

**CENTRE D'ACTION ARTISTIQUE
SACKVILLE FESTIVAL OF EARLY MUSIC**



September 25–26, 2020
Centre d'Action Artistique
SACKVILLE FESTIVAL OF EARLY MUSIC

Thanks to our generous donors for supporting the 2020 Outreach Program!

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SCHEDULE OF EVENTS

September – November: Outreach Programme

As an added support to our schools, students, and parents, and as an extension of our educational mission, we have prepared a module-based learning series that is available free-of-charge to all Maritime middle, high, and home schools. Four modules designed by video producer Matthew Thompson focus on music technology and eight modules focus on early music topics, including music performance and instructive videos by *L'Harmonie des saisons*, texts, as well as other supportive material exploring French Baroque music and the court of Louis XIV.

September 25–26: Public Concerts

This year's festival is presented in a *new normal* format. Two of North America's finest early European music ensembles – Juno award winning *L'Harmonie des saisons*

(Friday Sept 25) and New York based and international touring ensemble **TENET Vocal Artists** – have recorded virtual concerts especially for our festival. These concerts will stream September 25th and 26th and be available for your viewing pleasure for 48 hours.

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**A Note from our President, Andrew Wilson and
Artistic Director, Linda Pearse**

These are unprecedented times. We have heard this kind of comment a great deal over the past few months as we have gradually become accustomed to masks, social distancing, frequent hand washing and life closer to home. One of the unanticipated struggles of the pandemic has been the arts sector teetering on the verge of collapse, so many talented artists no longer able to perform, voices silenced, and audiences absent. Many festivals chose not to run this year at all and we certainly had that option. But the Sackville Early Music Festival is more than simply a collection of concerts. It is

an opportunity for our community to welcome talented musicians into our midst, to come together to hear their performances and learn from them as they engage with our community in so many ways. This year, we chose to put on a program as unprecedented as the times themselves. Instead of flying our artists into town, we collaborated to produce high-quality recorded performances that will be streamed virtually and free of charge. We have also worked with our artists to create some really delightful educational outreach programming that will be offered in Sackville and beyond, accessible across the Maritime region so that students of all ages will have the opportunity to discover and to learn with our artists about what they are most passionate about. It is a different festival, to be sure, but we hope you enjoy and savour these performances, the music, and the artists who created them especially for our community.

The performances you will enjoy this weekend offer exquisite contrasts, stretching from the extreme elegance, opulence, and nuance of Louis XIV's French court to the rich vocal tradition of sacred music making both within and beyond convent walls in late Renaissance Italy. Yes, nuns were making concerted polyphonic music, singing and playing instruments, and as these settings attest, they did so in ways that emphasized the unique timbres of lower female voices. The special sound of the *musica segreta* (secret music) was performed behind walls or screens, allowing nuns to remain unseen yet aurally visible.

With these programs, we fulfill not only our mission to you, bringing high-level emotionally and intellectually engaging programming to our Sackville audiences, we also bring this fine artistic work to young minds in our community and to the young at heart. At this time, like no other, it is important to emphasize connection, community, and education.

We extend our heart-felt thanks to our amazing board members for making this year's festival a reality, to our talented J.E.A. Crake Intern Annika Williams, and a special thanks to our administrative director, Shawn Bostick, for his dedication, ingenuity, and plain hard work. And of course, none of this would be possible without the wonderful gifts of our generous donors, some of whom have faithfully supported this music festival for many years. Thank you from both of us. We hope very much to see you in person for next year's festival!

L'Harmonie des saisons

Friday September 25, 2020, 7:30pm

M

Répertoire baroque français des 17e & 18e siècles

Philippe Gagné, haute-contre
Mélisande Corriveau, viole de gambe & Eric Milnes, clavecin

Airs de cour & pièces de caractère

Sélection de couplets sur *Les Folies*
d'Espagne Ma bergère est tendre et fidèle
Profitez du printemps

M. Marais
M.-A. Charpentier
M. Marais

Muzette - Ruisseau qui nourrit dans ces
bois Caprice ou sonate
Sans frayeur dans ce bois
Le Badinage

M.-A. Charpentier
M. Marais
M.-A. Charpentier
2e Suite de pièces du 4e livre, en ré
majeur Prélude, Allemande La Familière,
Boutade, Gavotte La Favoritte, Rondeau
Le Gracieux

Ne Fripez point mon bavolet
L'Arabesque
Tristes déserts, sombre retraite
Marin Marais (1656–1728) Micheal
Lambert (1610–1696) Marc-Antoine
Charpentier (1643–1704)

Ah! Qu'ils sont courts les beaux jours

La Biscayenne
Retirons-nous, fuyons

Les Voix humaines
Vos Mépris chaque jour
M. Marais

M. Marais
M.-A. Charpentier

M. Marais
M. Lambert

M.-A. Charpentier

Musique intime pour la chambre du Roy

Ensemble L'Harmonie des saisons is delighted to invite you to an evening of *Intimate Music for the King's Chamber*, featuring tenor Philippe Gagné, viola da gambist Melisande Corriveau and harpsichordist Eric Milnes.

In this program, magnificent suites and character pieces for the viola da gamba by Marin Marais are interwoven with touching courtly airs and songs from two other of the principal composers at the Court of Louis XIV, Michel Lambert and Marc-Antoine Charpentier. Fascinatingly, Marais and Lambert were frequently asked to perform for the "King's Sleep", in his bed-chamber, among the highest of honors.

On the occasion of *L'Harmonie des saisons* performance, the artists transport you to this world, offering a program full of finesse, where music stirs the imagination with titles and poetic atmospheres such as *Badinage*, *Vos mepris chaque jour*, *Les Voix humaines*, *Tristes deserts*.... Music truly fit for a King.

TENET Vocal Artists

Saturday September 26, 2020, 7:30pm



Italian Music for Baroque Convents

Jolle Greenleaf *soprano*
Molly Netter *soprano*
Sherezade Panthaki *soprano*
Kate Maroney *mezzo-soprano*
Elisa Sutherland *mezzo soprano*
Adam Cockerham *theorbo*
Jeffrey Grossman *chamber organ*

Jolle Greenleaf *artistic director*

PART I: Chiara Maria Cozzolani

Alma redemptoris mater Chiara Maria Cozzolani (1602–c.1676) O Gloriosa domina

Monica Bernardo Storace (fl 1664) from Selva di varie composizioni d'intavolatura per cimballo ed organo

O dulcis Jesu
Venimus in altitudinem maris
Psallite superi

Surgamus omnes
Ave mater dilectissimus

PART II: Francesco Gasparini

Mass for Five Treble Voices Francesco Gasparini (1661–1727) Kyrie - Christe - Kyrie

Gloria
Credo
Sanctus
Agnus Dei

Heavenly Queens

TENET Vocal Artists presents “Heavenly Queens” – a celebration of music by, for, and about early Italian women. We begin our program with sacred motets by renowned composer Chiara Margarita Cozzolani, a singer and Benedictine nun who spent her adult life cloistered in the convent of Santa Radegonda in Milan. Cozzolani was very prolific and her works display a wide variety of dazzling stylistic characteristics of the time. Our

finale features a recently rediscovered work by Francesco Gasparini: *Mass for Five Treble Voices*. Thanks to a beautiful new edition published in 2019, this early 18th century gem is breaking onto the scene of modern performance. It has not yet been recorded, offering our Festival audience the opportunity to experience simultaneously something old and new.

Program Notes

Only a tiny fraction of the music that survives in written form from early modern Europe is by women composers, since women often lacked the means or independence to publish their works. Because of this unfortunate loss, the daily musical life of women of the time feels even more remote and unrecoverable than that of men, even as we read about the dazzling skill of female performers. One happy exception to this is the remarkable surviving repertoire of sacred music from Milanese convents, as exemplified in the works of Chiara Margarita Cozzolani.

Public Catholic Church music remained male-dominated for centuries, operating on the principle that men and women should not sing together. Sacred music performed by women was reserved for convents and other exclusively female religious communities. This does not mean that the nuns' music was necessarily marginalized; in some places, such as Milan in the early seventeenth century, nuns' artistic abilities were actively encouraged by the humanist archbishop, Cardinal Federico Borromeo, who is remembered today primarily as a heroic character in Manzoni's *I promessi sposi*.

Within the cloistered environment of the convent, women were free to pursue their artistic talents in the service of divine worship. In the popular imagination, the nuns' separation from the world brought their music closer to a mystical union with God, of which all earthly music is a faint echo. This belief gave rise to several famous cloistered ensembles, attracting travelers and tourists who would listen from outside the convent walls. While the physical form of the barrier varied, in most places the performers would have been audible but not visible. The music coming from the cloister, detached as it was from secular cares and sorrows, must have seemed to emanate directly from God. Cozzolani took her final vows as a Benedictine around the age of 18; she spent her entire adult life in the monastery of Santa Radegonda in Milan. After working in a musical capacity, she served at various times late in life as both prioress and abbess. The music of this program exemplifies Cozzolani's ecstatic and joyful musical language, which has a flavor both mystical and sensual. All of the music in this program praises the central pair of figures in the history of salvation, Mary and Jesus. It is worth considering the special importance of each of these figures for a professed nun during the Catholic Reformation.

Mary is the most exalted human creature, born without the weight of sin and chosen by God to give birth to the God-man Jesus, but she is also a model of fruitful virginity, which all Benedictine women seek to emulate through their consecrated life of prayer and work. The nun also has a particular relationship to Jesus, since through her professed virginity she takes on a spiritual role as a bride of Christ. This close and personal devotion—the sense of mystical union expressed through the language of love—is evident in *O dulcis Jesu*, with its sensuous music reminiscent of the style of contemporary Venetian opera.

Alma Redemptoris Mater is the anthem in praise of the Blessed Virgin sung liturgically during the Advent and Christmas seasons. Cozzolani sets each word carefully, with special attention to the contrast between humanity's tendency to fall and its hope to rise by the Virgin's intercession. The prayer ends with an affecting plea for mercy on a rising chromatic line. *O gloriosa Domina* explores the same themes in more dramatic fashion; a three-voice refrain of praise alternates with each voice in turn recounting the encounter between Mary and the angel Gabriel. Mary's exalted status is also given virtuosic treatment in the duet *Surgamus omnes*. *Venimus in altitudinem* conflates the gospel image of Jesus saving the disciples by calming a storm on the sea of Galilee with Mary's role of Star of the Sea and protector of all who wander on life's oceans. Cozzolani depicts the winds, storms, and threatened drowning in Baroque fashion, in order to contrast with the supreme calm commanded by the mother of God. *Ave mater* takes the form of a dialogue between Christ and Mary after the resurrection. The gospels do not describe this meeting, so it has enjoyed a place in the imaginative tradition of Christian theology. Cozzolani depicts the sweetness and intimacy of the human relationship between Mary and Christ operatically.

Even more famous than the singing nuns of Milan were the inhabitants of the Ospedale della Pietà in Venice. This was one of several venerable Venetian institutions that brought in orphans and trained them in a trade or craft. The female charges of the Pietà pursued the craft of music, and many remained in the institution for life. The Pietà maintained an all-female chorus and orchestra, giving public performances that drew audiences from all over Europe. As with the Milanese nuns, the chorus of the Pietà was heard but not seen.

The singer, composer, and keyboard virtuoso Francesco Gasparini directed the music at the Pietà from 1701 to 1713, overlapping for a time with Antonio Vivaldi. Gasparini's Mass for Five Treble Voices is unusual in its emphasis on high voices, which exploits the particularly female sound color that prevailed at the Pietà. This mass presents a kaleidoscopic variety of vocal combinations, with soloistic sections alternating with grand choruses. Particularly dramatic is the series of modal changes in the Credo, which is the theological heart of every mass setting. In the section that recounts the incarnation, death, and resurrection of Jesus, Gasparini vividly reenacts the drastic

changes in mood attendant on those events. Listeners familiar with the conventions of polyphonic mass settings will note that this mass lacks a Benedictus, and that the Sanctus is short and almost perfunctory. This reflects a local Venetian tradition in the seventeenth and eighteenth centuries.

The circumstances of the current pandemic have restored this music's otherworldliness by creating a physical distance between performers and listeners. Just as the seventeenth- and eighteenth-century visitors to Santa Radegonda and the Pietà heard this heavenly music through a screen, so do we today. May it bring us as much inspiration as it did to the first listeners of these remarkable women.

—Charles Weaver

TEXTS AND TRANSLATIONS

Alma redemptoris mater

Alma redemptoris mater, quæ pervia cæli porta manes, et stella maris, succurre cadenti; surgere qui curat populo. Tu quæ genuisti, natura mirante, tuum sanctum genitorem, virgo prius ac posterius Gabrielis ab ore sumens illud "Ave," peccatorum miserere.

O Gloriosa domina

O gloriosa domina, excelsa super sidera. Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus.

O gloriosa domina, excelsa super sidera. Ne timeas Maria, invenisti gratiam apud Dominum;

Sweet mother of the redeemer, you gate of heaven and star of the sea: help the falling, rise, O you who cares for your people. You who bore, to the astonishment of nature, your own holy creator; you, virgin before and after hearing that "Ave" from the mouth of Gabriel, have mercy on us sinners.

O glorious lady, exalted over the stars. Hail Mary, full of grace, the Lord is with

you, blessed are you among women. O glorious lady, exalted over the stars. Do not fear, Mary, for you have found favor with the Lord; behold, you shall conceive and bear a son. ecce concipies et paries filium. O gloriosa domina, excelsa super sidera. Dabit ei Dominus sedem David patris eius, et regnabit in æternum. O gloriosa domina, excelsa super sidera.

O dulcis Jesu

O dulcis Iesu, tu es fons pietatis, tu es fons bonitatis, fonsque amoris, et apud te est fons vitæ, O dulcis Iesu.

Bibat ergo in te solo anima mea, ad te solum confugiat, ad te die nocteque clamet, quia in te solo vera est quies, vera dulcedo, veraque pax et vita.

Præbe mihi, amantissime Iesu, tuum dulcissimum lumen; infunde, suavissime Domine, infunde in animam meam amabilissime tuæ lucis scintillam, ut sic illustrata irradiataque valeat te videre, te amare, amando te frui, fruendo te possidere, cum sanctis tuis in æternum. O dulcis Jesu...

Venimus in altitudinem maris

Venimus in altitudinem maris, et motus
magnus factus est; flaverunt venti,
surrexit aquilo et spiritus procellarum.

Curre Maria, succurre, stella maris, mare
magnum absorbet nos. Exaltantur fluctus
eius, ascendunt usque ad cælum et
descendunt usque ad abissos. O
clemens, O pia, succurre, Maria.

Opecitur navicula fluctibus, intrant aquæ
in animam nostram.

Curre, Maria, succurre, stella Maris, O
clemens, O pia, succurre, Maria.

O qualis tempesta, heu miseri,
demergit nos, absorbet nos, succurre,
O pia, succurre, O Maria. Perimus,
salva nos, curre, O Maria, O clemens,
O pia, succurre, Maria.

O glorious lady, exalted over the stars.
The Lord will give Him the throne of
David his ancestor,
and He shall reign for all eternity. O
glorious lady, exalted over the stars.

O sweet Jesus, You are the source of
devotion, goodness and love, and in You
is the source of life, O sweet Jesus. So let
my soul drink only from You, let it seek
refuge only in You, let it cry to You day
and night; for in You alone is true rest,
true sweetness, and true peace and life.
Most beloved Jesus, grant me your
sweetest light; lovingly infuse, most
pleasant Lord, the ray of Your light into my
soul, so that, thus illuminated and radiant,
it may be worthy to see, love, enjoy, and
possess You in enjoyment with your
saints forever. O sweet Jesus...

We came upon high seas, and there was
great storm; the winds blew, the North
Wind and the spirit of the storm arose.

Hurry Mary, help us, star of the sea, the
great sea is swallowing us. Its waves
are raised up, they arise to heaven and
descend to the abysses. O merciful, O
good Mary, hasten to help us.

Our ship founders in the waves; the
waters enter into our soul.

Hurry Mary, help us, star of the sea;
O merciful, O good Mary, run to aid
us.

O what a tempest, O we miserable ones,
overcomes us and swallows us; help us, O
good one, hurry to help us, O Mary. We
perish, save us, hurry, O Mary, O merciful
one, O good one, hurry to help us, Mary.
Stella maris, impera venti, impera mari,
sileant fluctus, desinat luctus, fiat magna
tranquillitas. Curre, lux, O salutaris fida
dux, O stella maris, O clemens, O pia,
succurre, Maria.

Surgamus omnes

Surgamus omnes, cantemus et
laudemus Deum nostrum in solemnitate
sanctæ Mariæ virginis, de cuius
festivitate iubilet terra nostra, lætatur
cælum, Paradisus exultat, et nos
unanimes cum devotione gaudemus.
Laudemus ergo Deum nostrum in
solemnitate Beatæ Mariæ Virginis.
O mundi splendor, O cœli decus, O
Maria peccatorum advocata. Te corde et
cantu, te ore ac votes hodie honoramus,
cuius memoria terra nostra triumphat.
Nos igitur in tuo honore hodie

congregatos adiuva, et recinente tuba per mare tranquilla, per terras benigna, sit gloriosa tui memoria; et omnes qui in te sperant tibi laudes ac triumphos decantent.

Ave mater dilectissima

Ave mater dilectissima, ave mater pietatis, iam cessa mæerere, iam cessa dolere. Post flagra, post crucem devicta morte, ecce quam amas factus immortalis; iam cessa mæerere, iam cessa dolere.

Salve, unigenite dilecte mi, fili mi, in auribus meis! Iam læta vivam, iam læta moriar, quia te video triumphantem. Valete, lachymæ, venite, gaudia; quia quem diligit anima mea apparuit mihi. Valete, lachrymæ, venite, gaudia.

Te salutant et venerantur sanctorum patrum animæ quas tecum vides, mater, virgo, et sponsa, Maria. Lætantur tecum et

Star of the sea, command the wind, command the sea, silence the waves, desist the waters, let there be calm. Hurry, you light, O guide to salvation, O star of the sea, O merciful one, O Mary, help us.

Let us all arise, let us sing and praise our God on this feast-day of the holy Virgin Mary, on whose festival our land is jubilant; heaven rejoices, Paradise exults, and we with one soul rejoice with devotion. Let us then praise our God on this feast-day of the Blessed Virgin Mary. O splendor of the world, O glory of heaven, O Mary, you advocate for sinners, with our heart and song, with our tongue

and vows today we honor you, you in whose commemoration our land triumphs. So aid us who are gathered together today in your honor, and with a sounding trumpet, let your recollection be glorious, tranquil at sea, kindly on land; and let all who hope in you sing praises and triumphs to you.

[Risen Christ]

Hail, most beloved mother, hail, mother of devotion, now cease to mourn, now cease to grieve. After the whips and the cross, death has been overcome, behold Him Whom you love made immortal. Now cease to mourn, cease to grieve. [Mary] Hail, my only-born, my beloved, my Son, hail. O how sweet, how soft is Your voice, my Son, in my ears! Now I shall live happy, now I shall die happy, for I see You in triumph. Farewell, tears; come, joys, for He Whom my soul sought has appeared to me. Farewell, tears; come, joys.

[Risen Christ]

The souls of the holy fathers whom you see with me, greet and honor you, mother, virgin, and wife, Mary. They are glad and gaudent et tecum dicunt: "Cara mater, iam cessa mæerere, iam cessa dolere."

O amanda societas, O felix cætus, O nobilis corona, avete; congaudio vobis, congratulor mihi de triumpho unigeniti.

Dicamus omnes: "Valet, lachrymæ, venite, gaudia."

Alleluia.

Mass for 5 treble voices

Kyrie

Kyrie eleison. Christe eleison.
Kyrie eleison.

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 caelestis, Deus
Pater omnipotens.
Domine Fili unigenite, Iesu 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.
rejoice with you, and say with me:
“Dear mother, now cease to mourn,
cease to grieve.”

[Mary]
O loving consort, O happy assembly; O
noble circle, hail; I rejoice with you, and
call myself happy for the triumph of my
only-born Son.

[a 2]
Let us all say: “Farewell, tears;
come, joys.”

Alleluia.

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

Glory be to God on high,
and on earth peace, good will
towards men.

We praise thee, we bless thee,
we worship thee, we glorify thee, we give

thanks to thee for thy great glory,

O Lord God, heavenly King, God the
Father Almighty. O Lord, the
only-begotten Son, Jesus Christ; O Lord
God, Lamb of God, Son of the Father, that
takest away the sins of the world, have
mercy upon us. Thou that takest away the
sins of the world, receive our prayer.

Thou that sittest at the right hand of
God the Father, have mercy upon us.

For thou only art holy; thou only art
the Lord;
Tu solus Altissimus, Iesu Christe. Cum
Sancto Spiritu, in gloria Dei Patris.
Amen.

Credo

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Iesum 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,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu 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 caelum:
sedet ad dexteram Patris.
Et iterum venturus est
cum gloria iudicare vivos et mortuos:

Cujus regni non erit finis.
Et 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.
thou only, O Christ, with the Holy Ghost,
art most high in the glory of God the
Father. Amen.

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,

Only begotten Son of God,
Begotten of his Father before all worlds.
God of God, light of light,
Very God of very God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us men
and for our salvation
came down from heaven.
And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.

And was crucified also for us under
Pontius Pilate:
suffered, and was buried.

And the third day He rose again
according to the scriptures.

And ascended into heaven,
and sitteth at the right hand of the Father.
And He shall come again
with glory to judge the living and the dead:

His kingdom shall have no end.
And I believe in the Holy Ghost, Lord
and giver of life:
Who proceedeth from the Father and Son.
Who with the Father and Son
together is worshipped and glorified:
Who has spoken through the
Prophets.

Et unam, sanctam, catholicam et
apostolicam Ecclesiam.
Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

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.

And I believe in one holy catholic and
apostolic church.

I acknowledge one baptism
for the remission of sins.

And I look for the resurrection of the dead
and the life of the world to come. Amen.

Holy, holy, holy
Lord God of Hosts.

Heaven and earth are full of your glory.
Hosanna in the highest.

Lamb of God, who take away the sins of
the world, have mercy on us.

Lamb of God, who take away the sins of
the world, have mercy on us.

Lamb of God, who take away the sins of
the world, grant us peace.

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