

KINGSTON PARISH CHURCH

16th JUNE 2007 7.30pm

Conductor Robin Page

KINGSTON CHORAL SOCIETY

MOZART REQUIEM

MOZART
CLARINET CONCERTO

HANDEL

LAUDATE PUERI DOMINUM

with Thames Sinfonia
and Clarinettist
Michael Collins



PROGRAMME £1.50



Since its formation in 1948, Kingston Choral Society has earned a reputation for concerts of a high standard and for performing a wide range of music. Under the guidance of Robin Page, Kingston Choral Society is not afraid of tackling ambitious projects and has, for example, performed Prokofiev's Alexander Nevsky in Russian. The choir also enjoys singing the more familiar favourites of the choral repertoire.

Kingston Choral Society has around 100 members drawn from a wide area of southwest London and north Surrey. New members are welcome. The choir performs four concerts a year, usually in Kingston Parish Church. Rehearsals are held on Thursday evenings (8pm-10pm) at Hollyfield School, Surbiton, in term time. Kingston Choral Society also holds regular social and fund-raising events and occasional musical workshops.

If you are interested in joining, please talk to any member of the choir during the interval or at the end of the concert. You can also contact the membership secretary on 020 8390 7960 (Alex Gayler) for more information and arrange to come to a rehearsal.

ROBIN PAGE – Musical Director

Robin's musical career began with singing. As a chorister at Magdalen College, Oxford and then as a Choral Exhibitioner at Gonville and Caius College, Cambridge, he came under the influence of such great figures from the English Choral tradition as Bernard Rose and David Willcocks. It was therefore quite natural that his career as a conductor should include choral music, alongside his work with orchestras.

Last season he celebrated 25 years conducting the **Kingston Choral Society**, during which time he has explored the mainstream choral repertoire whilst also introducing the choir to challenging new works. The choir now performs with period instrument orchestras when singing Bach, Handel and other early repertoire, and has worked with soloists of the highest calibre, including Evelyn Tubb, Joseph Cornwell, Jane Eaglen and Kathryn Harries. Robin has encouraged the choir to sing Sibelius, Larsson, Prokofiev and Janacek in the original Finnish, Swedish, Russian and Czech.

The 2004/5 season saw Robin conducting the **London Symphony Orchestra** and the **Royal Philharmonic Orchestra**, in addition to his regular commitments as Principal Conductor and Musical Director of **Thames Sinfonia**, the **Purcell Orchestra**, **Worthing Philharmonic Orchestra** and **Kingston Choral Society**. He has close links with the Baltic States and Eastern Europe, conducting many orchestras, including the **Estonian National Symphony Orchestra** and the **Polish National Radio Symphony Orchestra**. His strong commitment to Scandinavian music has resulted in many acclaimed performances of the works of Sibelius and Nielsen. He has also explored the Swedish repertoire which is much less familiar to UK audiences, with broadcasts on both the BBC and Swedish National Radio. He gains much inspiration from time spent at his family's retreat, deep in the Swedish forest.

Working with young people is an important part of his musical life: his conducting students have won awards at conservatoires in the UK and Europe, and he was until recently Professor of Conducting at the Royal Military School of Music, Kneller Hall. He has also worked with students at the **Royal Academy of Music**, the **London College of Music** and **Kingston University**. As an adjudicator for the National Festival of Music for Youth, he travels all over the UK, but always tries to be back in London for Thursday night rehearsals with KCS!

MICHAEL COLLINS - Clarinet

Michael Collins' dazzling virtuosity and sensitive musicianship have made him one of today's most sought-after soloists. He is committed to the expansion of the clarinet repertoire and in recent years has premiered works by Lindberg, Turnage and Carter.

A committed chamber music player, in addition to his work with the London Winds, Michael performs regularly with the Belcea Quartet, Martha Argerich, Stephen Hough, Mikhail Pletnev, Lars Vogt, Joshua Bell and Steven Isserlis. Current chamber music engagements include the BBC Proms and Verbier Festival in addition to a residency at the Wigmore Hall.

Michael Collins' recent recordings include John Adams' *Gnarly Buttons* and Beethoven's Violin Concerto (arranged for clarinet by Mikhail Pletnev). In 2006, London Winds released their first recording for the Onyx label, a disc of Mozart serenades.

HELEN GROVES - Soprano

Helen Groves is particularly renowned for her interpretation of Baroque and Classical repertoire. She performed as soloist and in small ensembles at many of the major festivals and venues across Europe, with groups such as The Academy of Ancient Music, The English Concert, Gabrieli Consort, The King's Consort, The Sixteen, Tallis Scholars, I Fagiolini and the New London Consort.

Helen has taken part in a number of projects conducted by Sir Simon Rattle including the Salzburg Festival's lavish production of Rameau's *Les Boréades* in 1999 and, in 2003, Bernstein's *Wonderful Town* with the Berlin Philharmonic. Last year, she was a soloist in Charpentier's *David et Jonathas* for performances in the UK, Belgium, France, Spain and the USA with Emmanuelle Haïm and the Orchestra of the Age of Enlightenment.

Helen made her solo debut at the BBC Promenade Concerts in 1996 in a programme of Charpentier and Rameau with the St James Players conducted by Ivor Bolton. Solo recordings include Dumont *Les Litanies de la Vierge* and *La Messe du Roi*, Lalande *Grands Motets* and Vivaldi *Vespers*.

In 2001 Helen moved with her family to Cambridge where she teaches singing to the choristers at King's College and to students at Jesus and Clare Colleges.

Her private interest in travelling has taken Helen across Africa, up the Himalayas and on a sponsored tandem ride from Land's End to John O'Groats, giving seventeen recitals en route and raising £10,000 for the Anthony Nolan Bone Marrow Trust.

SERENA KAY - Alto

Serena Kay has a wide and growing repertoire, ranging from Handel and Rossini Coloratura Operatic roles to concert performances of Mahler and Berlioz. She was born in Kingston upon Thames and has lived all her life in neighbouring Richmond. She was a Choral Scholar at Royal Holloway College, London University and she went on to complete the Opera Course at the Royal College of Music (2000-2002) as the Veronica Mansfield Scholar. RCM student roles include: Marianna (*Il Signor Bruschino*); Guido (*Flavio*); Hermia (*A Midsummer Night's Dream*, director John Copley) to critical acclaim, and Zita (*Gianni Schicchi*).

Serena was subsequently awarded the prestigious Rosemary Bugden Junior Fellowship at the RCM. Her Opera North debut was as Second Lady in Tim Supple's acclaimed production of *Magic Flute* and her ENO debut was as Nancy T'Ang in *Nixon in China*. Other roles include Hermia for English Touring Opera; Rosina (*Barber of Seville*) for Grange Park Opera's Nevill Holt Young Artists, Clonter Opera and Pimlico Opera; Hansel (*Hansel and Gretel*) for Opera Theatre Company, Ireland; Sara (*Tobias and the Angel*) in a joint production by the Young Vic and ETO; Title role in *Cenerentola* for both Mid-Wales Opera and Garden Opera, including a tour of Kenya; Dorabella (*Così fan Tutte*) for Mananan Opera, Isle of Mann and Cherubino (*Figaro*) in Holland.

Concert work includes Wagner's *Wesendonck* Lieder with the Metropolitan Orchestra of Lisbon in Portugal; *Messiah* (Handel) with Huddersfield Choral Society; Hansel in *Hansel and Gretel* excerpts with the BBC Concert Orchestra and Stravinsky and Respighi with the London Philharmonic Orchestra. She has also performed *Les Nuits d'Elie* (Berlioz), *Lieder eines Fahrenden Gesellen* (Mahler); *Requiem* (Duruflé); *Dream of Gerontius* (Elgar); *2nd Symphony* (Mahler); Serena was the guest soloist at the 2006 Welsh Remembrance Day concert in St David's Hall and performed Rosina to Gerald Finley's *Figaro* in extracts from *Barber of Seville* in a special Soirée d'Or concert.

RICHARD REAVILLE – Tenor

Richard Reaville is renowned for his extensive repertoire and versatility. He began singing with Thelma Gilmore in Suffolk and entered the Royal Northern College of Music in 1982 to study with John Cameron and later in London with Iris Dell'Acqua and Nino Di Stefani in Brussels.

His solo operatic engagements have included work with the English National Opera in Britten's *Billy Budd*, the Glyndebourne Festival and Touring Company, Scottish Opera, Welsh National Opera, the Odense Symphony Orchestra in Ligeti's *Le Grand Macabre*, the European Chamber Opera and opera festivals in France, Germany and Finland including the Henze Biennial Festival performing in his opera *The English Cat* in Gütersloh and Berlin and at the Nilsia Festival in Finland in a concert performance of Joonas Kokkonen's opera *The Last Temptations*.

~ ~ ~ DATE FOR YOUR DIARY ~ ~ ~

10th November 2007 at 7.30 pm

*Dvorak Stabat Mater
with Thames Sinfonia*

at Kingston Parish Church, Market Place, Kingston

*For further details contact the Box Office on 020 8390 5689
If you would like to be notified by email in advance of future
concerts please telephone 020 8541 0833*

Richard Reaville is in demand throughout Europe performing a wide range of concert and oratorio repertoire. His engagements include work with the BBC Philharmonic Orchestra, the English String Orchestra, the Danish Radio Orchestra, the Orchestre Philharmonique de Lorraine, the Kuopio and Jyväskylä orchestras of Finland, the Aarhus and Randers Orchestras of Denmark, the Örebro Orchestra of Sweden, and the Belgian National Orchestra. Works have included Mahler's *Das Lied von der Erde*, Verdi's *Requiem*, Beethoven's *Ninth Symphony*, the Evangelist and arias in both of the Bach *Passions*, Britten's *Serenade for Tenor Horn and Strings* performed with Daniel Catalanotti, principal horn of l'Ensemble Orchestrale de Paris, Elgar's *Dream of Gerontius*, and the world première of Anthony Girard's *Le Rêve est notre espoir* with l'Ensemble Orchestrale de Paris and much of the standard repertoire of Handel, Haydn and Mozart.

Radio and TV broadcasts include Britten's *Billy Budd* for BBC2 Television, Danish Radio in a performance of Rossini's *Petite Messe Solennelle*, Finnish Television in a programme of opera arias and duets also featuring Karita Mattila and Britten's *Serenade for Tenor, Horn and Strings* with the Norwegian Radio Symphony Orchestra. Recordings are Britten's *Billy Budd* for a BBC video, Puccini's *Messa di Gloria* with the Jihlava Choir and Ostrava Orchestra of the Czech Republic and Stuart Ward's *A celebration of Gods, recorded with the Divertimenti of London*. Future performances include Handel's *Messiah* with the Händel Förderverein in Halle, Germany, Elgar's *Dream of Gerontius* and oratorio work throughout the UK.

GARY COWARD – Bass

Gary Coward graduated from the Royal College of Music and subsequently studied at the Guildhall School of Music and Drama and the Britten-Pears School for Advanced Musical Studies, where he was awarded scholarships.

A wide repertoire of concerts has ranged from the Bach *Passions* to the British Première of Sofia Gubaidulina's *Perceptions*. Recitals have included the Wigmore Hall and Purcell Room. He has made recordings of Rossini and of Judith Weir's *Missa del Cid*, which was commissioned for BBC Television.

His operatic work has been with such companies as Opera Brava, Kentish Opera, Pavilion Opera, London Opera Players, English Touring Opera and Scottish Opera, with leading roles in Mozart, Donizetti, and Rossini; Operetta in Strauss and Lehar; but most frequently in Puccini – Marcello, Sharpless and Scarpia and Verdi – Renato, Don Carlo, Ford, Iago, Di Luna, Germont Père, Amonasro and Rigoletto.

He is a member of the English National Opera.

Handel - Laudate Pueri Dominum

In 1707 Handel left Hamburg, where he had been playing and composing for the opera house, and journeyed to Rome, the spiritual capital for anyone wishing to become a serious opera composer. He quickly made the acquaintance of some influential noblemen, including Cardinal Carlo Colonna. The Cardinal was an important patron of the Carmelite order, and he commissioned Handel to write works for the festivities marking the feast of Our Lady of Mount Carmel on 16th July 1707.

The *Laudate Pueri* was only just completed on time, being finished on 8th July. It is scored for solo soprano, four part choir, 2 oboes, divided first and second violins, viola, cello and basso continuo. It is divided into short movements, each scored differently and treating a small portion of the text, as was the style in Rome at that time. It is interesting to see how Handel, who up until that time had only been exposed to the German Lutheran tradition, adapts to the task of writing for the Catholic Church.

The first movement *Laudate pueri Dominum* in D major is for the full orchestral and choral forces. Handel later used this music for the opening movement of the Utrecht Jubilate. The movement *A solis ortu* in G major is for soprano, five part chorus, with divided sopranos, and full orchestra. It is in common time and contrasts a slow opening phrase with a countermelody in running semiquavers. Handel re-used this aria in Joshua. The next movement *Excelsus super omnes* in C major for soprano and orchestra is in 12/8 time and has a rocking rhythm and lots of syncopation. The movement *Quis sicut Dominus* for five part choir, with two soprano parts, again in C major, is marked *Grave*. It begins with a dissonant C major seventh chord, and proceeds throughout with chromatic block chords. The final movement *Gloria Patri*, marked *Allegro*, brings us back to D major and the full orchestra and chorus. It is in two sections. The first section *Gloria Patri* is in 3/8 time. Handel also re-used this aria in Joshua. The *Sicut erat* is in common time and marked *Allegro*. It returns us to the feeling of the first movement, and indeed the soprano line begins with a quotation from the first movement.

Mozart - Clarinet Concerto

The clarinet developed from the *chalumeau* (which is Latin for reed), an ancient family of instruments which were used in popular music making, but did not make it into artistic music. The improvements that now characterise the clarinet were attributed to Denner of Nuremberg in the 1690s, but the first appearance of the clarinet in a score is from 1720 in a mass by the Antwerp composer JAJ Faber.

Handel used the clarinet in a few of his pieces, including an aria from *Tamerlano* (London 1724), but its incorporation in orchestras was reasonably slow. In 1778, when the 22 year old Mozart, on his tour of Europe, had reached Mannheim, he wrote to his father in Salzburg saying "Oh, if only we had clarinets; you cannot guess the lordly effect of a symphony with flutes, oboes and clarinets". Mozart was not afraid to use modern instruments and styles, and later that year he incorporated clarinets in his *Paris Symphony*.

In Vienna in the 1770s, two brothers, Anton and Johann Stadler, were attracting much attention with their clarinet playing. Anton's playing was praised by one critic for the almost human, singing quality of its tone. With the help of a fellow freemason and instrument maker, Anton had developed the clarinet and extended its range downwards by a major third, to produce a so-called 'basset clarinet', and it is believed that the clarinet concerto was written for this instrument.

The clarinet concerto began life in 1791 as a concerto for basset horn in G major, but after 180 bars the key changed to A major, and it seems that Mozart was starting to think in terms of the clarinet rather than the basset horn. This unfinished sketch lasted for only 199 bars, but was reworked, with only minor changes as the first movement of the clarinet concerto.

Unfortunately, we do not know the exact date that Mozart started work on the clarinet concerto, as the entry in his catalogue of works is undated, and the manuscript has been lost. Until the 1960s the only version of the concerto was for the standard clarinet in A, but the discovery of an article from 1802 that compared the published version of the concerto with what is believed to have been a copy of the manuscript, has caused scholars to reconstruct an 'authentic' version of the score.

The clarinet concerto is the last concerto that Mozart wrote, and is scored for basset clarinet, two flutes, two bassoons, two horns and strings. By omitting oboes, Mozart produces a gentle toned timbre to the orchestration, which has resulted in the work being labelled as 'autumnal'. The first movement, *Allegro*, is built around the lyrical, relaxed first theme, which is subsequently extended, varied, and imitated in canon. It is in the beautiful and simple second movement, *Adagio*, that the clarinet evokes the human voice. It is in D major with passages that are reminiscent of the motet *Ave Verum Corpus* and *Die Zauberflöte*, with the briefest of middle sections in A major which is full of runs and leaps.

The finale is marked *Rondo-Allegro* in 6/8 time. The clarinet's line is more virtuosic, testing the performer with its swooping, diving and hovering passages, but always in service of the music rather than for the sake of virtuosity.

Mozart - Requiem Mass

More has been written about the Mozart Requiem than about any other work. The circumstances surrounding its commission, Mozart's premature death, and the work's subsequent completion, have spawned a plethora of legends and it is only now that we are able to extricate the truth from the lies.

The standard legend has it that in July 1791, just after the birth of his second son, Mozart was visited by a shadowy figure who passed on a commission for a requiem. Mozart was very struck by the figure and is supposed to have believed it to be a portent of his own doom. The truth is that the messenger was acting on behalf of Count Franz Wallsegg-Stuppach (1763-1827), a nobleman with several estates in Southern Austria. The Count loved music and used to commission works from composers, copy them in his own hand, and then pass them off as his own compositions. He wanted a requiem mass to perform on the anniversary of his wife's death (14 December 1791) and was prepared to pay well for it - 100 ducats for the sole rights, which represented two thirds of Mozart's annual salary as chamber composer to the Viennese court.

Mozart started work on the Requiem immediately, but soon had to break off to write *Die Zauberflöte* and *La Clemenza di Tito*. It was not until November that he was able to return to the Requiem and by this time his health had started to deteriorate. Mozart was convinced that he was being poisoned. Constanze was worried that he was working himself to death on the Requiem, and managed to get him to put the score away and concentrate on other things. He wrote a Masonic cantata *Eine kleine Freymaurer-Kantate*, which was well received and seemed to lift his spirits. He returned to the Requiem and again his health began to fail. At fifty-five minutes past midnight on 5th December 1791 Mozart was dead.

Constanze was anxious to have the work completed in order to receive the remainder of the fee, and more importantly, to avoid having to repay the advance. She initially approached Joseph Eybler (1765-1846), a musician whom Mozart respected, but after only a short while he gave up, saying that he did not want to compromise his style with that of Mozart.

Constanze went to several other musicians including Georg Nikolaus Nissen, Constanze's second husband, and Franz Jacob Freystädler (1761-1841) one of Mozart's pupils, before finally offering it to Franz Xaver Süssmayr. Süssmayr was a pupil of Mozart's but correspondence between them suggests that Mozart did not respect his talents very highly, however it is this version that we are performing tonight.

So how much of it is actually by Mozart? Mozart only completed the Requiem and the Kyrie in full score. For the sequence, Mozart had composed up to the eighth bar of the *Lacrimosa*, providing the vocal parts and a basso continuo. Finally the *Domine Jesu* and the *Hostias* were also written with vocal lines and a basso continuo part. Süssmayr's contributions are therefore: the orchestration for most of the work, the ending of the *Lacrimosa* with the whole of the *Amen*, and the *Sanctus*, *Benedictus*, and *Agnus Dei*. Mozart's widow claimed that Süssmayr was in possession of all the sketches that Mozart was using for the Requiem and that Mozart and Süssmayr had discussed how the work should progress, but it would be in her interests to say so, and very few of the sketches have come to light. Despite all the criticism that has been laid upon the Süssmayr completion of the work, it is one of the most dramatic and emotional settings of the text, and it has earned its place in the repertoire as one of the great choral works.

The opening of the Requiem on strings, bassoon and basset horn (a type of clarinet with an extended low range) is dark, brooding and sombre. The chorus is interrupted for a brief soprano solo section for *Te decet*. The double fugue at *Kyrie* has an archaic feel to it caused by the falling diminished seventh in the subject, whilst the counter subject rushes along in semi-quavers. The final chord on a bare fifth makes the entry of the *Dies Irae* very dramatic.

The Day of wrath is declaimed with stabbing rhythms and blaring trombones. The *Tuba mirum* in B flat major for solo quartet and trombone, is menacing. The *Rex tremendae* in G minor again opens with stabbing rhythms but by the time we reach *salve me* it has turned to a plea for mercy. The *Recordare* in F major for solo quartet is beautifully written and offers comfort amidst all the terror and drama. The *Confutatis* in A minor is very effective; the juxtaposition of low voices, trombones and double-basses evoking the torments of Hell, against the imploring high voices and violins is particularly striking. The *Lacrimosa* opens quietly on violins and builds gradually to a climax on the words *Homo reus*. According to tradition this is the last part of the score that Mozart wrote. Süssmayr's completion is not of the same standard and is too short. The *Domine Jesu Christe* only required minor work on the orchestration, Mozart had completed the vocal parts, the bass line and much of the orchestration. The fugue at *Quam olim Abrahae* with its awkward rhythms and string accompaniment is unconventional in character. It is repeated after the fervent *Hostias*.

We now come to the part that Süssmayr composed. The *Sanctus* is conventional in style and concludes with a very short Hosanna. The *Benedictus* for solo quartet is very beautiful and is followed by a repeat of the *Hosanna*. The *Agnus Dei* is considered to be of a very high standard and has led some critics to believe that it was indeed based on sketches that Mozart left. The *Lux aeterna* repeats music from the second part of the Introit and the fugue at *Cum sanctis tuis* is the same music as the *Kyrie*. Mozart, on his death bed, is supposed to have told Süssmayr that this is the way he should complete the mass. It does make the word underlay a bit awkward, but has the advantage of ending the work with authentic Mozart.

Come & Sing!

Haydn - Nelson Mass

on Thursday 21st June 2007 at 8 pm

at Hollyfield School, Surbiton

All welcome - Please ring 020 8399 4409

Entrance £5 in advance; £7 on door

Music available for hire

PROGRAMME

Handel - Laudate Pueri Dominum

Soprano: Helen Groves

Mozart - Clarinet Concerto

Clarinet: Michael Collins

~ ~ ~ *INTERVAL* ~ ~ ~

Mozart - Requiem Mass

Soprano: Helen Groves

Alto: Serena Kay

Tenor: Richard Reaville

Bass: Gary Coward

Con brio

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Laudate Pueri Dominum

Laudate pueri Dominum (Soprano Solo and Chorus)

Laudate pueri Dominum: laudate nomen Domini. Praise, ye servants, praise the Lord, praise the name of the Lord.

A solis ortu usque ad occasum (Soprano Solo and Chorus)

A solis ortu usque ad occasum laudabile nomen Domini. From the rising of the sun to its setting, the name of the Lord is to be praised.

Excelsus super omnes (Soprano Solo)

Excelsus super omnes gentes Dominus, super caelos gloria eius. The Lord is exalted above all people, and his glory above the heavens

Quis sicut Dominus? (Chorus)

Quis sicut Dominus Deus noster, qui in altis habitat, Et humilia respicit in caelo et in terra? Who is like the Lord our God, who lives on high, and who looks down on the heavens and the earth,

Gloria Patri (Soprano Solo and Chorus)

Gloria Patri, et Filio, et Spiritui Sancto: Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. Glory to the Father and the Son and the Holy Spirit, As it was in the beginning, and now and always, and to ages of ages. Amen.

Kingston Choral Society gratefully acknowledges the assistance of the

Royal Bank of Scotland

Thames Street, Kingston upon Thames

Requiem

Introitus

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi redetur votum in Jerusalem.
Exaudi orationem meam.
Ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

Kyrie

Kyrie eleison.
Christe eleison.

Dies Irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus
Cuncta stricte discussurus.

Tuba Mirum

Tuba mirum spargens sonum
Per sepulchra regionum
Coget omnes ante thronum
Mors stupebit et natura,
Cum resurget creatura
Judicanti responsura.
Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit
Quidquid latet apparebit,
Nil inultum remanebit.
Quid sum miser tunc dicturus,
Quem patronum rogaturus
Cum vix justus sit securus?

Rex Tremendae

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

Lord, grant them eternal rest
And let the perpetual light shine upon them.
Thou shalt have praise in Zion, oh God
And homage shall be paid to Thee in Jerusalem.
Hear my prayer.
All flesh shall come before Thee.
Lord, grant them eternal rest,
And let the perpetual light shine upon them

Lord, have mercy upon us.
Christ, have mercy upon us.

This day, this day of wrath
Shall consume the world in ashes,
As foretold by David and the Sibyl.
What trembling there shall be
When the judge shall come
To weigh everything strictly.

The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne
Death and nature shall be stunned
When mankind arises
To render account before the judge
The written book shall be brought
In which all is contained
Whereby the world shall be judged.
When the judge takes his seat
All that is hidden shall appear,
Nothing will remain unavenged.
What shall I, a wretch, say then?
To which protector shall I appeal
When even the just man is barely safe?

King of awful majesty,
Who freely savest those worthy of salvation,
Save me, fount of pity.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae vitae,
Ne me perdas illa die.
Quaerens me sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus
Quaerens me sedisti lassus,
Redemisti crucem passus;
Tantus labor non sit cassus
Juste iudex ultionis,
Donum fac remissionis
Ante diem rationis.
Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.
Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.
Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.
Inter oves locum praesta
Et ab hoedis me sequestra,
Statuens in parte dextra.

Confutatis Maledictus

Confutatis maledictis,
Flammis acerbis addictis,
Voca me cum benedictis
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa

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

Domine Jesu

Domine Jesu Christe, Rex gloriae,
Libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:

Remember, gentle Jesus,
That I am the reason for Thy time on earth,
Do not cast me out on that day.
Seeking me, thou didst sink down wearily,
Thou saved me by enduring the cross,
Such travail must not be in vain.
Seeking me, thou didst sink down wearily,
Thou saved me by enduring the cross,
Such travail must not be in vain.
Righteous judge of vengeance,
Award the gift of forgiveness
Before the day of reckoning.
I groan, like the sinner I am,
Guilt reddens my face,
Oh God, spare the suppliant.
Thou, who pardoned Mary
And heeded the thief,
Hast given me hope as well.
My prayers are unworthy,
But thou, good one, in pity
Let me not burn in the eternal fire.
Give me a place among the sheep
And separate me from the goats,
Let me stand at Thy right hand.

When the damned are cast away
And consigned to the searing flames,
Call me to be with the blessed.
Bowed down in supplication I beg Thee,
My heart as though ground to ashes,
Help me in my last hour.

Oh this day full of tears
When from the ashes arises
Guilty man, to be judged:
Oh Lord, have mercy upon him.
Gentle Lord Jesus,
Grant them rest.
Amen

Lord Jesus Christ, King of glory,
Deliver the souls of all the faithful departed
from the pains of hell and from the bottomless pit.

Libera eas de ore leonis,
Ne absorbeat eas tartarus,
ne cadant in obscurum,
Sed signifer sanctus Michael
Repraesentet, eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini ejus.

Hostias

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.

Sanctus

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

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

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

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,
Cum sanctis tuis in aeternum,
quia pius es.

Deliver them from the lion's mouth.
Neither let them fall into darkness
Nor the black abyss swallow them up.
And let St. Michael, Thy standard-
Bearer, lead them into the holy light
Which once Thou didst promise
to Abraham and his seed.

We offer unto Thee this sacrifice
of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord, to cross from death into the life
which once Thou didst promise
to Abraham and his seed.

Holy, holy, holy,
Lord God of Hosts.
Heaven and earth are full of his glory.
Hosanna in the highest.

Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takest away the sins of the world,
Grant them rest.
Lamb of God, who takest away the sins of the world,
Grant them everlasting rest.

May eternal light shine on them, O Lord
With Thy saints for ever,
because Thou art merciful.
Grant the dead eternal rest, O Lord,
and may perpetual light shine on them.
With Thy saints for ever,
because Thou are merciful

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