

Claudio Monteverdi 1567–1643

Vespro della Beata Vergine

CD1	52'58	9 VI	CONCERTO Pulchra es <i>motet for two voices</i> Elena Cecchi Fedi, Laura Andreini <i>soloists</i>	3'46
1	1'47	10 VII	ANTIPHONA Hortus conclusus est (II)	0'24
I		11	PSALMUS 121 [122] <i>Laetatus sum</i> <i>for six-part choir</i> Elena Cecchi Fedi, Laura Andreini, Mya Fracassini, Davide Fior, Massimo Crispi, Leonardo Sagliocca <i>soloists</i>	5'34
II		12	ANTIPHONA Hortus conclusus est (II) III COLLECTA Ambulantibus in atriis domus tuae omnipotens Deus	1'08
2	0'17	13 VIII	CONCERTO Duo Seraphim <i>motet for two, then three voices</i> Davide Fior, Massimo Crispi, Salvatore Porrone <i>soloists</i>	5'03
3	6'05	14 IX	ANTIPHONA Quo abiit dilectus tuus (VI F)	0'25
4	1'08	15	PSALMUS 126 [127] <i>Nisi Dominus</i> <i>for ten-part choir</i>	3'59
5	3'31	16	ANTIPHONA Quo abiit dilectus tuus (VI F) IV COLLECTA Domorum spiritualium aedificator Deus	1'06
IV		17 X	CONCERTO Audi coelum <i>motet first for solo voices, then in conclusion for six-part choir</i> Davide Fior, Salvatore Porrone <i>soloists</i>	6'16
6	0'22	18 XI	ANTIPHONA Favus distillans (III)	0'29
7	5'10	19	PSALMUS 147 <i>Lauda Jerusalem</i> <i>for two three-part choirs and cantus firmus</i>	3'26
V		20	ANTIPHONA Favus distillans (III) V COLLECTA Conforta domine portas ecclesiae tuae	1'09
8	1'07	21	CAPITULUM Ab initio et ante saecula creata sum	0'34
II			COLLECTA Laudantes benedictum nomen tuum Domine	

CD 2		36'03	13	<b>Suscepit Israel</b> <i>for three-part choir</i> Elena Cecchi Fedi, Laura Andreini <i>soloists</i>	1'12
1	XII SONATA on Sancta Maria, ora pro nobis	6'22	14	<b>Sicut locutus</b> <i>for unison choir and six instruments in dialogue</i>	0'57
2	XIII HYMNUS Ave maris stella <i>for eight-part choir</i> Laura Andreini, Elena Cecchi Fedi, Davide Fior <i>soloists</i>	5'28	15	<b>Gloria Patri</b> <i>for three-part choir, two solo voices in call and response</i> Salvatore Porrioni, Davide Fior <i>soloists</i>	2'31
3	VERSICULUM (Tonus solemnis) V: Diffusa est gratia in labiis tuis R: Propterea benedixi te Deus in aeternum	0'32	16	<b>Sicut erat</b> <i>full choir and ensemble, to be sung and played loudly</i>	1'52
4	XIV ANTIPHONA AD MAGNIFICAT Virgo prudentissima (I F)	0'49	17	ANTIPHONA AD MAGNIFICAT Virgo prudentissima (I F)	0'51
5	MAGNIFICAT Magnificat <i>for seven-part choir and six instruments</i>	0'34	18	IN FINE HORARUM Supplicatio litaniae Kyrie eleison Pater noster <i>Totum Secretum (all, in silence)</i>	0'48
6	Et exultavit <i>for three-part choir</i> Davide Fior, Salvatore Porrioni <i>soloists</i>	1'07	19	Oratio Concede nos famulos tuos	0'52
7	Quia respexit <i>for unison choir and six instruments played as loudly as possible</i>	1'25	20	Benedicamus Domino	0'35
8	Quia fecit <i>for three-part choir and two instruments</i> Leonardo Sagliocca, Luca Gallo <i>soloists</i>	1'00	21	Antiphona finalis Salve regina	2'18
9	Et misericordia <i>for six solo voices in dialogue</i>	1'56			
10	Fecit potentiam <i>for unison choir and three instruments</i>	0'57			
11	Deposuit potentes	2'12			
12	Esurientes <i>for two-part choir and four instruments</i>	1'31			

ENSEMBLE SAN FELICE  
with La Pifarescha  
Federico Bardazzi *director*



Recording: 2–5 October 2011, Antico Spedale del Bigallo,  
by kind permission of the Municipality of Bagno a Ripoli, Florence, Italy  
Recording engineer, editing & mastering: Nicola Cavina  
Recording producers: Federico Bardazzi & Luigi Cozzolino  
Cover image: *L'incoronazione della Vergine, o Paradiso* (1588–92) by Tintoretto  
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## ENSEMBLE SAN FELICE

### CHOIR

#### Soprano I

Elena Cecchi Fedi\*  
Cecilia Cazzato\*  
Luisa Cipolla  
Simonida Miletic  
Daniela Murgia

#### Alto I

Mya Fracassini\*  
Mattea Musso  
Noemi Virzì

#### Tenor I

Davide Fior\*  
Baltazar Zuniga\*  
Gentin Ngjela

#### Bass I

Leonardo Sagliocca\*  
Giovanni Guerini\*  
Stefano Bigazzi

#### Alto II

Floriano D'Auria\*  
Alessia Arena  
Antonia Fino

#### Tenor II

Massimo Crispi\*  
Emiliano Campani  
Francesco Tribioli

#### Bass II

Luca Gallo\*  
Paolo Ramacciotti

#### Soprano II

Laura Andreini\*  
Lucia Focardi\*  
Rachael Birthisel  
Keren Or Davidovitch  
Maria Giustina  
Martino

### GREGORIAN CHANT

Cecilia Cazzato\*, Leonardo Sagliocca\*, Laura Andreini, Federico Bardazzi, Rachael Birthisel, Luisa Cipolla, Davide Fior, Lucia Focardi, Marco Di Manno, Francesco Tribioli

\*soloist

### ORCHESTRA

#### Recorder I

Marco Di Manno

#### Recorder II

Ilaria Guasconcini

#### Cornett I

Andrea Inghisciano<sup>†</sup>

#### Cornett II

Nuria Sanromà Gabàs<sup>†</sup>

#### Alto Trombone

Ermes Giussani<sup>†</sup>

#### Tenor Trombone

Mauro Morini<sup>†</sup>

#### Bass Trombone

David Yacus<sup>†</sup>

#### Dulcian

Oscar Meana

<sup>†</sup>*La Pifarescha*

#### Solo Violins

Luigi Cozzolino

Anna Noferini

#### Violins I

Miriam Sadun

Roberta Malavolti

Giacomo Granchi

#### Violins II

Valentina Morini

Serena Burzi

#### Viola

Salvatore Randazzo

#### Viola da Gamba

Rosita Ippolito

#### Cellos

Anna Del Perugia

Ginevra Degl'Innocenti

#### Double Bass

Mario Crociani

#### Theorbo

Andrea Benucci

#### Harpsichord

Eiko Yamaguchi

#### Positif Organ

Ilaria Posarelli

#### Percussion

Francesco De Ponti

President & Music director **Federico Bardazzi**

Artistic director **Marco Di Manno**

General manager **Carla Giovanna Zanin**



The *Vespro della Beata Vergine* (Vespers for the Blessed Virgin) by Claudio Monteverdi is one of the greatest sacred works of all time: a monumental composition for soloists, choir and orchestra, it reconciles the quiet intimacy of prayer with passages that are deliberately theatrical in impact. The succession of the various parts (sonatas, hymns, psalms, motets) is underpinned by the unifying role of the Gregorian chant, which acts as a *cantus firmus* throughout.

The present recording of the Vespers is intended as a philological reading of the score, and this has implied various interpretative decisions concerning several aspects of performance. An initial question to be addressed was concert pitch. On the basis of coeval documentary evidence we know that in Venice concert pitch was higher than it was in Rome and other Italian cities, a fact that persuaded us to tune A above middle C to 465 Hz (a semitone above the usual 440 Hz used today, and a whole tone above the 415-Hz A used in Germany in Bach's day).

It should also be pointed out that numerous musicologists have disputed the order of the pieces as set out in the first printed edition, published in Venice in 1610. It might seem more fitting to

consider the *Sonata sopra Sancta Maria* to be the end of the Vespers, with the *Duo Seraphim* replacing the repetition of the *Antiphona ad Magnificat* at the canticle's conclusion. At all events, structuring the Vespers with motets (called *concerti*) interposed between the prescribed sequence of psalms proves highly effective, as does the conclusion of the work, with the wonderful *Sicut erat* of the *Magnificat* creating an ideal climax to the entire composition. Also worthy of note is the fact that already in Renaissance times the repetition of the antiphon was sometimes replaced by a motet, even if this usage was not coherent with the structure of the Vespers. Indeed, liturgically speaking the *Nigra sum* should be the antiphon of the psalm *Laetatus sum* rather than the *Dixit*. For this reason we decided to keep the repetition of the Gregorian antiphon at the conclusions of the psalms and of the *Magnificat*, and to consider the motets as links connecting the psalms themselves. In actual fact the solo-orientation and harmonic atmosphere of the motets (in contrast with the modal structure of the choral pieces) enhances their sense of expressive intimacy, adding a degree of quietude.

Despite the various instances of symmetry and alignment, the non-metric nature of the Latin text of the psalms contributes to the wide range of images, symbols and meanings evoked. From the musical point of view, both in this work and in many other similar compositions written in the course of time, this implies the need for continuous changes of metre and rhythm and the tendency to characterise individually each verse and image. The outcome is a highly distinctive form in which the deepest possible understanding of the text can help establish fidelity in interpretation.

The questions concerning pitch and key are more complex, since Monteverdi's scorings of the *Lauda Jerusalem* and the *Magnificat* using *chiavette*, the highest combination of clefs, recommends the need for transposition. Modal affinity has generally suggested that this should be at a fourth lower, as the English conductor and musicologist Andrew Parrot argued in his famous article 'Transposition in Monteverdi's Vespers of 1610: an "aberration" defended', published in *Early Music* back in 1984. In the years since, many scholars returned to the subject, in particular the musicologist Giuseppe Clericetti in an article entitled 'Il vespro della beata vergine di Claudio Monteverdi', published in *Metodo* no.16/2000. More recently, however, another idea has gained ground: that the use of transpositions in St Mark's Basilica in Venice, as in other centres of music, related more to specific circumstances, including the need to adapt to the vocal range of the performers themselves. As a result, for this recording we opted to put into practice what Roger Bowers described in 'An "aberration" reviewed: the reconciliation of inconsistent clef-systems in

Monteverdi's Mass and Vespers of 1610', published in *Early Music* in 2003, which amounts to a confutation of Parrot's theory in favour of a transposition at a whole tone lower. This allows all the vocal parts to remain in a homogeneous key for the two pieces in question and for the other psalms and motets of the Vespers.

We have also undertaken a complete philological reconstruction of the Gregorian chant of the liturgy. The importance of this effort relates to the fact that all the psalms except the *Dixit* (which uses the *falsobordone* technique), as well as the Magnificat, are written using the *cantus firmus* technique on the Gregorian psalm tone: the polyphony is developed around the *cantus firmus* in the 'prima prattica' or *stylus antiquus*; the *concertato* sections – developed in the 'seconda prattica' or *stylus luxurians* – are inserted and often entrusted to the soloists; and the instrumental *ritornelli* take the form of dances such as the galliard or the gigue. We have selected some of the loveliest antiphons in the Gregorian repertoire, keeping to the same mode as that of the psalm that follows – alas, a practice that is not universally adopted. This has naturally involved transposing the antiphons so as to create a natural link with their respective psalms. Furthermore, we decided to reintroduce at the end of each psalm the collects: the brief orations that conclude the antiphon–psalm–antiphon structure in Vespers for the most solemn of celebrations on occasions like the one for which Monteverdi's composition was almost certainly intended. The texts selected for the collects date back to very early times, deriving from the 5th-century 'Romana' series of psalter collects. In our reading of rhythm, however, we have not adhered to the semiological interpretation pertaining to the Carolingian era, since that would have failed to do historical justice to the combination of Gregorian and polyphonic sections. Nevertheless we have paid due attention to maintaining the rhythmic fluidity that derives from the semantic as well as the phonetic characteristics of the text in relation to mode. In so doing we believe we have brought to the fore the symbiosis of word and mode within the context of 17th century *cantus planus*. The Gregorian chant ensemble consists of both male and female voices, which is quite in keeping with the medieval *scholae cantorum* tradition in which the treble voices of the young seminarians and the *pueri cantores* interwove with the deeper notes of the adult cantors and priests. The idea that Gregorian chant should consist exclusively of male voices belongs to an antiquated, late-19th-century vision of medieval music. In the monasteries and cathedrals of the time singing was one of the main tasks of seminarians and young novices. In other words, it was possible to have exclusively high female voices in the convents (most plausibly for the Liturgy of the Hours which the abbess herself would

conduct, whereas for Mass the priest would take an active part in the singing), or a mixture of high and low voices in the cathedrals.

Where the choir is concerned, it is interesting to note that many movements in the Vespers call for varying numbers of parts. The most frequent combination is the six-part SSATTB used for the *Domine*, *Dixit*, *Laetatus sum* and *Magnificat* (the latter being the only section conceived with a distinct movement for each verse). Eight parts in SSAATTBB formation are indicated for the *Laudate pueri*, while the *Nisi Dominus* calls for a grandiose double choir SATTB/SATTB. Then the *Lauda Jerusalem* is entrusted to an unusual SAB/SAB double choir with the united tenor section on the Gregorian psalm tone, and later the *Ave Maris Stella* is given to a classic eight-part double choir in SATB/SATB formation with some solo verses (S1, S2, T).

In keeping with period practice, we have arranged the vocal material in a continuous alternation between passages for one singer on a part and full choir (with the exception of the *Lauda Jerusalem* and the *Nisi Dominus*, which are performed by full choir throughout), thereby underlining the intimacy, complexity and concertato style of the solo parts. Nevertheless, we have opted for full-choir singing of the *cantus firmus* parts even in solo sections, to highlight their affinity with the plainchant of the antiphons.

The motets act as links between the psalms and comprise some of the most remarkable works written in this style; the *Nigra sum* is for solo tenor voice, the *Pulchra es* for two sopranos, the wonderful *Duo Seraphim* for three tenors. The opening of the *Audi coelum* calls for two tenor solos, one echoing the other, while the conclusion has participation of the full choir in six-part SSATTB formation.

The exact composition of the instrumental ensemble is specified only in certain sections: in the *Domine*, *Dixit* and *Magnificat*, as well as in the *Sonata sopra Sancta Maria, ora pro nobis*. In the other pieces, including the psalms *Laudate pueri*, *Laetatus sum*, *Nisi Dominus* and *Lauda Jerusalem*, the motet *Audi coelum*, and the hymn *Ave maris stella*, such indications are lacking, implying that the use of instruments to double the vocal lines 'colla parte' would have varied in relation to the occasion on which the Vespers were performed. Generally, at St Mark's Basilica, as at all of the principal sacred music venues, *ripieno* instruments were used even when not specifically called for in the score. In this recording, for the double choirs of the *Nisi Dominus* and *Lauda Jerusalem* and for the hymn *Ave Maris Stella* we have entrusted the doubling of the first choir to the strings with harpsichord accompaniment and that of the second choir to the winds with organ and

theorbo accompaniment, leaving the double bass to act as the *bassus generalis*. In the *Dixit*, the *Laudate pueri* and the *Laetatus sum*, on the other hand, we have given full instrumental support to the full-choir passages, at times combining the winds and strings and at others using them separately in relation to the semantic and expressive content of the literary and musical text. The basso continuo instruments are alternated, which was the standard practice for emphasising different aspects of the text. Mention should also be made of the use of the drum, in view of the fact that military drums were not allowed in churches during this period. Clearly, though, the very existence of a prohibition implies that the practice had already been fairly widespread. Moreover, we have documentary evidence of the use of percussion instruments in sacred music for the liturgy during the Counter-Reformation, particularly in Spain, but also in Italy. Furthermore, while the use of timpani (a pitched instrument) requires a dedicated musical part, the drum could simply be added, like the wind and string instruments, without needing a separate notated line and was often used for rhythmic ostinatos and to emphasise the syllabic or melodic stress of the polyphonic lines. In this recording we have used the drum to underline the vibrant triple metres of the instrumental refrains and other particularly majestic sections. The role of the instrument in terms of timbre is one of support, blending with the low notes of the continuo, especially those of the double bass, and enhancing the foundation upon which the Vespers's majestic arcade is built.

Monteverdi's Vespers represents an absolute milestone in the history of music, undoubtedly the most brilliant and grandiose sacred work to have come down to us from the magnificent Counter-Reformation baroque.

**Federico Bardazzi**

*Translation: Kate Singleton*

**Federico Bardazzi** specialises in early and baroque music. He is active primarily as a director of operatic repertoire, from its origins to Händel, Gluck, Mozart, Rossini and Puccini. Having trained as a cellist with André Navarra in Siena and Paris, he went on to study chamber music with Piero Farulli and the Quartetto Borodin, composition with Carlo Prospero and Roberto Becheri, Gregorian chant with Nino Albarosa and Johannes Berchmans Göschl, choral conducting with Roberto Gabbiani and Peter Phillips and orchestral conducting at the Accademia Chigiana with Myung-whun Chung.

He conducts the **Ensemble San Felice**, a vocal and instrumental group with a primarily sacred repertoire ranging from medieval to contemporary music, with whom he has performed to great



acclaim across the world. Having been devoted for many years to the Bachian repertoire, he has conducted all of the great church music and the instrumental concerts with the Ensemble. He has also conducted Händel's Messiah in numerous concerts in Italy and Europe.

As well as a new version of Mozart's unfinished Requiem, he often presents rare masterpieces of 17<sup>th</sup>-century music including Girolamo Frescobaldi, Francesco Maria Stiava, Dietrich Buxtehude, Jeronimo de Carrion, François Couperin, Michel-Richard Delalande and John Dowland. In 2005 in particular he presented three oratorios by Giacomo Carissimi at the Queen Elisabeth Hall in London and,

also in London, in May 2008 he conducted the music for the first staged performance in modern time of Händel's Rodrigo, directed by Luciano Alberti, at the Lufthansa festival of baroque music. This production was presented in 2009 at the Teatro della Pergola in Florence, where he also directed Claudio Monteverdi's *Il Vespro* for the Amici della Musica di Firenze in 2011, recorded as an audio CD by Brilliant Classic.

His research programmes in medieval music have met with great success across Europe, including: *Nigra sum sed formosa* (Cantigas de Santa Maria), *La Sibilla del reno* (Hildegard von Bingen), *Quem queritis* – a liturgical drama drawn from Florentine codices – and *Laudi e Contrafacta nella Firenze del Trecento, Musica per San Zanobi nella Firenze del Trecento* (Francesco Landini). Within this role he is currently curating *La musica della Commedia*, an important work on the music of Dante Alighieri's masterpiece, which takes place through concerts, conferences and multimedia productions.

Federico Bardazzi was course director of the Maggio Fiorentino Formazione from 2008 to 2014. In his role as training coordinator he has realised higher specialized training courses and projects funded by the European Social Fund. All his artistic and technical projects at the Lyrical Theatre have been developed in collaboration with some of the main Tuscan musical institutions, such as Teatro Verdi of Pisa, Festival Pucciniano of Torre del Lago and Teatro Metastasio of Prato, with whom he is currently collaborating on other projects. This experience has led to the creation of Opera Network, originally funded together with Carla Zanin, whose objective is to assist in the development of lyrical productions in collaboration between institutions of different natures, with the aim of encouraging and assisting young artists in the early stages of their careers by developing their professional profile and career path. Some of the most successful projects, all conducted by Federico Bardazzi, have been Purcell's *Fairy Queen* (Teatro Goldoni, Florence 2013), Pergolesi's *Flaminio* (Teatro Verdi of Pisa 2014), Alessandro Scarlatti's *Il trionfo dell'Onore* and Gazzaniga's *Don Giovanni* (Teatro Verdi, Pisa 2015). Moreover, the season 2016/2017 will see Galuppi's opera in collaboration with Landestheater of Salzburg, under the direction of Carl Philip von Maldeghem.

Federico Bardazzi is artistic director of *In-canto gregoriano – Incontri Internazionali di Firenze*, a project devoted to the philological study and musical interpretation of the early liturgical repertoire, and has been member of the senior committee of AISCGre (Associazione Internazionale Studi di Canto Gregoriano) since 2015. He is also president and artistic director of the del Florence International Choir Festival, which every year brings together hundreds of choristers from around the world in a kermesse of high human and musical value.

Aware of the high potential that the East represents for Italian universities as well as for the artistic and musical higher education system, he is the funder and leading member, within the

project Turandot in collaboration with the Università per Stranieri of Perugia, of a project of cultural, linguistic and musical training for Chinese students.

He has been giving courses on Gregorian chant and medieval monody at the University of Florence and he has been invited all around the world to lead Masterclasses. 2014 has been a particularly fruitful year, whose highlights have been the World Symposium of Choral Music in Seoul and the Israel Choir Conductor Association in Jerusalem.

Recordings by the Ensemble San Felice – whose concerts have been broadcasted by Rai, Swiss, German and Polish radio and the BBC which has devoted a special show on his performances – range from the Medieval to the operatic repertoire, and see Bardazzi not only in his role of conductor, but also of baroque cellist, gamba and fiddle player for record labels such as Brilliant, Tactus, and Bongiovanni. Federico Bardazzi is professor of chamber music and baroque music at the state conservatory 'Puccini La Spezia'.

## SUNG TEXT

### CD1

#### IN PRINCIPIO HORARUM

- 1 Deus, in adiutorium meum intende.  
Domine, ad adjuvandum me festina.  
Gloria Patri, et Filio, et Spiritui Sancto:  
sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. Alleluja.

#### I ANTIPHONA

- 2 Laeva ejus sub capite meo, et dextera illius amplexabitur me.  
**PSALMUS 109 [110]**
- 3 Dixit Dominus Domino meo: sede a dextris meis.  
Donec ponam inimicos tuos, scabellum pedum tuorum. Gloria Patri... Amen.

#### I COLLECTA

- 4 [Antiphona] Ante luciferum genite, qui es ante principium totius creaturae, rogamus et quaesumus, ut sicut tuos inimicos pedibus ad dexteram patris residens subbicisti, ita nos tuis officiis dignos habeas, ablata dominatione peccati.  
Per Christum, Dominum nostrum. Amen.  
Fidelium animae per misericordiam Dei requiescant in pace. Amen.

## CONCERTO

- 5 Nigra sum sed formosa, filiae Jerusalem:  
ideo dilexit me rex, et introduxit me in cubiculum suum.

## II ANTIPHONA

- 6 Jam hiems transiit, imber abiit et recessit: surge amica mea, et veni.

## PSALMUS 112 [113]

- 7 Laudate pueri Dominum: laudate nomen Domini.  
Sit nomen Domini benedictum, ex hoc nunc, et usque in saeculum. Gloria Patri... Amen.

## II COLLECTA

- 8 [Antiphona] Laudantes benedictum nomen tuum omnipotens Deus, rogamus ut nos in sinum matris ecclesiae collocatos, caritatis tuae facias stabilitate conecti. Per Christum... Amen.

## CONCERTO

- 9 Pulchra es amica mea suavis et decora sicut Hierusalem terribilis ut castrorum acies ordinata.  
Averte oculos tuos a me quia ipsi me avolare fecerunt.

## III ANTIPHONA

- 10 Hortus conclusus es, Dei genitrix. Hortus conclusus, fons signatus: surge, propera, amica mea.

## PSALMUS 121 [122]

- 11 Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus.  
Rogate quae ad pacem sunt Jerusalem: et abundantia diligentibus te. Gloria Patri... Amen.

## III COLLECTA

- 12 [Antiphona] Ambulantibus in atriis domus tuae omnipotens Deus, pacis abundantiam largiri dignare, ut dum te tota aviditate cordium confitemur, bona tua in caelestibus capiamus.  
Per Christum... Amen.

## CONCERTO

- 13 Duo Seraphim, clamabant alter ad alterum: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Plena est omnis terra gloria eius. Tres sunt qui testimonium dant in coelo: Pater, Verbum et Spiritus Sanctus et hi tres unum sunt. Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.  
Plena est omnis terra gloria eius.

## IV ANTIPHONA

- 14 Quo abiit dilectus tuus, o pulcherrima mulierum? Quo declinavit dilectus tuus?  
Et quaeremus eum tecum.

## PSALMUS 126 [127]

- 15 Nisi Dominus aedificaverit domum, in vanum laboraverunt qui aedificant eam.  
Nisi Dominus custodierit civitatem, frustra vigilat qui custodit eam. Gloria Patri... Amen.

## IV COLLECTA

- 16 [Antiphona] Domorum spiritalium aedificator Deus, ut nos custodias deprecamur, imple in te desiderium nostrum, et electis tuis nos adiunge promeritis. Per Christum... Amen.

## CONCERTO

- 17 Audi coelum, verba mea, plena desiderio et perfusa gaudio.

[Echo:] Audio!

Dic, quaeso, mihi: Quae est ista, quae consurgens ut aurora rutilat ut benedicam?

[Echo:] Dicam!

Dic nam ista pulchra ut luna, electa ut sol, replet laetitia terras, coelos, Maria?

[Echo:] Maria!

Maria Virgo illa dulcis, praedicata de propheta Ezechiel porta orientalis?

[Echo:] Talis!

Illa sacra et foelix porta, per quam mors fuit expulsa, introducta autem vita?

[Echo:] Ita!

Quae semper tutum est medium inter homines et Deum, pro culpulis remedium.

[Echo:] Medium!

Omnes hanc ergo sequamur, qua cum gratia mereamur vitam aeternam, consequamur.

[Echo:] Sequamur!

Praestet nobis Deus Pater hoc et Filius, et Mater cuius nomen invocamus dulce miseris solamen.

[Echo:] Amen!

Benedicta es, virgo Maria, in saeculorum saecula.

## V ANTIPHONA

- 18 Favus distillans labia tua, sponsa, et odor vestimentorum tuorum sicut odor thuris.

## PSALMUS 147

- 19 Lauda Hierusalem Dominum lauda Deum tuum Sion. Quoniam confortavit seras portarum tuarum benedixit filiis tuis in te. Qui posuit fines tuos pacem et adipe frumenti satiat te. Qui emittit eloquium suum terrae velociter currit sermo eius. Qui dat nivem sicut lanam nebulam sicut cinerem spargit. Mittit cristallum suum sicut buccellas ante faciem frigoris eius quis sustinebit. Emittit verbum suum et liquefaciet ea flabit spiritus eius et fluent aquae. Qui adnuntiat verbum suum Iacob iustitias et iudicia sua Israel, Non fecit taliter omni nationi et iudicia sua non manifestavit eis.

## V COLLECTA

- 20 [Antiphona] Conforta Domine portas ecclesiae tuae, et pone terminis eius pacem, et ique adipem spiritalis tritici dignanter adtribue. Per Christum... Amen.

## CAPITULUM (Sirach 24:14)

- 21 Ab initio et ante saecula creata sum, et usque ad futurum saeculum non desinam, et in habitatione sancta coram ipso ministravi. Deo Gratias.

## RESPONSORIUM BREVE

Ave Maria Gratia plena, Dominus tecum.

Benedicta tu in mulieribus et benedictus fructus ventris tui. Gloria Patri et Filio et Spiritui Sancto.

Ave Maria Gratia plena, Dominus tecum.

## CD2

## SONATA

- 1 Sancta Maria ora pro nobis.

## HYMNUS

- 2 Ave Maris Stella, Dei Mater Alma, atque semper Virgo, felix coeli porta.  
Sumens illud "Ave", Gabrielis ore, funda nos in pace, mutans nomen Evae.  
Solve vincla reis, profer lumen caecis, mala nostra pelle, bona cuncta posce.  
Monstra te esse matrem, sumat per te precem qui pro nobis natus tulit esse tuus.  
Virgo singularis, inter omnes mitis, nos culpae solutos mites fac et castos.  
Vitam praesta puram, ter para, tutum, ut videntes Jesum semper collaetemur.  
Sit laus Deo Patri, summo Christo decus, Spiritui Sancto honor, tribus unus.

## VERSICULUM

- 3 V: Diffusa est gratia in labiis tuis. R: Propterea benedixit te Deus in aeternum.

## ANTIPHONA AD MAGNIFICAT

- 4 Virgo prudentissima, quo progredieris quasi aurora valde rutilans.  
Filia Sion, tota formosa et suavis es, pulchra ut luna, et electa ut sol.

## MAGNIFICAT

- 5 Magnificat anima mea Dominum,  
6 et exultavit spiritus meus \* in Deo salutari meo  
7 quia respexit humilitatem ancillae suae, \* ecce enim ex hoc beatam me dicent omnes generationes

- 8 quia fecit mihi magna, qui potens est: \* et Sanctum nomen eius  
9 et misericordia eius a progenie in progenies \* timentibus eum.  
10 Fecit potentiam in brachio suo, \* dispersit superbos mente cordis sui,  
11 deposuit potentes de sede, \* et exaltavit humiles;  
12 esurientes implevit bonis, \* et divites dimisit inanes.  
13 Suscepit Israel, puerum suum, \* recordatus misericordiae suae,  
14 sicut locutus est ad patres nostros, \* Abraham et semini eius in saecula.  
15 Gloria Patri, et Filio, et Spiritui Sancto: \*  
16 sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.  
17 [Antiphona]

## IN FINE HORARUM

- 18 Kyrie eleison, Christe eleison, Kyrie eleison  
[Pater noster, qui es in caelis: santificetur nomen tuum: adveniat regnum tuum: fiat voluntas tua, sicut in caelo et in terra: panem nostrum cotidianum 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.]

## Oratio

- 19 Dominus vobiscum. Et cum Spiritu tuo. Oremus.  
Concede nos famulos tuos, quaesumus Domine Deus, perpetua mentis et corporis sanitate gaudere: et gloriosa beatae Mariae semper Virginis intercessione, a praesenti liberari tristitia, et aeterna perfrui laetitia. Per Dominum nostrum Jesum Christum Filium tuum: qui tecum vivit et regnat in unitate Spiritus Sancti Deus, per omnia saecula saeculorum. Amen.
- 20 Benedicamus Domino. Deo Gratias.  
Fidelium animae per misericordiam Dei requiescant in pace. Amen.

## Antiphona finalis

- 21 Salve, Regina, Mater misericordiae, vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules filii Evae, ad te suspiramus, gementes et flentes in hac lacrimarum valle.  
Eia ergo, advocata nostra, illos tuos misericordes oculos ad nos converte.  
Et Iesum, benedictum fructum ventris tui, nobis, post hoc exilium, ostende.  
O clemens, O pia, O dulcis Virgo Maria.