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THE ORLANDO CONSORT: ADIEU

Thursday 23 February, 7.30pm

Djanogly Recital Hall

PROGRAMME

The Earliest Polyphony

Beata viscera

Christe redemptor

O primus homo

Perotin (c.1200)

Winchester Troper (c.1050)

Aquitaine (c.1100-1150)

Machaut

Plourés, dames

Rose, lis, printemps, verdure

Machaut (c.1300-1377)

England

Credo

Anna mater, matris Christi

Anon, Fountains Abbey (c.1410)

John Plummer (c.1410-c.1484)

Dufay

Adieu ces bon vins

Lamentatio sanctae matris ecclesiae Constantinopolitanae

Guillaume Dufay

(c. 1400-1474)

Interval

Italy

Plaude ecus mundi

Ave Maria

Sicut liliium

Christoforo de Monte (c.1383-1437)

Loyset Compère (c.1445-1518)

Antoine Brumel (c.1460-1512/13)

Spain

Adorámoste, Señor

Hortus conclusus

Francisco de La Torre (fl.1483-1504)

Rodrigo de Ceballos (c.1530-1581)

Josquin

In te, Domine, speravi

O bone et dulcis Domine Jesus

Josquin Desprez (c.1450/55-1521)

Low Countries

Quam pulchra es

Nicolas Gombert (c.1495-c.1560)

There is a Sennheiser Infrared enhanced hearing system in the Djanogly Recital Hall, please ask for a headset from our front-of-house staff.

PROGRAMME NOTES

The Earliest Polyphony

Beata viscera
Christe redemptor
O primus homo

Perotin (c.1200)
Winchester Troper (c.1050)
Aquitaine (c.1100-1150)

We begin with three pieces that would have been sung during the Christmas season. *Christe redemptor* was written almost 1,000 years ago and is one of the earliest pieces of composed harmony to have survived until modern times. The simple note-against-note music of the Winchester Troper is austere and simple, yet it is undeniably beautiful. The monastery of St. Martial at Limoges in Aquitaine, south-west France, was a major centre in the development of the early polyphonic forms of composition; *O primus homo corruit* is an example of 'organum', a piece with a sustained-note 'tenor' (usually an existing piece of plainchant) that has been combined with a more mobile upper part or parts. The 'modernity' of *Beata viscera* lies in its use of a rhythmic pattern in compound time, a development that emerged from the school of composers working at the school of Notre Dame in Paris. This song is credited as being the work of Perotin ('little Peter'), the acknowledged musical master of his day.

Guillaume de Machaut

Plourés, dames
Rose, lis, printemps, verdure

Machaut (c.1300-1377)

Gullliame de Machaut (c.1300-1377) is considered now, as he was in his own day, the most significant French poet and composer of the 14th century. Sometimes described as 'the last of the *trouvères*' because of his dual talents as wordsmith and musician, Machaut built on past traditions yet spearheaded a new school of lyric composition. In the field of literature, he developed several of the poetic forms and genres that dominated for generations to come. His impact on the musical life of his age was equally profound; he is closely associated with the new style of polyphonic love-song that became so popular in the 14th century, and today is considered the supreme representative of the 'Ars nova' musical tradition that revolutionised composition and notation in that period.

The two songs presented here demonstrate Machaut's melodic and harmonic skills and how he was able to deploy both to illuminate different poetic forms. *Plourés, dames* was probably written in 1361 and is the first song in the 'Voir dit' (the 'True Tale'), a long poetic and musical tale telling of the narrator's love for a lady some forty years his junior – this mournful tune is the offering he sent to the woman who had won his heart, who he names simply as 'Toute Belle'. *Rose, lis* (a 'rondeau') is rich in its employment of innovative metrical patterns – possibly explaining why the song remained popular long after Machaut's death - and the frequent use of 'hemioclas' gives the song its beautiful lilting quality.

England

Credo

Anna mater, matris Christi

Anon, Fountains Abbey (c.1410)

John Plummer (c.1410-c.1484)

In the early part of the 15th century, some of the most exciting developments in composition and performance were taking place in England, at least according to scholars and commentators in Europe who were casting envious eyes across the Channel. Much credit was given to John Dunstaple, not least for the influence his music had on composers such as Binchois and Dufay, but there was also a wealth of music of the very highest quality created in these years by other named and anonymous composers, much of which has been lost over the course of the intervening centuries. The anonymous *Credo* presented here comes from a manuscript that can be traced back to Fountains Abbey in Yorkshire; it is an infectiously and unremittingly upbeat piece which, through the technique of splitting the text between all the parts, lasts only a very short time and there is absolutely no concession made for the nature of the text. One Mass and four motets are the sum total of all the music by Plummer that has survived, yet the large-scale *Anna mater matris Christi* reveals him to have been a composer of grand design. The text is dedicated to Mary's mother and the passing of melodic phrases from one part to another is a notable feature that helps to give the harmonies an especially luxurious richness when the voices all come together.

Dufay

Adieu ces bon vins

Lamentatio sanctae matris ecclesiae Constantinopolitanae

Guillaume Dufay

(c. 1400-1474)

Just as Machaut is the towering figure in the history of 14th century music, so it was Guillaume Dufay who dominated the middle decades of the 15th century. He was probably born in or near Cambrai around the year 1400 and was a chorister at the Cathedral there from 1409-1412. Sometime before 1420 he must have entered the service of the Malatesta family in Pesaro, Italy, and there is evidence to suggest that he held positions in Cambrai and Laon between 1426-1427 - the beautiful song *Adieu ces bons vins de Lannoy* was seemingly written to mark his departure from Laon. In December 1428 Dufay became a singer in the papal choir, the most famous musical establishment in Europe. Whilst in Italy he formed close associations with the d'Este family of Ferrara and he subsequently worked at the Court of Savoy. It was possible at these times to hold positions – 'benefices' – in a number of different courts and churches without actually being in residence and this makes it difficult to be sure as to Dufay's exact movements, but it would appear that from 1440 until his death in 1474, he was based in Cambrai, with the exception of the period 1451-58 which he spent once more in Savoy. The poignant and mournful *Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae*, an early example of the hybrid form known as the motet-chanson, was written to commemorate the occasion of the fall of Constantinople to the Turks in 1453.

Italy

Plaudite ecus mundi

Ave Maria

Sicut liliam

Christoforo de Monte (c.1383-1437)

Loyset Compère (c.1445-1518)

Antoine Brumel (c.1460-1512/13)

The history of music in Italy in the 15th century has often focussed on the work of northern European musicians who made the journey south to work for wealthy employers, yet there is a

danger of overlooking the imagination and flamboyance of Italian-born composers. The ‘Ars subtilior’ compositions of the later 14th century were rich in both harmonic and rhythmic complexity, so much so that the music written almost inevitably marked both the beginning and the end of a grand but short-lived experiment. But the later motet *Plaudite decus mundi*, written for the coronation of the Venetian Doge Francesco Foscari (later immortalised in literature and music by Byron and Verdi respectively) in 1423 is an unashamedly exuberant piece that is great fun to sing.

Loyset Compère is known to have worked in Milan, where he sang in the chapel of Galeazzo Maria Sforza from July 1474 until the Duke was assassinated at the end of 1476. During those mere eighteen months Compère appears to have been unusually productive; it was almost certainly in Milan that he composed his three surviving cycles or 'motetti missales' - motets to be performed in place of the movements of the Mass - since there is no other place where this genre is known to have been cultivated. This may have been Compère's one and only official appointment in Italy but there is evidence to suggest that he returned to Italy on a military campaign in 1494 as part of the retinue of King Charles VIII of France.

After early years spent in Chartres, Geneva and Paris, Antoine Brumel arrived at the court of Alfonso I d'Este, Duke of Ferrara, in 1506, thus following in the footsteps of two of the greatest composers of the period, Josquin Desprez and Jacob Obrecht. *Sicut liliū* would have been sung as the first antiphon of first vespers for the Feast of the Purity of the Virgin Mary. It is remarkably plain and unassuming, yet it is also a miniature masterpiece.

Spain

Adorámoste, Señor
Hortus conclusus

Francisco de La Torre (fl.1483-1504)
Rodrigo de Ceballos (c.1530-1581)

In the generation before the arrival of such masters as Morales, Guerrero and, of course, Victoria, Spain has too often been overlooked outside its own borders as a land of stunning music. Emerging only in the later 15th century from centuries of division during the Moorish occupation of so much of the land, it was the marriage in 1469 and subsequent reign of Isabella of Castile and Ferdinand of Aragon – ‘Los Reyes Católicos’ – that created the conditions for a rapid musical development in western-style sacred and secular repertoire. Francisco de La Torre was in the service of King Ferdinand of Aragon from 1483 – the two monarchs each retained their own separate chapel of musicians – and his beautiful sacred/secular *Adorámoste, Señor* is but one example of the wonderful music contained in the *Cancionero del Palacio* (Palace Songbook). Rodrigo Ceballos was born in Huelva province in southern Spain between 1525 and 1530 and died in Granada in 1581. He worked in Spain all his life and this *Hortus conclusus* apparently dates from his employment in Seville.

Josquin

In te, Domine, speravi
O bone et dulcis Domine Jesus

Josquin Desprez (c.1450/55-1521)

Despite being the unchallenged pre-eminent European composer in the years either side of 1500 and arguably the greatest single influence on composers throughout the 16th Century,

tantalisingly little is known of the life of Josquin Desprez. He was most likely born in the 1450s in the border region of northern France and the Low Countries and he died in 1521, and he was employed at various times of his career in Milan, Rome, Ferrara and other locations. It is almost easiest to track his activity, and certainly to form an assessment of his standing and reputation, from the testimony of his contemporaries and the words of the highest praise written in the years immediately following his death. Duke Ercole I of Ferrara, for one, was advised that ‘there is neither Lord nor King who will now have a better chapel than yours if Your Lordship sends for Josquin ... and, by having Josquin in our chapel, I want to place a crown upon this chapel of ours’ (although a subsequent note remarked that Josquin commanded a heavy price!). Some years after the composer’s death, Martin Luther declared, after singing through a 6-part piece, that ‘Josquin is the master of the notes, which must do as he wishes, while other composers must follow what the notes dictate.’ However, such fame and elevated status had its own drawback. Numerous pieces that were once attributed to Josquin have now been shown to be the works of other composers, some of whom were perhaps attempting to pass their own work off as that of the great master.

Low Countries

Quam pulchra es

Nicolas Gombert (c.1495-c.1560)

The programme concludes with a glorious setting of a text from the Song of Songs by one of the most outstanding composers of the 16th century, Nicolas Gombert. Apparently a pupil of Josquin Desprez, Gombert was a singer in the chapel of the Emperor Charles V and this motet is a wonderful example of the manner in which he and fellow composers of his generation responded with obvious enthusiasm to the ecstatic lyricism of the Biblical poetry. Gombert writes with precision and with exact proportion, yet the music adds up to much more than the sum of its parts. To paraphrase Hermann Finck, writing in his *Practica musica* of 1556: “Yet in our own time there are innovators, among whom Nicolas Gombert shows all musicians the path, nay more, the exact way to refinement.”

THE ORLANDO CONSORT

Matthew Venner: countertenor

Mark Dobell: tenor

Angus Smith: tenor

Donald Greig: baritone

Formed in 1988 by the Early Music Network of Great Britain, the Orlando Consort rapidly achieved a reputation as one of Europe’s most expert and consistently challenging groups performing repertoire from the years 1050 to 1550. Their work successfully combines captivating entertainment and fresh scholarly insight and the unique imagination and originality of their programming together with their superb vocal skills has marked the Consort out as the outstanding leaders of their field. The Consort has performed at many of Britain’s top festivals (including the BBC Proms and the Edinburgh International Festival) and in 19 European countries, the USA and Canada, South America, Singapore and Japan.

The Consort's impressive discography for Saydisc, Metronome, Linn, Deutsche Grammophon and Harmonia Mundi USA includes a collection of music by John Dunstaple and 'The Call of the Phoenix', which were selected as Early Music CDs of the Year by Gramophone Magazine; their CDs of music by Compère, Machaut, Ockeghem, Josquin, *Popes and Anti-Popes*, *Saracen and Dove* and *Passion* have also all been short-listed. Machaut's *Messe de Notre Dame* and *Scattered Rhymes*, an outstanding new work by British composer Tarik O'Regan and featuring the Estonian Philharmonic Chamber Choir, was short-listed for a BBC Music Magazine Award.

The Consort is currently pursuing an epic project to record all the songs of Guillaume de Machaut for Hyperion; the first release (*Le Voir Dit*) was selected by New York Times critics as one of their favourite classical CD releases of 2013 and has since been followed by 8 much-praised recordings. Also on the Hyperion label are an anthology of music by Loyset Compère, a survey of 14th century English music, songs by Guillaume Dufay, and a survey of Florentine Renaissance music.

The Consort's performances also embrace the spheres of contemporary music and improvisation. To date they have performed over 30 world premières and they have created striking collaborations with the jazz group Perfect Houseplants and, for a project exploring historic Portuguese and Goan music (generously supported by the National Centre for Early Music), the brilliant tabla player Kuljit Bhamra. The Consort is privileged to perform not only in grand modern settings, including New York's Carnegie Hall, the new Boulezsaal in Berlin, and at the Salzburg Festival, but also in stunning historical settings such as the Alcazar in Seville, the Baptistery of St John adjacent to Florence Cathedral, and at the Odeon of Herodes Atticus in Athens. The group continues to enjoy a busy international schedule that includes performances of its critically acclaimed soundtrack of music from Joan of Arc's lifetime that accompanies Carl Theodor Dreyer's silent film masterpiece *La Passion de Jeanne d'Arc*.

TEXTS AND TRANSLATIONS

Beata viscera Marie virginis

Beata viscera Marie virginis,	Blessed body of the Virgin Mary
cuius ad ubera rex magni nominis;	To whose breast the King with the great name suckled
veste sub altera vim celans numinis,	Under a garment concealing the power of your godliness
dictavit federa Dei et hominis.	She dictated the creed for God and man.
O mira novitas et novum gaudium,	O wonderful rareness and new joy
matris integrita post puerperium.	The integrity of a mother after childbirth.

Christe redemptor

Christe redemptor miserere nobis	Christ the Redeemer have mercy upon us.
Kyrie eleison eia omnes dicite.	Come, all say 'Lord have mercy'.

O bone rex qui super astra sedes
et domine qui cuncta gubernas eleison.

O good king that sittest above the stars
and Lord that rulest all things, have mercy.

Tua devota plebs implorat iugiter
ut illi digneris eleison.

Thy devoted people implore constantly
that thou deign to have mercy on them.

O primus homo corruit

O primus homo corruit in fraude feminea,
sed secundus profuit in carne virginea.

O, the first man fell by female fraud,
the second brought succour in virgin's flesh.

O nichil rubo nocuit ardenti vis ignea,
dumque vellus maduit sicca manet area.
dry.

O, the force of fire did no harm to the burning bush;
when the fleece grew wet the threshing-floor remained

Dum se Deus induit nostre carnis trabea,
naturam non destruit divinam corporea.

When God clad himself in the garment of our flesh
his bodily nature did not destroy the divine.

Sed dum esse voluit, quod non erat antea,
Deitatis latuit sol in nube carnea.

But when he chose to be what he was not before,
the sun of godhead hid in the cloud of flesh.

Plourés, dames

Plourés, dames, plourés vostre servant.
Qui ay toudis mis mon cuer et m'entente.
Corps et desir et penser en servant
L'onneur de vous que Dieus gart et augmente.
Vestes vous de noir pour mi.
Car j'ay cuer teint et viaire pali.
Et si me voy de mort en aventure.
Se Dieus et vous ne me prenes en cure.

Weep, ladies, weep for your servant.
I who ever put my heart and my understanding.
My body, desire and thought to serve
Your honour whom God keep and prosper.
Dress yourselves in black for me.
For my heart is drained and my face pale.
And you see me in danger of death
If God and you do not take care of me.

Mais certains sui qu'en vous de bien a tant
Que dou peril, ou je sui, sens attente.
Me geterez, se de cuer en plourant
Priez a dieu qu'a moy garir s'assente.
Et pour ce je vous depri.
Qu'a Dieu weillies pour moy faire depri.
Ou paier creins le treu de Nature.
Se Dieus et vous ne me prenes en cure.

But I am certain that there is so much good in you
That without delay, from the peril in which I am
You will thrust me, if from your heart weeping
You pray to God that he consent to cure me.
And for this I beg you.
That you be willing to make request to God for me.
Or I fear to pay the tribute of Nature.
If God and you do not take care of me.

Rose, lis, printemps, verdure

Rose, liz, printemps, verdure,	Rose, lily, spring, greenery,
Fleur, baume et tres douce odour,	Flower, balm, and scent most sweet,
Belle, passes en doucour,	Lovely lady, you surpass in sweetness,
Et tous les biens de Nature	And all the good things of Nature
Avez, dont je vous aour.	you have, for which I adore you.

Credo

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Iesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia secula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: 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.

I believe in one 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, 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 on the third day he rose again according to the Scriptures. And ascended into Heaven. And sitteth on the right hand of God the Father. From thence He shall come again in glory to judge both the quick and the dead. Whose kingdom shall have no end. And I believe in the Holy Ghost, the Lord, the 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.

Anna mater matris Christi

Anna mater matris Christi,	Anne, mother of Christ's mother,
nos pie considera,	look with pity upon us,
que Marie meruisti	thou who was found worthy

propinare ubera.
O quam digne veneraris
ab humano germine,
que Mariam mundo paris
magno Dei munere.
Nam tu confers spem medele
sacro puerperio;
esto memor clientele
huius in exilio.

Anna felix ascendisti

supra cuncta sidera;
tu in hora mortis tristi
nos ab hoste libera.

Sic matrona singularis
digneris succurrere,
extans mater salutaris,
fac nos Christo vivere. Amen.

to give Mary the breast;
Oh how worthily thou art worshipped
by the human race,
who bearest Mary for the world
by the mighty gift of God.
For thou bringest the hope of remedy
by thy holy childbearing;
be mindful of these thy dependants
in exile.

Blessed Anne, thou didst ascend

above all the stars;
do thou in our grievous hour of death
free us from the enemy.

Thus, matchless matron,
mayst thou deign to help us,
being the mother who brought salvation,
make us live to Christ. Amen.

Adieu ces bon vins

Adieu ces bons vins de Lannoys,
Adieu dames, adieu bourgeois,
Adieu celle que tant amoye.
Adieu toute playsante joye,
Adieu tous compagnon galois.

Je m'en vois tout arquant des nois,
Car je ne truis feves ne pois,
Dont bien souvent ou cueur m'ennoye.
Adieu ces bons vins de Lannoys,
Adieu dames, adieu bourgeois,
Adieu celle que tant amoye.

Farewell those good wines of the Laonnois,
farewell ladies, farewell burghers,
farewell she whom I so loved.
Farewell all pleasure and joy.
Farewell all boon companions,

I depart all bent over by my load of nuts,
for I cannot find beans or peas, at which
I feel constant annoyance in my heart.
Farewell those good wines of the Laonnois,
farewell ladies, farewell burghers,
farewell she whom I so loved.

De moy serés par plusieurs fois
Regretés dedans les bois,
Où il n’y a sentier ni voye.
Puis ne sçaray que faire doye
Se je ne crie à haute voix:

I shall miss you on many occasions
within the woods,
where there is neither path nor way.
Then I shall not know what I ought to do,
Except to cry aloud:

Adieu ces bons vins de Lannoys,

Farewell those good wines of the Laonnois,

Adieu dames, adieu borgois,

farewell ladies, farewell burghers,

Adieu celle que tant amoye.

farewell she whom I so loved.

Adieu toute playsante joye,

Farewell all pleasure and joy.

Adieu tous compagnon galois.

Farewell all boon companions.

Lamentatio Sanctae Matris Ecclesiae Constantinopolitanae

O très piteulx de tout espoir fontaine,

Most merciful fountain of all hope,

Père du filz dont suis mère explorée,

Father of the son whose mother I am,

Plaindre me viens a ta court souveraine,

I come to weep at your sovereign court,

De ta puissance et de nature humaine,

of your power and humanity

Qui ont souffert telle durté villaine

which have allowed such evil harm

Faire a mon filz, qui tant m’a honnorée.

to be done to my son who so honoured me.

Dont suis de bien et de joye separée,

Now I am bereft of good and joy,

Sans quivivant veulle entendre mes plains.

and none alive can hear my plaint:

A toy, seul dieu, du forfait me complains,

to you, only God, I lament the sacrifice

Du gref tourment et douloureux outrage,

of deep torment and sad offence

Que voy souffrir au plus bel des humains

which I see the noblest of men suffer

Sans nul confort de tout humain lignage.

without any comfort from mankind.

Tenor: Omnes amici ejus spreverunt eam.

Tenor: All her friends despised her.

Non est qui consoletur eam
ex omnibus caris ejus.

There is none to comfort her
among all her dear ones.

Plaude decus mundi

Plaude decus mundi, Venetum clarissima turba, sorte ducem solita sacra cum feceris altum Italiae sidus,
cui munera magna dedere Jupiter ipse, Venus florens dulcisque Minerva, utque tibi princeps

magno luceret Olimpo vim dedit et gratam populo Mercurius aliam. Neque minus generosa domus tu
Fuscara gaude, cum nunc lucescas Francisco, Francisco principe facto. Felices patriae quas temperat
urbs Venetorum plaudite, nam populis successit dux pius aequus, mille quadringentis domini
currentibus annis vigenisque tribus, cum sol ter quinque per orbem inerat et tauri lustrabat cornua
fortis.

Applaud the jewel of the world, O renowned people of Venice, since guided by sacred destiny you have
chosen a sublime Doge, star of Italy, who has been lavished with great gifts by Jupiter himself, the
glowing Venus and sweet Minerva. So that you, great Prince, might shine brightly, Olympus has given
you strength and Mercury has given the people a welcome soul. You, the noble house of Foscari, shine
more than ever since the election of Prince Francesco. Applaud the happy countries governed by the
city of Venice; praise the pious leader, in this year of the Lord 1463, just as the sun crosses the heavens
three times five across the globe and has shone on the horns of the strong bull.

Ave Maria

Prima Pars: Ave Maria, gratia plena, Dominus tecum, Virgo serena. Benedicta tu in mulieribus, et
benedictus fructus ventris tui, Kyrie eleison, Christe eleison, Kyrie eleison, O Christe audi nos. Sancta
Maria, ora pro nobis ad Dominum. O Christe audi nos. Sancta Dei Genitrix, ora pro nobis ad Dominum.
O Christe audi nos.

Hail Mary, full of grace, the Lord is with you, serene Virgin. You are blessed among women, and blessed
is the fruit of your womb, Lord have mercy, Christ have mercy, Lord have mercy, O Christ hear us. Holy
Mary, pray for us to the Lord. O Christ hear us. Holy Mother pray for us to the Lord. O Christ hear us.

Secunda Pars: Sancte Michael, ora pro nobis ad Dominum. O Christe audi nos. Sancte Gabriel, Sancte
Raphael, Omnes sancti Angeli et Archangeli Dei, orate pro nobis ad Dominum. O Christe audi nos.
Sancte Ludovice, Sancte Francisce, Sancte Nicolae, Sancte Quintine, Sancte Martine, Sancte
Augustine, Sancte Benedicte, Sancte Anthoni, (Sancte Nicolae), omnes sancti Martyres, omnes sancti
Confessores, omnes Sancti et Sanctae Dei, orate pro nobis ad Dominum. O Christe audi nos. Beata es
Maria, Virgo dulcis et pia, candore vincis lilia, et rosa sine spina, Sanctorum melodia. O Christe audi
nos. Amen.

Saint Michael, pray for us to the Lord. O Christ hear us. Saint Gabriel, Saint Raphael, All holy Angels and Archangels of God, pray for us to the Lord. O Christ hear us. Saint Louis, Saint Francis, Saint Nicolas, Saint Quintin, Saint Martin, Saint Augustine, Saint Benedict, Saint Anthony, all holy Martyrs, all holy Confessors, all Saints of God, pray for us to the Lord. O Christ hear us. Blessed are you, Mary, sweet and godly Virgin, you outshine the lilies in whiteness, o rose without a thorn, music of the Saints. O Christ hear us. Amen.

Sicut lilium

Sicut lilium inter spinas, sic amica mea inter filias.

As a lily among thorns, so is my love among the daughters.

Adorámoste, Señor

Adorámoste, Señor,	Let us adore you, Lord,
Dios y onbre Jhesu Christo,	Jesus Christ, god and man,
sacramento modo visto,	the holy one made visible,
universal Rredentor.	universal redeemer.

Adorámoste, vitoria	Let us adore you, victory
de la santa vera cruz,	of the holy true cross,
y el cuerpo lleno de luz	and body full of light
que nos dexaste en memoria.	for us to remember you by.

Criatura y criador,	Created and creator,
Dios y onbre Jhesu Christo,	Jesus Christ, god and man,
sacramento modo visto,	the holy one made visible,
adorámoste, Señor.	let us adore you, Lord.

Hortus conclusus

Hortus conclusus soror mea, sponsa mea, hortus conclusus et fons signatus. Aperi mihi, O soror mea, amica mea, columba mea, immaculata mea. Surge, surge propera amica mea, et veni.

Veni, veni speciosa mea, ostende mihi faciem tuam. Favus distillans labia tua, mel et lac sub lingua tua.
Veni sponsa mea, veni coronaberis.

My sister, my spouse, is a garden enclosed, a garden enclosed, and a fountain sealed up. Open to me,
my sister, my love, my dove, my undefiled. Arise, arise, make haste, my beloved, and come.

Come, come, my beautiful one, show me thy face. Thy lips, my spouse, are as a dropping honeycomb,
honey and milk are under thy tongue. Come, my spouse, thou shalt be crowned.

In te, Domine, speravi

In te, Domine, speravi	In thee, O Lord, did I hope
Per trovar pietà in eterno.	to find pity for evermore.
Ma in un tristo e oscuro inferno	But in a grim and dark hell
Fui e frustra laboravi.	I have been, and I have laboured in vain.
In te, Domine, speravi,	In thee, O Lord, did I hope,
In te, Domine.	In thee, O Lord.

Rotto e al vento ogni speranza,	Broken and with all hope cast to the wind,
Veggio il ciel voltarmi in pianto,	I see the heaven turned for me into weeping.

Suspir, lacrime me avansa	Sighs and tears are left to me
Del mio triste sperar tanto.	from my great unhappy hope.

Fui ferito, se non quanto	I was wounded, save inasmuch
Tribulando ad te clamavi:	As in my travail I called to thee:
In te, Domine, speravi.	In thee, O Lord, did I hope.

O bone et dulcis

O bone et dulcis domine Jesu credo firmiter et indubitanter quidquid sacrosancta credit ecclesia
deprecor tuam pietatem et clementiam fac me vivere et mori in tua fide. Confiteor enim coram
majestate tua, et sanctis angelis tuis quod servus tuus sum et quidquid mihi accedat tuus sum fidelis.
Amen.

Tenor: Pater noster qui es in celis, sanctificetur nomen tuum adveniat regnum tuum, fiat voluntas tua sicut in celo et in terra. Panem nostrum quotidianum da nobis hodie et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris, et ne nos inducas in tentationem sed libera nos a malo. Amen.

Bassus: Ave Maria, gratia plena, Dominus tecum. Benedicta tu in mulieribus et benedictus fructus ventris tui Jesus. Amen.

O good and sweet Lord Jesus, I believe firmly and undoubtingly whatever the most holy Church believes, I pray for the pity and mercy. Make me to live and die believing in thee, for I confess before thy majesty and thy holy angels that I am thy servant, and I am thy faithful liege whatever may befall me. Amen.

Tenor: Our Father, which art in heaven, hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our debts, as we forgive our debtors. And lead us not into temptation but deliver us from evil. Amen.

Bassus: Hail Mary, full of grace, the Lord be with thee. Blessed art thou among women and blessed is the fruit of thy womb, Jesus. Amen.

Quam pulchra es

Quam pulchra es et quam decora, carissima in deliciis. Statura tua assimilata est palme, ubera tua botris. Caput tuum ut Carmelus, collum tuum sicut turis eburnea.

Veni, dilecte mi, egrediamur in agrum, videamus si flores fructus parturierunt, si floruerunt mala Punica. Ibi dabo tibi ubera mea. Alleluya.

How beautiful art thou, and how comely, my dearest in delights! Thy stature is like a palm tree, and thy breasts to clusters of grapes. Thy head is like [Mount] Carmel, thy neck as a tower of ivory.

Come, my beloved, let us go forth into the field, let us see if the flowers have brought forth fruits, if the pomegranates have flourished. There will I give thee my breasts. Alleluia.