



More Concerts

October 2009

A shared a cappella concert with Peter's Quartet from St Petersburg, Russia
7.30pm Friday, 9 October, 2009

December 2009

Laud to the Nativity
7.00pm Sunday, 6 December, 2009

Join us for some beautiful Christmas music including Respighi's "Laud to the Nativity" and Handel's "Laudate pueri Dominum" where we welcome back Melinda van der Meulen as our soprano soloist. There will also be many of your favourite Christmas carols for you to warm up your voices for the Christmas season.

April 2010

Anzac Day
Sunday, 25 April, 2010

Once again the Brisbane Concert Choir will be remembering those that fought for us in a superb collection of pieces united by the letters of those who fought and those that remained behind.

July 2010

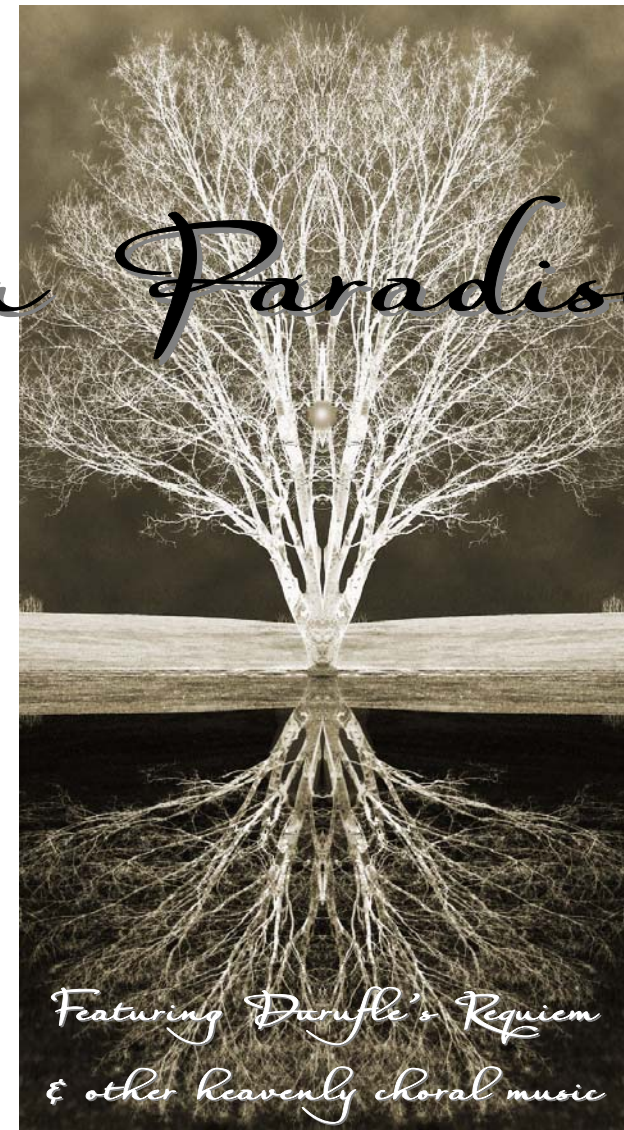
Saturday, 17 July, 2010
"From Scratch" Carl Orff's "Carmina Burana"

Brisbane Concert Choir
at St Andrew's

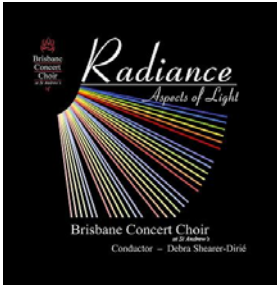
Phone (07) 3369 4866
chairman@brisbaneconcertchoir.com
www.brisbaneconcertchoir.com

Brisbane Concert Choir presents

In Paradisum



Sunday, 20 September 2009
St Andrew's Uniting Church, Brisbane



Radiance CD available now

Brisbane Concert Choir's newest CD will please a wide audience with choral music both serious and humorous, old and newly composed from around the world. Available on line at www.brisbaneconcertchoir.com RRP \$25 or purchase **today only** for the reduced price of **\$20**.



Like to sing in our choir?

The Brisbane Concert Choir at St Andrew's welcomes new members. For further information about our audition process, please contact Ian Maurer on 3369 4866 or email chairman@brisbaneconcertchoir.com.



A Special Touch

Brisbane Concert Choir performs regularly for weddings at the heritage-listed St Andrew's Uniting Church, as well as many other venues around Brisbane. With a large selection of wedding music available we can suggest repertoire which will blend perfectly with your wedding plans. To find out more call 3369 4866, email chairman@brisbaneconcertchoir.com or check out our website at www.brisbaneconcertchoir.com

Emergency Evacuation

In the event of fire or other emergency, walk promptly to the rear of the building and exit through the glass doors. Do not congregate in the café area, but continue walking up the footpath to ensure that the exits are not blocked.

Assemble across the road outside the Suncorp building until advised by a responsible person that it is safe to re-enter the building.

Only if access to the main glass-door exit is blocked should you attempt to leave via the door to the right of the stage. Please note that these doors open inwards.

A word from our Chairman

Welcome! 2009 looks like being the busiest year ever for Brisbane Concert Choir. Following our own performances of *The Armed Man* by Karl Jenkins on Anzac Day and Haydn's *The Seasons* in May, we began a series of concerts shared with other choirs and singers: the Northwest Girlchoir from Seattle and Vox Pacifica Chamber Choir; the Australian Youth Choir at QPAC; our Come and Sing 'from scratch' event in July; Esk Community Choir in Esk; and most recently The Queensland Choir, Brisbane Chamber Choir and St Stephen's Schola as part of Cathedrals' Week.

For something entirely different, we will be sharing a concert here in St Andrew's on 9th October with an all-male Russian quartet from St Petersburg whom we met while singing in the Christmas market square in front of Salzburg cathedral. Our final shared concert for the year will be at the Conservatorium of Music, Southbank on 31st October. A traditional Christmas concert on 6th December will round out a very full year. This year the featured works are Respighi's *Laud to the Nativity* and Handel's *Laudate pueri Dominum*, a showpiece for choir, soprano soloist and orchestra. And, of course, there will be the usual carols, some with audience participation.

To get back to today's concert, we are excited to be performing Maurice Durufle's *Requiem*, a stunning piece of music written not long after World War 2. The second half of the program features a wide-ranging selection of a cappella music. We hope you enjoy the performance. To keep up with all of our news, please complete the form in your programme if you are not already on our list.

Ian Maurer
Chairman - Brisbane Concert Choir

A word from St Andrew's Church

The feast of music continues for the Brisbane Concert Choir at *St Andrew's* and its followers.

The physical and spiritual beauty of this church coupled with the depth of meaning of the words and music, I hope, will lift our spirits.

While this work is a Requiem, for some in death, there is hope, joy and celebration of the mystery beyond death.

Ray Herrmann
Minister - Saint Andrew's Uniting Church

Musical Director

Dr Debra Shearer-Dirié



Dr. Debra Shearer-Dirié, originally from Perth, Western Australia, is currently established in Brisbane. With a Bachelor of Music Education degree from the University of Western Australia, Dr Shearer-Dirié began her teaching career in the public and private elementary and high schools of WA. Here she taught both instrumental and choral music. After an exciting encounter with the teachers from the Kodály Intezét in Kecskemét, Hungary, she was accepted into the diploma program and spent the academic year of 1990-91 studying in Hungary. The high standard of music

education that she observed there made her eager to return to her own country to develop a similar system. She was invited to give several in-service sessions for the music educators in WA and was a clinician for the Australian Kodály Society to assist in spreading the word of Kodály and improving the standard of music education in Australia.

Dr Shearer-Dirié holds a Master of Music Education and Doctorate of Music degrees from Indiana University in the United States.. After the completion of a Master of Music Education she turned her sights to choral conducting in pursuit of a Doctoral Degree (with minors in Music Education, Ethnomusicology, and Music History). While studying conducting with Mr Robert Porco, Dr Thomas Dunn and Dr Jan Harrington, Dr Shearer-Dirié became experienced in a broad selection of music. With such a profound composition department at Indiana University, Dr Shearer-Dirié also premiered several contemporary works such as: Jason Haney's An Die Musik, Gerardo Dirié's All is Water and Tonos de Archangel.

During her time at Indiana University she was director of the Indiana University Children's and Youth Choir; assistant director to Paul Hillier with the Pro Arte Singers; and director of the International Vocal Ensemble at Indiana University for two consecutive years. From 2000-2001 she was selected as Artistic Director of the Northwest Girlchoir in Seattle Symphony Orchestra, directed by Gerard Schwarz.

After completing her dissertation, Dr Shearer-Dirié was invited to present at the National Conference of the American Choral Director's Association in New York 2003, and at the Australian National Choral Association (ANCA) National conferences in 2004 and 2006. She was appointed Musical Director of Brisbane Concert Choir, and in 2006 founded the Vox Pacifica Chamber Choir, a 16 voice auditioned youth chamber choir. She teaches at the Undergraduate and Graduate levels at the University of Queensland as well as mentoring young conductors in the Queensland region. She is in demand as an adjudicator, clinician, educator and conductor. In 2007 and 2008, Dr Shearer-Dirié served as guest editor for the ANCA National Journal and currently serves on the Queensland State ANCA committee. Her work in 2008 took her to Perth, Copenhagen, New Zealand, Canberra and Europe.

FELIPE GORRITI Y OSAMBLEA (1839-1896) *Memento mei Deus*

Memento mei Deus, quia ventus est vita mea:
Nec aspiciat me visus hominis.
De profundis clamavi ad te,
Domine, Domine, exau di vocem meam
Nec aspiciat me visus hominis
Requiem aeternam dona eis
Domine, Domine: et lux perpetua luceat eis, Amen.

*O remember that my life is wind: [mine eyes shall no more see good].
The eye of him that hath seen me shall see me no more: thine eyes are upon me, and I am not.
Out of the depths, I have cried to thee, Lord;
Lord, hear my voice.
Rest eternal grant to them, O Lord,
And light perpetual let shine on them.*

RALPH VAUGHAN WILLIAMS (1872-1958) *Loch Lomond*

By yon bonny banks and yon bonny braes,
Where the sun shines bright on loch Lomond,
Where me and my true love were ever wont to gae,
On the bonny, bonny banks of Loch Lomond.

O you'll take the high road and I'll take the low road
and I'll be in Scotland affore ye, but me and my true love will never meet on the
bonny, bonny banks of Loch Lomond.

'Twas there that we parted in yon shady glen,
On the steep, steep side of Loch Lomond,
Where deep in purple hue the Highland hills we view,
And the moon coming out in the gloaming.

The wee birdies sing and the wild flow'rs spring,
And in sunshine the waters are sleeping, But the broken heart it kens nae second
spring again Tho' the woeful may cease from their greeting.

JOSEPH RHEINBERGER (1839-1901) *Abendlied* from "Drei geistliche Gesänge"

Bleib bei uns, denn es will Abend werden, *Bide with us, for evening shadows darken,*
und der Tag hat sich geneiget. *and the day will soon be over.*

SAMUEL BARBER (1910-1981) *Sure on this shining night*

Sure on this shining night of star-made shadows round,
Kindness must watch for me this side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night I weep for wonder
wand'ring far alone of shadows on the stars.
On this shining night.

JUAN DEL ENCINA (1468-1529) *Fata la parte*

Fata la parte, fata la parte tutt' ogni cal, qu'es morta la muller de miçer Cotal.	<i>The role is played out, everything is sinking, for she is dead, the wife of Mr. Cotal.</i>
Porque l'hai trovato con un españolo en su casa solo, luego l'hai maçato. Lui se l'ha escapato por forza y por arte.	<i>Because he found her with a Spaniard Alone in his house then he killed her. As for him [the Spaniard], he escaped by force or by cunning.</i>
Restava disiendo, porque l'hovo visto Ovalasme Christo! El dedo mordiendo, Gridando y pian gendo españoletto, guarte!	<i>He stopped for I saw him. "Oh Christ, help me!" biting his finger, shouting out and weeping; Spaniard, see to yourself!</i>
Guarda si te pillo, don españoletto! Supra del mi leto te faro un martillo tal que en escrevillo piangeran le carte.	<i>Watch out for getting caught, Sir Spaniard, On my bed I'll give you such a blow That in the refrain (of a song) the very paper will weep.</i>
Micer mi compare, gracia della e de ti, Lasa fare a mi y non te curare. Assai mal me pare lui encornudarte	<i>Monsieur, it seems to me, thanks to her and you. Let me be and take no care. It seems bad enough to me that he is a idiot.</i>

After the Concert
Please Join Us for Afternoon Tea
in the Hall below the Church

Brisbane Concert Choir

The Brisbane Concert Choir at St Andrew's is an auditioned adult mixed voice choir. Formed in 1996 by Dr Guy Jansen, the choir has established an excellent reputation for its performances of diverse repertoire ranging from a cappella pieces to full symphonic works. Performances have included appearances with The Queensland Orchestra, Queensland Pops Orchestra and in prestigious festivals such as Brisbane Cathedrals Week and the 4MBS Festival of Classics. The Choir toured the North Island of New Zealand in 1999 and in June 2002, following the release of its first CD, Journey, the choir embarked on a very successful tour to north Queensland. The choir has recorded performances for broadcast on ABC-TV and 4MBS Classic-FM. 2008 saw the release of a new CD, Radiance, and a first European tour to Prague, Salzburg and Vienna. Plans are currently afoot for the next tour.

Sopranos	Altos	Tenors
Joo Won Ban	Milly Blakeley	Ian Clarkson
Lindsay Blacow	Christine Campbell	Lourens Feuth
Melissa Britnell	Asabi Goodman	John Holmes
Bronwyn Cox	Sue Gray	Allen Kloeden
Liz Denning	Melissa Hutchinson	Jack Parakh-Morgan
Jacqueline Fell	Nicolie Jenkins	Michael Scott
Helen Fredericks	Barbara Lamb	Basses
Mary Gough	Cynthia Lie	Malcolm Alexander
Andrea Hall Brown	Lynne Maurer	Bruce Campbell
Jan Hungerford	Joan Mooney	Michael Dalley
Stella Jenks	Tricia Pezet	Geoff Hines
Alison Liley	Heather Wearne	Ian Maurer
Sarah McBratney Mororo		Robin Maurer
Janet McKeon		Tom McIntosh
Caitlin McMorow		Mark McKeon
Suzana Milosevic		Jim McNicol
Judy Neal		Timothy Reeves
Stephanie Rodgers		Ross Salomon

Choir Management

Chairman	Ian Maurer	Musical Director	Debra Shearer-Dirié
Secretary	Stella Jenks	Accompanist	John Woods
Treasurer	Lourens Feuth	Librarian	Mary Gough
Committee	Liz Denning	Membership	Christine Campbell
	Sue Gray	Uniforms	Barb Lamb
	Mark McKeon	St Andrew's	
	Caitlin McMorow	Liaison	Steven Nisbet
	Jim McNicol	Patron	Guy Jansen

Soloists

Soprano — Jacqueline Fell

Jacqueline Fell graduated from the Biola Conservatory of Music in Los Angeles, California. She received a Bachelor of Arts degree in music with a voice emphasis. She has toured around the world with Biola Chorale in 2007 and 2008. Jackie has been a part of the casts of *The Merry Wives of Windsor*: 2008, *Carmen*: 2007, *The Magic Flute*: 2006, and *Les Misérables*: 2005. Jackie also toured Europe with the Continental Singers in 2003. She has a love and appreciation for music and enjoys singing whenever given the chance. Jackie and her husband are in Brisbane while he studies to receive his masters at the University of Queensland.

Bass — Shaun Brown

Shaun Brown has a Bachelor of Education and Graduate Diplomas in both Opera and Vocal Performance from the Queensland Conservatorium of Music, Griffith University, where he studied with eminent voice teacher Joseph Ward O.B.E. Operatic roles include the title role of *Elijah - the Opera*, for the Brisbane Biennial as well as his debut role for the Lyric Opera of Queensland, when he sang Dancairo in their production of *Carmen*, and for Opera Queensland, Masetto in *Don Giovanni*, Schaunard in *La Bohème* and Belcore in *L'Elisir D'Amore*.

A recipient of a number of fellowships and vocal competition prizes in Australia and overseas has seen him travel to England, Italy and Germany to further his vocal and language studies. 2004 saw Shaun perform Morales in *Carmen* for Opera Queensland and Riff in *West Side Story* for the Brisbane Riverfestival. A continued association with Opera Queensland has included roles in *Sweeney Todd*, *Le Nozze di Figaro*, *Romeo et Juliette* and *Die Fledermaus*.

Shaun continues to sing in various concerts around Australia such as Opera under the Stars as well as in his home state where he has begun a great relationship with the Queensland Pops Orchestra. 2008 saw Shaun appear in the New Zealand International Arts as Baritone Soloist in Opera de Lyon's production of Kurt Weils, *The Flight of Lindbergh*.

Organist — Eduarda van Klinken

Eduarda van Klinken graduated with distinction from the Queensland Conservatorium of Music in 1984. She has performed with The Queensland Orchestra as well as soloist with the Camerata of St John and the Queensland Wind Symphony. As a choral accompanist she has performed widely throughout Queensland and Victoria as well as overseas, including York Minster, Trinity College Cambridge, Merton College Oxford, Bavaria and Milan. She has been sub-organist at St John's Cathedral, Music Director at Geelong Grammar's Timbertop Campus and acting Director at Wesley Central Mission (Melbourne). Since returning to Brisbane in 2001 Eduarda has been Director of Music at St Augustine's Anglican Church in Hamilton where she organises concerts featuring local and international artists. Eduarda also works part-time as a Learning Support teacher at Clayfield College specialising in early literacy and numeracy acquisition. She is currently completing Masters studies in this field.

EDWARD ELGAR (1857-1934) *How calmly the evening*

How calmly the evening once more is descending,
As kind as a promise, as still as a prayer;
O wing of the Lord, in Thy shelter befriending,
May we and our households continue to share.

We come to be soothed with Thy merciful healing;
The dews of the night cure the wounds of the day;
We come, our life's work and its brevity feeling,
With thanks for the past, for the future we pray.

Lord, save us from folly; be with us in sorrow;
Sustain us in work till the time of our rest;
When earth's day is over, may heaven's tomorrow
Dawn on us, of homes long expected possess.

ZOLTÁN KODÁLY (1882-1967) *Transylvanian Lament*

Ah, weep for me, dear Mother, while I yet am with you,
Vain will be your weeping when I have to leave you.
Now I have to leave you, longer here I stay not,
Jealous hate pursues me, linger here I may not.
Lord, my Lord, oh tell me, where will Death enfold me?
Will green field or forest or deep ocean hold me?
If 'tis in the forest who will lay earth o'er me?
If dark waves engulf me who will then deplore?
Ocean's widest bounds would be for me a coffin,
Ocean's deepest bed the bier where-on I'd rest me,
Ocean's mighty billows be the pall to hide me,
Ocean's furious rage would sound for me a death-knell.
Deep in earth may lay me wild beasts of the forest,
Sadly will lament me wild birds flying heav'nward.
Wild beasts of the forest.

HOWARD GOODALL (b. 1958) *The Lord is My Shepherd (Psalm 23)*

The Lord is my shepherd, I shall not want;
He maketh me to lie down in green pastures:
He leadeth me beside the still waters.
The Lord is my shepherd, I shall not want;
He maketh me to lie down in green pastures: He leadeth me beside the still waters.
Yea, though I walk through the valley of the shadow of death, I will fear no evil:
Yea, though I walk through the valley of the shadow of death, I will fear no evil.
For you are with me, you will comfort me, you are with me, you will comfort me.
Surely goodness and mercy shall follow me all the days of my life:
And I will dwell in the house of the Lord for ever, for ever, for ever.

HEINRICH SCHÜTZ (1585-1672) *Herr, nun lässest du deinen diener fahren*

<i>CHOIR 1</i> Luc.I:29-31	<i>(Chorus I)</i>
Herr, nun lässest Du deinen Diener in Frieden fahren wie du gesagt hast, denn meine Augen haben deinen Heiland gesehen, welchen du bereitet hast für allen Völkern, ein Licht zu erleuchten die Heiden, und zum Preis deines Volks Israel.	<i>Lord, now let you go your servant in peace as you have said, for my eyes have seen the Saviour whom you have prepared for all nations as a light to enlighten all gentiles and as a glory for your people Israel.</i>

<i>CHOIR 2</i> Apokal.14:13 and Wisdom 3:1	<i>(Chorus II)</i>
Selig sind die Toten die in dem Herr sterben sie ruhen vor ihrer Arbeit und ihre Werke folgen ihnen nach	<i>Blessed are the dead who die in the Lord, they have rest after their works, and their works will follow them.</i>

Sie sind in der Hand des Herren und keine Qual rühret sie.	<i>They are in hands of the Lord and there is no sorrow that them disturb.</i>
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The text of Chorus I is the so-called 'Canticum Simeonis' ('Canticle of Simeon', known well from beginning words in Latin: 'Nunc dimittis'). In Gospel of Luke (2:29-32) the old priest Simeon sings this hymn, when he holds the child Jesus in his own arms. In the Latin (Roman) Liturgy this canticle is sung in Complementary.

WILLIAM HARRIS (1883-1973) *Bring us, O Lord God*

Bring us, O Lord God, at our last awakening in the house and gate of heav'n
To enter into that gate and dwell in that house,
Where there shall be no darkness nor dazzling,
But one equal music, no fears nor hopes,
but one equal possession; no ends nor beginnings,
be one equal eternity.
In the habitation of thy glory and dominion,
World without end. Amen.

Special Thanks

To all of those who have helped us to make this concert run smoothly, a big thank you for your support and assistance. We couldn't do it without you and truly appreciate your help.

Programme Notes

As we move through the cycle of life, each at different stages, with different highlights and challenges, we all encounter some things in the same way. The joys of a new birth, the excitement of discovering and exploring the wonders of life through your own eyes or the eyes of a young child, the pleasure of falling in love for the first time, the challenges of finding that perfect path to allow one to live a most satisfied life while helping those around them to do the same, and the pain of losing a loved one. Music, in particular texted music, can enhance the wonderful memorable moments as well as comfort us through the difficult times.

The music that will be performed this afternoon reveals some of the most beautiful moments in choral music. We begin our journey with the Latin text from the *Requiem* Mass, perhaps the most beautiful and most expressive in the Roman Missal. The *Requiem* Mass is celebrated in memory of all the faithful departed. The *Kyrie*, *Sanctus*, and *Agnus Dei*, from the Mass Ordinary, are included in the *Requiem* setting. "Eternal rest grant unto them, O Lord," begins the *Introit* with the last line of text "and let perpetual light shine upon them."

In this afternoon's setting, Maurice Duruflé uses the turmoil of the text of the *Domine Jesu Christe*, "free them from the mouth of the lion, do not let Tartarus swallow them, nor let them fall into darkness..." to create the tensions in his music. The ever changing time signatures give us a feeling of unrest, which is finally absolved in the baritone solo, "O Lord, we offer you sacrifices and prayers in praise..."

At the centre of Duruflé's *Requiem* is the solitary voice of the mezzo soprano on the text "Pie Jesu Domine, dona eis requiem sempiternam" (O sweet Lord Jesus, grant them rest, grant them everlasting rest)."

The latter sections of the *Requiem* Mass - *Lux aeterna*, *Libera me*, and *In Paradisum* - contain some of most beautiful words to be set to music. The choral and instrumental colours that exist in this world of Duruflé's are exquisite, from the simplicity of the *Lux aeterna* (light eternal) chant-like melody to the fiery "Dies illa, dies irae, calamitatis et miseriae" (That day, day of wrath, calamity, and misery, day of great and exceeding bitterness) to the final line of text "Chorus Angelorum te suscipiat, et cum Lazaro quondam paupere aeternam habeas requiem" (May a choir of angels receive you, and with Lazarus, who once was poor, may you have eternal rest). Eternal rest and peace are certainly evident in the final chords of this work.

The second half of this afternoon's programme spans 500 years starting with the Spanish Juan del Encina. The motet, *Herr, nun lässest du deinen diener fahren* is the last movement from Heinrich Schütz's *Musicalische Exequien*, perhaps the first German Requiem to have survived in a printed form. The English composers Ralph Vaughan Williams, Edward Elgar, William Harris and Howard Goodall bring a varied selection of choral colours in various forms of sacred and secular pieces, including Goodall's popular theme song from the TV series *The Vicar of Dibley*.

Welcome to this afternoon's performance. I hope you enjoy it and I would very much like to chat with you after the concert over afternoon tea.

Debra Shearer-Dirié

Programme *In Paradisum*

MAURICE DURUFLÉ (1902-1986) *Requiem Mass*

I. INTROIT (CHOIR)

Requiem æternam dona eis, Domine;
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam;
ad te omnis caro veniet.
Requiem æternam dona eis, Domine;
et lux perpetua luceat eis.

*Eternal rest grant unto them, O Lord;
and let perpetual light shine upon them.
A hymn, becomes you, O God, in Zion,
and to you shall a vow be repaid in Jerusalem.
Hear my prayer;
to you shall all flesh come.
Eternal rest grant unto them, O Lord;
and let perpetual light shine upon them.*

II. KYRIE (CHOIR)

Kyrie eleison,
Christe eleison,
Kyrie eleison.

*Lord, have mercy;
Christ, have mercy;
Lord, have mercy.*

III. DOMINE JESU CHRISTE (CHOIR AND BARITONE SOLO)

Domine Jesu Christe, Rex gloriæ,
libera animas omnium fidelium
defunctorum de pœnis inferni et de
profundo lacu; libera eas de ore
leonis; ne absorbeat eas tartarus, ne
cadant in obscurum. Sed signifer
sanctus Michael repræsentet eas in
lucem sanctam. Quam olim Abrahæ
promisisti et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus. Tu suscipe pro
animabus illis quarum hodie memoriam
facimus. Fac eas, Domine, de morte
transire ad vitam. Quam olim Abrahæ
promisisti et semini ejus.

*Lord Jesus Christ, King of Glory,
free the souls of all the faithful departed
from infernal punishment and the deep pit.
Free them from the mouth of the lion;
Do not let Tartarus swallow them,
Nor let them fall into darkness;
but may the sign-bearer, Saint Michael,
lead them into the holy light
which you promised to Abraham and his seed.
O Lord, we offer you
sacrifices and prayers in praise;
Accept them on behalf of the souls whom
we remember today.
Make them pass over from death to life,
as you promised to Abraham and his seed.*

IV. SANCTUS (CHOIR)

Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth. Pleni sunt cœli et
terra gloria tua. Hosanna in excelsis.

*Holy, holy, holy, Lord God of Hosts,
Heaven and earth are full of your glory.
Hosanna in the highest.*

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

V. PIE JESU (MEZZO-SOPRANO SOLO)

Pie Jesu, Domine, dona eis requiem.
dona eis requiem sempiternam.

*O sweet Lord Jesus, grant them rest;
grant them everlasting rest.*

VI. AGNUS DEI (CHOIR)

Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.

*Lamb of God, who takes away the sins of the
world, grant them rest.
Lamb of God, who takes away the sins of the
world, grant them eternal rest.*

VII. LUX AETERNA (CHOIR)

Lux æterna luceat eis, Domine,
cum sanctis tuis in æternum:
quia pius es.
Requiem æternam dona eis, Domine;
et lux perpetua luceat eis:
Cum Sanctis tuis in æternum,
quia pius es.

*May everlasting light shine upon them, O Lord,
with your Saints forever:
for Thou art merciful.
Grant them eternal rest, O Lord;
and may everlasting light shine upon them:
with your saints forever,
for you are merciful.*

VIII. LIBERA ME (CHOIR AND BARITONE SOLO)

Libera me, Domine,
de morte æterna in die illa tremenda;
quando cœli movendi sunt et terra;
dum veneris judicare sæculum per ignem.
Tremens factus sum ego, et timeo, dum
discussio venerit atque ventura ira,
quando cœli movendi sunt et terra.
Dies illa, dies iræ, calamitatis et
Miseriæ, dies magna et amara valde,
dum veneris judicare sæculum per ignem.
Requiem æternam dona eis nomine,
et lux perpetua luceat eis.

*Deliver me, O Lord, from death eternal
on that fearful day, when the heavens and the
earth shall quake:
when thou shalt come to judge the world by fire.
I am seized with trembling and am afraid until
the day of reckoning shall arrive and the wrath to
come, when the heavens and earth shall quake.
That day, a day of wrath, calamity and
misery, a great and exceedingly bitter day,
when Thou shalt come to judge the world by fire.
Eternal rest grant them, O Lord, and let
Perpetual light shine upon them.*

IX. IN PARADISUM (CHOIR)

In paradisum deducant te angeli,
in tuo adventu suscipiant te martyres,
et perducant te in civitatem
sanctam Jerusalem.
Chorus angelorum te suscipiat
et cum Lazaro quondam paupere
æternam habeas requiem.

*May the angels lead you into paradise,
may the martyrs receive you at your coming
and lead you into the Holy
city of Jerusalem.
May a choir of angels receive you,
and with Lazarus, once a beggar,
may you have eternal rest.*

INTERVAL