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BENEVENTAN CHANTS

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BENEVENTAN CHANTS

Part One: Holy Saturday

1	Antiphona: <i>Ad vesperum demorabitur</i>	0'22"
2	a) Lectio: <i>In principio fecit Deus</i> — b) Tractus: <i>Domine, audivi</i>	4'32"
3	a) Lectio: <i>In die illa</i> — b) Tractus: <i>Cantabo nunc dilecto</i>	4'40"
4	a) Acclamatio: <i>Lumen Christi</i> — b) <i>Exsultet</i>	3'12"
5	Antiphona: <i>Omnes sitientes</i>	0'39"
6	Tractus: <i>Sicut cervus desiderat</i>	1'21"
7	Acclamatio: <i>Si quis catechumenus est</i>	0'40"
8	<i>Doxa en ipsistis</i> — <i>Gloria in excelsis</i>	1'10"
9	<i>Alleluia</i> — <i>Laudes ordo</i> — <i>Resurrexit</i>	2'00"
10	Offertorium: <i>Omnes, qui in Christo</i>	0'40"
11	Communio: <i>Hymnum canite Agni mundi</i>	1'03"
12	Ludus paschalis: <i>Quem quaeritis</i>	0'45"
13	Ingressa: <i>Maria vidit angelum</i>	4'27"

Part Two: Feast of the Holy Twelve Brothers

14	Ingressa: <i>Sancti videntes angelum</i>	4'19"
15	<i>Kyrie eleison</i> — <i>Christe, caelorum Rex</i>	2'12"
16	<i>Alleluia</i> — <i>Germana fratrum</i>	1'53"
17	Offertorium: <i>Circuierunt sancti</i>	0'56"
18	a) <i>Sanctus</i> — <i>Corona iustitiae</i> — b) <i>Agnus Dei</i> — <i>Fulgida qui regnas</i>	4'06"
19	Communio: <i>Hos duodecim misit</i>	0'33"
20	Antiphonae: <i>Ecce, quam bonum</i> — <i>Haec est vera fraternitas</i> — <i>Beatus Donatus et Felix</i> — <i>Venit angelus</i> — <i>Sanctissimus Arontinus</i> <i>Beatum Vitalem</i> — <i>Sancti vero uno ore</i>	3'46"
21	„Benedictiones“: <i>Tunc hi tres</i>	7'47"

Total Time: 51'02"

SCHOLA HUNGARICA

Soloists

László Kéring (2b, 4b, 7, 12)

András Soós (3b, 7, 12, 13, 21)

Ernő Tfirst (12)

Conducted by

JANKA SZENDREI, LÁSZLÓ DOBSZAY

Sung in Latin

Edited by Thomas Forrest Kelly

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Recording Producer: Dóra Antal

Balance Engineer: Veronika Vincze

Front Cover: Arichis II inspecting a model of Santa Sofia.
(Biblioteca Apostolica Vaticana, MS Vat. lat. 4939 folio 28 v.)

Design by Hungaroton

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Ⓢ SLPD 31168 Ⓢ MK 31168

Recorded at the Reformed Church, Ócsa (Hungary); June 26—July 14, 1989

This recording presents for the first time a selection of music from the old Beneventan liturgy, which was used in southern Italy from the eighth century until its eventual decline in the eleventh and twelfth century. Like the Mozarabic and the Ambrosian chant, this is one of several regional musical repertoires which were practiced in early medieval Europe. The Beneventan chant survived, at least in part, the pressure for uniformity which swept away so many local varieties of nonconformist liturgical music, and substituted for them the universal repertory now known as Gregorian chant.

The Beneventan chant is the liturgical music of the Lombard duchy whose capital was the city of Benevento, now a provincial capital in southern Italy. Despite contacts with Rome and Byzantium, and despite the hostile visits of a series of German Emperors beginning with Charlemagne, the region ruled from Benevento retained a measure of independence throughout the Middle Ages; it produced a characteristic script that was brought to perfection at the monastery of Montecassino in the eleventh century; and it developed a cultural and musical tradition largely independent of the rest of Europe.

The Beneventan chant can be traced back at least to the eighth century, when the power of the Lombard rulers of the South was at its height. The church of Santa Sofia in Benevento, built by the Lombard Duke Arichis II, was intended as a sort of national shrine for the Lombards; Arichis gathered together the relics of twelve martyrs (whom tradition soon made into brothers), and in 760 interred them in Santa Sofia with great

ceremony; the cult of the Holy Twelve Brothers subsequently spread throughout southern Italy. A complete mass in Beneventan chant survives for this feast; and, since the *Ingressa* (the entrance chant of a Beneventan mass) for the Twelve Brothers is modeled on the Easter *Ingressa Maria vidit angelum*, we can surmise that the Beneventan chant was already in use by the middle of the eighth century. (A picture of Arichis II inspecting a model of Santa Sofia is on the cover of this recording, reproduced from the twelfth-century cartulary of Santa Sofia now in the Vatican Library.)

When Charlemagne in 774 defeated the Lombard kingdom of Pavia, Arichis II assumed for himself the leadership of the Lombards: he took the title of "prince of the Lombard people;" he began to wear a crown; he struck coins with his own effigy; and he developed an elaborate court ceremonial. The church of Santa Sofia, important to Arichis's princely aspirations, was identified not only as the palace church of the newly-independent principality of Benevento, but also as a national shrine, an important symbol of Lombard self-consciousness and the nationalism of a Benevento that considered itself the chief custodian of Lombard culture.

The history of the Lombards is mirrored in music: for there is another ancient Lombard chant, equally distinct from the Gregorian: the so-called Ambrosian chant of Milan—from the region, that is, of the kingdom of Pavia. And despite their many differences, the Beneventan and Ambrosian chants have so many characteristics in common as to suggest that the Lombard areas,

north and south, once shared a similar liturgy and music, whose separate development from the eighth century onward produced the related repertoires of Milan and Benevento. The Beneventan scribes were in a way aware of this link, for when they labeled their local music they invariably called it "Ambrosian." It is in this "Lombard" aspect of the Beneventan liturgy that we can see its connection with politics: its preservation, over several centuries, as an artistic patrimony, and its ultimate suppression, in a much weakened Benevento peopled still with proud Lombard nobles, under the joint forces of Norman invasion and Papal reform.

But though the Beneventan chant is ancient, its sources are less old, and it is not always easy to reconstruct the original from the fragments that survive. There are some eighty-five manuscripts which preserve some remnant of the old Beneventan chant; but most of these are fragments, palimpsests, or only one or two pieces embedded in later Gregorian repertory. But it is clear from the distribution of surviving sources that the Beneventan chant was used over a large area of southern Italy, and that the center of the repertory is Beneventan itself.

There are, in fact, only three principal surviving sources of Beneventan chant, and all three are from Benevento. One surviving leaf of a pure Beneventan gradual (now Benevento, Biblioteca capitolare MS 35, folio 202) preserves part of the Beneventan masses for Christmas and St. Stephen. The remainder of the surviving repertory is found in two other eleventh-century manuscripts (now MSS 38 and 40 of the Bibliote-

ca capitolare). These are fairly typical Gregorian graduals of the period, with *Temporale* and *Sanctorale* in a single series; both also include a rich repertory of tropes and sequences. But for twenty of the feasts recorded in these manuscripts there is also a second mass, following and separated from the Gregorian propers; considered together, these twenty masses demonstrate a remarkable stylistic unity, and a musical style so different from any of the other repertoires of Western chant that they are clearly part of a unified repertory. It is this music that we call Beneventan.

The Beneventan chant, preserved mostly in eleventh-century manuscripts whose notation *in campo aperto* is only partially diastematic, resists easy transcription. However, the highly formulaic nature of this music, and the frequent repetition of entire phrases, often give us literally hundreds of occurrences of the same music, so that with careful study a reconstruction can be made which we can with fair confidence believe represents the chant as it was transmitted and understood by the scribes.

The music of the Beneventan chant has its own style, its own methods of procedure, its own turns of phrase, that set it apart from other chant dialects. It has a very standardized group of cadences; a limited stock of frequently-used melodic turns of phrase; and a tendency in many cases to form longer pieces from several repetitions of a single melodic phrase (as in the two *Ingressae* on this recording). These cadences, formulas, and repeated elements are not limited to a single liturgical category or mode (as in

Gregorian chant), so that their number is smaller, and their occurrences more frequent. The Beneventan chant, regardless of liturgical category, proceeds at a uniform, rather ornate pace, with much stepwise motion and relatively few dramatic melodic contours. Virtually every piece ends either on G or on A, but there are no other differences to be seen between the two "modal" groups.

It is in its formal simplicity and ornate regularity that the Beneventan chant has much of its interest for us. An undifferentiated modality; a very limited number of melodic formulas; an archaic liturgical usage; and a small number of surviving pieces: these make of the Beneventan chant an important specimen to compare with the "modern" features of more developed repertoires. But there is much charm in its simplicity; much to observe about its arrangement of very limited melodic means; and much to learn from its position as a cultural artifact.

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The program on this recording presents some of the most central, and some of the most typical, survivals from the Beneventan repertory. The first part of this recording surveys the Paschal Vigil, the most complete feast for which Beneventan music survives. The elaborate Beneventan rites of the Vigil of Easter are known to us from a rubric in the eleventh-century gradual Vatican vat. lat. 10673 (see *Paleographie musicale*, t. XIV, pp. 291—295 and planches 65—70).

Instead of the ceremony of the blessing of the new fire and of the Paschal candle, with which

the Roman vigil begins, the Beneventan rite opens with the antiphon *Ad vesperum*, followed by a series of lessons and tracts; two of these tracts are sung here: the Beneventan *Domine audivi* and *Cantabo*. After the readings comes the blessing of the paschal candle, with the singing of the *Exsultet* by the deacon; the Beneventan *Exsultet* has a special text and melody, which is preserved in many beautifully illustrated rotuli from the Beneventan area. Only the beginning of this long recitative is sung here.

The rites of baptism on Holy Saturday are provided with special music in the Beneventan rite: the antiphon *Omnnes sitiennes* and the Tract *Sicut cervus* for the procession to the font; the dismissal of catechumens, unbelievers and heretics (*Si quis cathecumenus est, procedat!*) and the final antiphon (preserved in several sources in both Greek and Latin) *Gloria in excelsis*. The rite continues with the Vigil Mass, for which the Beneventan rite provides the Alleluia *Resurrexit*, with a prosula and a second verse referring to the newly-baptized (*Laudate pueri*), the offertory *Omnnes qui in Christo*, and the communion *Hymnum canite*.

This part continues with the local version of the widespread *Quem quaeritis* dialogue, which, though it is not a part of the old Beneventan liturgy, is preserved in the Gregorian manuscripts of Benevento, and has its place between the rites of Holy Saturday and the Easter Mass. Part One concludes with the Beneventan ingressa for Easter (*Maria vidit angelum*), whose melody is shared by the ingressa *Sancti videntes* which begins in this part.

The Beneventan mass of the Holy Twelve Brothers, preserved complete only in Benevento 40, is presented in its entirety (*Ingressa Sancti videntes*; Alleluia *Germana fratrum*; Offertory *Circuierunt*; Communion *Hos duodecim*). Part Two also presents the surviving series of Beneventan antiphons for the feast of the Holy Twelve Brothers; though these antiphons are preserved only in later manuscripts, their clearly Beneventan style inclines us to include them in this presentation of the complete surviving Beneventan music for this important local feast. To this Beneventan music are added some chants of the Ordinary from the later trope reper-

tory as it is preserved in the mixed Gregorian-Beneventan manuscripts of Benevento. These are the Kyrie *Christe, caelorum Rex*, an Italian trope probably not native to Benevento; the Sanctus *Corona iustitiae*, clearly a product of Benevento; and the Agnus Dei *Fulgida qui regnas*, a south Italian arrangement of an internationale trope. (I am grateful to Professor John Boe for detailed information on the tropes.)

The recording ends this selection of music from the old Beneventan chant with the extraordinarily elaborate version of the Song of the Three Children, as sung at Benevento on Good Friday.

Thomas Forrest Kelly

WORDS

1 ANTIPHONA

Ad vesperum demorabitur fletus,
et ad matutinum laetitia.

2 a) LECTIO

In principio fecit Deus
caelum et terram.

Terra autem erat inanis et vacua,
et tenebrae erant super faciem abyssi,
et Spiritus Dei ferebatur super aquas.
Dixitque Deus: „Fiat lux!“
Et facta est lux.
Et vidit Deus lucem, quod esset bona,
et divisit lucem a tenebris.

b) TRACTUS

Domine, audivi
auditum tuum, et timui,
consideravi opera tua, et expavi.

In medio annorum
notum facies;
cum iratus fueris,
misericordiae recordaveris.

Deus ab Austro veniet,
et Sanctus de monte umbroso.

ANTIPHON

In the evening weeping shall have place:
and in the morning gladness.

a) LESSON

In the beginning God created
Heaven and earth.
And the earth was void and empty,
and darkness was upon the face of the deep,
and the spirit of God moved over the waters.
And God said: Be light made.
And light was made.
And God saw the light that it was good,
and he divided the light from the darkness.

b) TRACT

O Lord, I have heard
thy hearing and was afraid,
I saw thy doings and was frightened.

In the midst of the years
thou shalt make it known:
when thou art angry,
thou wilt remember mercy.

God will come from the south:
and the holy one from the shady mount.

Operuit caelos gloriae eius,
et laude eius repletur terra.

Ego autem in Domino gaudebo,
et exsultabo in Deo, Iesu meo.

Et ponam pedes meos
quasi cervorum,
et super excelsa mea deducet me victor
in psalmis canentem.

3 a) LECTIO

In die illa erit germen Domini
in magnificentia et gloria,
et fructus terrae sublimis,
et exsultatio his,
qui salvati fuerint de Israel.
Et erit: omnis,
qui relictus fuerit in Sion
et residuus in Ierusalem,
sanctus vocabitur, omnis,
qui scriptus est in vita in Ierusalem,
si abluerit Dominus
sordes filiarum Sion,
et sanguinem Ierusalem laverit
de medio eius
in spiritu iudicii
et spiritu ardoris.

His glory covered the heavens:
and the earth is full of his praise.

But I will rejoice in the Lord:
and I will joy in God my Jesus.

And he will make my feet
like the feet of harts:
and he the conqueror will lead me
upon my high places singing psalms.

a) LESSON

In that day, the bud of the Lord
shall be in magnificence and glory:
and the fruit of the earth shall be high
and a great joy to them
that shall have escaped of Israel.
And it shall come to pass,
that everyone that shall be left in Sion,
and that remain in Ierusalem,
shall be called holy, every one
that is written in life in Ierusalem.
If the Lord shall wash away
the filth of the daughters of Sion,
and shall wash away the blood of Ierusalem
out of the midst thereof,
by the spirit of judgement
and by the spirit of burning.

b) TRACTUS

Cantabo nunc dilecto

canticum dilectae vineae meae.

Vinea facta est dilecto in cornu,
in loco uberi.

et maceria circumdedi
et circumfodi,
et plantavi vineam Sorech.

Et aedificavi turrem (!) in medio eius,
et torcular fodi in ea.

Et sustinui,
ut faceret uvas,
fecit autem spinas.

Quoniam sustinui, ut faceret iudicium,
fecit autem iniquitatem,
et non iustitiam, sed clamorem.

4 a) ACCLAMATIO

Lumen Christi!
Deo gratias!

b) EXSULTET

Exsultet iam angelica turba caelorum,
exsultent divina mysteria,
et pro tanti Regis victoria
tuba intonet salutaris.
Gaudeat se tantis tellus
irradiata fulgoribus,

b) TRACT

I will sing to my beloved the canticle
concerning my beloved vineyard.

My beloved has a vineyard on a hill
in a fruitful place.

And I fenced it in
and ditched around it,
and planted it with the vines of Sorech.

And I built a tower in the midst thereof,
and set up a winepress therein.

And I looked
that it should bring forth grapes,
and it brought forth thorns.

For I looked that he should do judgment,
and he did iniquity:
and not justice, but a cry.

a) ACCLAMATION

Light of Christ!
Grace be to God!

b) PRAISE OF THE CANDLE

Let the host of angels exult in heaven,
let the divine mysteries exult,
and let the trumpet sound a salutation
for the victory of the great King.
Let the earth rejoice
in the rays of lightning,

et aeterni Regis
splendore lustrata
totius orbis se sentiat
amisisse caliginem!
Laetetur et Mater Ecclesia,
tanti luminis
adornata fulgoribus,
et magnis populorum vocibus
haec aula resultet!
Quapropter astantibus vobis,
fratres carissimi,
ad tam miram sancti huius
luminis claritatem,
una mecum, quaeso,
Dei omnipotentis
misericordiam invocate,
ut qui me non meis meritis
intra Levitarum numerum
dignatus est aggregare,
luminis sui gratiam infudens
cerei huius laudem
implere praecipiat!
Per Dominum nostrum Iesum Christum,
Filium suum,
viventem secum atque regnantem
in unitate Spiritus Sancti, Deum,
per omnia saecula saeculorum.

5 ANTIPHONA

Omnes sitientes,
venite ad aquas,
quaerite Dominum,
dum inveniri potest,
dicit Dominus.

and lit by the splendour
of the everlasting King,
let it feel that the gloom of night
has disappeared from the whole globe!
And let the Mother Church rejoice,
adorned by the lightning
of this great light,
and let the loud voice of the people
resound in this nave!
For which reason, you who stand about me,
dear brethren,
in that lustre so wondrous
of the holy light,
together with me, I pray you
that you may invoke the grace
of God Almighty,
that he who daigned to count me
(not for my merits)
among the Levites,
may imbue me with the grace of his light
and make me perform
the praise of this candle!
Through our Lord, Jesus Christ,
his Son,
who lives and reigns with him,
at one with the Holy Ghost, God
for ever and ever.

ANTIPHON

All you that thirst,
come to the waters:
seek ye the Lord
while he may be found,
saith the Lord.

6 TRACTUS

Sicut cervus desiderat
ad fontes aquarum,
ita desiderat anima mea ad te, Deus.
Sitivit anima mea
ad Deum vivum,
quando veniam et apparebo
ante faciem Dei?

7 ACCLAMATIO

Si quis catechumenus est, procedat!
Si quis haereticus est, procedat!
Si quis iudaeus est, procedat!
Si quis paganus est, procedat!
Si quis Arianus est, procedat!
Cuius cura non est,
procedat!

8 DOXA EN IPSISTIS — GLORIA

Doxa en ipsistis Theo,
k'epi gis irini,
alleluia, alleluia, alleluia!

Gloria in excelsis Deo
et in terra pax,
alleluia, alleluia, alleluia!

TRACT

As the hart panteth
after the fountains of water,
so my soul panteth after thee, O God.
My soul hath thirsted
after the strong living God.
When shall I come and appear
before the face of God?

ACCLAMATION

Let him who is a catechist, depart!
Let him who is a heretic, depart!
Let him who is a Jew, depart!
Let him who is a pagan, depart!
Let him who is an Arian, depart!
He whose concern this is not,
let him depart!

9 ALLELUIA

Alleluia!
Laudes ordo in excelsis
decantant agmina sacra!
Resurrexit
tamquam dormiens Dominus,
quasi potens
crapulatus a vino.
Laudate, pueri, Dominum,
laudate nomen Domini!
Sit nomen Domini benedictum!
Aleluia!

10 OFFERTORIUM

Omnes, qui in Christo
baptizati estis,
Christum induistis.
Alleluia!

11 COMMUNIO

Hymnum canite Agni mundi,
lavacro fontis renati,
satiati corpore Christi!
Alleluia, alleluia, alleluia!

12 LUDUS PASCHALIS

(Unus clericus post altare dicat):
Quem quaeritis in sepulchro,
Christicolae?

ALLELUIA

Alleluia!
Glory be sung on high
by the orders of the holy hosts.
And the Lord was risen
as one out of sleep,
like a mighty man
that hath been surfeited with wine.
Praise the Lord, ye children,
praise ye the name of the Lord.
Blessed be the name of the Lord!
Alleluia!

OFFERTORY

For as many of you
as have been baptised in Christ
have put on Christ.
Alleluia!

COMMUNION

Sing the hymn of the Lamb of the world,
reborn in the bath of the font,
filled with the body of Christ!
Alleluia, alleluia, alleluia!

EASTER PLAY

(One clerk behind the altar says:)
Whom do you seek in the sepulchre,
believers in Christ?

*(Duo clerici albis induti
ante altare respondeant):*
Iesum Nazarenum, o caelicolae.

(Unus dicat):
Non est hic, surrexit, sicut praedixerat.
Ite, nuntiate, quia surrexit!

(Duo dicant):
Alleluia, resurrexit Dominus!

13 INGRESSA

Maria vidit angelum
amictum splendorem,

quem cum lacrimis interrogavit
de Christo Salvatore:

Ubi est meus Dominus
et Filius Excelsi, alleluia,

quem Iudas per osculum
ut agnum crucifixit.

Lapis revolutus est
ab ore monumenti.

Illum, quem quaeris, Dominus
surrexit, sicut dixit, alleluia.

Alleluia,

Alleluia!

*(Two clerks wearing albs
before the altar reply):*
Jesus of Nazareth, O dwellers in Heaven.

(One says:)
He is not here, but is risen, as he said.
Go, tell the news that he is risen!

(Two say:)
Alleluia, the Lord is risen again.

INGRESSA (PROCESSIONAL)

Mary saw the angel
dressed in splendour,

who, when she asked in tears
about Christ the Saviour:

"Where is my Lord
and his majestic Son, alleluia,

whom Judas with a kiss
did crucify like a lamb?"

The stone was rolled away
from the mouth of the grave.

"He whom you seek, the Lord
is risen, alleluia!"

Alleluia!

Alleluia!

14 INGRESSA

Sancti videntes angelum
fulgentem, sicut solem,

gaudio gavisii sunt
laudantes Creatorem.

Vincula dirupta,
territi sunt custodes.

Illico vox insonuit:
„Vos digni estis nomen, alleluia!"

praedicare eum gentibus,
ut credant Salvatorem,

qui vitam mundi tribuit
per sanguinis cruorem, alleluia!"

Alleluia!

15 KYRIE ELEISON CUM TROPIS

Kyrie, eleison!
Christe, caelorum Rex,
Deus aeternae, Redemptor!
Kyrie, eleison!
*Lux, lucifer, o Deus
polique rector!*
Kyrie, eleison!
*Famulos dignanter
tuos protege clamantes!*

INGRESSA (PROCESSIONAL)

The saints, seeing the angel
who shone like the Sun,

rejoiced in great joy,
praising the Creator.

The shrouds burst asunder,
the guards were afraid.

Suddenly a voice was heard:
"You are worthy of the name, alleluia,

to proclaim him among the peoples,
that they may believe in the Saviour,

who sacrificed his life for the world
through his holy blood, alleluia."

Alleluia!

KYRIE ELEISON WITH TROPES

Lord, have mercy upon us!
*Christ, King of heaven,
eternal God, Saviour!*
Lord, have mercy upon us!
*Light, bearer of light, O God,
governor of heaven and earth,*
Lord, have mercy upon us,
*protect befittingly
your attendants who cry to you.*

Christe, eleison!
*Modulantes tibi
voces concinunt dicentes:*
Christe, eleison!
*Veniam concede nobis,
tibi supplicantes (!)!
Christe, eleison!
Voces nostrorum (!)
vocibus sanctorum adiunge!*

Kyrie, eleison!
*Miserere nobis, Christe,
ad te proclamantes (!)!
Kyrie, eleison!
Osanna Filio David,
benedictus qui es!
Kyrie, eleison!
Trinus Deus unus,
regnans per saecula, amen!*

16 ALLELUIA

Alleluia!
Germana fratrum nos turba praecedat
et preciosa
ab omni malo defendat!
Alleluia!

17 OFFERTORIUM

Circuierunt sancti
in melotis et pellibus caprinis
angustiati, afflicti,
quibus dignus non erat mundus.

Christ, have mercy on us!
*Singing to you,
their voices resound, saying:*
Christ, have mercy on us!
*Grant pardon to us
who beseech you!
Christ, have mercy on us!
Combine our voices
with the voices of the saints!*

Lord, have mercy upon us!
*Have mercy, O Christ, on us
who cry out to you!
Lord, have mercy upon us!
Hosanna to the Son of David,
you, who are blessed!
Lord, have mercy upon us!
God three in one,
ruling for ever, amen.*

ALLELUIA

Alleluia!
May the host of brethren go before us,
and may their precious host
defend us from all evil!
Alleluia!

OFFERTORY

The saints went about
in the skins of lambs and goats,
anguished, afflicted,
they of whom the world was unworthy.

18 a) SANCTUS CUM TROPIS

Sanctus, sanctus, sanctus Dominus.
Corona iustitiae
angelica voce proclamant:
Deus Sabaoth.
*Qui sanctis eius
adorando dicebant:*
Pleni sunt caeli et terra
gloria tua.
*Rutilans ac benigna
nostra forma
precando dicebant:*
Osanna in excelsis!
*Hebraeorum proles
proclamabant dicentes:*
Benedictus, qui venit
in nomine Domini.
Osanna.
*Gloria Christo,
omnes resurgamus,
mundi carmina proferamus
tuam laudabilem crucem venire,
et ut agnoscamus mirabilia
ut salvet nos tua dextera
sancta tibi in templo sancto,
in excelsis!*

SANCTUS WITH TROPES

“Holy, holy, holy is the Lord!”
*The wreath of truth
proclaims with the voice of angels:*
“God of hosts!”
*His saints
said, adoring:*
“Heaven and earth are full
of Thy glory!”
*The radiant and devout
holy crowd
said, beseeching:*
“Hosanna in the highest!”
*The multitude of Jews
cried out, saying:*
“Blessed is he that cometh
in the name of the Lord!
Hosanna!”
*Glory be to Christ,
let us all arise
and offer the song of the world
that your glorious cross may come,
that we may know your marvels,
that we may be saved by your holy
right hand in your holy temple!*
“in the highest!”