

JUBILATE DEO

Offert.
b.

Ubi-lá- te Dé- o * ómnis tér-
ra : jubi-lá-
te Dé- o ómnis

- 1 Jubiláte Déo, ómnis térra;
Sing joyfully to God, all earth;

Sing joyfully to God, all the earth;
serve the Lord with gladness.
Enter into his presence with great joy.

servíte Dómino in laetítia.
serve Lord with gladness.

Introíte in conspéctu éjus in exultatióne.
Enter into presence his with jubilation.

- 2 Scitóte quóniam Dóminus ípse est Déus;
Know that Lord alone is God;

Know that the Lord alone is God;
he has made us, and not we ourselves;
we are his people,
and the sheep of his pasture.

íipse fécit nos, et non ípsi nos;
he has made us, and not ourselves we;

pópulos éjus, et óves páscuae éjus.
people his, and sheep of pasture his.

- 3 Introíte pórtas éjus in confessióne,
Enter gates his with thanksgiving,

Enter into his gates with thanksgiving,
and into his courts with praise;
give thanks to him. Praise his name:

átria éjus in hýmnis; confitémini illi.
courts his with praise; give thanks to him.

Laudáte nómen éjus:
Praise name his:

- 4 quóniam suávis est Dóminus;
for gracious is Lord;

for the Lord is gracious;
his mercy is everlasting,
and his truth endures for all generations.

in aetérnum misericórdia éjus,
for eternity mercy his,

et usque in generatióne
and continually for generations

et generatióne véritas éjus.
and generations truth his.

Jubilate Deo omnis terra (Psalm 99 [100]) is appointed to be said at Lauds on feast days, following Psalm 92 [93] *Dominus regnavit* ("The Lord hath reigned; he is clothed with beauty") and preceding Psalm 62 [63] *Deus, Deus meus* ("O God, my God"). The Cantic of the Three Children (Daniel 3:57-58,56), the *Laudate* Psalm 148 *Laudate Dominum de caelis* ("Praise ye the Lord from the heavens"), and the Cantic of Zachary (the *Benedictus*, Luke 1:68-79) also follows it in this office. At Lauds on Christmas Day it is followed by the *jubilate* of the antiphon *Angelus ad Pastores ait*.

On the Sunday within the octave of Epiphany **Jubilate Deo** is the Offertory which follows the Gospel account of the child Jesus in the Temple (Luke 2:41-52), and it is also heard as the verse of the Alleluia which follows the Gradual *Benedictus Dominus* (Psalm 71 [72] : 18,3). The same *Jubilate* text also serves as the Alleluia verse for the votive Mass for the Propagation of the Faith, following the Lesson from Ecclesiasticus 36:1-19 and the Gradual *Confiteantur tibi populi Deus* (Psalm 66 [67] : 6-8, "Let all the people praise thee, O God").

"Among the psalms of triumph and thanksgiving this stands as pre-eminent, rising to the highest point of joy and grandeur."
(Four Friends, *The Psalms*)

LAETATUS SUM



- | | |
|--|---|
| <p>1 Laetátus sum in his
Rejoiced I have at words</p> <p>quae dícta sunt míhi:
which spoken were to me:</p> <p>In dómum Dómini íbimus.
Into house of Lord we shall go.</p> | <p>I rejoiced at the words
which were spoken unto me:
"We shall go into the house of the Lord."</p> |
| <p>2 Stántes érant pédes nóstri,
Standing were feet our,</p> <p>in átriis túis Jerúsalem.
in courts your Jerusalem.</p> | <p>Our feet were standing
in your courts, O Jerusalem.</p> |
| <p>3 Jerúsalem, quae aedificátur ut civitas:
Jerusalem, which is built as city:</p> <p>cújus participátio éjus in id ípsum.
whose sharing of it in it itself.</p> | <p>Jerusalem, which is built like a city
the parts of which are joined together.</p> |

STABAT MATER



Stábat Máter dolorósa
 Stood Mother grieving

There stood the Mother grieving,
 Beside the cross weeping,
 While on it hung her Son.

Juxta crúcem lacrymósa,
 next to cross weeping,

Dum pendébat Fílius.
 while hung Son.

Cújus ánimam geméntem,
 whose soul sighing,

Whose saddened soul,
 Sighing and suffering,
 A sword pierced through.

5 Contristátam et doléntem,
 saddened and suffering,

Pertransívit gládus.
 pierced through sword.

O quam trístis et afflícta
 O how sad and afflicted

O how sad and how afflicted
 Was that blessed Mother
 Of the Only-Begotten!

Fúit ílla benedícta
 was that blessed

Máter unigénitil
 Mother of Only-begotten!

10 Quae moerébat et dolébat,
 Who was grieving and was suffering,

Loving Mother, who was grieving
 And suffering, while she beheld
 The torments of her glorious Son.

Pía Máter, dum vidébat
 loving Mother, while she beheld

Náti poénas íncliti.
 of Son torments glorious.

Quis est hómo qui non fléret,
Who is man who not would weep,

Mátrem Chrísti si vidéret
Mother of Christ if he should see

15 In tánto supplicio?
in so much distress?

Quis non pòsset contristári,
Who not can be saddened,

Chrísti Mátrem contemplári
of Christ Mother to behold

Doléntem cum Fílio?
suffering with Son?

Who is the man who would not weep
If he should see the Mother of Christ
In such great distress?

Who could not be saddened
If he should behold the Mother of Christ
Suffering with her only Son?

Pro peccátis súae géntis
For sins of his people

20 Vidit Jésum in torméntis,
she saw Jesus in torments,

Et flagéllis súbditum.
and whips subjected to.

Vidit súum dúlcem nátum
She saw her sweet begotten

Moriéndo desolátum,
(by)dying forsaken,

Dum emísit spíritum.
while he sent forth spirit.

For the sins of his people,
She saw Jesus in torments
And subjected to stripes.

She saw her own sweet Son,
Whose dying caused his desolation,
While he yielded up his Spirit.

25 Eja Mátér, fons amóris,
Oh Mother, fount of love,

Me sentíre vim dolóris
me to feel force of grief

Fac, ut técum lúgeam.
Make, that with you I may mourn.

Fac, ut árdeat cor méum
Grant, that may burn heart my

In amándo Chrístum Déum,
in loving Christ God,

30 Ut síbi compláceam.
that to him I may be pleasing.

Sáncta Mátér, ístud ágas,
Holy Mother, this may you do,

Crucifíxi fige plágas
of Crucified fix stripes

Córdi méo válide.
in heart my firmly.

Túi náti vulneráti,
Of your begotten wounded,

35 Tam dignáti pro me páti,
so deigned for me to suffer,

Poénas mécum dívide.
pains with me share.

Oh Mother, fount of love,
Make me feel the force of your grief,
So that I may mourn with you,

Grant that my heart may burn
In loving Christ my God,
So that I may be pleasing to him.

Holy Mother, may you do this:
Fix the stripes of the Crucified
Deeply into my heart.

Share with me the pains
Of your wounded Son
Who deigned to suffer so much for me.

Fac me tecum pie flere,
Make me with you lovingly to weep,

Crucifixo condolere,
with Crucified to suffer,

Donec ego vixero.
as long as I shall live.

40 Juxta crucem tecum stare,
Next to cross with you to stand,

Et me tibi sociare
and myself with you to join

In pláctu desidero.
in lament I desire.

Make me lovingly weep with you,
To suffer with the Crucified
So long as I shall live.

To stand with you beside the cross,
And to join with you in deep lament:
This I long for and desire.

Virgo virginum praeclara,
Virgin of virgins most excellent,

Míhi jam non sis amara,
to me now not be bitter,

45 Fac me tecum plangere.
cause me with you to mourn.

Fac, ut portem Christi mortem,
Grant, that I may bear of Christ death,

Passionis fac consortem,
of passion make sharer,

Et plagas recollere.
And stripes to be mindful of.

O Virgin all virgins excelling,
Be not inclement with me now;
Cause me to mourn with you.

Grant that I may bear the death of Christ;
Make me a sharer in His Passion
And ever mindful of his wounds.

- | | |
|---|---|
| <p>Fac me plágis vulnerári,
 Make me by wounds to be wounded,</p> <p>50 Fac me crúce inebriári,
 cause me by cross to be inebriated,</p> <p>Et cruóre Fílii.
 and by blood of Son.</p> <p>Flámmis ne úrar succénsus
 By flames lest I burn enkindled</p> <p>Per te, Vírgo, sim defénsus
 through thee, Virgin, may I be defended</p> <p>In díe júdíci.
 on day of judgement.</p> <p>55 Chríste, cum sit hinc exíre,
 Christ, when it is hence to go,</p> <p>Da per Mátrem me venire
 grant through Mother me to come</p> <p>Ad pálmam victóriæ.
 to palm of victory.</p> <p>Quándo córpus moriétur,
 When body shall die,</p> <p>Fac, ut ánimæ donétur
 Grant, that to soul be given</p> <p>60 Paradísi glória.
 of Paradise glory.</p> | <p>Let me be wounded by His wounds,
 Cause me to be inebriated by the Cross
 And the Blood of your Son.</p> <p>Lest I burn in flames enkindled,
 May I, through thee, O Virgin,
 Be defended on Judgement Day.</p> <p>O Christ, when from here I must depart,
 Grant that, through your Mother,
 I may obtain the palm of victory.</p> <p>When my body perishes,
 Grant that my soul be given
 the glory of Paradise.</p> |
|---|---|

The question of the authorship of this great sequence is still unresolved. It has been variously ascribed to Pope Gregory the Great (d.604), to St. Bernard of Clairvaux (d.1153), to Pope Innocent III (d.1216), to St. Bonaventura (d.1274), to Jaocus de Benedictus (Jacopone - d.1306), to Pope John XXII (d.1334), to Pope Gregory XI (d.1378), etc. James Mearns carefully considers the two most probable candidates, Innocent III and Jacopone, in his article in Julian's *Dictionary of Hymnology* (1915). Mearns feels that the ascriptions to Innocent III by Pope Benedict XIV, F.E. von Hurter, and Mone are strengthened by the "the great probability" that Innocent III was also the author of *Veni Sancte Spiritus*, and therefore capable of such depth of expression and pathos as is found in the *Stabat Mater dolorosa*; but recent scholarship has shown that the "most probable" author of *Veni Sancte Spiritus* is Stephen Langton, Archbishop of Canterbury (d. 1228) [see *Veni Sancte Spiritus*]. Mearns also points out that "certain of the expressions in stanzas vi-ix of the *dolorosa* have been thought to refer to the Stigmatisation of St. Francis of Assisi, the inference being drawn that the hymn was by a Franciscan. This, if true, would make it impossible that at least the current form should be by Pope Innocent III, for he died in 1216, and the date commonly assigned to the conferring of the Stigmas on St. Francis is Sept. 15, 1224."

The candidacy of Jacopone is more complex [the reader is again referred to Mearns' article]; but in summary one can say that (1) Mearns' conclusion that it is more likely that Jacopone wrote the *Stabat Mater speciosa* and not the *Stabat Mater dolorosa*, if indeed he wrote any Latin hymns at all [!], and (2) Mone's opinion that "the original form was by Pope Innocent III and that Jacopone may have made alterations and additions [i.e., those stanzas that are thought to refer to the Stigmatisation of St. Francis, being as Jacopone was a Franciscan] seem to be distinct possibilities.

In any case, the *Stabat Mater* was popularized by the 14th century when the Flagellants used to sing it on their travels from town to town, but it was much later that it found its way into the Roman liturgy. It was the Servites ("Servants of Mary") who in 1239 first devoted themselves to the sorrows of Mary standing under the Cross; later, a synod in Cologne (1413) established the *Compassio*, or *Commendatio, Lamentatio B.M.V.*, a devotion to the sorrows of Mary during the Crucifixion and Death of Christ, to atone for the crimes of the Hussites. This feast of the Compassion gradually spread over Europe until, in 1727, Pope Benedict XIII extended it to the universal Church under the title *Septem Dolorum BMV* ("The Seven Sorrows of the Blessed Virgin Mary") which was celebrated on the Friday after Passion Sunday. It was at this time that the singing of the *Stabat Mater* was added to both the Mass and Office of this feast. Later, in 1814, Pius VII established a second feast of the Dolours on the third Sunday of September, now September 15.

The enumeration of the Seven Sorrows of Mary's life is said to have evolved from the devotions of the Servites. They are: Simeon's prophecy (Luke 2:34-35), the flight into Egypt (Matthew 2:13-15), the three days' loss of the Holy Child at Jerusalem (Luke 2:41-50), meeting Christ carrying the Cross to Calvary, standing at the foot of the Cross (John 19:25-27), the descent of Christ from the Cross, and the entombment of Christ.

"The *Stabat Mater* is universally recognized as the tenderest and most pathetic hymn of the Middle Ages. In simple and vivid language, which cannot always be reproduced in prose, it represents the Mother of the Redeemer plunged in grief and weeping beneath the Cross on which He was suffering an unmerited and agonizing death. The historical event is narrated in the first, second, and fourth stanzas. The remaining strophes are made up of reflections, affections, petitions, and resolutions arising from the contemplation of Our Lord's bitter sufferings and death" (Britt, *Hymns of the Breviary and Missal*).

The early Notkerian sequences (Notker Balbulus, c.840-912) were basically unrhymed and of irregular meter. The *Stabat Mater*, however, has the verse form of the later metrical sequence which was brought to perfection by Adam of St. Victor: a regular meter (double versicles or couplets of 887 trochaic meter) and a consistent rhyme scheme of *aab ccb* which scholars date as coming from the latter half of the 12th century.

But it is its "pathos, its vividness of description, its devotional sweetness and unction" (H.T. Henry) that secures "the queen of sequences" (Daniel) its place in hearts and history. Schaff (*Literature and Poetry*) suggests that "the secret of the power of *Mater dolorosa* lies in the intensity of feeling with which the poet identifies himself with his theme, and in the soft, plaintive melody of its Latin rhythm and thyme, which cannot be transferred to any other language." And, in summation, James Mearns (in Julian, *Dictionary of Hymnology*) states that "this noble poem . . . has been, not unjustly, styled the most pathetic hymn of the Middle Ages. The vividness with which it pictures the weeping Mother at the Cross, its tenderness, its beauty of rhythm, its melodious double rhymes almost defying reproduction in another language, and its impressiveness when sung either to the fine plainsong melody or in the noble compositions which many of the great masters of music have set to it, go far to justify the place it holds, and has long held, in the Roman Catholic Church."

Notes: The text of the *Stabat Mater* is based on various passages from the Holy Scriptures: John 19:25, Luke 2:35, Zacharias 13:6, II Corinthians 4:10, and Galatians 6:17.

1. *Stabat Mater.*

"Now there were standing by the cross of Jesus his mother and his mother's sister, Mary of Cleophas, and Mary Magdalene. When Jesus, therefore, saw his mother and the disciple standing by, whom he loved [John; see John 13:23], he said to his mother: Woman, behold, thy son" (John 19:25-26).

6. *Pertransivit gladius.*

In accordance with the Law of Moses (Leviticus 12:1-8) Mary and Joseph took Jesus to the temple to present him and their sacrifice to the Lord. There they met Simeon, who was told by the Holy Spirit "that he should not see death before he had seen Christ the Lord." Mary, "marvelling" at the prophecy of Simeon's canticle (the *Nunc dimittis*, Luke 2:29-32), is then told by him: "Behold, this child is destined for the fall and for the rise of many in Israel, and for a sign that shall be contradicted. *And thine own soul a sword shall pierce*, that the thoughts of many hearts may be revealed." Is not this last phrase the effect of the pathos of this great poem and its musical settings?

19. *Pro peccatis suae gentis.*

"And she shall bring forth a son, and thou shall call his name Jesus; for he shall save his people from their sins" (Matthew 1:21).

20. *tormentis et flagellis.*

All four Gospels record the history of Christ's Passion. See Matthew 26-27, Mark 14-15, Luke 22-23, and John 18-19.

23. *desolatum.*

Betrayed by Judas, thrice denied by Peter, scourged and beaten by his captors, mocked and crucified, forsaken by all, even his Father: "My God, my God, why hast thou forsaken me?" (Matthew 27:46) "Despised and rejected, a man of sorrows, and acquainted with grief" (Isaiah 53:3).

24. *emisit spiritum.*

See Matthew 27:50 and John 19:30. Christ "gave up" or yielded up his spirit willfully. "The Father loves me because I lay down my life that I may take it up again. No one takes it from me, but I lay it down myself."

32. *plagas.*

Zacharias foretold of these wounds: "And they shall say to him: What are these wounds in the midst of thy hands? And he shall say: With these I was wounded in the house of them that loved me" (Zacharias 13:6). And Isaiah spoke of their healing power: "And with these stripes we are healed" (Isaiah 53:5). "Henceforth let no man trouble me: for I bear the marks of the Lord Jesus in my body" (Galatians 6:17).

46. *portem Christi mortem.*

"We endure persecution, but we are not forsaken; we are cast down, but we do not perish; always bearing about in our body the dying of Jesus, so that the life also of Jesus may be made manifest in our bodily frame" (II Corinthians 4:9-10).

50. *inebriari.*

Literally, "inebriated," filled to overflowing, "spiritually intoxicated"; said of the abundant goodness of God: "They shall be inebriated with the plenty of thy house: and thou shalt make them to drink of the torrent of thy pleasure" (Psalm 35 [36]:9).

52. *Flammis ne urar succensus.*

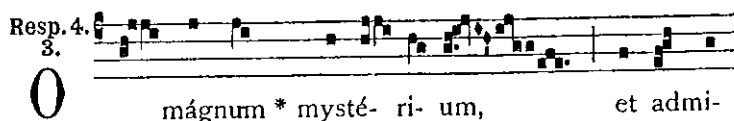
The translation retains the fervor of the redundant repetition of this pleonasm. This is the reason for the plea to the sorrowful Mother for intercession on Judgement Day.

55. *Christe.*

A dramatic change of address. Up to now the sorrows of the Mother and the suffering and torments of her Son have been described and she has been the object of address and appeal; and now, mindful of the *flammis* and *die iudicii*, the penitent poet addresses Christ himself, considers the final moment of his mortality and asks that, through the Blessed Mother's intercession that his soul be given the *palmam victoriae*, eternal life in *gloria Paradisi*.

Liturgical context: *Stabat Mater dolorosa* is one of the five great sequences [the others being *Dies irae*, *Lauda Sion*, *Veni Sancte Spiritus*, and *Victimae paschali laudes*]. It was not one of the four to survive the reforms of the Council of Trent (1545-1563), but it was restored to the Mass in 1727. It is the sequence for the Mass for the two feasts of the Seven Sorrows of the Blessed Virgin Mary (*Septem Dolorum BMV*): the first on the Friday after Passion Sunday (the feast of the Compassion) and the second on September 15; it follows the Tract *O vos omnes* ("O all you that pass by the way, behold and see if there be any sorrow like unto my sorrow."). In Divine Office it is appointed as the "Hymn of the Compassion of the Blessed Virgin Mary" for use in Lent and as a hymn for the Friday after Passion Sunday, divided into three parts: *Stabat Mater dolorosa* (Vespers), *Sancta Mater, istud agas* (Matins), and *Virgo virginum praeclara* (Lauds).

O MAGNUM MYSTERIUM



I O mágnum mysterium,
O great mystery,

O great mystery,
and wondrous sacrament,

et admirabile sacramentum,
and wondrous sacrament,

ut animalia viderent Dóminum nátum, that animals should see the new-born Lord
that animals should see Lord born, lying in their manger!

jacéntem in praesépio!
lying in manger!

II Beáta Vírgo, cújus víscera meruerunt
Blessed Virgin, whose womb was worthy

Blessed is the Virgin whose womb was worthy
to bear the Lord Jesus Christ. Alleluia!

portáre Dóminum Christum. Allelúia!
to bear Lord Christ. Alleluia!

III Dómine, audívi audítum túum
Lord, I heard instruction your

O Lord, I heard your oracle
and I was afraid;

et tímui; considerávi ópera túa
and I feared; I considered works your

I considered your works,
and I trembled
in the midst of the two animals.

et expávi in médio duórum animálium.
and I trembled in midst of two animals.

I

Throughout the Old and New Testament the meek and lowly are assured of God's consideration and grace:

"Who is as the Lord our God, who dwelleth on high: and looketh down on the low things in heaven and earth?" (Psalm 112 [113] : 5-6)
"Wherefore I will pray to the Lord ... who setteth up the humble on high." (Job 5:8,11)
"Blessed are the poor in spirit ... Blessed are the meek ..." (Matthew 5:3-4)
"The Lord maketh poor and maketh rich, he humbleth and he exalteth. He raiseth up the needy from the dust, and lifteth up the poor from the dungheap." (*The Canticle of Anna*, I Kings [Samuel] 2:7-8)
"For he hath regarded the low estate of his handmaid ... He hath deposed the mighty from their thrones and exalted the lowly." (*The Canticle of the Blessed Virgin Mary*, the *Magnificat*, Luke 1:48,52)

O magnum mysterium, that he who was to be called the Son of the Most High, the heir of the throne of David, the king of the house of Jacob, of whose kingdom there will be no end (Luke 1:32-33) -- that this King should be born and laid in a manger, that lowly animals and shepherds should be the first to see the new-born Lord:

O admirabile sacramentum!

"And this shall be a sign unto you: you will find an infant wrapped in swaddling clothes and lying in a manger . . . And when they had seen they understood what had been told to them concerning the Child." (Luke 2:12,17)

O wondrous sacrament, sign and symbol of the nature of the coming kingdom.

II

The Annunciation. "Blessed art thou among women ... Do not be afraid, Mary, for thou hast found grace with God" (Luke 1:28,30)

The Visitation. Blessed art thou among women, and blessed is the fruit of thy womb." (Luke 1:42)

The Magnificat. "My spirit has rejoiced in God my Saviour; because he hath regarded the low estate of his handmaid, for behold, henceforth, all generations shall call me blessed." (Luke 1:47-48)

The Te Deum. "Thou art the King of Glory, O Christ. Thou art the eternal Son of the Father. To deliver us, you became man, and did not disdain the Virgin's womb."

III

The Angel's Annunciation to the Shepherds. "And there were shepherds ... keeping watch over their flock by night. And behold, an angel of the Lord stood by them and the glory of God shone round about them, and *they feared exceedingly*. And the angel said unto them, Do not be afraid, for behold, I bring you good news of great joy ..." (Luke 2:8-10)

Le Sommeil de L'Enfant Jésus. The reference to the "two animals" is found in various artistic portrayals of the Nativity (e.g., the text of the well-known Christmas Carol *The Sleep of the Infant Jesus*: "Here 'mid the ass and oxen mild ...," or "Twixt ox and ass in humble shed ...," etc.). There is no biblical reference to the two animals being present at the Bethlehem manger, but the creative imaginations of monastics, folk poets, musicians and visual artists have depicted it thusly from very early on.

Psalm 47, the first psalm recited during the II. Nocturn of Matins for Christmas Day: "For behold, the kings of the earth assembled themselves: they gathered together. So they saw, and they wondered, they were troubled, they were moved: *trembling* took hold of them." (Psalm 47 [48] : 5-7)

Habakkuk, Chapter 3

O Lord, I have heard thy hearing
and was afraid;

O Lord, thy work, in the midst
of the years, bring it to life.
In the midst of the years
thou shalt make it known.

Tract for Good Friday

O Lord, I have heard thy hearing,
and was afraid;
I considered thy works,
and I trembled.

In the midst of two animals
thou shalt be made known.

Liturgical context: **O magnum mysterium** is the Responsory following the 4th Lesson of the II. Nocturn of Matins for Christmas Day.

O N A T A L U X

O náta lux de lúmine,
O born light of light,

Jésu redemptor saeculi,
Jesus redeemer of age,

dignáre clémens súpplicum
to deem worthy merciful of supplicants

láudes préces que súmere.
praises prayers and to accept.

Qui cárne quondam cóntegi
Who in flesh once to be clothed

dignátus es pro pérditis,
you deigned for lost ones,

Nos mémbra confér éffici,
Us members grant to be made,

túi beáti córporis.
of your blessed body.

O born light of light,
Jesus, redeemer of the world,

mercifully deem worthy and accept
the praises and prayers of your supplicants.

Thou who once deigned to be clothed in flesh
for the sake of the lost ones,

grant us to be made members
of your holy body.

IN ECCLESIIIS

In ecclésiis benedicite Dómino.
In assemblies bless Lord.

Alleluia!

In ómni lóco dominatiónis,
In every place of dominion,

benedic, ánima méa, Dóminum.
bless, soul my, Lord.

Alleluia!

In Déo salutári méo
In God salvation my

et glória méa.
and glory my.

Déus, auxiliium méum
God, help my

et spes méa in Déo est.
and hope my in God is.

Alleluia!

Déus méus, te invocámus,
God my, you we call upon,

te adorámus.
you we worship.

Líbera nos, sálva nos,
Deliver us, save us,

vivífica nos.
enliven us.

Alleluia!

Déus, adjutor nóster, in aetérnam.
God, helper our, for eternity.

Alleluia!

In the congregations bless the Lord.

Alleluia!

In every place of his dominion,
bless the Lord, O my soul.

Alleluia!

In God is my salvation and my glory.
God is my help, and my hope is in God.

Alleluia!

My God, we call upon you,
we worship you.
Deliver us, save us, give us life.

Alleluia!

God is our helper for ever and ever.

Alleluia!

The inclusion of *In Ecclesiis* in this volume of sacred Latin texts is based on the merits and popularity of Giovanni Gabrieli's setting of it which is found in Book II of his *Sacrae Symphoniae*, Venice, 1615. G. Wallace Woodworth's introduction to the G. Schirmer edition and the remarks and continuo realization in Apel and Davidson's *Historical Anthology of Music* (H.A.M. #157) contain much food for thought and practice.

Woodworth makes the following comment about the text itself: "The text of *In ecclesiis* illustrates the independence of the ritual at St. Mark's, and suggests by its non-liturgical and episodic structure that it may have been especially arranged for a grand ceremonial occasion in the Church of St. Mark." And grand it must have been, as Thomas Coryat's first-hand description from 1608 clearly testifies:

"Sometimes there sung sixteene or twenty men together, having their master or moderator to keepe them in order; and when they sung, the instrumentall musitians played also. Sometimes sixteene played together on their instruments, ten Sagbuts, foure Cornets, and two Violdegambaes of an extraordinary greatnesse; sometimes tenne, sixe Sagbuts and foure Cornets; sometimes two, a Cornet and a treble violl . . ."

The text consists mostly of paraphrases and quotations from the Psalms, as the few following examples will serve to illustrate:

"Bless the Lord, all ye his hosts: you ministers of his that do his will. Bless the Lord, all his works: in every place of his dominion, O my soul, bless thou the Lord." (Psalm 102 [103] : 21-22)

"Bless the Lord, O my soul: and let all that is within me bless his holy name." (Psalm 102 [130] : 1)

"The Lord is my helper and my protector: in him hath my heart confided, and I have been helped . . . The Lord is the strength of his people, and the protector of the salvation of his annointed." (Psalm 27 [28] : 7,8)

"Rejoice to God our helper: sing aloud to the God of Jacob." (Psalm 80 [81] : 2)

"Our God is our refuge and strength: a helper in troubles, which have found us exceedingly." (Psalm 45 [46] : 2)