David is also the organist/continuo player with Australian Baroque Brass. He performed in the 2000 Olympic Games opening ceremony and in front of the world leaders at the 2007 APEC concert and at the Youth Festival for World Youth Day 2008.

David has recorded four solo compact discs as well as appearing on numerous recordings with the Sydney Symphony Orchestra, The Song Company, Cantilation & Australian Baroque Brass. ABC Classics have also released 'Flourish's trumpet and organ recording with John Foster.

As a composer, David has a large output of choral music published by 'Crescendo Music'. He is Director of Music at St. Paul's College within the University of Sydney. He is also the keyboard player with the progressive band 'Resonaxis' and Director of the David Jones Staff Christmas Choir.

**Alexander Knight** has recently completed an Advanced Diploma of Opera at the Sydney Conservatorium of Music, having previously graduated with a Bachelor of Music in Performance. He has worked with the distinguished conductors Richard Gill, Brett Weymark, Roland Peelman and the acclaimed English composer Gavin Bryars, as well as having performed with many Australian ensembles, including Sydney Philharmonia Choirs, Sydney Chamber Choir, Adelaide Chamber Singers and the Song Company. Alexander has performed at the Edinburgh Fringe

Festival, the Adelaide Festival and the Adam Chamber Music Festival in New Zealand, and in 2013 he received the audience prize and was a finalist in the IFAC Australian Singing Competition.

Operatic roles have included John Brooke in Adamo's *Little Women*, Le Podestat in Bizet's *Le docteur Miracle*, Bob in Menotti's *The Old Maid and the Thief*, Figaro in Mozart's *Le nozze di Figaro*, Arthur/Officer 3 in Peter Maxwell-Davies' *The Lighthouse* and the Forester in Janacek's *The Cunning Little Vixen*, both with Sydney Chamber Opera.

Concert appearances have included Britten's *War Requiem*, Orff's *Carmina Burana*, Brahms' *Ein deutsches Requiem*, Bach's *St. John Passion*, *Magnificat* and *Christmas Oratorio*, Arvo Pärt's *Passio*, Purcell's *Dido & Aeneas* alongside Fiona Campbell, Mendelssohn's *Elijah* and *Paulus*, Vaughan Williams's *Fantasia on Christmas Carols*, the Requiems of Fauré and Mozart, Schubert's *Mass in E-flat*, Handel's *Messiah* and *Saul*, Beethoven's *Mass in C* and Ninth Symphony, Britten's *Rejoice in the Lamb*, Monteverdi's *1610 Vespers*, and Grieg's *Peer Gynt* with the Sydney Symphony Orchestra under the baton of Vladimir Ashkenazy. Future engagements next year include the Brahms *Requiem* with Sydney Chamber Choir and Mahler's *Songs of a Wayfarer* with SSO Sinfonia in City Recital Hall, Sydney.

Originally from Armidale in country NSW, **Hannah Fraser** graduated from The Sydney Conservatorium of Music in 2013 under the tutelage of Stephen Yalouris. Hannah is currently as a full-time mezzo soprano employed by The Song Company who throughout 2014 & 2015 have performed a plethora of intricate, magnificent and educational programs to a variety of audiences around Australia. Hannah has performed alongside professional ensembles including Pinchgut Opera & Cantillation in *Iphigénie en Tauride*, Ironwood with Bach's *Mass in B Minor*, The Australia Ensemble performing Janacek's *Rikadla* and Marcellino's *Suite from Mrs Macquarie's Cello*, Girolamo Abo's *Stabat Mater* with Sydney Consort and Haydn's *Seven Last Words* with Australian Haydn Ensemble. In 2013 Hannah was involved in establishing Voci Stupende, an organisation which supports young opera singers through providing operatic performance opportunities around rural Australia. Hannah has also performed in the Sydney Conservatorium of Music's productions of Henry Purcell's *King Arthur*, Anne Boyd's *Daisy Bates at Ooldea*, Verdi's *Requiem* and Britten's *War Requiem* and as alto soloist in Handel's *Messiah*, Mendelssohn's *Elijah*, Mozart's *Requiem*, Bach's *St. John Passion* and Schumann's *Requiem für Mignon*.

## ☞ Program Notes

Global conflict, wherever it occurs, generates a range of emotions for those involved. In a small acknowledgement to the anniversary of the Gallipoli landings our program today is a journey through some of the emotions that might be experienced when facing conflict; separation, fear, sorrow and loss before moving towards the spirit of redemption as seen through the eyes of Maurice Duruflé. These are not works linked specifically to conflict but serve as a reflection of the emotions that are experienced.

The music of Gerald Finzi (1901–1956) springs from the English pastoral tradition of Elgar, Vaughan-Williams, Parry and Holst. As well as following a musical tradition, Finzi also immersed himself in the English language, collecting over 3000 volumes of English poetry, philosophy and literature and the words of Hardy, Wordsworth and Traherne provided him with the inspiration for many of his works. His music seems aligned with the rhythm and flow of the English language and he composed in a lyrical style that made him one of the finest writers for the human voice. *My Spirit Sang All Day* comes from a set of 7 Unaccompanied Part-songs (1933–7) with text from Robert Bridges and is an exuberant song to the joy of being in love. *White Flowering Days* hails from *A Garland for the Queen* a series of part-songs from a variety of composers commissioned for the coronation of Elizabeth II in 1953 echoing the Triumphs of Oriana, a set of madrigals in

honour of Elizabeth I. Finzi's contribution conjures up the spirit of pastoral England of an already bygone era.

Until World War II Finzi would have been considered a miniaturist but *Lo, The Full, Final Sacrifice* broke that mould as it was his longest continual work to date and paved the way for other larger choral and orchestral works. It was commissioned by St Matthew's, Northampton in 1946 for its patronal festival. The text comes from a re-working of two poems of Thomas Aquinas by the metaphysical poet Robert Crashaw (c.1613–1649) who re-ordered selected stanzas of the original to create a memorial to the Last Supper and contains, in Finzi's estimation, "moments of religious emotion where he reaches an ecstasy hardly surpassed in English poetry".

The organ introduction sets the scene: brooding music, low in pitch, which the voices echo when they enter. The piece has an extraordinary rapture, and moves swiftly from sad, hollow sounds to bright climaxes, as Finzi responds to the shadow and light of the text. Recurring references to sacrifice include the Abraham and Isaac story, sacrificial lambs and even the strange phrase "O soft self-wounding Pelican..." a reference to the mediaeval belief that the pelican feeds her young with her own blood in times of food shortage, seen as symbolic of Christ dying to save mankind. Just before the end the call "Come Love! Come Lord!" sounds with aching, gentle insistence and from here the music slows, until just the tenors and basses are left to repeat, sotto voce, the words with which the piece began: "Lo, the full, final, Sacrifice..." The work concludes with a pianissimo Amen.

For Ralph Vaughan-Williams (1872–1958) folksong was a 'life force' and from 1903 onwards he was actively involved in preserving a dying oral tradition, part of a movement that collected over 800 songs. The rhythm, contours, colours and spirit of folksong quickly became embedded in his musical language alongside other influences such as modal harmonies, and *The Turtle Dove* written in 1924 is a beautiful example using the bird of the title as a symbol of faithfulness and devotion.

Like Ralph Vaughan-Williams, modal harmonies are a feature of the music of Francis Poulenc (1899–1963). *Timor et Tremor* is the first of four penitential motets written in 1938/9 shortly after the loss of a friend led Poulenc to turn away from more frivolous compositions in favour of more serious or religious subjects. Poulenc's distinctive sound world and range of expression are immediately heard in the unison chorus cries of fear to begin the motet, followed by sharply contrasting blocks of sound and dynamics that pass through the voices. The motet ends with a plaintive chromatic descent, lushly harmonized.

Equally wide-ranging in its expression is the setting of *When David Heard* from Eric Whitacre (born 1970). Whitacre has acquired a reputation as one of the stars of the choral world for his effective emotionally charged works. He here presents a narrative that explores the psychology of grief through an extraordinary range of emotional responses, from full-blown and intense anger in 18-voice cluster chords, to subdued and episodic spasms. Whitacre wrote the following regarding the text and his own experience of the composition: "For When David Heard I decided that my first and most principal musical motive would be silence. The text, one single, devastating sentence, is from the King James Bible; II Samuel, 18:33: *When David heard that Absalom was slain he went up into his chamber over the gate and wept, my son, my son, O Absalom my son, would God I had died for thee!* Setting this text was such a lonely experience, and even now just writing these words I am moved to tears. I wrote maybe 200 pages of sketches, trying to find the perfect balance between sound and silence, always simplifying, and by the time I finished a year later I was profoundly changed. Older, I think, and quieted a little."

The *Requiem* of Maurice Duruflé (1902–1986) enjoys a reputation as one of the undisputed masterpieces of the twentieth-century choral repertoire and was the single piece most responsible for establishing his fame worldwide. It was his first work for voices,

although his early musical training as a chorister at the cathedral at Rouen gave him the necessary experience to write a large-scale choral work even if his famed perfectionism meant it took six years to complete. The cathedral at Rouen was famed for its patronage of Gregorian chant so it is not surprising that Duruflé fell back on plainsong as the musical basis for this work. His intention was to incorporate the arrhythmic chant style with its groupings of twos and threes into the writing, and create a feeling of natural rather than measured metre. Frequent time changes create a flowing melodic line supported by sophisticated harmonies of the early modern school, particularly the sound worlds of his mentors, Debussy and Dukas.

In structure, Duruflé chose a model similar to that of Fauré about 60 years earlier, taking a softer approach and avoiding the prominence that composers such as Mozart, Verdi or Berlioz had given to the Day of Wrath. Instead he reduced the Dies Irae to a brief but stirring section and accentuated the aspect of forgiveness through the inclusion of a separate Pie Jesu and through constant repetition of the phrase 'Requiem aeternam dona eis Domine' "This Mass," he writes, "is not an ethereal work which sings of detachment from earthly worries. It reflects...the agony of man faced with the mystery of his ultimate end." Reviewers have described the Requiem as softly luminous, sumptuous, suffused with a tender radiance, of a noble and restrained eloquence and a sweet and serene light, a work of scrupulous craft and exquisite sensibility, having beautiful unity and real grandeur.

## ☞ Texts & Translations

### White-Flowering Days | Gerald Finz

Now the white-flowering days,  
The long days of blue and golden light,  
Wake nature's music round the land; now plays  
The fountain of all sweetness; all our ways  
Are touched with wonder, swift and bright.  
This is the star, the bell  
While fields of emerald rise,  
and orchards flower Brown nooks with white and red,  
this is the spell Of timeless dream;  
Avilion, happy Dell!  
The legendary lovely bower.  
Now the bold children run  
By wild brooks and woods where year on year  
Tall trembling blue-bells take their stand;  
now none Is bloomless, none quite songless;  
such a sun Renews our journey far or near.  
Old England of the shires,  
Meadowy land of heath and forest ground  
And lawny knoll, land of grey towers and spires,  
Fairly thy season sings our hearts' desires,  
Fulfilled in queenly beauty youngly crowned.

### My spirit sang all day | Gerald Finzi

My spirit sang all day  
O my joy.  
Nothing my tongue could say, Only My joy!  
My heart an echo caught--  
O my joy  
And spake, Tell me thy thought, Hide not thy joy.  
My eyes gan peer around, O my joy--  
What beauty hast thou found? Shew us thy joy.  
  
My jealous ears grew whist; O my joy--  
Music from heaven is't,  
Sent for our joy?  
She also came and heard;  
O my joy,  
What, said she, is this word? What is thy joy?  
And I replied,

O see, O my joy,  
'Tis thee, I cried, 'tis thee: Thou art my joy.

### The Turtle Dove | Ralph Vaughan Williams

Fare you well my dear I must be gone  
and leave you for a while  
If I roam away I'll come back again  
Though I roam ten thousand miles, my dear  
Though I roam ten thousand miles  
So fair though art my bonny lass  
So deep in love as I  
But I never will prove false to the bonny lass I love  
Till the stars fall from the sky, my dear  
Till the stars fall from the sky  
The sea will never run dry, my dear  
Nor the rocks never melt with the sun  
But I never will prove false to the bonny lass I love  
Till all these things be done, my dear  
Till all these things be done  
O yonder doth sit that little turtle dove  
He doth sit on yonder high tree  
A making a moan for the loss of his love  
As I will do for thee, my dear  
As I will do for thee

### Timor et tremor | Francis Poulenc

Timor et tremor venerunt super me,  
et caligo cecidit super me:  
miserere mei Domine,  
quoniam in te confidit anima mea.

*Fear and terror have settled upon me;  
the shadows have invaded me.*

*Have mercy on me, Lord; have mercy.  
Unto you I commend my spirit.*

Exaudi Deus deprecationem meam  
quia refugium meum es  
tu adjutor fortis.  
Domine, invocavi te, non confundar.

*Hear, O Lord, my prayer,  
for you are my refuge  
and my succour, all-powerful Lord  
and I invoke Thee: let me never be confounded.*

### When David heard | Eric Whitacre

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

### Lo, the Full, Final Sacrifice | Gerald Finzi

Lo, the full, final Sacrifice  
On which all figures fix't their eyes.  
The ransomed Isaac, and his ram;  
The Manna, and the Paschal Lamb.

Jesu Master, just and true!  
Our Food, and faithful Shepherd too!

O let that love which thus makes thee  
Mix with our low Mortality,  
Lift our lean Souls, and set us up  
Convictors of thine own full cup,  
Coheirs of Saints. That so all may  
Drink the same wine; and the same Way.  
Nor change the Pasture, but the Place  
To feed of Thee in thine own Face.

O dear Memorial of that Death  
Which lives still, and allows us breath!  
Rich, Royal food! Bountiful Bread!  
Whose use denies us to the dead!

Live ever Bread of loves, and be  
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase;  
And fill my portion in thy peace.  
Give love for life; nor let my days  
Grow, but in new powers to thy name and praise.

Rise, Royal Sion! rise and sing  
Thy soul's kind shepherd, thy heart's King.  
Stretch all thy powers; call if you can  
Harps of heaven to hands of man.  
This sovereign subject sits above  
The best ambition of thy love.

Lo, the Bread of Life, this day's  
Triumphant Text provokes thy praise.  
The living and life-giving bread,  
To the great twelve distributed  
When Life, himself, at point to die  
Of love, was his own Legacy.

O soft self-wounding Pelican!  
Whose breast weeps Balm for wounded man.  
All this way bend thy benign flood  
To'a bleeding Heart that gasps for blood.  
That blood, whose least drops sovereign be  
To wash my worlds of sins from me.  
Come love! Come Lord! and that long day  
For which I languish, come away.  
When this dry soul those eyes shall see,  
And drink the unseal'd source of thee.  
When Glory's sun faith's shades shall chase,  
And for thy veil give me thy Face. Amen.

## Requiem | Maurice Duruflé

### I Introit

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

*Eternal rest  
give to them, O Lord,  
and let perpetual light shine upon them.  
A hymn, O God, becometh Thee in Zion,  
and a vow shall be paid to Thee  
in Jerusalem;  
O Lord, hear my prayer,  
all flesh shall come to Thee.  
Eternal rest  
give to them, O Lord,  
and let perpetual light shine upon them.*

### II Kyrie

Kyrie eleison,  
Christe eleison.  
Kyrie eleison.

*Lord have mercy on us,  
Christ have mercy on us.  
Lord have mercy on us.*

### III Domine Jesu Christe

Domine Jesu Christe, rex gloriae,  
libera animas omnium fidelium  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum.

*O Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful  
departed from the pains of hell  
and from the deep pit;  
Deliver them from the lion's mouth  
that hell engulf them not,  
nor they fall into darkness.*

Sed signifer sanctus Michael  
repraesentet eas  
in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.  
Hostias et preces tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie  
memoriam facimus,  
fac eas, Domine,  
de morte transire ad vitam  
quam olim Abrahae promisisti  
et semini ejus.

*But that Michael,  
the holy standardbearer,  
bring them into the holy light,  
which Thou once didst promise  
to Abraham and his seed.  
We offer Thee, O Lord,  
sacrifices and prayers of praise;  
do Thou accept them  
for those souls  
whom we this day commemorate;  
grant them, O Lord,  
to pass from death to the life  
which Thou once didst promise  
to Abraham and his seed.*

### IV 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, Lord God of hosts.  
The heavens and the earth are full of Thy glory.  
Hosanna in the highest.  
Blessed is He Who cometh in the name of the Lord.  
Hosanna in the highest.*

### V Pie Jesu

Pie Jesu Domine,  
dona eis requiem sempiternam.  
*Gentle Lord Jesus,  
grant them eternal rest.*

### VI Agnus Dei

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

*Lamb of God, Who takest away  
the sins of the world:  
grant them eternal rest.*

**VII Lux aeterna**

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

*May light eternal shine upon them, O Lord,  
with Thy saints forever, for Thou art kind.  
Eternal rest give to them, O Lord,  
and let perpetual light shine upon them.*

**VIII Libera me**

Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris iudicare  
saeculum per ignem.  
Tremens factus sum ego et timeo  
dum discussio venerit  
atque ventura ira,  
quando coeli  
movendi sunt et terra.  
Dies illa, dies irae,  
calamitatis et miseriae,  
dies magna  
et amara valde.  
Requiem aeternam  
dona eis, Domine,  
et lux perpetua luceat eis.  
Libera me, Domine,  
de morte aeterna,  
in die illa tremenda,  
quando coeli  
movendi sunt et terra,  
dum veneris iudicare  
saeculum per ignem.

*Deliver me, O Lord, from eternal death  
on that dreadful day  
when the heavens and the earth shall be moved,  
and Thou shalt come to judge the world by fire.  
I quake with fear and I tremble awaiting the day of account  
and the wrath to come,  
when the heavens and the earth shall be moved.  
Day of mourning, day of wrath, of calamity, of misery,  
the great day, and most bitter.  
Eternal rest give to them, O Lord,  
and let perpetual light shine upon them.  
Deliver me, O Lord, from eternal death  
on that dreadful day when the heavens  
and the earth shall be moved,  
and Thou shalt come to judge the world by fire.*

**IX In Paradisum**

In Paradisum deducant Angeli in tuo  
adventu suscipiant te Martyres  
et perducant te in civitatem sanctam Jerusalem.  
Chorus Angelorum te suscipit  
et cum Lazaro quondam paupere  
aeternam habeas requiem.

*May the angels receive them in Paradise,  
at thy coming may the martyrs receive thee  
and bring thee into the holy city Jerusalem.  
There may the chorus of angels receive thee,  
and with Lazarus, once a beggar,  
may thou have eternal rest.*