



Grant Park Music Festival

Seventy-sixth Season

Grant Park Orchestra and Chorus

Carlos Kalmar, *Principal Conductor*

Christopher Bell, *Chorus Director*

Second Program: Beethoven: Mass in C Major

Friday, June 18, 2010 at 6:30 p.m.

Saturday, June 19, 2010 at 7:30 p.m.

Jay Pritzker Pavilion

GRANT PARK ORCHESTRA AND CHORUS

Carlos Kalmar, *Conductor*

Christopher Bell, *Chorus Director*

Amber Wagner, *Soprano*

Kathryn Leemhuis, *Mezzo-Soprano*

Bryan Griffin, *Tenor*

Paul Whelan, *Bass*

HAYDN *Te Deum* for Chorus, Organ and Orchestra in C major,
“Empress Marie Therese,” XXIIIc:2

HINDEMITH *Nobilissima Visione*
Einleitung und Rondo
Marsch und Pastorale
Passacaglia

Intermission

BEETHOVEN Mass in C major for Soprano, Alto, Tenor and
Bass Soloists, Chorus and Orchestra, Op. 86
Kyrie: Andante con moto assai vivace quasi Allegretto ma non troppo
Gloria: Allegro con brio —
 Qui tollis peccata mundi: Andante mosso —
 Quoniam tu solus: Allegro ma non troppo
Credo: Allegro con brio —
 Et incarnatus est: Adagio —
 Et resurrexit: Allegro ma non troppo —
 Et vitam venturi: Vivace
Sanctus: Adagio —
 Pleni sunt coeli: Allegro —
 Benedictus: Allegretto ma non troppo —
 Osanna: Allegro
Agnus Dei: Poco Andante —
 Dona nobis pacem: Allegro ma non troppo —
 Andante con moto, tempo del Kyrie

CARLOS KALMAR's biography can be found on page 10.

CHRISTOPHER BELL's biography can be found on page 12.



AMBER WAGNER, *Soprano*, is a winner of the 2007 Metropolitan Opera National Council Auditions Grand Finals and was featured in the documentary film *The Audition*, which opened to audiences nationwide in 2009 and is now available on DVD. Her additional distinctions include winning the Liederkrantz Foundation Competition and Richard Tucker Award. She is also the recipient of a Sullivan Foundation Career Grant. A member of the Patrick G. and Shirley Ryan Opera Center at Lyric Opera of Chicago since 2007. Amber Wagner made her debut at Lyric Opera of Chicago as an Unborn Child in Paul Curran's new production of *Die Frau ohne Schatten* and performed in the student matinees of *Il Barbiere di Siviglia* as Berta. During the 2009-2010 season, she understudied the role of Elvira in Scott Marr's new production of *Ernani*, conducted by Renato Palumbo, and sang the role of Feklusa in *Kát'a Kabanová*, under the baton of Markus Stenz. Her symphonic appearances include Beethoven's Ninth Symphony with the Grant Park Orchestra and Rossini's *Stabat Mater* with the Oregon Symphony, both conducted by Carlos Kalmar.

KATHRYN LEEMHUIS, *Mezzo-Soprano*, is in her second year as a Young Artist in the Ryan Opera Center at Lyric Opera of Chicago. During the 2009-2010 season at Lyric Opera, she covered such roles as Marguerite in Berlioz's *La Damnation de Faust* and Marcellina in Mozart's *Le Nozze di Figaro*. Last fall Ms. Leemhuis performed as Giovanna in Verdi's *Ernani* and Glasa in Janáček's *Kát'a Kabanová*, and covered the roles of Siebel in Gounod's *Faust* and Varvara in Janáček's *Kát'a Kabanová*. In spring 2010, Ms. Leemhuis performed the role of Amaltea in Rossini's *Mosè in Egitto* at the Chicago Opera Theater. She appears in the role of Paquette in Bernstein/Mauceri's *Vocal Suite from "Candide"* at the Ravinia Festival on July 23, 2010. Kathryn Leemhuis recently performed as Donna Elvira in Mozart's *Don Giovanni* at Lyric Opera of Chicago's Ryan Opera Center. During that time, she was also soloist in Beethoven's Ninth Symphony at the Grant Park Music Festival. Kathryn Leemhuis is a native of Columbus, Ohio.



BRYAN GRIFFIN, *Tenor*, is a recent graduate of the Ryan Opera Center at Lyric Opera of Chicago. He made his Lyric Opera debut as Edmondo in Olivier Tambosi's new production of *Manon Lescaut*, under Bruno Bartoletti, with Karita Mattila and Vladimir Galouzine. Mr. Griffin's other roles at Lyric Opera include Tamino in *Die Zauberflöte*, Fenton in *Falstaff* and Tybalt in *Roméo et Juliette*. Mr. Griffin's concert engagements for the 2009-2010 season include Beethoven's Ninth Symphony with the Philharmonic Society of Orange County, the Austin Symphony premiere of Cary Ratcliff's *Ode To Common Things*, Rachmaninoff's *The Bells* with the Nashville Symphony and Mozart's *Requiem* with the Phoenix Symphony. Bryan Griffin's other recent engagements include *Faust* with Opera Grand Rapids, Gerald in *Lakmé* with Florida Grand Opera, and Malcolm in the opening night of *Macbeth* at Glyndebourne. Mr. Griffin performed the premiere of *Plans* by Michael Torke with the Grant Park Orchestra, and returned to Lincoln Center in New York City Ballet's presentation of Stravinsky's *Les Noces*.

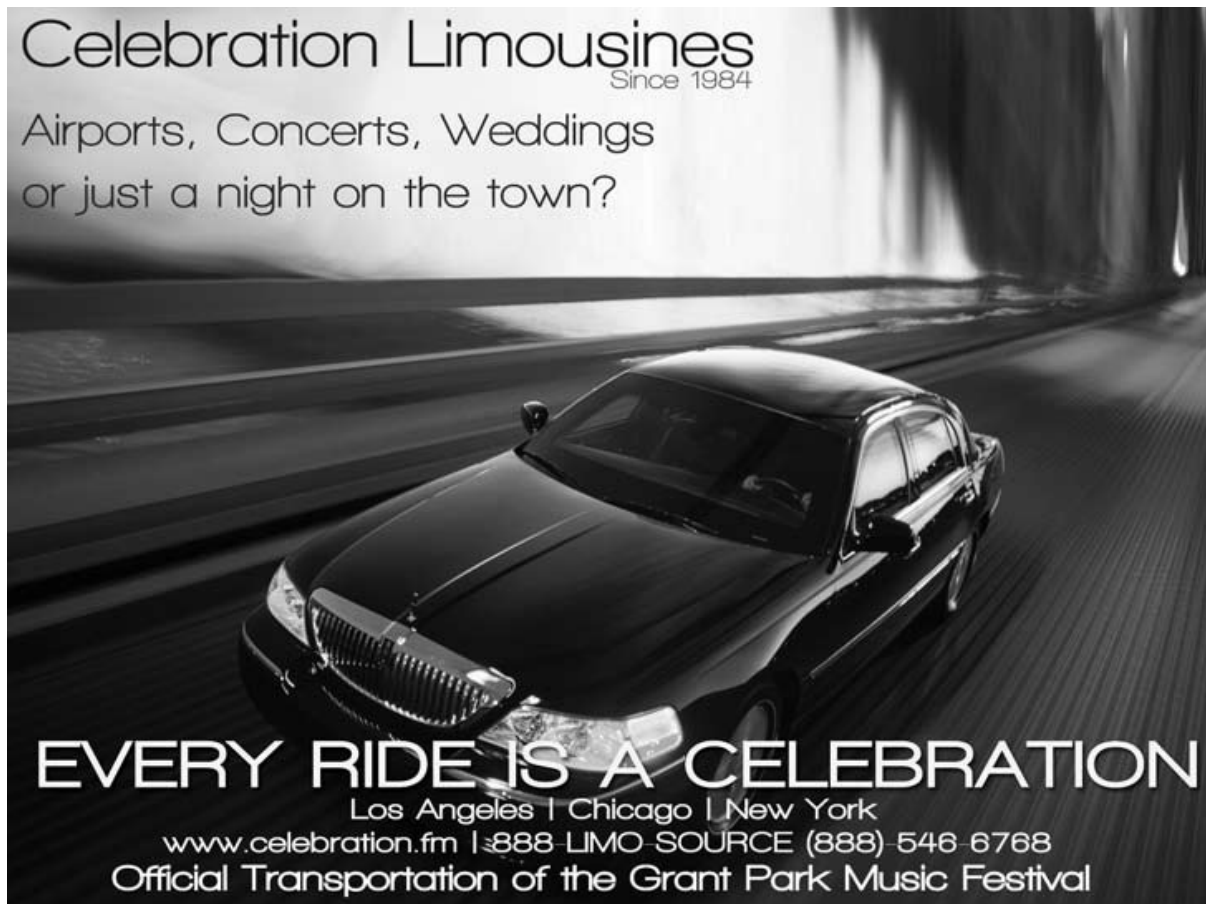


PAUL WHELAN, *Bass*, returned to the Metropolitan Opera during the 2009-2010 season and also appeared as Valens in Handel's *Theodora* with the Northern Sinfonia at Gateshead and as a soloist in Mozart's "Coronation" Mass with the Eugene Symphony Orchestra. His future appearances include the Glyndebourne Festival Opera and Dallas Opera. Mr. Whelan joined the roster of the Metropolitan Opera in the 2008-2009 season. He has performed *Messiah* with the Omaha Symphony, Stanford's *Songs of Fleet* with the Ulster Orchestra, Mountarat in Gilbert and Sullivan's *Iolanthe* with the San Francisco

Symphony, and *The Dream of Gerontius* with the Grant Park Orchestra. Mr. Whelan's additional recent engagements include those in Berlin, Salisbury and New Zealand, a return to the London Bach Choir for the *St. Matthew Passion* at the Festival Hall, and the world premiere of *Terra Incognita — A Symphonic Cantata* for bass soloist and choir, written for him by Gareth Farr and performed with the New Zealand Symphony Orchestra. Paul Whelan's earlier career included performances as a baritone with many major companies, including Covent Garden, Netherlands Opera, Metropolitan Opera, Munich State Opera, Geneva Opera, Paris Opera/Bastille, Teatro Municipal de Santiago di Chile, Scottish Opera, Australian Opera, Montpellier and Nimes.

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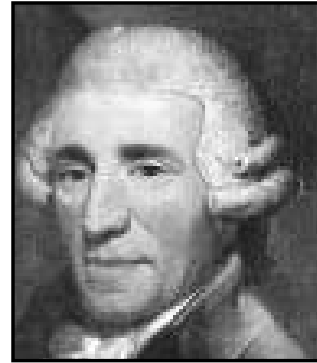


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**TE DEUM IN C MAJOR, “EMPRESS MARIE THERESE,”
XXIIIIC:2 (1799-1800)**

Joseph Haydn (1732-1809)

Haydn's Te Deum is scored for flute, two oboes, two bassoons, two horns, three trumpets, three trombones, timpani, organ and strings. The performance time is approximately twelve minutes. The Grant Park Orchestra and Chorus first performed Haydn's Te Deum on July 25, 1987, Andrew Parrott conducting.



When Haydn returned to Vienna in 1795 from his second London visit, he was the most famous composer in the world. His symphonies and quartets, in both authentic and pirated editions, made more money for publishers than any other works of their genres, and were even familiar to listeners in such remote spots as the fledgling United States of America, not yet twenty years old. After 35 years of service to the Esterházy family, Haydn was able to live the life of a genteel pensioner, required to provide Prince Nicolaus II, the reigning head of the family, with just a single Mass each year to celebrate his name day. Though Nicolaus made few demands on his retired *Kapellmeister*, he still guarded jealously the privilege of having Haydn as his household composer. He even refused the request of the Empress Marie Therese to have a copy of the “Creation Mass” made for her, though she did eventually obtain one through what was termed “another source.”

Marie Therese had been after Haydn for some years to provide her with a composition for her chapel, but Nicolaus had regularly blocked fulfillment of the request. The Empress (not to be confused with her eponymous predecessor, the wife of Franz I, mother of Joseph II and Marie Antoinette, dedicatee of Haydn's Symphony No. 48, patron of the child Mozart and one of Austria's greatest monarchs) had a certain sympathy for music. She once sang the soprano part in *The Creation* — Haydn granted that she had “a pleasant but weak voice.” He dedicated his Mass of 1799 to her, though it had originally been written for Prince Nicolaus. That Haydn defied the order of his Prince to write for her a grand setting of the *Te Deum* says much about his sense of security in his position and finances during his later years. To assuage Nicolaus' ire, however, Haydn arranged for the first performance to be in the Esterházy palace chapel at Eisenstadt on September 8, 1800 rather than in the imperial city of Vienna. The Empress was therefore the Prince's honored guest at the *Te Deum* premiere rather than the event's sponsor.

The *Te Deum*, the great hymn of praise and thanksgiving, is among the most ancient extant items of Christian musical worship. Long attributed to St. Ambrose, recent research has shown it to be the work of one Nicetus, a 6th-century bishop in Remisiana (now Nish, Serbia), though certain lines of its text can be traced back as far as the 3rd century A.D. Haydn's *Te Deum* for Empress Marie Therese shares the grand gestures, full sonority and mature mastery of style familiar from his Masses and *The Creation* and *The Seasons*. To strengthen its ecclesiastical connections, Haydn incorporated into the music an old Gregorian chant, as he had in a number of his earlier compositions, in this case the Eighth Psalm Tone.

Te Deum laudamus,
te Dominum confitemur.
Te aeternum Patrem
omnis terra veneratur.
Tibi omnes Angeli,
tibi caeli, et universae Potestates,
tibi Cherubim et Seraphim
incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus
Deus Sabaoth.
Pleni sunt caeli et terra
majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,

We praise Thee, O God,
we acknowledge Thee to be the Lord.
Thee, the Father everlasting,
all the earth doth worship.
To Thee all the angels,
to Thee the heavens, and all the powers,
to Thee the cherubim and seraphim
cry out without ceasing:
Holy, holy, holy Lord God of hosts.
Full are the heavens and the earth
of the majesty of Thy glory.
Thee, the glorious choir of the apostles,

Friday, June 18 and Saturday, June 19, 2010

GRANT PARK MUSIC FESTIVAL 

te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta
confitetur Ecclesia,
Patrem immensae majestatis;
venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu, ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna caelorum.

Tu ad dexteram Dei sedes
in gloria Patris.
Judex crederis esse venturus.

Te ergo quaesumus, famulis tuis subveni,
quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis
in gloria numerari.

Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos et extolle illos usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum
in saeculum et in saeculum saeculi.
Dignare, Domine, die isto
sine peccato nos custodire.
Miserere nostri, Domine,
miserere nostri!
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
In te, Domine, speravi:
non confundar in aeternum.

Thee, the admirable company of the prophets,
Thee, the white-robed army of martyrs
doth praise.

Thee, the holy Church throughout the world
doth confess:

The Father of incomprehensible majesty;
Thine adorable, true, and only Son,
and the Holy Ghost the Paraclete.

Thou, o Christ, art the King of glory.
Thou art the everlasting Son of the Father.
Thou, having taken upon Thee to deliver man,
didst not disdain the Virgin's womb.
Thou, having overcome the sting of death,
hast opened to believers the kingdom
of heaven.

Thou sittest at the right hand of God,
in the glory of the Father.
Thou, we believe, art the Judge to come.

We beseech Thee, therefore, to help
Thy servants,
whom Thou hast redeemed with
Thy precious Blood.

Make them to be numbered with Thy saints
in glory everlasting.

O Lord, save Thy people,
and bless Thine inheritance.
And govern them, and exalt them for ever.
Day by day we bless Thee.
And we praise Thy name for ever;
yea, for ever and ever.
Vouchsafe, O Lord, this day
to keep us without sin.
Have mercy on us, O Lord,
have mercy on us!
Let Thy mercy, O Lord, be upon us,
as we have trusted in Thee.
In Thee, O Lord, have I trusted:
let me not be confounded for ever.

NOBILISSIMA VISIONE (1937-1938)

Paul Hindemith (1895-1963)

Nobilissima Visione is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion and strings. The performance time is approximately 21 minutes. This is the first performance of the work by the Grant Park Orchestra.

According to the account of the dancer/choreographer/impressionario Léonide Massine, the ballet *Nobilissima Visione* was inspired by Giotto's magnificent, early-14th-century frescoes in the church of Santa Croce in Florence depicting the life of St. Francis. Hindemith, in Florence to give a lecture on his harmonic theory for the 1937 *Maggio Fiorentino* ("May Festival"), met Massine just after viewing





Giotto's masterpiece, and announced that he wanted to write a ballet on the subject of St. Francis. Though he was initially hesitant, Massine agreed to include the work in the following season's repertory of the Ballet Russe de Monte Carlo, whose direction he had taken over after the death of Serge Diaghilev eight years before. Hindemith worked on the score in Italy and Turkey, and finished it while on tour in America early in 1938. He returned to Europe to prepare the premieres of *Mathis der Maler* (which, given the ban on his music in Germany, was being staged by the Zurich Opera) and *Nobilissima Visione*, but found his position at home increasingly untenable. (The Nazis had just opened an exhibit called "Degenerate Music" in Düsseldorf in which Hindemith's writings and music were prominently featured.) After the opera's premiere on May 28, 1938, he went to London to conduct the Ballet Russe in the first performance of *Nobilissima Visione*. The ballet, or "choreographic legend," as the creators called it, had a good reception when it was introduced at the Drury Lane Theatre on July 21 (the large flock of priests who descended upon the auditorium pronounced the venture a theological success), but Hindemith's satisfaction was tempered upon his return to Berlin by having to close up his apartment and emigrate with his wife, Gertrud, to Switzerland. He journeyed again to New York to conduct the first American performance of the new ballet (at the Metropolitan Opera House on October 14, 1938, under the title *St. Francis*), then lived for several more months in Switzerland before permanently settling in the United States in 1940.

Nobilissima Visione is based on the story of Francis di Bernadone's conversion from a worldly young man to the saintly figure whose life became the symbol for humility, joyful poverty, religious fervor and devotion to mankind. The first of the ballet's five scenes shows Francis in his father's luxurious fabric shop in Assisi. Stirred by youthful ambition and the desire to travel, he joins the retinue of a splendid Knight and leaves home. Scene Two finds Francis on a country road with the Knight and his band. Intent on plunder, the Knight orders his men to strike down a passing group of unarmed travelers. Francis, appalled at the carnage, casts off his armor, and prays for guidance. Three apparitions appear (the *nobilissima visione* of the title): Poverty, Chastity and Obedience. The last two vanish, leaving Poverty, the sign of Francis' new-found humility, to lead him away. Scene Three is a feast at Bernadone's house; Francis participates only half-heartedly in the merriment. When a band of beggars comes to ask for food, Francis is overwhelmed with pity and impulsively gives them the family's golden vessels. His father is furious, but Francis accepts his anger and his blows with meekness. Francis removes his rich garments, lays them at his father's feet, and again leaves his house. In Scene Four, Francis has renounced worldly possessions and is living as a hermit in the countryside. A group of peasants fleeing from a wolf disturbs his meditation. The wolf is unable to resist the saint's mystic power; it becomes docile and is led away by the peasants. The apparition of Poverty again appears to Francis, and he hails her as his spiritual bride. They exchange rings and share a wedding feast of dry bread and water. The final scene shows a throng of nuns and monks assembling to celebrate the union of Francis to Poverty. Poverty leads the Saint to a rocky summit as the sky fills with light.

Hindemith's score matches the nobility, austerity and mystic exaltation of the ballet's subject, making it a fitting counterpart to Massine's choreography, which was patterned on the stylized poses of early Renaissance paintings. To strengthen the association with that ancient era, Hindemith wove into his music the melody *Ce fut en Mai* ("It Was in May") by the 13th-century trouvère Moniot d'Arras, a tune that could perhaps have fallen at some time on the ear of St. Francis himself. (Hindemith was an authority on early music; he directed the Collegium Musicum during his tenure at Yale University.) Soon after the premiere of the ballet, Hindemith assembled five of the score's eleven numbers into a three-movement orchestral suite: *Introduction and Rondo*; *March and Pastorale*; and *Passacaglia*. The two sections of the first movement utilize the somber music for Francis' meditation in Scene Two and the *Rondo* that serves as the accompaniment for the Saint's mystic wedding with Mistress Poverty. The opening portion of the *March and Pastorale* suggests the movement of a troop of medieval soldiers and the brutality with which they set upon innocent victims, while the closing paragraph pictures the inspired dream in which Obedience, Chastity and Poverty first appear to Francis. The *Passacaglia* that closes both the ballet and the orchestral suite is Hindemith's musical evocation of Saint Francis' joyous literary paean to Nature, *Hymn to the Sun*.

MASS IN C MAJOR, OP. 86 (1807)
Ludwig van Beethoven (1770-1827)

Beethoven's Mass in C major is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, timpani, organ and strings. The performance time is approximately 43 minutes. The Grant Park Orchestra and Chorus first performed this work on June 27, 1970, Thomas Peck conducting. The soloists were Sylvia Cooper, Maureen Lebane, Walter Carringer and Benjamin Matthews.



Prince Nicolaus Esterházy, scion of one of the highest-ranking families in the Habsburg Empire, satisfied his nearly unquenchable desire for music by supporting one of the leading European musical establishments of the late 18th century. The next Prince, however, Anton, Nicolaus' son, did not inherit his family's musical tastes along with his title upon his father's death in 1790, and he dismissed all the household musicians except for a brass band for military functions. Joseph Haydn, who had supervised the music at the Esterházy palaces for almost three decades, was granted a generous pension, and he soon dashed off to London for the first of two triumphant residencies. When he returned to Austria in 1795 from his second London venture, Haydn learned that the leadership of the Esterházy family had changed yet again, having passed to Nicolaus II during his absence, and that the new Prince had revived the musical organization which had so magnificently adorned the family's functions in earlier years. As his contribution to the renewed court musical life, Haydn was asked to write a new Mass each year for the mid-September celebration at the Bergkirche in Eisenstadt of the name-day of Nicolaus' wife, Princess Marie Hermenegild. (Well-born Catholic children at that time were given the name of a saint being commemorated on the day of their birth. Mozart's baptismal names, for example, begin with Johann Chrysostom because he was born on January 27th, the feast of St. John Chrysostom. Hermenegild was an obscure 6th-century saint.) Haydn composed six Masses for the Princess' birthdays between 1796 and 1802; they are among his most magnificent creations. Johann Nepomuk Hummel was engaged as the Esterházy music director in 1804, and he wrote the Masses for the next three years. In 1807, the commission for the annual Mass went to Ludwig van Beethoven, who had maintained a respectful if somewhat cool relationship with Haydn after studying with him briefly upon settling in Vienna in 1792.

Beethoven was at first hesitant to accept the Esterházy commission, perhaps intimidated by Haydn's earlier compositions for the occasion, but by the spring of 1807, he had agreed to the proposal and was at work on the piece. Progress on the Mass was slowed early in the summer by headaches and digestive distress (his physician diagnosed gout and recommended the sensible regimen of "taking the baths, working little, sleeping, eating well, and drinking spirits in moderation"), but the work was completed by late August and the premiere date set for September 13th. Beethoven arrived expectantly in Eisenstadt in time for the final preparations, but he sensed bad omens for the upcoming performance when he was installed in damp, uncomfortable quarters away from the castle and when most of the alto section of the chorus skipped the dress rehearsal. Things, not surprisingly, went poorly, at least according to the event's patron. "A German pigsty," Prince Nicolaus is reported to have grumbled about the Bonn-born Beethoven's latest creation. "My dear Beethoven," he inquired at the post-concert reception, "what have you done now?" Despite such noble invective, Beethoven thought highly of his Mass in C major, his first setting of texts from his paternal but not-closely-followed Catholicism, and he programmed the *Gloria* and *Sanctus* on his overwhelming Vienna concert of December 22, 1808, which also included the premieres of the Fifth and Sixth Symphonies, the Fourth Piano Concerto and the Choral Fantasy.

Given the musical precedents and the well-established traditions of the name-day observances at Eisenstadt, Beethoven had little choice but to follow the model of Haydn's late Masses in his own work: in scale (which the *Missa Solemnis* of 1818-1823 would dwarf), in instrumentation (most notably the omission of trombones, which would have been expected in Vienna but were eschewed in Eisenstadt), in the symphonic integration of voices and orchestra, in favoring the vocal ensemble over solo arias, and in balancing the chorus against the soloists.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo,
et in terra pax hominibus
bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus pater omnipotens.
Domine Fili unigenite
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris,
qui tollis peccata mundi:
miserere nobis;
qui tollis peccata mundi:
suscipe deprecationem nostram;
qui sedes ad dexteram Patris:
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus,
Jesu Christe,
cum sancto spiritu,
in gloria Dei Patris. Amen.

Glory to God in the highest,
and on earth peace to men
of good will.
We praise you, we bless you,
we worship you, we glorify you.
We give you thanks
for your great glory.
Lord God, heavenly King,
God the Father almighty.
The only-begotten Son,
Lord Jesus Christ,
Lord God, Lamb of God,
Son of the Father,
you take away the sin of the world:
have mercy on us;
you take away the sin of the world:
receive our prayer;
you are seated at the right hand of the Father:
have mercy on us.
For you alone are the Holy One,
you alone are the Lord,
you alone are the Most High,
Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum,
Jesum Christum,
Filius Dei unigenitum,
et ex patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali Patri,
Per quem omnia facta sunt.
Qui propter nos homines et
propter nostram salutem
descendit de caelis:
et incarnatus est de Spiritu

We believe in one God,
the Father, the Almighty,
maker of heaven and earth,
of all that is, seen and unseen.
We believe in one Lord,
Jesus Christ,
the only Son of God,
eternally begotten
of the Father.
God from God, Light from Light,
true God from true God,
begotten, not made,
of one Being with the Father.
Through him all things were made.
For us men and
for our salvation
he came down from heaven:
by the power of the Holy Spirit

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 coelum sedet
 ad dexteram Patris.
 Et iterum venturus est cum gloria
 iudicare vivos et mortuos,
 cujus regni non erit finis.
 Credo 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.
 Credo in unum sanctam catholicam et
 apostolicam ecclesiam.
 Confiteor unum baptisma in
 remissionem peccatorum.
 Et expecto resurrectionem
 mortuorum, et vitam
 venturi seculi. Amen.

he became incarnate from the Virgin Mary,
 and was made man.
 For our sake he was crucified
 under Pontius Pilate; he suffered death
 and was buried.
 On the third day he rose again
 in accordance with the Scriptures;
 and ascended into heaven and is seated
 at the right hand of the Father.
 He will come again in glory
 to judge the living and the dead,
 and his kingdom will have no end.
 We believe in the Holy Spirit,
 the Lord, the giver of life,
 who proceeds from the Father and the Son.
 With the Father and the Son
 he is worshipped and glorified.
 He has spoken through the Prophets.
 We believe in one holy catholic and
 apostolic Church.
 We acknowledge one baptism for the
 forgiveness of sins.
 We look for the resurrection of the
 dead, and the life
 of the world to come. Amen.

SANCTUS

Sanctus, sanctus, sanctus Dominus,
 Deus Sabaoth,
 pleni sunt coeli et terra
 gloria tuae.
 Osanna in excelsis.

Holy, holy, holy Lord,
 God of power and might,
 heaven and earth are full
 of your glory.
 Hosanna in the highest.

BENEDICTUS

Benedictus qui venit
 in nomine Domini.
 Osanna in excelsis.

Blessed is he who comes
 in the name of the Lord.
 Hosanna in the highest.

AGNUS DEI

Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis.
 Agnus Dei,
 qui tollis peccata mundi:
 miserere nobis.
 Agnus Dei,
 qui tollis peccata mundi:
 dona nobis pacem.

Lamb of God,
 you take away the sins of the world:
 have mercy on us.
 Lamb of God,
 you take away the sins of the world:
 have mercy on us.
 Lamb of God,
 you take away the sins of the world:
 grant us peace.