

Altrincham Choral Society

J S Bach

*Sing Ye To The Lord
Magnificat in D*

W A Mozart

Requiem

Steven Roberts

Conductor

Lancashire Chamber Orchestra

Leader : Georgina Williamson

Sarah Ogden

Soprano

Sophie Goldrick

Mezzo soprano

Tom Morss

Tenor

Matthew Kellett

Baritone

Altrincham Choral Society

Altrincham Choral Society is a large mixed voice choir that offers amateur singers in the South Manchester/North Cheshire area the opportunity to learn and perform a range of music including major choral works.

There is a high standard of performance and concerts are well attended. The society is directed by an ambitious and inspirational conductor.

Altrincham Choral Society prides itself on offering a diverse, innovative and challenging programme of concerts, alongside many choral favourites. This forward thinking is complemented with a commitment to choral training and standards which provides its members with the knowledge and confidence to thoroughly enjoy their music-making.

Rehearsals are on Monday evenings at Altrincham Methodist Church, Springfield Road, Altrincham – off Woodlands Road (opposite the Cresta Court Hotel). We are only 5 minutes walk from the train/metro station.

Rehearsals are from 7.45 – 10.00 pm

For more information you can contact us in a variety of ways:

E-mail: info@altrincham-choral.co.uk

Telephone: P Arnold (Secretary) 01270 764335

Or log onto our website

www.altrincham-choral.co.uk

where you can find more information about the choir, future plans and photographs from previous concerts including Verona and Florence. You can also add your name to our mailing list and keep up to date with forthcoming concerts and events.

The Society invites our supporters to become Patrons or Sponsors of Altrincham Choral Society. They receive advance publicity, complimentary tickets, reserved seating for performances and are acknowledged on the choir website and in all programmes.

If you are interested in becoming a Patron or Sponsor of the society, please contact P Arnold 01270 764335.

Altrincham Choral Society is grateful to the following for their continued support this season:

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Steven Roberts

Steven Roberts has combined a career in education with his work as a conductor, musical director and adjudicator, working both in this country and as far afield as Peru and Bahrain.

Despite a very busy educational career Steven has conducted numerous groups, including the Liverpool Welsh Choral Union, The Huddersfield Choral Society, Dodworth and Skelmanthorpe Male Voice Choirs and a variety of orchestras, brass bands and wind ensembles, as well as being Chorus Master for concerts with Dame Kiri Te Kanawa and José Carreras.

He is currently Musical Director and Conductor with the Altrincham Choral Society, and also holds the same position with the Chesterfield Philharmonic Choir. Steven has also worked as musical director for a number of theatrical productions, and this diversity reflects his music and drama training.

Steven is Music and Company Development Director with Sing Live UK which has seen him conduct in some of the country's most prestigious concert halls, including the Royal Albert Hall, London, the Bridgewater Hall, Manchester, Symphony Hall, Birmingham, the Waterfront Hall and Ulster Hall, Belfast, Birmingham, Leeds and Huddersfield Town Halls, the Royal Concert Hall, Nottingham, the Liverpool Philharmonic Hall, and Sheffield City Hall.

Steven has conducted numerous concerts throughout this country but also in Germany, France and Italy and with a variety of ensembles and orchestras.

He has acted as vocal coach for concerts at the Royal Albert Hall, London and at the FM Hallam Arena in Sheffield, as well as conducting in the College Gardens of Westminster Abbey for The Lady Taverners and at Mass in St Peter's Basilica, Vatican City, Rome and also in St Mark's Basilica, Venice.

Steven is an adjudicator member of the British and International Federation of Festivals, regularly adjudicating in this country and also acts as a Music Mentor for Music for Youth. He is also a member of the Board of Trustees of the Federation.

Steven is a member of The Lord's Taverners, the cricketing charity that raises money to give 'young people, particularly with special needs, a sporting chance'.

The Lancashire Chamber Orchestra

The Lancashire Chamber Orchestra was the brainchild of John Ashworth, Head of String Teaching in Lancashire Schools, and Paul Ward, a former cellist in the Hallé and cello professor at the Royal Manchester College of Music. The orchestra was created in 1969, and from modest beginnings (under Paul Ward's direction initially and pursuing a string repertoire only) and with few players it has grown into today's ensemble. Following Paul Ward's retirement in the early 1970s, the orchestra has had as its principal conductors Andrew Penny, Richard Vardigans, and, for fifteen years, Robert Chasey.

In 2004 the young American conductor Kenneth Woods was appointed. Over the past seven years Ken has introduced a wealth of new, challenging repertoire, such as Shostakovich's Chamber Symphony, Tchaikovsky's 'Souvenir de Florence' and Mendelssohn's 'Italian' Symphony.

Many of the orchestra members are string teachers and are joined by advanced and enthusiastic non-professional players, all of whom demonstrate a huge commitment to the orchestra's increasingly demanding schedule of concerts. Many concerts require wind, brass and percussion players and the orchestra is fortunate in having the assistance of fine regular teams in these departments.

The orchestra's self-promoted concerts have mostly taken place in recent years at Altrincham Grammar School for Girls, but strong links with several choirs, notably the MAIA Singers from Stockport, Blackburn Music Society and more recently the Altrincham Choral Society and Lancaster Singers have led LCO to many venues throughout the North West. In recent years the orchestra has also performed at Manchester Cathedral, The Bridgewater Hall, BBC Studio 7 and the RNCM. A CD of string music was produced in 2002 under the direction of Robert Chasey.

The orchestra has been most privileged to have accompanied many outstanding soloists, and these have included Peter Donohoe, Yuri Torchinsky and his son Dmitri, David Garbutt, Rachael Clegg and, most recently, the young pianist Daniel Browell.

Further details about the orchestra can be obtained from any of our players or via the LCO website www.lancashirechamber.co.uk.

Sarah Ogden *soprano*

Sarah Ogden is currently studying for an MMus in Performance at the RNCM under the tutelage of Stuart MacIntyre. Since starting in September 2010 she has already won the Bessie Cronshaw Song Cycle Competition performing *Hermit Songs* by Samuel Barber and was subsequently invited to perform in the RNMC Chamber Music Festival 2011.

Sarah is an experienced soloist and highlights so far have included winning the Birmingham University Music Society Concerto Prize in June 2004 to sing Mahler *Lieder eines fahrenden Gesellen* with orchestra in the Adrian Boult Hall, Birmingham. She has performed as a soloist in large concert halls such as the Birmingham Symphony Hall (Vaughan Williams *In Windsor Forest*, March 2005) and Huddersfield Town Hall where Sarah has shared the stage with the world renowned Black Dyke Brass Band and, most recently, with Julian Lloyd Webber. She has also played a lead role in Mozart's *The Marriage of Figaro* as The Countess in June 2005 at the Barber Institute of Fine Arts, Birmingham.

Sarah enjoys performing as a soloist in choral works and has undertaken many engagements including Mozart *Mass in C Minor*, Dvorak *Stabat Mater*, Rossini *Petite Messe Solenne*, J. S Bach *Magnificat in D*, Pergolesi *Stabat Mater*, Haydn *Harmony Mass*, Vivaldi *Gloria*, Fauré *Requiem*, and numerous performances of Handel's *Messiah*. She has performed in venues in Birmingham, across the north of England and has been invited to give recitals as part of the Holmfirth Arts Festival. She has had the privilege of singing in Worcester, Ripon and Wakefield Cathedrals.

Sarah has had many successes in competitions, including being awarded the title of Kirklees Young Musician 2006, winner of the 2008 Samuel Firth Rosebowl at the Mrs Sunderland Music Festival and twice being a representative at the Yorkshire and Humberside Regional Music Festival Championships.

As well as studying at the RNCM, Sarah is currently a vocal tutor for Kirklees Music School, has worked on Voice Projects in conjunction with the HCMF (Huddersfield Contemporary Music Festival) and joins with local choirs to offer group voice coaching. She also conducts the Hade Edge Community Choir and is Musical Director of Denby Dale Ladies Choir who have enjoyed successes at local music festivals since her appointment in September 2010.

Sarah Ogden appears by kind permission of the RNCM.

Sophie Goldrick *mezzo soprano*

Sophie was born in London, spent her childhood in Manchester and then moved to Sydney, Australia. She holds a Bachelor of Performance in Acting from the University of Western Sydney's renowned acting school, Theatre Nepean. Acting credits include: *Traitors, Medea, Titus Andronicus, Julius Caesar, Pentecost, Measure for Measure and Crave*.

In 2009 Sophie took up operatic studies with celebrated Australian soprano Amanda Thane. Credits with Pacific Opera include *Gorgeous Galatea, Daphnis and Chloe* in the role of Locoé, *La Sonnambula* covering the role of Teresa and most recently *Hansel and Gretel* covering The Sandman.

Sophie was a Pacific Opera Young Artist in 2009 and has sung as a soloist for ArtSong NSW, the National Trust, St Peter's Cremorne and St Andrew's Roseville and was the winner of the Farleigh Vocal Scholarship at the Cowra Eisteddfod for 2010.

Recently, Sophie appeared in *Carmen* for the Royal Northern College of Music's School of Vocal and Opera Studies in Manchester, UK where she is a student of soprano Mary Plazas.

Sophie Goldrick appears by kind permission of the RNCM

Tom Morss *tenor*

Tom Morss was born in Edinburgh in December 1981. He grew up in Carlops, a village in the Scottish borders, small in size but large in musical activity. From an early age Tom was immersed in music, taking up the violin at the age of five and singing at the age of ten. Throughout his school life he was active in a burgeoning music department: performing in choirs, as a soloist and as leader of several orchestras, as well as in many performances with local amateur dramatic companies.

In 2005 Tom moved to the University of Leeds to read music as an undergraduate, studying under Alison Stevens and later John Pryce-Jones. There he was a member of a variety of vocal ensembles and a founding member of Operasoc, the University's first dedicated opera society.

After graduating with a BMus (Hons) in 2009, he spent the following year singing and teaching English in northern Spain returning regularly to Scotland to sing with the Dunedin Consort and Ludus Baroque. In September of 2010 he began an MMus at the Royal Northern College of Music where he studies under Thomas Schulze.

Thanks to his background in acting Tom is at home on the stage. In his second year of university he sang the role of Don Jose (Operasoc, 2007) and in his final year the role of Antonio in a UK premier of Spohr's *Pietro von Abano*, followed immediately by Tamino (Operasoc, 2009).

He also has concert experience as a soloist and has performed Bizet's *Te Deum*, Handel's *Messiah*, Monteverdi's *Vespers 1610*, Praetorius' *Christmas Mass*, and as a small chorus member, Bach's Family Motets, *Messiah* (2009, 2010), Handel's *Alexander's Feast*, Bach's *Mass in B minor*.

Future engagements include a recital of songs by Ronald Stevenson and Gerald Finzi in the Scottish Borders, and Haydn's *Harmoniemesse* for Cantores Olicanae.

Tom Morss appears by kind permission of the RNCM

Matthew Kellett *baritone*

London born baritone Matthew Kellett is a recent graduate of Trinity College of Music where he was awarded the TCM Trust's Silver Medal for vocal studies. At Trinity Matthew took numerous roles in the college operas including Trulove in *The Rake's Progress*, Superintendent Budd in *Albert Herring* and Polidarte in Handel's *Giustino*.

Matthew is an experienced concert soloist with past performances including: Fauré *Requiem*, Haydn *Nelson Mass* and *Seven Last Words*, Bernstein *Chichester Psalms*, Bach *Magnificat* and Handel *Messiah*. Other concert and oratorio roles include Christus in *St. John Passion*, *Elijah* conducted by Sir David Willcocks and Polyphemus in *Acis and Galatea* under the direction of Sir Charles Mackerras.

As an opera performer Matthew has appeared as *Il Commendatore* in Don Giovanni (Puzzle Piece Opera), George Jones in *Street Scene* (East Gate Opera), Boatswain Billy Bobstay in *HMS Pinafore* and Private Willis in *Iolanthe* (both for Charles Court Opera) amongst others. Matthew also performed the baritone role in the UK premiere of *Flatpack: An Opera in IKEA*, a contemporary opera entirely staged within the showrooms of a working IKEA store.

Matthew is currently studying on the masters programme at the Royal Northern College of Music under the tuition of Colin Iveson.

Matthew Kellett appears by kind permission of the RNCM

Johann Sebastian Bach (1685 – 1750)

Johann Sebastian Bach was born in Eisennach in Thuringia, a beautiful yet out-of-the way part of Saxony, bordering on Hesse. He lived in Protestant North Germany in the days when music there played an important part in the splendour of courts, municipal dignity, religious observance and the daily happiness of the people.

He was from a musical family and received a good education, studying music with his father, and with other members of his extended family.

Bach was orphaned at the age of ten, and placed in the care of his eldest brother Christoph, a past pupil of the family friend, Johann Pachelbel. At the age of fourteen, he was awarded a choral scholarship to study in Lüneburg. His two years there appear to have been critical in exposing him to a wider palette of European culture than he would have experienced in Thuringia.

During his lifetime Bach occupied successively, the posts of choirboy, violinist in the orchestra of a prince, organist of town churches, chief musician in a court, and finally, cantor of a municipal school in charge of the music in its associated churches. This position was at Leipzig, the city with which his name is chiefly associated. He remained there for the last thirty years of his life.

Bach was twice married, the first time in 1707 to his cousin Maria Barbara Bach. She died suddenly in 1720, having borne him seven children of whom four survived infancy.

The following year Bach met Anna Magdalena Wilcke, a young, highly gifted soprano seventeen years his junior. They were married in December 1721 and together they had thirteen more children, six of whom survived into adulthood.

Several of Bach's children went on to become highly significant musicians.

Toward the end of his life his eyesight failed and his last months were spent in total darkness.

As clavichordist, harpsichordist and organist Bach was supreme in his day. His instrumental abilities were highly respected throughout Europe during his lifetime, but he was not widely recognised as a composer until there was a revival of interest and performances of his music in the first half of the nineteenth century led by enthusiasts, such as Mendelssohn in Germany, and Samuel Wesley in England.

He is now generally regarded as one of the main composers of the Baroque style, a supreme master of polyphony and as one of the greatest composers of all time.

Motet No. 1 Sing Ye To The Lord

Believed to be 'a composition for the New Year', there are no precise dates as to when this piece was written or first performed. It was first published as No.1 of Six Motets, in Germany in 1803 and the English words were adapted from Psalms 149 and 150 by William Bartholomew.

When Mozart visited Leipzig in 1798, the choir at the Thomaskirche sang to him this wonderful eight-part motet. One of Mozart's biographers records Mozart's surprise at hearing the flow of melody, wave upon wave passing all bounds and how he listened with rapt attention, exclaiming with delight: "That is indeed something to take a lesson from!"

Magnificat in D

Bach's final appointment as Director of Music at the church of St Thomas Leipzig in May 1723 was hugely demanding. It involved teaching at the church school, playing the organ, training the choir and composing the music for the city's two principal Lutheran churches as well as supervising the musicians at three others.

Despite this enormous workload and recurrent disputes with the city authorities, Bach composed some of his greatest music during this period. His choral compositions alone include the St John and St Matthew Passions, the Magnificat and the Mass in B minor, as well as the Christmas Oratorio and some 250 church cantatas.

The Magnificat – the song of the Virgin Mary (Luke 1: 46-55) – traditionally formed part of the ancient Roman Catholic service of Vespers. After the Reformation it was incorporated into the evening services of the Lutheran and Anglican churches.

Bach's Magnificat was written in Leipzig for the 1723 Christmas Vespers. This original version was in E-flat and included several additional Christmas texts. Some years later he revised it, removing the Christmas sections to make the piece more suitable for use throughout the year, and transposing it into D, a much brighter and sonorous key for the trumpets in particular. The new version had its première at the Thomaskirche in July 1733.

The Magnificat is conceived on a grand scale, requiring soloists, a five-part choir and, for its time, an unusually large orchestra. It is a piece of great splendour and jubilation, beginning with a brilliant orchestral introduction and ending, (As it was in the beginning.....Amen), as exuberantly and dramatically as it began.

Wolfgang Amadeus Mozart (1756 – 1791)

Wolfgang Amadeus Mozart's short life of almost thirty-six years began in Salzburg on 27th January 1756. He was an infant prodigy, whose father, a leading court musician and thrifty administrator, sought to exhibit the talent of Wolfgang and that of his equally musical elder sister throughout the courts of Europe.

For nine years the family relentlessly toured Europe, the children performing in a series of long and often gruelling exhibition concerts, from Hungary to Paris, London and finally to Italy. Mozart and his sister astounded audiences with their precocious skills, and by the time Wolfgang was fifteen and the family had returned to Salzburg, he had already composed numerous works and had his first music published.

Adolescence and early manhood proved a less satisfactory time for Mozart. Once the hullabaloo surrounding his early touring had died down, his genius was largely misunderstood and unappreciated. Indeed, Mozart's greatest problems were perhaps his eccentric personality - he was considered to have a bumptious and boastful manner by some - and his sense of artistic isolation, about which he constantly bemoaned in letters to his father.

As he grew up he came to be regarded as just another professional in the market for a job. His marriage in 1782 to Constanze Weber did nothing to forward his career financially, socially or musically. His attempts at finding work in Southern Germany and also Paris were disastrous, and eventually he went to Vienna. Here, in 1787, he obtained a minor court post, which gave him a reasonable salary. Lavish spending and poor management meant that Mozart often suffered financial difficulties and had to borrow money, despite working himself to exhaustion.

The last five years of Mozart's life were the climax of his creative output and during this time he produced a stream of masterpieces. His early death could be said to be one of the greatest tragedies in the history of music. The precise nature of his death from a feverish illness has given rise to much speculation.

Requiem in D minor K626

The Requiem Mass was composed during the last year of the composer's life. It was Mozart's last composition and is one of his most popular and respected works, although the question of how much of the music Mozart managed to complete before his death, and how much was later composed by Franz Xaver Süssmayr or others is still debated.

The Requiem has a complex history, riddled with deception. A certain Count Walsegg commissioned the work in July 1791 in memory of his wife. He wanted to pass off the work as his own, so the circumstances of the commission were kept secret.

Increasing ill health convinced Mozart that the Requiem he was writing was to be his own. He worked on it right up to his death in December 1791.

Constanze had the work completed by other composers, but, in order to receive a final payment, their assistance had to remain a secret. At the same time, she wanted to present the work as having been written by Mozart to completion, so as to receive revenue from the work.

When it became known that others beside Mozart had a hand in writing the Requiem, Constanze insisted that Mozart left explicit instructions for the work's completion.

With all these levels of deceptions and secrets, it is inevitable that many myths would emerge with respect to the circumstances of the work's completion. One series of myths surrounding the Requiem involves the role Antonio Salieri played in the commissioning and completion of the Requiem and in Mozart's death generally.

While the most recent retelling of this myth is Peter Shaffer's play *Amadeus* and the movie made from it, it is important to note that the source of misinformation was actually a 19th century play by Alexander Pushkin, *Mozart and Salieri*, which was turned into an opera by Rimsky-Korsakov and subsequently used as the framework for *Amadeus*.

Notes: Elizabeth Jones

Sources:

The Oxford Companion to Music, Chambers Biographical Dictionary, The Great Composers – Michael Steen, ACS previous programmes, Novello music, the Internet and John Bawden.

J S Bach

Sing ye to the Lord

Choir I & II

Sing to the Lord a new made song,
Let the saints in congregation sing and praise him.
Israel rejoice in him that made thee.
Let Zion's children be joyful in their king,
And let them praise his holy name in their dances.
Let them with timbrel and with harps united sing his praises.

Choir I

Almighty God, preserve us still
Teach us to heed thy will, thy sov'reign will
In all we do direct us.
Be thou our shield by day and night,
Make Hope our staff, and Faith our light,
In all our ways protect us.
How blessed and secure is he, who placeth all his
trust in Thee.

Choir II

Like as a father bendeth
In pity o'er his infant race
So God the Lord defendeth,
The meek and lowly heirs of grace,
That we are frail he knoweth,
Like sheep we go astray.
Like grass the reaper moweth,
We fall and fade away..
Like wind that ever flieth
We are but passing breath.
Thus man each moment dieth,
For life must yield, must yield to death.

Choir I & II

Praise ye the Lord, His acts are mighty!
Praise him greatly, for his excellence is great.
All breathing life, sing and praise ye the Lord.
Hallelujah!

J S Bach

Magnificat

1. Magnificat

Magnificat anima mea Dominum.

My soul doth magnify the Lord.

2. Et exultavit

Et exultavit spiritus meus in Deo salutari meo.

And my spirit has rejoiced in God my Saviour

3. Quia respexit

Quia respexit humilitatem ancillae suae ecce enim
ex hoc
beatam me dicent

For He has regarded the lowliness of His
handmaiden.
Behold, from henceforth,

4. Omnes generationes.

Omnes generationes.

I will be called blessed by all generations.

5. Quia fecit mihi magna

Quia fecit mihi magna qui potens est,
et sanctum nomen eius.

For the Mighty One has done
great things for me, and holy is His name.

6. Et misericordia

Et misericordia a progenie in progenies
timentibus eum.

His mercy is for those who fear Him
from generation to generation.

7. Fecit potentiam

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

He has shown strength with His arm.
He has scattered the proud in the imagination of
their hearts.

8. Deposuit potentes

Deposuit potentes de sede
et exaltavit humiles.

He has brought down the powerful from their
thrones and lifted up the lowly.

9. Esurientes implevit bonis

Esurientes implevit bonis
et divites dimisit inanes.

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

10. Suscepit Israel

Suscepit Israel puerum suum recordatus
misericordiae suae.

He has helped His servant Israel
in remembrance of His mercy.

11. Sicut locutus est

Sicut locutus est ad Patres nostros,
Abraham et semini eius in saecula.

According to the promise He made to our
ancestors, to Abraham and to His descendants
forever.

12. Gloria

Gloria Patri, gloria Filio,
gloria et Spiritui Sancto!
Sicut erat in principio et nunc et semper
et in saecula saeculorum. Amen.

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

W A Mozart *Requiem*

I. Introit: Requiem

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

Grant them eternal rest, Lord,
and let perpetual light shine on them.
You are praised, God, in Zion,
and homage will be paid to You in Jerusalem.
Hear my prayer. To You all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

II. Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

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

III. Sequence

1. 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!

Day of wrath, day of anger
will dissolve the world in ashes,
as foretold by David and the Sibyl.
Great trembling there will be
when the Judge descends from Heaven
to examine all things closely.

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

The trumpet will send its wondrous sound
throughout earth's sepulchres
and gather all before the throne.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil in ultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.

4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplici 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.

5. Confutatis

Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.

6. Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.
A book will be brought forth,
in which all will be written,
by which the world will be judged.

When the judge takes his place,
what is hidden will be revealed,
nothing will remain unavenged.

What shall a wretch like me say?
Who shall intercede for me,
when the just ones need mercy?

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of mercy.

Remember, kind Jesus,
my salvation caused your suffering;
do not forsake me on that day.
Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.
Righteous judge of vengeance,
grant me the gift of absolution
before the day of retribution.
I moan as one who is guilty:
owning my shame with a red face;
suppliant before you, Lord.
You, who absolved Mary,
and listened to the thief,
give me hope also.
My prayers are unworthy,
but, good Lord, have mercy,
and rescue me from eternal fire.
Provide me a place among the sheep,
and separate me from the goats,
guiding me to Your right hand.

When the accused are confounded,
and doomed to flames of woe,
call me among the blessed.
I kneel with submissive heart,
my contrition is like ashes,
help me in my final condition.

That day of tears and mourning,
when from the ashes shall arise,
all humanity to be judged.
Spare us by your mercy, Lord,
gentle Lord Jesus,
grant them eternal rest. Amen.

IV. Offertory

I. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

Lord Jesus Christ, King of glory,
liberate the souls of the faithful,
departed from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth,
lest hell swallow them up,
lest they fall into darkness.
Let the standard-bearer, holy Michael,
bring them into holy light.
Which was promised to Abraham
and his descendants.

2. Hostias

Hostias et preces tibi, Domine,
laudis offerimus.
Tu sucipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to You.
Receive them in behalf of those souls
we commemorate today.
And let them, Lord,
pass from death to life,
which was promised to Abraham
and his descendants.

3. Sanctus

Sanctus. Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni suni coeli et terra gloria tua.
Hosanna in excelsis.

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

4. Benedictus

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is He who cometh in the name of the Lord.
Hosanna in the highest.

V. Agnus Dei

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

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
Grant them eternal rest.
Lamb of God, who takes away
the sins of the world,
grant them eternal rest forever.

VI. Communion:

Lux aeterna

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

Let eternal light shine on them, Lord,
as with Your saints in eternity,
because You are merciful.
Grant them eternal rest, Lord,
and let perpetual light shine on them,
as with Your saints in eternity,
because You are merciful.