

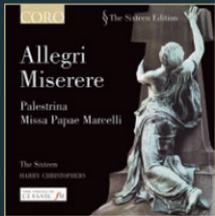
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CORSACD16033

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Recording Engineer: Antony Howell

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§ The Sixteen Edition

VENETIAN TREASURES

Gabrieli
Caldara
Monteverdi
Cavalli

The Sixteen
HARRY CHRISTOPHERS



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Over the centuries, Venice has not only produced but also attracted musicians of supreme excellence. That is not surprising really - anybody who visits Venice for the first time is captivated by its sheer beauty, art and romance.

Of the composers featured on this compilation, the Gabrielis epitomize St Mark's; Andrea was a singer there before being appointed *maestro di cappella* in 1566 and remained there until he died. This position was later held by his nephew, Giovanni. Cavalli, too, was a member of the choir, initially as a boy soprano under the magisterial guidance of Monteverdi and subsequently as a tenor. Fifty years on, Caldara was also a choirboy there. So what of Lassus? I have to admit that in this disc Lassus' connection is rather spurious and has more to do with him being a

figure of great influence. Although Flemish by birth, he did spend many of his formative years in Italy before moving to Munich. His fame spread and he was revered all over Europe as a master of technique and a rival to the great Roman master, Palestrina. Andrea Gabrieli sang under him and Giovanni quite probably studied with him. However, there is no doubt that not only the Gabrielis but also Caldara were greatly influenced by this distinguished master of the Renaissance.

Venice was also home to some of the finest publishing houses in Europe. All the composers represented on this disc had their works published in Venice; in short, Venice was to become a treasure trove for some of the finest music of the time. Moreover, at some stage or other, this music would have been performed in the magnificent setting and glorious acoustics of St Mark's.

Harry
Christophers

VENETIAN TREASURES

[1] <i>Crucifixus</i> a 16	4.56	[12] <i>Tui sunt coeli</i>	3.10
Antonio Caldara (c1671-1736)		Orlandus Lassus	
[2] <i>De profundis</i>	6.43	STABAT MATER	
Andrea Gabrieli (?1532/3-1585)		Antonio Caldara	
[3] <i>Domine ne in furore tuo</i>	3.57	[13] <i>Stabat mater dolorosa</i>	2.36
Claudio Monteverdi (1567-1643)		[14] <i>Quis est homo, qui non fleret</i>	3.18
[4] <i>Salve Regina</i>	6.25	[15] <i>Sancta mater, istud agas</i>	2.18
Francesco Cavalli (1602-1676)		[16] <i>Fac me tecum pie flere</i>	1.48
[5] <i>Hodie completi sunt</i>	3.48	[17] <i>Virgo virginum praeclara</i>	1.28
Giovanni Gabrieli (c1553-1612)		[18] <i>Fac, ut portem Christi mortem</i>	1.17
MISSA BELL' AMFRITIT' ALTERA		[19] <i>Flammis ne urar succensus</i>	0.58
Orlandus Lassus (c1532-1594)		[20] <i>Christe, cum sit hinc exire</i>	1.54
[6] <i>Kyrie</i>	2.48	[21] <i>Fac, ut animae donetur</i>	1.45
[7] <i>Gloria</i>	5.00	Total playing time	69.43
[8] <i>Credo</i>	6.52		
[9] <i>Sanctus</i>	1.51		
[10] <i>Benedictus</i>	2.10		
[11] <i>Agnus Dei</i>	4.35		

VENETIAN TREASURES

By the 16th century St Mark's, Venice - not a cathedral, but in fact the ducal, or state, chapel - had 700 years of history, and the Republic of Venice itself, *La Serenissima*, a century or so more (though the complex sets of checks and balances designed to ensure that no powerful or aristocratic family, let alone individual, could arrogate power to themselves were codified in the 12th-13th centuries). Enriched by trade - the Silk Route and the East Indies - Venice suffered a serious blow with the Ottoman Turkish capture of Constantinople in 1453 (though this disaster brought about a flood of Byzantine Greek texts and scholarship which would fuel the western European Renaissance) and subsequent Turkish expansion in the eastern Mediterranean, and from the Portuguese discovery of a sea route to India and Columbus' opening up of the Americas for Spain at the end of the 15th century. But with its sternly guarded independence and privileged geographical position - set in the coloured marble floor of St Mark's are two sets of lions, one pair (in Egon Kenton's description) "floating

strong and strutting above the waves", the other "standing weak and emaciated on earth", showing that not earth, but sea power was its real strength - Venice continued in the forefront of Italian city states. Setbacks continued: Venice lost Cyprus to the Turks in 1570, but a year later recouped (though Cyprus remained lost) with a great naval victory at Lepanto, which led to a huge outburst of celebration in Venice itself: Andrea Gabrieli composed the music for the *fiesta* when decorated floats were pulled round St Mark's Square, representing the continents making obeisance to the saviour of Christendom. There were tragedies at home, too: a fire in 1577 affected St Mark's and destroyed part of the ducal palace, including pictures by Titian and Bellini, and is said to have hastened the death of the Doge (Venice's term for their elected Duke) Sebastian Venier, hero of Lepanto 6 years earlier. And in 1575 a plague killed some 40,000 Venetians, among them the 90-year old Titian - though at least he was thus spared the fire two years later...

Nevertheless, with determined rebuilding and restoration, St Mark's towards the

end of the 16th century must have come very near to fulfilling the original desire, that it be the most splendid church in the Christian world. This coincided with the epoch when musically Venice reached the peak of its history, with the emergence of the polychoral style, the epoch of the Gabrielis - Andrea and his nephew Giovanni - and the work of Monteverdi and his immediate successors. And though the appointment as *maestro di cappella* in 1526 of the Flemish Adrian Willaert had been radically important in raising standards and expectations at St Mark's, and laying the foundations of the antiphonal style which became the polychoral (to a large extent a response to the particular layout of the interior of St Mark's basilica, with its lateral galleries, each one ending in an organ loft on either side of the altar, where musicians - the celebrated *cori spezzati* - would be placed, within touching distance of the wonderful golden-ground mosaics), the strongest influence on the compositional style of the Gabrielis was Orlandus Lassus.

Lassus, the exact contemporary of Andrea Gabrieli, was taken into service as singer in the court chapel of Duke Albrecht of Munich in 1557, and appointed *Kapellmeister* in 1562; already before this, having been reportedly

kidnapped at least twice in his youth, for the beauty of his voice, he had worked in Sicily, Rome - where he was choirmaster at St John Lateran immediately before Palestrina - and Antwerp, as well as stints in Naples and Milan. He continued to travel frequently from Munich to Italy, recruiting musicians for the Duke's establishment (and promoting his work - a number of collections of his compositions were published in Venice), and it was possibly as a result of one such visit to Venice that Andrea Gabrieli joined the Bavarian court musicians: with Lassus, he accompanied the Duke from Prague to Frankfurt for the coronation of Holy Roman Emperor Maximilian II in 1562. Andrea would have been looking for such an opportunity; in 1557 he'd been one of ten unsuccessful applicants for the post of organist at St Mark's, but not long after his return to Venice, and now (in 1566) obtaining a permanent post in St Mark's, he had become "one of the most productive, published and popular composers of his time" (to quote Denis Arnold) - his experience with Lassus and Munich had acted as an extraordinary catalyst.

We have already seen there were reasons for public sorrow as well as celebration in Venice. *De profundis* is from the set

of Penitential Psalms - No. 130 - Andrea published in Venice in 1583, which he himself is said to have regarded as his finest work, composed in a supple, expressive but sober polyphonic style clearly related to Lassus, whose own Penitential Psalms were published a year later. Lassus' motet *Tui sunt coeli* - assigned by Jerome Roche to the 1560s - a setting of the Christmas Day Offertory, appears more in the guise of Venetian double-choir music, with a high choir representing the heavens and a normal-pitched one the earth, though less definitely separated than they would have been in St Mark's (spatially, if not necessarily conceptually). Lassus' *Missa Bell' Amfitrit' altera* can also be seen as a tribute to Venice, though its madrigal model, which furnishes the title and no doubt some musical elements, has not been identified: Amphitrite was the daughter of Oceanus and Tethys, whom Poseidon, god of the sea, desired as his bride; she declined and hid in the Atlantic, but a dolphin found her and brought her - not after all unwillingly - back to him. She became queen of the sea - as was Venice, the 'marriage' celebrated each Ascension Day when the Doge cast a ring into the waters - and the dolphin became a constellation.

There is a lucidity, even luminosity to this beautiful, proud double-choir music which seems to be due not only to the consistency of northern European counterpoint but also to the shifting textures of light reflecting off water, and a scintillation in the high voices at (say) 'Et incarnatus est' in the Credo which sounds especially Venetian; Roche comments rather charmingly, considering he is writing about Lassus, the more famous composer, that "his subtle ear for sonority could be said to match that of his Venetian colleague Andrea Gabrieli".

Giovanni, who described himself as 'little less than a son' to his uncle Andrea, also travelled to Munich to work for Duke Albrecht and study with Lassus, perhaps after another visit by the latter to Venice in 1574, staying probably till soon after the Duke's death in 1579, though he was only definitely back in Venice by 1584; there was perhaps a period of a few months when the two were both organists at St Mark's, before Andrea's death in August 1585. Giovanni Gabrieli stands for the high point of splendour in Venetian music, for which Andrea's compositions - and teaching - had prepared him, as well as his own eclectic and complex mixture of tradition and innovation, together with an unerring

sense of occasion. He also presides over the moment in musical history when the older polyphonic style of the Renaissance is passing over to mannerism and hence to the baroque, with its seeking for almost expressionist effects through harmonic audacity, emphasis on individual words, and that sense of space common to both Gabrieli - all to be found in *Hodie completi sunt*, published posthumously in *Symphoniae sacrae*, 1615.

Thomas Coryat wrote an account (published in 1611) of how in Venice he had heard music "so good, so delectable, so rare, so admirable, so superexcellent, that it did even ravish and stupefie all those strangers that never heard the like" - this was Giovanni Gabrieli and his musicians, though not in St Mark's, where he was not in direct charge of the music, rather one of the organists, and principally famed for his compositions and his teaching, his many pupils including Heinrich Schütz. In 1613, the year after Giovanni's death, Monteverdi was appointed *maestro di cappella* of St Mark's, and in 1620 (the date of publication of *Domine ne in furore tuo*) the Flemish diplomat Constantijn Huygens in turn described listening to "the most perfect music I had ever heard in my life.

It was directed by the most famous Claudio Monteverdi who was also the composer..." Monteverdi had rapidly set about raising standards of performance, instituting the habit of performing older, 16th century music (he is known to have purchased part-books by Lassus in 1614) alongside music in the 'new' style. He himself was skilled in both, as *Domine ne in furore* - the opening of Psalm 6, another of the Penitential Psalms - effectively shows, combining polyphonic passages with dramatic contrasts of light and shade and above all a wider range of passionate *personal* expression than one was used to in the previous century, as in the repeated phrase 'Sana me Domine'. As Monteverdi surrounded himself with like-minded musicians - including, from late 1616, the young Francesco Cavalli - the music of St Mark's must have taken on an emphatically 'modern' appearance.

Venice was once again ravaged by plague in 1630, estimatedly slaying twice as many as in 1575. A number of the shorter pieces in Cavalli's large published collection *Musiche sacre*, 1656, use only male voices, among them *Salve Regina*; it may be that this *Salve* was written in the 1630s, the absence of sopranos reflecting the depletion of the choir's members by the epidemic. It is

certainly a tenderly impassioned plea to the Virgin, with madrigalian breaths between the syllables of 'ad te suspiramus' - but rooted in the solemnity of the liturgy and the plainsong chant of its opening phrase.

Cavalli remained linked with St Mark's all his life, successively singer, organist and (from 1668) *maestro di cappella*, though pursuing a parallel career as opera composer. Antonio Caldara, born in Venice, was about 5 years old when Cavalli died, and was employed as both cellist and alto singer at St Mark's as a young man. Like Cavalli he also made his name in opera, but continued to write sacred music throughout his career, in Mantua, Genoa, Rome (where he almost certainly met Domenico Scarlatti, also composer of a celebrated *Stabat mater*), and Barcelona, as well as Venice; and for the last 20 years of his life, the court of Emperor Charles VI in Vienna. It's appropriate that Caldara's music should flank the rest of this programme. From the 'sign of the cross' of the opening motif to the cascades of voices at the heart of the piece, the *Crucifixus* seems to sum up in a compressed space the possibilities of the 'old' polyphonic imitative style when handled with an unashamedly baroque sensibility and tremendous technical resource.

The *Stabat mater*, composed in Vienna but quite probably derived from an earlier and shorter version written in Venice, scored for 4 soloists, choir, strings, 2 trombones or sackbuts and continuo, brings to a logical conclusion the modernising trend in Venetian music, with its unfailing variety of scoring and sonority, its vivid response to the 13th century poem attributed to Jacopone di Todi, and its daringly expressive chromaticism and dissonance. The manuscript of the *Crucifixus* was brought from Italy to Berlin in the 1830s, so may also have been written in Venice, though it's more likely to date from the Vienna years; Caldara knew Antonio Lotti, when both were admired singers at St Mark's, whose own 8-voice *Crucifixus* is cast in a similar mode. In any case, its origin can certainly be found in the music that Caldara would have heard and performed at St Mark's in his youth; the sort of experience, in its unique setting, that he must always have treasured, and in a tradition already on the edge of changing for ever: when Caldara died in 1736, the free Republic of Venice had little more than 60 years to survive before being extinguished, without a fight, and engulfed by Napoleon.

Nicolas Robertson

SOLOISTS

SOPRANO	Gillian Fisher
ALTO	Caroline Trevor
TENOR	Ian Partridge
BASS	Michael George

THE SIXTEEN

SOPRANO	Fiona Clarke ¹ , Sophie Daneman ² , Ruth Dean ¹ , Sally Dunkley*, Carys Lane ¹ , Rebecca Outram, Alison Smart ¹
ALTO	Andrew Giles ^{1*} , Michael Lees ² , Philip Newton ¹ , Christopher Royall ¹ , Caroline Trevor/Nigel Short ^{1*}
TENOR	Simon Berridge ¹ , John Bowley ¹ , Andrew Carwood ¹ , Philip Daggett ¹ , Neil MacKenzie ² , David Roy ²
BASS	Simon Birchall ¹ , Roger Cleverdon ² , Robert Evans ¹ , Timothy Jones ¹ , Francis Steele*/Jeremy White ^{1*}
VIOLIN	David Woodcock (leader), William Thorp, Theresa Caudle, Marc Ashley Cooper, James Ellis, Helen Orsler, Jean Paterson, Claire Sansom
VIOLA	Jane Compton, David Brooker
CELLO	Richard Campbell, Imogen Seth-Smith
BASS	Tim Lyons
SACKBUT	Susan Addison, Paul Nieman
ORGAN	Laurence Cummings
THEORBO	Robin Jeffrey

¹ sang in *Crucifixus*, ² sang in *Stabat mater* only, * did not sing in *Stabat mater*

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TEXTS & TRANSLATIONS

1 Crucifixus

*Crucifixus etiam pro nobis:
sub Pontio Pilato,
passus et sepultus est.*

2 De profundis

*De profundis clamavi ad te Domine:
Domine exaudi vocem meam.
Fiant aures tuae intendentes in vocem
deprecationis meae.
Si iniquitates observaveris domine:
Domine, quis sustinebit?
Quia apud propitiatio est: et propter
legem tuam sustinui te Domine.
Sustinuit anima mea in verbo eius:
speravit anima mea in Domino.
A custodia matutina
usque ad noctem,
speret Israel in Domino.
Quia apud Dominum misericordia:
et copiosa apud eum redemptio.
Et ipse redimet Israel ex omnibus
iniquitatibus eius.*

Antonio Caldara

He was crucified also for us
under Pontius Pilate.
He suffered and was buried.

Andrea Gabrieli

Out of the deep have I called unto thee, O
Lord: Lord, hear my voice.
O let thine ears consider well the voice of my
complaint.
If thou, Lord, wilt be extreme to mark what
is done amiss: O Lord, who may abide it?
For there is mercy with thee: therefore shalt
thou be feared.
I look for the Lord, my soul doth wait for
him: in his word is my trust.
My soul fleeth unto the Lord: before the
morning watch, I say, before the morning
watch.
O Israel, trust in the Lord, for with the Lord
there is mercy: and with him is plenteous
redemption.
And he shall redeem Israel from all his sins.

3 Domine ne in furore tuo

*Domine ne in furore tuo arguas me,
neque in ira tua corripas me.
Miserere mei Domine,
quoniam infirmus sum:
sana me Domine,
quoniam conturbata sunt ossa mea.
Et anima mea turbata est valde:
sed tu Domine usquequo?*

4 Salve Regina

*Salve Regina, mater misericordiae:
Vita, dulcedo, spes nostra, salve.
Ad te clamamus,
exules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, Advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris
tui, nobis post hoc exilium ostende.
O clemens:
O pia:
O dulcis Virgo Maria.*

Claudio Monteverdi

Lord, reprove me not in your anger,
and chastise me not in your wrath.
Have mercy on me Lord,
for I am weak:
heal me Lord,
for my limbs tremble.
And my soul is greatly troubled:
but Lord, how long will you test me?

Francesco Cavalli

Hail holy Queen, Mother of mercy.
Hail our life, our sweetness and our hope.
To thee do we cry,
poor banished children of Eve.
To thee do we send up our sighs, mourning
and weeping in this vale of tears.
Turn then, most gracious Advocate, thine
eyes of mercy towards us.
And after this, our exile, show unto us the
blessed fruit of thy womb, Jesus.
O clement Virgin,
O holy Virgin,
O sweet Virgin Mary.

5 Hodie completi sunt

*Hodie completi sunt dies Pentecostes,
alleluia:*

*Hodie Spiritus Sanctus in igne
discipulis apparuit,*

Et tribuit eius charismatum dona:

*Misit eos in universum mundum
praedicare et testificari:*

*Qui crediderit, et baptizatus fuerit,
salvus erit, alleluia.*

Giovanni Gabrieli

The day of Pentecost has arrived,
alleluia:

This day the Holy Spirit has appeared to
the disciples in the form of fire,

And has sent them with his heavenly gifts:

He has sent them into the whole world
to preach and bear witness:

That he who believes and has been baptized
will be saved, alleluia.

Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe.

Domine Deus, Agnus Dei,

Filius Patris.

*Qui tollis peccata mundi,
miserere nobis.*

*Qui tollis peccata mundi,
suscipe deprecationem nostram.*

*Qui sedes ad dexteram Patris,
miserere nobis.*

*Quoniam tu solus Sanctus,
tu solus Dominus,*

tu solus Altissimus Iesu Christe.

Cum Sancto Spiritu

in gloria Dei Patris. Amen.

God the Father almighty.

O Lord, the only-begotten Son, Jesus Christ.

Lord God, Lamb of God,

Son of the Father.

Thou that takest away the sins of the world,
have mercy upon us.

Thou that takest away the sins of the world,
receive our prayer.

Thou that sittest at the right hand
of the Father, have mercy upon us.

For Thou only art holy,

Thou only art the Lord,

Thou only art the most high, Jesus Christ.

With the Holy Spirit

in the glory of God the Father. Amen.

Missa Bell' Amfitrit' altera Orlandus Lassus

6 Kyrie

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord have mercy upon us.

Christ have mercy upon us.

Lord have mercy upon us.

7 Gloria

Gloria in excelsis Deo.

Et in terra pax

hominibus bonae voluntatis.

Laudamus te, benedicimus te,

adoramus te, glorificamus te.

Gratias agimus tibi

propter magnam gloriam tuam.

Domine Deus, Rex caelestis,

Glory be to God on high.

And on earth peace

to men of good will.

We praise Thee, we bless Thee,

we worship Thee, we glorify Thee.

We give thanks to Thee

for Thy great glory.

Lord God, heavenly King,

8 Credo

Credo in unum Deum

Patrem omnipotentem,

factorem caeli et terrae,

visibilem omnium et invisibilem.

Et in unum Dominum, Iesum Christum,

Filium Dei unigenitum,

et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero,

genitum, non factum,

consubstantiali Patri,

I believe in God

the Father almighty,

Maker of heaven and earth,

and of all things visible and invisible.

And in one Lord Jesus Christ,

the only begotten Son of God,

begotten of his Father before all worlds.

God of God, Light of Light,

very God of very God,

begotten, not made,

being of one substance with the Father,

*per quem omnia facta sunt.
Qui, propter nos homines,
et propter nostram salutem,
descendit de caelis.
Et incarnatus est de Spiritu Sancto
ex Maria virgine,
et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.
Et resurrexit tertia die,
secundum scripturas;
et ascendit in caelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria
iudicare vivos et mortuos,
cuius regni non erit finis.
Et in Spiritum Sanctum
Dominum et vivificantem,
qui ex Patre Filioque procedit;
qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per Prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi. Amen.*

by Whom all things were made.
Who for us men,
and for our salvation,
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary
and was made man.
And was crucified also for us
under Pontius Pilate.
He suffered and was buried.
And the third day He rose again
according to the scriptures;
and ascended into heaven,
and sitteth at the right hand of the Father.
And He shall come again with glory
to judge both the quick and the dead;
Whose kingdom shall have no end.
And I believe in the Holy Ghost
the Lord and giver of life,
Who proceedeth from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who spake by the prophets.
And I believe in one holy, Catholic and
Apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I look for the resurrection of the dead
and the life of the world to come. Amen.

9 Sanctus

*Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy
Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

10 Benedictus

*Benedictus qui venit in nomine
Domini. Hosanna in excelsis.*

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

11 Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
miserere nobis.*

O Lamb of God, that takest away the sins of
the world, have mercy upon us.

*Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.*

O Lamb of God, that takest away the sins of
the world, give us peace.

12 Tui sunt coeli

*Tui sunt coeli, et tua est terra:
orbem terrae et plenitudinem eius
tu fundasti:
iustitia et iudicium praeparatio
sedis tuae.*

Orlandus Lassus

The heavens are thine, the earth also is thine:
thou hast laid the foundation of the round
world and all that therein is:
righteousness and equity are the habitation
of thy seat.

Stabat mater

Antonio Caldara

13 Stabat mater dolorosa (Chorus)

*Stabat mater dolorosa
Iuxta crucem lacrymosa,
Dum pendebat Filius.*

At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.

Cuius animam gementem (Solo Quartet)

*Cuius animam gementem,
Contristatam et dolentem
Per transivit gladius.*

Through her heart his sorrow sharing,
all his bitter anguish bearing,
now at length the sword had passed.

*O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!*

O, how sad and sore distressed
was that mother, highly blest,
of the sole-begotten One!

Quae moerebat et dolebat (Chorus)

*Quae moerebat et dolebat,
Pia mater, dum videbat
Nati poenas incliti.*

Christ above in torment hangs;
she beneath beholds the pangs
of her dying glorious Son.

14 Quis est homo, qui non fleret (Soprano)

*Quis est homo, qui non fleret,
Matrem Christi si videret.
In tanto supplicio?*

Is there one who would not weep,
whelmed in miseries so deep
Christ's dear mother to behold?

*Quis non posset contristari,
Christi matrem contemplari
Dolentem cum Filio?*

Can the human heart refrain
from partaking in her pain,
in that mother's pain untold?

*Pro peccatis suae gentis
Vidit Iesum in tormentis,
Et flagellis subditum.*

For the sins of His own nation
saw Him hand in desolation,
all with bloody scourges rent.

Vidit suum dulcem natum (Alto)

*Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.*

She beheld her gentle Child
dying, forsaken and defiled,
as His spirit passed away.

Eia mater, fons amoris (Tenor & Bass)

*Eia mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.*

O thou mother, fount of love,
touch my spirit from above,
make my heart with thine accord.

Fac, ut ardeat cor meum (Soprano & Alto)

*Fac, ut ardeat cor meum
In amando Christum Deum,
Ut sibi compleceam.*

Make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ our Lord.

15 Sancta mater, istud agas (Chorus)

*Sancta mater, istud agas,
Crucifixe fige plagas
Cordi meo valide.*

Holy mother, pierce me through;
in my heart each wound renew
of my Saviour crucified.

Tui nati vulnerati (Tenor)

*Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.*

Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.

16 Fac me tecum pie flere (Chorus)

*Fac me tecum pie flere,
Crucifixo condolere.
Donec ego vixero.*

Let me mingle tears with thee,
mourning Him Who mourned for me,
all the days that I may live.

Iuxta crucem tecum stare (Soprano, Alto & Bass)

*Iuxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.*

By the cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

17 Virgo virginum praeclara (Chorus)

*Virgo virginum praeclara,
Mihi iam non sis amara,
Fac me tecum plangere.*

Virgin of all virgins best,
listen to my fond request:
let me share thy grief.

18 Fac, ut portem Christi mortem (Alto)

*Fac, ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.*

Let me, to my latest breath,
in my body bear the death
of that Son of thine.

*Fac me plagis vulnerari,
Fac me cruce inebriari,
Et cruore Filii.*

Wounded with his every wound,
steep my soul till it hath swooned
His very blood away.

19 Flammis ne urar succensus (Soprano & Bass)

*Flammis ne urar succensus,
Per te, virgo, sim defensus
In die iudicii.*

Be to me, O Virgin, nigh
lest in flames I burn and die
on His awful judgement day.

20 Christe, cum sit hinc exire (Chorus)

*Christe, cum sit hinc exire,
Da per matrem me venire
Ad palmam victoriae.*

Christ, when Thou shalt call me hence,
be Thy mother my defence,
be Thy cross my victory.

Quando corpus morietur...

While my body here decays ...

21 Fac, ut animae donetur (Chorus)

*... Fac, ut animae donetur
Paradisi gloria.
Amen.*

... may my soul Thy goodness praise,
safe in Paradise with Thee.
Amen.