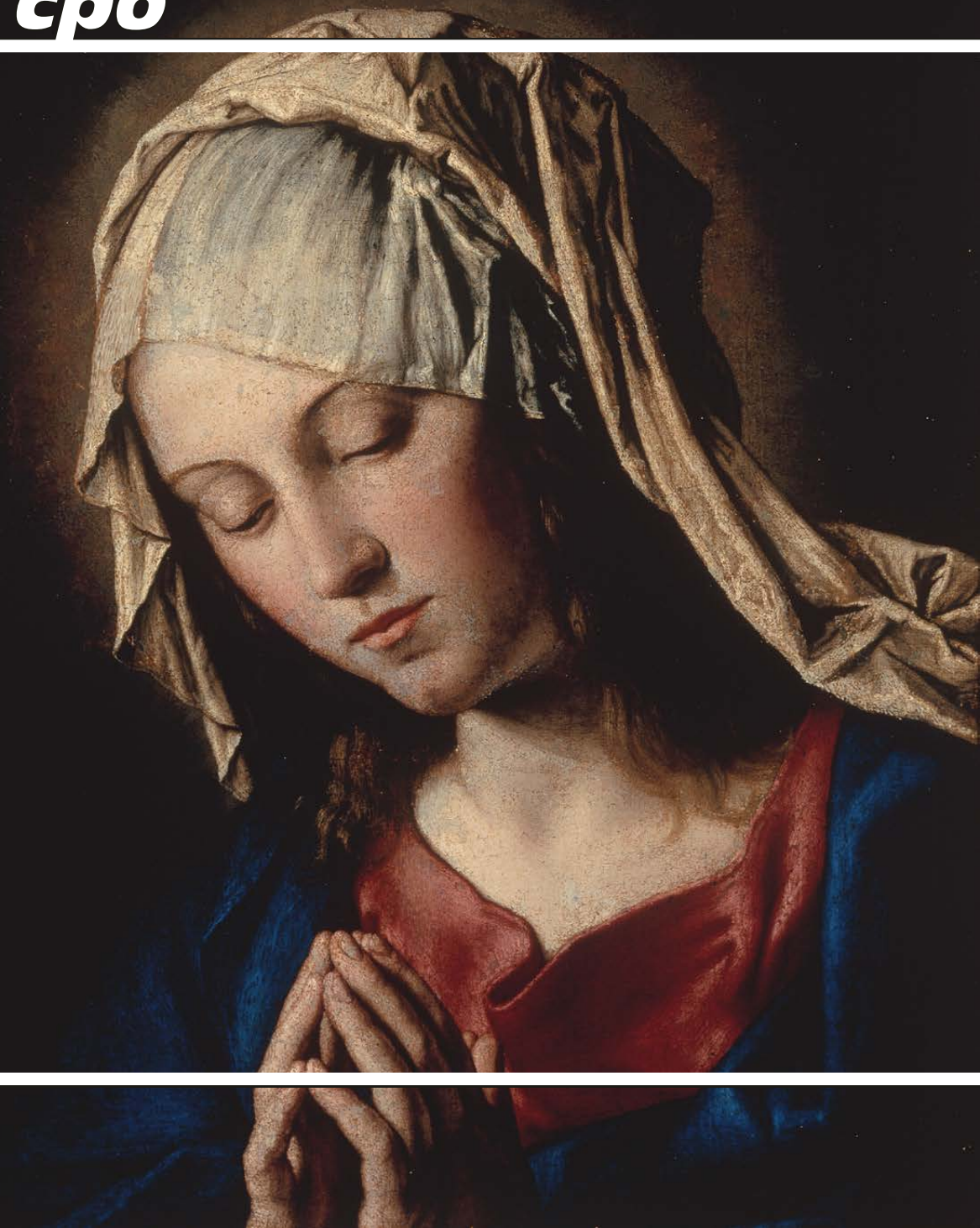


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Johann Caspar Ferdinand Fischer

Hymns and Psalms

Ensemble Gloriosus · Patrick Debrabandere



Johann Caspar Ferdinand Fischer

1656–1746

Hymns & Psalms

1	Lytaniae Lauretanae: Honori Purificationis BV Mariae	7'41
2	Antiphon I: Alma Redemptoris Mater	3'45
3	Antiphon IV: Salve Regina	6'14
4	Antiphon II: Ave Regina caelorum	5'34
5	Lytaniae Lauretanae: Honori Immaculatae Conceptionis BV Maria	6'15
6	Deus in adjutorium	0'11
7	Domine ad adjuvandum	0'48
8	Dixit Dominus, psalm 109	2'49
9	Dum esset rex	0'30
10	Confitebor, psalm 110	3'36
11	Laudate pueri, psalm 112	4'37
12	Leva ejus	0'23
13	Laetatus sum, psalm 121	3'25

14	Nigra sum	0'28
15	Nisi dominus, psalm 126	3'36
16	Ave maris stella	2'32
17	Magnificat	7'39

Total time 59'48

Ensemble Gloriosus

Veerle Van Roosbroeck*, **Mieke D'hondt***, **Jorien Saelens** soprano

Bart Uvyn*, **Jonathan De Ceuster***, **Anna Nuytten** alto

Michiel Haspeslagh*, **Roel Vansevenant***, **Pieter Steel** tenor

Arnout Malfliet*, **Noah Thys***, **Siegfried Depuydt** bass

*soloists

Johan Van Aken, **Katja Katanova** violin

Teresa Madeira violoncello

Pieter Lenaerts double bass

Jan Devlieger organ

Joren Elsen alto trombone

Elisa Coppé tenor trombone

Fabien Moelaert bass trombone

Patrick Debrabandere

With support from:



Im Jahr 1701 veröffentlichte Johann Caspar Ferdinand Fischer (1656–1746) in Augsburg einen umfangreichen Band mit Vesperpsalmen. Patrick Debrabandere hat sich in dieses umfangreiche Buch vertieft und einen Vespergottesdienst zusammengestellt, wie er im böhmischen Schlackenwerth geklungen haben könnte, wo Fischer 25 Jahre lang als Kapellmeister wirkte. Der Gottesdienst beginnt mit zwei Litaneien und drei Hymnen zu Ehren der Jungfrau Maria, die Fischers 1711 erschienenem Opus 5 entnommen sind.

Während seines Studiums in Dresden beschäftigte sich Fischer nicht nur mit dem strengen Kontrapunkt, sondern lernte auch den feierlichen französischen Stil Lullys kennen. Wie seine Zeitgenossen konnte er sich dem dominierenden Einfluss der italienischen Musik nicht entziehen. Fischers Stil ist nicht nur elegant und transparent, sondern auch faszinierend durch seinen ausgefeilten und kraftvollen Kontrapunkt. Zusammen mit Buxtehude, Pachelbel und Kuhnau legte Fischer den Grundstein für die Musik von J.S. Bach und G.F. Händel.

Johann Caspar Ferdinand Fischer (1656–1746), geboren im böhmischen Schlackenwerth (heute Ostrov), war ab 1689 Kapellmeister und wurde 1690 mit der Leitung des badischen Hofes beauftragt. Er studierte wahrscheinlich in Dresden bei Christoph Bernhard, wo er auch Georg Muffat kennenlernte. In Muffats Bibliothek vertiefte er sich in das Werk von Jean Baptiste Lully, das seine Instrumentalmusik deutlich prägte.

Fischers acht Orchestersuiten und Klavierwerke sind stark von französischen Einflüssen geprägt. Er verwendet eine Orchesterbesetzung mit fünf Streichern und wählt beliebte Tanzformen wie Chaconne, Passacaille und Menuett, die auch am

Hof von Versailles beliebt waren. Seine Kompositionen tragen programmatische Titel wie *Le journal du printemps* und *Air des combattants*. In seiner Sammlung *Blumen-Büschlein* mit acht Cembalosuiten werden Interpreten durch lateinische Anweisungen und Beispiele zum Verständnis der französischen Ornamentik angeleitet.

Das religiöse Leben in Schlackenwerth war geprägt von den Piaristen, einem spanischen Orden, der die Marienverehrung in den Mittelpunkt stellte. Fischer schrieb mehrere Lehrdialoge und dramatische Werke für ihr Theater, diese sind leider verloren gegangen.

Im Mittelpunkt dieser Aufnahme stehen zwei bedeutende Sammlungen seiner religiösen Vokalmusik. Im Jahr 1701 veröffentlichte er in Augsburg Psalmen und zwei Magnificats, die für den Vespergottesdienst nützlich waren. Zehn Jahre später folgte eine Sammlung von Litaneien und Antiphonen zu Ehren der Mutter Gottes.

LYTANIAE LAURETANAE

Obwohl die Litanei keine biblische Gattung ist, hat sie ihre Wurzeln in alten Traditionen. Litaneiformeln finden sich bereits im Alten Testament sowie in der babylonischen und ägyptischen Kultur. Erst im byzantinischen Raum des 4. Jahrhunderts entwickelte sich die Litanei zu einer eigenständigen Form, bei der es sich um eine Reihe von Bittgebeten handelte, die vom Volk mit den kraftvollen Worten »Kyrie eleison« beantwortet wurden.

Im Jahr 1711 veröffentlichte Fischer seine acht *Lytaniae Lauretanae*, die er speziell für die verschiedenen Marienfeste des Kirchenjahres verfasste. Loreto, ein Wallfahrtsort in der Nähe von Ancona, zieht seit dem 16. Jahrhundert Pilger an,

die kommen, um das heilige Heiligtum der Verkündigung zu verehren. Die *Lytaniae Lauretanae* basieren auf einem Corpus von Litaneien an die Jungfrau Maria aus dem 12. Jahrhundert. Nach der Gegenreformation (1543–1565) verbreitete sich die Litanei in ganz Europa, doch im Jahr 1601 beschränkte Papst Clemens VIII. ihre Verbreitung, indem er nur die Allerheiligenlitanei und die Marienlitanei von Loreto zuließ.

Im 17. und 18. Jahrhundert erfreute sich die Lothringer Litanei insbesondere bei Ordensgemeinschaften großer Beliebtheit, die die Marienverehrung in den Mittelpunkt stellten. Fischer, vielleicht inspiriert von den einflussreichen Piaristen in Schlackenwerth, komponierte mit diesen Litaneien sein fünftes Opus.

Darüber hinaus enthielt die Sammlung von 1711 auch vier Marien-Antiphonen, die jeweils für einen Begriff in der Vesper bzw. Komplet verwendet wurden. Sowohl in den Litaneien als auch in den Antiphonen verwendet Fischer einen dynamischen Wechsel zwischen Soli und Tutti, der seinem Werk einen lebendigen und gemeinschaftlichen Charakter verleiht. Dies unterstreicht nicht nur die Frömmigkeit, sondern auch den musikalischen Reichtum der liturgischen Praxis seiner Zeit.

VESPER

Zu Beginn des sechsten Jahrhunderts führte Benedikt von Nursia (ca. 480–547) eine Reihe von Vorschriften ein, die das Klosterleben prägen sollten. Er gliederte den Tag in acht Ämter, darunter den Vespertagesdienst, der bei Sonnenuntergang im Licht der brennenden Kerzen gesungen wurde. Der Vespertagesdienst dreht sich um fünf Psalme, abwechselnd mit Antiphonen, die dem Feiertag ent-

sprechen. Der Gottesdienst beginnt mit der Rezi-tationsformel »Deus in Adiutorium Meum Intende« und endet mit einem Magnificat. Auch ein Kirchenlied, wie das von uns ausgewählte »Ave Maris Stella« zu Ehren der Mutter Gottes, hat seinen festen Platz.

Im 17. und beginnenden 18. Jahrhundert bestand der Vespertagesdienst an Sonntagen und wichtigen Festen aus zwei Teilen: einem ersten Teil am Vorabend und der eigentlichen Vesper am Festtag selbst. Diese Aufteilung führte zu einem steigenden Bedarf an Musik und es entstanden Vesperbände voller Psalmen. Fischers Opus 3 aus dem Jahr 1701 bietet eine vielseitige Sammlung von sechzehn Psalmen und zwei Magnificats, aus denen sich die acht gängigsten Vesperformeln zusammenstellen lassen.

In seinen Psalmen wie auch in seiner Musik für Tasteninstrumente stellt Fischer seine Meisterschaft im Kontrapunkt unter Beweis. Gleichzeitig sind in seiner Gesangsarbeit unverkennbare italienische Einflüsse zu erkennen: der Chor, der sich auf einer reichen harmonischen Palette bewegt, die verspielten Melodien und die zweite Violine, die während der Chorpässagen mit dem Sopran zusammenspielt. Der Chorstil des jungen Händel, der damals noch in Deutschland lebte, weist deutliche Ähnlichkeiten mit dem Fischers auf. Der Psalm *Confitebor Tibi* ist um ein Ostinato im Bass herum aufgebaut, wobei ein Motiv in verschiedenen Tonarten und Umkehrungen wiederkehrt. Im Magnificat, dem Abschluss des Vespertagesdienstes, verwebt Fischer die gregorianische Melodie zu vier Stimmen, inspiriert von den Traditionen des 16. und 17. Jahrhunderts.

Dass Fischers Musik in der Hitparade des 21. Jahrhunderts eine herausragende Rolle spielen wird, erscheint unwahrscheinlich. Dennoch zeugen seine Arbeiten von einer unverwechselbaren

Handwerkskunst. Wie Pachelbel und Buxtehude assimiliert und synthetisiert Fischer die Musikstile und Traditionen Deutschlands, Italiens und Frankreichs. Wenn wir sein Werk in eine breitere europäische Perspektive stellen, wird seine Rolle in der Musikgeschichte deutlicher: Auch wenn Johann Sebastian Bach vermutlich wenig oder gar nicht direkt von Fischer beeinflusst wurde, gehört Fischer zu der Generation von Komponisten, die dem Großmeister den Weg ebneten. Wir tun Fischer jedoch Unrecht, wenn wir ihn lediglich als »Vorläufer« bezeichnen. Seine künstlerische Persönlichkeit ist stark genug, um ihn als vollwertigen und autonomen Komponisten anzuerkennen. Sein handwerkliches Können und sein stilistisches Wissen wurden bereits hervorgehoben und nun liegt es an den zeitgenössischen Interpreten, zu beweisen, dass ein neuer Blick auf diese vernachlässigten Partituren auch heute noch relevant ist.

– *Durch das Ensemble Gloriosus frei adaptiert
nach einem Text von Steven Marien*

Das **Ensemble Gloriosus** verkörpert sowohl stimmlich als auch instrumental reinen und emotionalen Ausdruck. Mit einer tief verwurzelten DNA aus Exzellenz, Textrhetorik und Verbundenheit bietet dieses professionelle Barockensemble unvergessliche und brillante Konzerte, die seinem Namen gerecht werden. Das belgische Ensemble hat seinen Sitz in Gent und ist Artist in Residence in der OLV Presentation Kirche des charmanten kleinen Beginenhofs (Unesco-Weltkulturerbe) in dieser historischen Stadt.

Das 2022 gegründete Genter Ensemble Gloriosus debütierte mit beeindruckenden Konzerten in Montreal und Gent. Das Ensemble haucht vergessenen Meisterwerken des Barock neues Leben ein und schafft eine wunderbare Balance zwischen Tradition und Innovation, wobei der Schwerpunkt stark auf einer authentischen (Chor-)Klangdarbietung liegt. Unter der Leitung des künstlerischen Leiters Patrick Debrabandere gelingt es ihnen, ein breites Spektrum an Musikstilen und Genres zu kombinieren und die reiche kulturelle Musikgeschichte wieder zum Leben zu erwecken.

Mit originellen und vielfältigen Produktionen, die auf www.ensemblegloriosus.be zu finden sind, strebt das Ensemble Gloriosus nach Transparenz und Qualität bei der Aufführung verschiedener Musiktraditionen. Dies verleiht ihnen nicht nur Bedeutung in der heutigen Musikwelt, sondern ermöglicht ihnen auch, ein vielfältiges und internationales Publikum zu erreichen. Dank der Zusammenarbeit mit Classica Stingray und dem Label **cpo** können viele ihre einzigartigen Produktionen auch auf ihrem YouTube-Kanal genießen.

www.ensemblegloriosus.be

Patrick Debrabandere ist ein musikalischer Alleskönner mit vielseitigem Hintergrund. Nach Klavier- und Orgelunterricht an der Musikakademie des Gemeinschaftsunterrichts in Gent erlangte er 1999 sein Master of Music-Diplom, gefolgt von einer Qualifikation als Chorleiter am Lemmens Institut in Leuven. Seine musikalische Reise begann im Alter von zehn Jahren an der Schola Cantorum der St.-Bavo-Kathedrale, wo seine Leidenschaft für Chormusik geweckt wurde. Dies führte zur Gründung des Ensemble Soratea, seinem persönlichen Klanglabor, das bis 2010 als innovative Plattform für seine musikalische Vision diente.

2022 gründete er das Ensemble Gloriosus, mit dem er seine Suche nach unbekanntem Repertoire und frischen Zugängen zur Musik fortsetzt. Als Artist in Residence im Klein Begijnhof in Gent schafft er eine einzigartige Synergie zwischen Sängern, Musikern und der Umgebung und lädt das Publikum in eine herrliche Atmosphäre ein. Ihr jährlich erneuertes Programm spiegelt eine reiche Stilvielfalt wider.

Als von Jan Caals ausgebildeter Tenor hat Patrick mit verschiedenen Ensembles gesungen und war bis 2009 Teil des Vokalensembles Currende und des Currende Consort. Er brilliert als Solist im Barockrepertoire, wobei er sich insbesondere auf die Rolle des Erzählers in Meisterwerken wie der *Johannes-* und der *Matthäus-Passion* von J.S. Bach konzentriert. Seine rhetorische Erzählkraft und sein interpretierender Ausdruck sind charakteristisch für seine künstlerische Identität.

Patrick wird regelmäßig als Gastdirigent angefragt und ist in der Qualitätsberatung für Chöre aktiv, wo er für seine motivierende Arbeitsatmosphäre und erfrischende Herangehensweise bekannt ist. Als Lehrer bei GO! An der Kunstakademie in Gent

konzentrierte er sich auf die Gesangs- und Chorentwicklung, was zur Gründung des Konzertchors *Vox Mago* führte. Für ihn sind Konzerte nie ein Endpunkt, sondern eine Chance zum Wachstum, die durch die Verbreitung über soziale Medien und Stingray Classica verstärkt wird. Patrick Debrabandere ist unbestreitbar eine tragende Säule in der Welt der zeitgenössischen Musik.

In 1701 Johann Caspar Ferdinand Fischer (1656–1746) published an extensive collection of vespers psalms in Augsburg. Patrick Debrabandere has immersed himself in this extensive volume and compiled a vespers service as it could have sounded in the Bohemian town of Schlackenwerth, where Fischer was a kapellmeister for 25 years. The service begins with two litanies and three hymns in honour of the Virgin Mary, taken from Fischer's opus 5, published in 1711.

During his studies in Dresden, Fischer not only studied strict counterpoint, but also became acquainted with the festive French style of Lully. Like his contemporaries, he could not escape the dominant influence of Italian music. Fischer's style is not only elegant and transparent, but also fascinating because of its elaborate and powerful counterpoint. Together with Buxtehude, Pachelbel and Kuhnau, Fischer laid the foundations for the music of J.S. Bach and G.F. Handel.

Johann Caspar Ferdinand Fischer (1656–1746), born in the Bohemian town of Schlackenwerth (today Ostrov) where he was employed as Kapellmeister from 1689 and given charge of the court of Baden in 1690. He probably studied in Dresden with Christoph Bernhard, where he also met Georg Muffat. In Muffat's library he immersed himself in the work of Jean-Baptiste Lully, which left a clear mark on his instrumental music.

Fischer's eight orchestral suites and keyboard works are imbued with French influences. He uses an orchestration with five string parts and chooses popular dance forms such as chaconne, passacaille and minuet which were also in favour at the court of Versailles. His compositions have programmatic titles such as *Le journal du printemps* and *Air des combattants*. In his collection *Blumen-Büschlein*,

with eight harpsichord suites, performers are provided with Latin instructions and examples for the comprehension of the French ornaments.

Religious life in Schlackenwerth was influenced by the Piarist, a Spanish order that placed the veneration of Mary at its center. Fischer wrote several didactic dialogues and dramatic works for their theater, but these have unfortunately been lost.

The concert on this recording focuses on two important collections of his religious vocal music. In 1701, he published psalms and two *Magnificats* in Augsburg for use in vespers services. This was followed ten years later by a collection of litanies and antiphons in honour of the Mother of God.

LYTANIAE LAURETANAE

Although not a biblical genre, the litany has its roots in ancient traditions. Litany models can be found as early as in the Old Testament and in Babylonian and Egyptian cultures. It was not until 4th-century Byzantium that the litany developed into an autonomous form, in which a series of supplications were answered by the people with the powerful words "Kyrie eleison".

In 1711, Fischer published his eight *Lytaniae Lauretanae*, written especially for the various Marian feasts of the church year. Loreto, a place of pilgrimage near Ancona, had attracted pilgrims since the 16th century who came to venerate the holy Shrine of the Annunciation. The *Lytaniae Lauretanae* are based on a 12th-century corpus of litanies for the Virgin Mary. After the Counter-Reformation (1543–1565), the litany spread widely across Europe, but in 1601 Pope Clement VIII limited its proliferation by allowing only the Litany for All Saints and the Litany of Mary from Loreto.

In the 17th and 18th centuries, the Litany of Loreto was particularly popular with religious orders that placed the worship of Mary at its center. Fischer, perhaps inspired by the influential Piarist in Schlackenwerth, composed his fifth opus based on these litanies.

In addition, the 1711 collection also contained four Marian antiphons, each of which was used for a term in the Vespers or Compline service. In both the litanies and the antiphons, Fischer uses a dynamic alternation between soli and tutti, which gives his work a lively and communal character, emphasising not only the piety, but also the musical richness of the liturgical practice of his time.

VESPERS

At the beginning of the sixth century, Benedict of Nursia (c. 480–547) introduced a series of regulations that would shape monastic life. He structured the day into eight offices, including the vesper service, which was sung at sunset, illuminated by candle light. The vesper service revolved around five psalms, interspersed with antiphons that correspond to the feast day. The service begins with the recitation formula “*Deus in Adiutorium Meum Intende*” and ends with a *Magnificat*. A hymn, such as the one we have chosen “*Ave Maris Stella*” in honour of the Mother of God, also has a fixed place.

In the 17th and early 18th centuries, the vesper service for Sundays and important feasts consisted of two parts: a first part on the previous evening and the actual vespers on the feast filled with psalms. Fischer’s Opus 3 from 1701 offers a versatile collection of sixteen psalms and two *Magnificats*, with which the eight most common vesper formulas can be combined.

In his psalms, as in his keyboard music, Fischer shows his mastery of counterpoint. At the same time, there are unmistakable Italian influences in his vocal work: the choir that moves within a rich harmonic palette, the playful melodies and the second violin that plays along with the soprano line during choral passages. The choral style of the young Handel, who was still living in Germany at the time, shows clear similarities with that of Fischer. The psalm *Confitebor Tibi* is built around an ostinato in the bass, with a motif recurring in various keys and inversions. In the *Magnificat* concluding the vespers, Fischer weaves the Gregorian melody into four voices, inspired by the traditions of the 16th and 17th centuries.

It seems unlikely that Fischer’s music will play a prominent role in the 21st-century hit parade and yet his work bears witness to undeniable craftsmanship. Like Pachelbel and Buxtehude, Fischer assimilates and synthesises the musical styles and traditions of Germany, Italy, and France. When his oeuvre is placed within a broader European perspective, his role in music history becomes more profound: although Johann Sebastian Bach was probably not directly influenced by Fischer, Fischer was part of the generation of composers who paved the way for the great master. We would however do Fischer an injustice by labelling him as a mere “forerunner”; his artistic personality is strong enough for him to be recognised as a fully-fledged and autonomous composer. His craftsmanship and stylistic knowledge have already been highlighted, and it is now up to contemporary performers to prove that a fresh look at these neglected scores is still relevant today.

– *Freely adapted by Ensemble Gloriosus based on a text by Steven Marien*

The **Ensemble Gloriosus** embodies pure and emotional expression on both a vocal and instrumental level. With a deep-rooted DNA of excellence, textual rhetoric and connectedness, this professional baroque ensemble offers unforgettable and brilliant concerts that live up to its name. The Belgian ensemble is based in Ghent and Artist in Residence at the OLV-Presentatiekerk of the charming little Beguinage (Unesco World Heritage) in the historic city.

Founded in 2022, the Ghent Ensemble Gloriosus made its debut with impressive concerts in Montreal and Ghent. The ensemble breathes new life into forgotten Baroque masterpieces and strikes a fine balance between tradition and innovation, coupled with strong focus on authentic (choral) sound performance. Led by artistic director Patrick Debrabandere, they succeed in combining a broad spectrum of musical styles and genres, enlivening the rich cultural musical history. In their original and diverse productions which can be found on www.ensemblegloriosus.be, Ensemble Gloriosus strives for transparency and quality in the performance of different musical traditions. This not only makes them relevant in today's musical world, but also enables them to reach a diverse and international audience. Thanks to collaborations with Stingray Classica and the label **cpo**, many can enjoy their unique productions which are also available on their YouTube channel.

www.ensemblegloriosus.be

Patrick Debrabandere is a musical jack-of-all-trades with a versatile background. After piano and organ lessons at the Music Academy DG in Ghent, he obtained his Master of Music diploma in 1999, followed by a qualification in choir conducting at

the Lemmens Institute in Leuven. His musical journey began at the age of ten at the Schola Cantorum of the Saint Bavo Cathedral, where his passion for choral music was awakened. This led to the foundation of the Ensemble Soratea, his personal sound lab that served as an innovative stage for his musical vision until 2010.

In 2022, he founded the Ensemble Gloriosus, with which he continues his search for unknown repertoire and fresh approaches to music. As artist in residence at the Klein Begijnhof in Ghent, he has created a unique synergy between singers, musicians and the environment, inviting the audience into a magnificent atmosphere. Their annually renewed program reflects a rich diversity of styles.

As a tenor, trained by Jan Caals, Patrick has sung with various ensembles and was part of the vocal ensemble Currende and the Currende Consort until 2009. He excels as a soloist in the Baroque repertoire, with a special focus on the role of narrator in masterpieces such as the *St. John* and *St. Matthew Passions* by J.S. Bach. His rhetorical narrative power and interpretative expression are characteristic of his artistic identity. Patrick is regularly in demand as a guest conductor and active in quality guidance for choirs, where he is known for his motivating work atmosphere and refreshing approach. As a teacher at the GO! Art Academy in Ghent, he focuses on vocal and choral development which resulted in the foundation of the concert choir *Vox Mago*. He views concerts less as an end point than an opportunity for growth, reinforced by distribution via social media and Stingray Classica. Patrick Debrabandere is an indisputable linchpin in the contemporary music world.

[1] Lytaniae Lauretanae
Honori Purificationis B.V. Mariae

Kyrie Eleison
Christe Eleison
Kyrie Eleison
Christe Exaudi nos.

Pater de caelis Deus
Fili redemptor mundi Deus
Spiritus Sancte Deus
Sancta Trinitas unus Deus, miserere nobis.

Sancta Maria, sancta Dei Genitrix,
Sancta Virgo Virginum, ora pro nobis.
Mater Christi, Mater divinae gratiae,
Mater purissima, ora pro nobis.
Mater caestissima, Mater inviolata, intemerata,
ora pro nobis.
Mater amabilis, Mater admirabilis, ora pro nobis.
Mater Creatoris et Salvatoris, ora pro nobis.
Virgo prudentissima, Virgo veneranda,
Virgo praedicanda, ora pro nobis.
Virgo potens, Virgo Clemens,
Virgo fidelis, ora pro nobis.
Speculum justitiae, ora pro nobis.
Sedes sapientiae, ora pro nobis.
Causa nostrae laetitiae, ora pro nobis.
Vas spirituale, Vas honorabile,
Vas insigne devotionis, ora pro nobis.
Rosa mystica, Turris Davidica,
Turris eburnea, Domus aurea, ora pro nobis.
Foederis arca, Janua caeli, Stella matutina,
ora pro nobis.

[1] Litany of Lauretania
In Honor of the Purification of the Blessed Virgin Mary

Lord, Have mercy.
Christ, Have mercy.
Lord, Have mercy.
Christ, Hear us.

Father God in heaven
Son God, Redeemer of the world
Holy Spirit God
Holy Trinity, one God, have mercy on us.

Holy Mary, holy Mother of God,
Holy Virgin of Virgins, pray for us.
Mother of Christ, Mother of divine grace,
Most pure Mother, pray for us.
Most chaste Mother, Mother inviolate, undefiled,
pray for us.
Amiable Mother, admirable Mother, pray for us.
Mother of the Creator and Savior, pray for us.
Most prudent Virgin, venerable Virgin,
Virgin praised, pray for us.
Powerful Virgin, Clement Virgin,
Faithful Virgin, pray for us.
Mirror of justice, pray for us.
Sit of wisdom, pray for us.
Cause of our joy, pray for us.
Spiritual vessel, honourable vessel,
Significant vessel of devotion, pray for us.
Mystical rose, Tower of David,
Ivory tower, Golden house, pray for us.
Ark of the Covenant, Door of heaven, Morning star,
pray for us.

Salus infirmorum, Refugium peccatorum,
Consolatrix afflictorum, Auxilium Christianorum,
ora pro nobis.

Regina Angelorum, ora pro nobis.

Regina Patriarcharum et Prophetarum,
ora pro nobis.

Regina Apostolorum, Regina Martyrum,
ora pro nobis.

Regina Confessorum, Regina Virginum,
ora pro nobis.

Regina Sanctorum omnium, ora pro nobis.

Agnus Dei, qui tollis peccata mundi,
Parce nobis Domine.

Agnus Dei, qui tollis peccata mundi,
Exaudi nos Domine.

Agnus Dei, qui tollis peccata mundi,
Miserere nobis.

[2] Antiphona I

Alma redemptoris Mater, quae per via caeli
porta manes,

Et stella maris, succurre cadenti,
surgere qui curat populo:

Tu quae genuisti, natura mirante
tuum sanctum Genitorem:

Virgo prius ac posterius, Gabrielis ab ore,
sumens illud Ave, peccatorum miserere.

[3] Antiphona IV

Salve Regina, mater misericordiae,

Vita, dulcedo, et spes nostra.

Ad te clamamus, exsules, filiae Hevae.

Ad te suspiramus gementes in hac lacrimarum valle,

Health of the sick, Refuge of sinners,
Comforter of the afflicted, Help of Christians, pray
for us.

Queen of Angels, pray for us.

Queen of Patriarchs and Prophets,
pray for us.

Queen of Apostles, Queen of Martyrs,
pray for us.

Queen of Confessors, Queen of Virgins,
pray for us.

Queen of all Saints, pray for us.

Lamb of God, who takes away the sins of the world,
Spare us, O Lord.

Lamb of God, who takes away the sins of the world,
Hear us, O Lord.

Lamb of God, who takes away the sins of the world,
Have mercy on us.

[2] Antiphon I

Loving Mother of our Redeemer, who carries the
spirits along the way of heaven,

And star of the sea, help the fallen, who cares for
the people to rise:

You who gave birth, nature marveled
at your holy Parent:

Virgin before and after, from the mouth of Gabriel,
receiving the Hail, have mercy on sinners.

[3] Antiphon IV

Hail, Queen, mother of mercy,

Our life, sweetness, and hope.

To you we cry, exiles, daughters of Eve.

To you we sigh and groan in this valley of tears,

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, Salve!

[4] Antiphona II

Ave, Regina coelorum,
Ave, Domina Angelorum,
Salve radix, salve porta,
ex qua mundo lux est orta.
Gaude Virgo gloriosa, speciosa.
Gaude Virgo gloriosa, super omnes speciosa.
Vale, o valde decora.
Et pro nobis Christum exora.

[5] Lytaniae Lauretanae I Honoris Immaculae Conceptae B.V. Mariae see Track [1]

[6] Deus in adjutorium meum intende

[7] Domine ad adjuvandum me festina,
Gloria Patri, Gloria Filio,
Gloria et Spiritui Sancto.
Sicut erat in principio et nunc et semper,
Et in saecula saeculorum. Amen.

[8] Dixit Dominus Psalm 109

Dixit Dominus Domino meo: sede a dextris meis
Donec ponam inimicos tuos
scabellum pedum tuorum.
Virgam virtutis tuae immittet Dominus,
emitet Dominus ex Sion:

Therefore, O our advocate, turn those eyes of
yours toward us with compassion.
And show us Jesus, the blessed fruit of your womb,
After this exile.
O clement, o pious, o sweet Virgin Mary, Hail!

[4] Antiphon II

Ave, Queen of heaven,
Ave, Lady of angels,
Hail root, hail gate,
from which light has arisen in the world.
Rejoice, glorious, beautiful Virgin.
Rejoice, glorious, beautiful Virgin above all.
Farewell, O most beautiful.
And pray for Christ for us.

[5] Litany of Lauretania I In honor of the Immaculate Conception of the Blessed Virgin Mary see Track [1]

[6] O God, come to my assistance

[7] Oh Lord make haste to help me,
Glory to the Father, Glory to the Son,
Glory to the Holy Spirit.
As it was in the beginning, now and ever,
And unto the ages of ages. Amen.

[8] The Lord said Psalm 109

The Lord said unto my Lord:
Sit thou at my right hand
Until I make thine enemies thy footstool.
The Lord shall send the rod of thy strength,
the Lord shall send out of Zion:

Dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuae
in splendoribus sanctorum:
Ex utero ante luciferum genui te.

Juravit Dominus et non paenitibet eum.
Tu es sacerdos in aeternum secundum
ordinem Melchisedech.
Dominus a dextris tuis confregit
in die irae suae reges.
Judicabit in nationibus, implebit ruinas:

conquasabit capita in terra multorum.
De torrente in via bibet: propter ea exaltabit caput.

Gloria Patri, gloria Filio, gloria et Spiritui Sancto.
Et in saecula saeculorum. Amen.

9 **Dum esset rex** in accubitu suo,
nardus mea dedit odorem suavitatis.

10 **Confitebor** **Psalm 110**

Confitebor tibi Domine in toto corde meo:
in consilio justorum et congregatione.
Magna opera Domini: exquisita in omnes
voluntates ejus.
Confessio et magnificentia opus ejus: et justitia ejus
manet in saeculum saeculi.
Memoriam fecit mirabilium suorum, misericors et
miserator et justus.
Escam dedit timentibus se: memor erit in saeculum
testamenti sui.
Virtutem operum suorum annuntiabit populo suo.

Rule in the midst of thine enemies.
With thee shall be the beginning in the day of thy
strength in the splendours of the saints:
From the womb before the morning star have I
begotten thee.
The Lord hath sworn, and will not repent.
Thou art a priest for ever after the order of
Melchizedek.
The Lord with thy right hand hath broken kings in
the day of his wrath.
He shall judge among the nations, he shall fill the
ruins:
He shall break the heads in the land of many.
He shall drink of the torrent in the way: therefore
shall he lift up his head.
Glory to the Father, glory to the Son, glory to the
Holy Spirit. And forever and ever. Amen.

9 **While the king** was reposing,
my spikenard gave forth a sweet smell.

10 **I will confess** **Psalm 110**

I will confess to you, O Lord, with all my heart:
in the council of the righteous and in the assembly.
Great are the works of the Lord: exquisite in all
his will.
His work is praise and magnificence: and his
righteousness endureth for ever.
He hath made his wonders to be remembered, he
is merciful and gracious, and just.
He hath given food to them that fear him: he will be
mindful of his covenant for ever.
He will shew his people the power of his works.

Ut det illis hereditatem gentium:
opera manuum ejus veritas et judicium.

Fidelia omnia mandata ejus: confirmata in saeculum saeculi, facta in veritate et aequitate.
Redemptionem misit Dominus populo suo: mandavit in aeternum testamentum suum. Sanctum et terribile nomen ejus.
Initium sapientiae timor Domini.
Intellectus bonus omnibus facientibus eum:
laudatio ejus manet in saeculum saeculi.
Gloria Patri, Gloria Filio,
Gloria et Spiritui Sancto.
Sicut erat in principio et nunc et semper,
Et in saecula saeculorum. Amen.

[11] Laudate pueri **Psalm 112**

Laudate pueri, laudate nomen Domini.
Sit nomen Domini sit benedictum, ex hoc nunc,
et usque in saeculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus et super
caelos gloria ejus.
Quis sicut Dominus Deus noster, qui in altis habitat,
Et humilia respicit in caelo et in terra?

Suscitans a terra inopem et de stercore
erigens pauperem
Ut collocet eum cum principibus populi sui.
Qui habitare facit sterilem in domo matrem
filiolum laetantem.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper,
et in saecula saeculorum. Amen.

That he might give them the inheritance of the
heathen: the works of his hands are truth and
judgment.
All his commandments are faithful: established for
ever, done in truth and equity.
The Lord hath sent redemption unto his people: he
hath commanded his covenant for ever. Holy and
terrible is his name.
The fear of the Lord is the beginning of wisdom.
A good understanding is to all them that do him: his
praise endureth for ever.
Glory to the Father, Glory to the Son, Glory to
the Holy Spirit.
As it was in the beginning, now and forevermore.
And forever and ever. Amen.

[11] Praise ye the children **Psalm 112**

Praise ye the children, praise the name of the Lord.
May the name of the Lord be blessed, from now
and forevermore.
From the rising of the sun to the going down, the
name of the Lord is praiseworthy.
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 lowly in heaven and on
earth?
Raising up the needy from the earth, and lifting up
the poor from the dunghill:
That he may set him with the princes of his people.
Who makes the barren to dwell in the house,
a mother of children rejoicing.
Glory to the Father, and to the Son, and to the Holy
Spirit. As it was in the beginning, now and forever-
more, and forevermore. Amen.

[12] Leva ejus sub capite meo,
et dextera illius amplexabitur me.

[13] Laetatus sum
Psalm 121

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.

Stantes errant pedes nostri in atriis tuis
Jerusalem.

Jerusalem, quae aedificatur ut civitas;
cujus participatio ejus in idipsum.

Illuc enim ascenderunt tribus Domini:
testimonium Israel ad confitendum
nomini Domini.

Quia illic sederunt sedes in iudicio, sedes super
domum David.

Rogate quae ad pacem sunt Jerusalem;
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 et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper,
et in saecula saeculorum. Amen.

[14] Nigra sum sed formosa,
filiae Jerusalem: ideo dilexit me res,
et introduxit me in cubiculum suum.

[12] His crown was under my head,
and his right hand embraced me.

[13] I rejoiced
Psalm 121

I rejoiced in the things that were said to me:
We will go to the house of the Lord.

Our feet shall walk standing in your courts,
O Jerusalem.

Jerusalem, which is built as a city;
whose portion is in itself.

For thither the tribes of the Lord have gone up:
a testimony of Israel, to give thanks to the name
of the Lord.

For there the thrones of judgment sat, the thrones
of the house of David.

Ask for the things that are for peace, O Jerusalem;
and abundance for them that love thee.

Peace be in thy strength: and abundance
in thy towers.

For my brethren and my neighbors have I spoken
peace of thee:

For the house of the Lord our God, I have sought
good things for thee.

Glory to the Father, and to the Son, and to the Holy
Spirit. As it was in the beginning, is now, and ever
shall be. Amen.

[14] I am dark but beautiful,
O daughters of Jerusalem: therefore the king
loved me, and brought me into his chamber.

15 Nisi dominus
Psalm 126

Nisi Dominus aedificaverit domum,
in vanum laborareverunt 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 et Filio et Spiritui Sancto
Sicut erat in principio et nunc et semper,
et in saecula saeculorum. Amen.

16 Ave, maris stella,
Dei mater alma,
Atque semper virgo,
Felix coeli porta.

Sumens illud Ave Gabrielis ore,
funda nos in pace,
mutans Hevae nomen.

Virgo singularis,
inter omnes mitis,
nos culpis solutos,
mites fac et castos.

15 Unless the Lord
Psalm 126

Unless the Lord build the house,
they labor in vain that build it.
Unless the Lord guards the city, the one who guards
it watches in vain.
It is in vain for you to rise before the light:
Rise after you have sat down, you who eat the bread
of sorrow.
When he gives sleep to his beloved:
Behold, the inheritance of the Lord is children: the
fruit of the womb is a reward.
As arrows are in the hand of the mighty,
so are the children of the shaken.
Blessed is the man who has fulfilled his desire by
them: He shall not be put to shame when he speaks
to his enemies in the gate.

Glory to the Father and to the Son and to the Holy
Spirit. As it was in the beginning, is now, and ever
shall be. Amen.

16 Hail, star of the sea,
Mother of God,
And ever virgin,
Happy gate of heaven.

Taking that Hail from Gabriel's mouth,
Find us in peace,
Changing the name of Eve.

Virgin singular,
Among all the meek,
Make us free from guilt,
Meek and chaste.

Vitam praesta puram,
Iter para tuum,
Ut, videntes Iesum,
Semper collaetemur.

Sit laus Deo Patri,
Summo Christo decus,
Spiritui sancto;
Tribus honor unus.

17 Magnificat
(longius)

Magnificat animea mea Dominum.
Et exsultavit spiritus meus Deo salutare 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 ejus.
Et misericordia ejus a progenie in progenies timen-
tibus 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 ejus in saecula.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio et nunc et semper,
et in saecula saeculorum. Amen.

Give us a pure life,
Prepare your path,
So that, seeing Jesus,
We may always be united.

Praise be to God the Father,
Glory to Christ the Most High,
To the Holy Spirit;
One honour to the Trinity.

17 Magnificat
(longer)

My soul magnifies the Lord.
And my spirit rejoices in God my Saviour.
For he has regarded the lowliness of his handmaid:
For behold, from this all generations will call me
blessed.
For he who is mighty has done great things for me,
and holy is his name.
And his mercy is from generation to generation to
those who fear him.
He has shown strength with his arm; he has scat-
tered the proud in the imagination of his heart.
He has put down the mighty from their thrones and
exalted the lowly.
He has filled the hungry with good things and sent
the rich away empty.
He has received Israel his servant,
Remembering his mercy.
As he spoke to our fathers, to Abraham and to his
seed forever.
Glory to the Father and to the Son and to the Holy
Spirit. As it was in the beginning, is now and ever
shall be. Amen.



Ensemble Gloriosus during recording sessions

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