



The Chantry
singers

Historical Note

All the music for tonight's concert was written in a period of eight years towards the end of the 18th century. At that time the typical orchestra comprised a small string band with pairs of woodwind and sometimes horns and timpani. Often the scoring on the original manuscript reflects the forces on hand and not those the composer would ideally have wished for. Haydn was more fortunate than most composers in having an enlightened patron, Prince Nicolas Esterhazy, who regarded music as an important element in the life of his court.

We have assembled musicians this evening so as to match as closely as possible the resources available at the first performances.

Joseph Haydn's long life (1732-1809) encompassed the tragically short creative span of Wolfgang Amadeus Mozart (1756-1791). Haydn had been appointed Kapellmeister at Eisenstadt, the country seat of the Esterhazy family, in 1766 and served in that capacity until after Nicholas's death in 1792. The late 1760's and early 1770's was one of Haydn's most musically productive periods which saw the first performances of the *Stabat Mater* (1767), the *St Cecilia Mass* (1768?) the *Great Organ Mass* (1770) and the *Missa Sancti Nicolai* (1772).

In January 1769 the Mozart family returned to Salzburg from Vienna and remained there for most of the year before embarking on an Italian tour. This was a very busy year for Mozart, still only thirteen, composing a new mass setting, many shorter sacred works, several sets of minuets for dancing, three orchestral serenades and the *Te Deum*. He was also appointed honorary Konzertmeister to the court of the Archbishop of Salzburg.

Next Concert

Sat 16th June 2001, 7.30pm

St Nicolas' Church, Guildford

*A selection of madrigals
and light music for
a summer's evening*

Haydn

*Missa Sancti Nicolai
Salve Regina*

Mozart

*Te Deum
Sancta Maria Mater Dei
Oboe Concerto*

The Chantry Singers and Orchestra

**Directed by
Sarah Baldock**

With

Elizabeth Weisberg	-	Soprano
David Hurley	-	Counter-tenor
Warren Trevelyan Jones	-	Tenor
Simon Gallear	-	Bass
Clive Driskill Smith	-	Organ
Rachel Baldock	-	Oboe

**Saturday 17th March 2001
Holy Trinity Church, Guildford at 8pm**

Programme

Te Deum (K141 - 1769)

Mozart

The Chantry Singers and Orchestra

This Latin hymn of praise to God the Father and Christ the Son is from the service of Matins and comprises traditional statements of belief.

Mozart's youthful setting, - he was just thirteen - is in four sections. The vibrant exclamation of the *Te Deum Laudamus* is followed by a reflective and sombre *Te ergo quaesumus*. The exuberance of *Aeterna fac cum Sanctis Tuis*, interrupted only briefly by the heartfelt *Miserere nostri Domine* leads to a climactic double fugue at *In te, Domine, speravi*.

Te Deum laudamus, te Dominum
confitemur.
Te aeternum patrem omnis terra
veneratur.
Tibi omnis angeli, tibi coeli et
universae potestates,
Tibi Cherubim et Seraphim incessabili
voce proclamant.
Sanctus, sanctus, sanctus, Dominus
Deus Sabaoth.
Pleni sunt coeli et terra majestatis
gloriae tuae.
Te gloriosus apostolum chorus.
Te prophetarum laudabilis numerus,
Te martyrum candidatus laudat
exercitus,
Te per orbem terrarum sancta
confitetur ecclesia.
Patrem immensae majestatis,
Venerandum tuum verum et unicum
filium,
Sanctum quoque paracletum Spiritum.
Tu rex gloriae, Christe, tu patris
sempiternus es filius
Tu ad liberandum suscepturus
hominem,
Non horruisti virginis uterum.
Tu devicto mortis aculeo, aperuisti
credentibus regna coelorum.
Tu ad dexteram Dei sedes in gloria
patris,
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis
subveni,

*We praise thee O God, we acknowledge thee to
be the Lord.
All the earth doth worship thee, the Father
everlasting.
To thee all angels cry aloud, the heavens and all
the powers therein.
To thee Cherubim and Seraphim continually do
cry:
Holy, holy, holy Lord God of Sabaoth.
Heaven and earth are full of the Majesty of thy
glory.
The glorious company of the Apostles praise
thee.
The goodly fellowship of the Prophets praise
thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth
acknowledge thee,
The Father of an infinite Majesty.
Thine adorable true and only Son;
Also the Holy Ghost the Comforter.
Thou art the King of Glory O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man:
Thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of
death
Thou didst open the kingdom of heaven to all
believers.
Thou sittest at the right hand of God,
In the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee help thy servants.*

Recent solo performances include the role of Venus in Blow's "Venus and Adonis" at Magdalen College, Oxford, the role of the First Lady in "The Magic Flute" with the Orchestra at St. Mary Magdalen in Oxford, and the soprano solos in Handel's "Dixit Dominus" in King's College, Cambridge.

Upcoming performances include solos in Bach's St. John Passion in New College, Oxford, as well as in the St. Mark Passion in King's College, Cambridge. Elizabeth learns with Ashley Stafford and David Lowe, and will be attending the Royal Academy of Music in London next year to pursue a diploma in postgraduate performance.

The Chantry Orchestra

The Chantry Orchestra consists mainly of students at Cambridge University. Many hold instrumental awards, and will go on to postgraduate study at a music college; some are reading for degrees other than music. They have been rounded up by Christopher Hill and Rachel Baldock, and other friends and family members have been enlisted to make up tonight's band, which is performing for the first time under the leadership of Anna Smith.

The Chantry Singers

The Chantry Singers is a chamber choir based in Guildford which regularly performs three concerts a year. The choir was formed in 1982 by Tim Venvell, then deputy music director at the Royal Grammar School Guildford, and who went on to conduct it for the next ten years.

His successors, Peter Coulson and Andrew Wilson, carried forward his policy of alternating the unaccompanied repertoire with performances of major works. Some memorable past concerts include Taverner's Missa Gloria Tibi Trinitas, Rachmaninov's Vespers, Handel's Dixit Dominus, Langlais' Messe Solennelle and Howells' Requiem.

Throughout, the accent has been on a variety of musical styles from a variety of musical ages. Away from home the choir has sung services in several cathedrals, notably Rochester, Salisbury and St. George's Chapel Windsor.

The current conductor, Sarah Baldock, herself hails from Winchester Cathedral where she is Assistant Organist and Director of the Girls' Choir.

Since leaving London, Simon has sung with many professional choirs in England and abroad; most notably the *Choir of the Swiss-Italian Radio*, the *Corydon Singers*, *Les Arts Florissants* (with whom he sang the first posthumous performance of Lully's opera *Thésée*). He currently sings as a lay-clerk at Guildford Cathedral.

Forthcoming engagements include Bach's *St. John Passion*, Fauré's *Requiem* and a concert of Spanish renaissance music in Toledo with the early music consort, *Polyhymnia*.

David Hurley

David Hurley began his musical career in 1970 as a chorister in Winchester Cathedral. Ten years later he took up a choral scholarship to New College, Oxford. Between 1984 and 1990 he worked as a freelance singer, specialising in higher falsetto parts, particularly with early music groups such as the *Tavener Consort* and the *Gabrieli Consort*. Since 1990 he has been the highest voice in the *King's Singers*, with whom he is currently approaching his 1200th performance.

Warren Trevelyan Jones

Warren Trevelyan Jones was a Choral Scholar and Lay Clerk in Exeter Cathedral choir, graduating in Music at the University in 1988. In 1993, he qualified as a music therapist at Bristol University and became a Lay Clerk in Winchester Cathedral Choir, combining freelance singing with music therapy work. In September 1999 he was appointed Lay Vicar in the Choir of Westminster Abbey.

In addition to increasing solo work in the South of England, Warren is a regular member of many leading early music ensembles both in Britain and abroad. These include the *Gabrieli Consort*, *Taverner Consort*, *Orchestra of the Renaissance*, *Florilegium*, *Dunedin Consort*, *Collegium Vocale of Ghent* and *La Chapelle Royale of Paris*. He has also recently performed with *The Sixteen* and the *Tallis Scholars*. He has appeared on numerous recordings, television and radio broadcasts, and in many of the worlds' leading music festivals and concert halls.

Elizabeth Weisberg

Elizabeth Weisberg hails from Stanford, California and is currently singing with the *Chapel Choir of Trinity College, Cambridge*. She earned her B.A. in Music (with a concentration in Renaissance Church Music) from Stanford University in June, after spending two years of her degree on the *Stanford-in-Oxford Programme*. In Oxford Elizabeth sang with numerous choirs, including *Exeter College Chapel Choir*, *The Arcadian Singers*, and *The Oxford Chamber Choir*.

Quos pretioso sanguine redimisti.
Aeterna fac cum sanctis tuis in gloria
numerari.
Salvum fac populum tuum, Domine et
benedic hereditati tuae.
Et rege eos, et extolle illos usque in
aeternum.
Per singulos dies benedicimus te,
Et laudamus nomen tuum in saeculum, et in
saeculum saeculi.
Dignare Domine die isto, sine peccato nos
custodire.
Misereri nostri, Domine, misereri nostri.
Fiat misericordia tua, domine, super nos,
Quem admodum speravimus in te.
In te Domine speravi, non confundar in
aeternum.

*Whom thou hast redeemed with thy precious
Blood.
Make them to be numbered with thy saints
In glory everlasting.
O Lord, save thy people and bless thine
heritage.
Govern them and lift them up forever.
Day by day, we magnify thee;
And we worship thy Name ever world
without end.
Vouchsafe, O Lord,
To keep us this day without sin.
O Lord, have mercy upon us, have mercy
upon us.
O Lord, let thy mercy lighten upon us,
As our trust is in thee.
O Lord, in thee have I trusted:
Let me never be confounded.*

Salve Regina (Hob XXIIIb:2 - 1771)

Haydn

Elizabeth Weisberg, Soprano David Hurley, Counter-tenor
Warren Trevelyan Jones, Tenor Simon Gallear, Bass
Clive Driskill Smith, Organ
The Chantry Singers and Orchestra

Haydn's *Salve Regina*, a supplicant's prayer to the Mother of God, was composed in 1770 or 1771, possibly for a service at Esterhazy chapel. The organ, unusually, has an important role and was probably written for Haydn himself.

The setting is in four sections with a short orchestral introduction. The opening *Salve Regina* is remarkable for the choir's entry on an augmented sixth chord depicting the plaintive appeal which seems unanswered until the major key of the final bars.

Salve Regina, mater misericordiae,
Vita dulcedo et spes nostra.
Ad te clamamus exules filii Evae,
Ad te suspiramus, gementes et flentes,
In hac lacrimarum valle
Eja ergo advocata nostra, illos tuos
misericordies oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui
Nobis post hoc exilium ostende.
O clemens, O pia, O dulcis virgo Maria

*Hail Queen, Mother of Mercy:
our life, sweetness, and our hope, hail.
To you we call, in exile, the sons of Eve.
To you we sigh, mourning and weeping in
this vale of tears.
Come, therefore, our Advocate, turn those
merciful eyes of yours towards us.
And Jesus, blessed fruit of your womb, show
him to us after this exile.
O clement, O loving, O sweet virgin Mary.*

Oboe Concerto in C Major (K314 - 1777)

Mozart

*Rachel Baldock, Oboe
The Chantry Orchestra*

- I** **Allegro aperto**
- II** **Adagio non troppo**
- III** **Rondo: Allegretto**

The Oboe Concerto K314 was written in 1777 at the request of the principle oboist of the Archbishop of Salzburg's orchestra, Giuseppe Ferlendi. Later in this year, Mozart transposed the concerto into D major for the flute, and it was in this form that the piece became known and performed. The parts for the oboe concerto were rediscovered in the library of the *Salzburg Mozarteum* by Bernhaud Paumgartner, and the piece was subsequently published in 1949 for the first time.

Comparison with the great E major piano concerto, also of 1777, clearly shows the oboe concerto to be a less complex and sophisticated composition. However, while the piano concerti may display an injection of symphonic thinking, the wind concerti of this period should perhaps be thought of in a more operatic light: the form promotes lyricism and virtuosic display, both of which are exploited proficiently in the oboe concerto. The short, balanced phrases and delicate ornamentation of the central Adagio movement are particularly reminiscent of the style of a slow aria, while the Rondo theme of the third movement was actually used by Mozart four years later in the aria 'Welche Wonne, welche Lust' (What bliss, what rapture) from 'Die Entführung aus dem Serail'.

Interval

20 minutes

Refreshments available at the back of the church

In October this year she will be premièring a work for organ and narrator by Bob Chilcott in a weekend of concerts celebrating the opening of the new Klais organ in Symphony Hall, Birmingham.

Clive Driskill Smith

Clive Driskill-Smith was born in 1978 and educated at Eton College, where he was a music scholar. He began learning the organ at the age of 15 and, during his 'gap' year, served as Organ Scholar at Winchester Cathedral and as Assistant Organist at Winchester College. The following year he went up to Christ Church, Oxford University, as the Christopher Tatton Organ Scholar. He graduated in 1999 with a First Class Honours degree in Music, and is now reading for the MPhil. From September 2001, Clive will be Sub-Organist at Christ Church Cathedral, Oxford.

Clive is also active as a pianist and bassoonist. He holds the ARCM diploma in Piano Performance and continues to give solo recitals and concerto performances. From 1992 to 1994, he played the bassoon in the National Youth Orchestra of Great Britain and in the National Youth Chamber Orchestra. During this time, he performed with the orchestra at Birmingham's Symphony Hall, London's Barbican Centre, Royal Festival Hall and at the BBC Proms in the Royal Albert Hall.

Clive studies the organ with David Sanger and, on gaining the FRCO diploma, was awarded the prestigious Limpus Prize and the Worshipful Company of Musicians' Silver Medal. In 1999, the Royal College of Organists awarded him a Travelling Scholarship which has funded further study on the Continent with Hans Fagius, Jan Willem Jansen and Dr Harald Vogel. He has given recitals in Westminster Cathedral and St Paul's Cathedral, broadcast live on Radio and Television, and recorded as both soloist and accompanist. His extensive repertoire spans six centuries and includes the complete organ works of Olivier Messiaen. His involvement with choirs has taken him on tour in the USA, South America, Europe, Japan, Hong Kong and New Zealand.

In September 2000, he was awarded first prize in the Royal College of Organists' international 'Performer of the Year' Competition, the final of which was accompanied by the BBC Philharmonic Orchestra and broadcast on BBC Radio 3. In October 2000, he was a prizewinner in the Cambridge Organists' Association 'Bach 2000' Competition. During the next two years, Clive will undertake major recital tours in Europe, the USA, Australasia and the Far East.

Simon Gallear

Simon Gallear's musical career began at the age of eight when he became a chorister at Winchester Cathedral where he sang under David Hill. Upon leaving the Cathedral choir, he took up a major music scholarship at Bedales School where he studied French horn, singing and piano, before returning to Winchester as a bass choral scholar. In 1997, he was awarded a place at the Guildhall School of Music and Drama as a principal study singer to study with Ian Kennedy.

Rachel Baldock

Rachel Baldock was educated at St Paul's Girls' School where she held a music scholarship. From 1996 to 1998 she was a member of the National Youth and National Youth Chamber Orchestras of Great Britain. She became principal oboe in her last year and was awarded the Howard Gough prize for outstanding contribution to the success of the NYO.

Rachel is in her final year studying for a music degree at Cambridge University. She holds a University Instrumental Award and has played principal oboe with the University Symphony and Chamber orchestras. In 1999 she won a Concerto Prize, which enabled her to perform the Martinu Oboe Concerto with the University Orchestra, and in the following year she was a soloist in the Bach Oboe and Violin Concerto as part of the professional series of concerts making up the Cambridge Music Festival.

Rachel has recently been awarded an Entrance Scholarship to the Royal Academy of Music where she will continue her studies at postgraduate level. She is currently a pupil of Tess Miller in London.

Sarah Baldock

Sarah Baldock was educated as a music scholar at St. Paul's Girls' School in London and then at Pembroke College Cambridge where she was Organ Scholar. After graduating in 1996 with a BA in Music, she was appointed first Organist-in-Residence at Tonbridge School, and released a solo CD for Herald on the school's Marcussen organ. She continues her connection with Tonbridge School, teaching the organ there once a week in addition to pupils at Winchester College and Southampton University. She has taught at the Oundle Easter Course, and has been a faculty member at the annual Calgary International Organ Academy.

Her work with choirs around the country has included the Children's Choirs of St. Giles Cripplegate in London, the Guildford Choral Society, the City of London Choir; and Pembroke College Chapel Choir who recorded a CD of music from the Restoration period under her direction. She has recently taken over as Director of the Chantry Singers. As an accompanist and continuo player, Sarah has appeared with the Hanover Band, the Milton Keynes Chamber Orchestra and the Britten Sinfonia at St. John's Smith Square and the South Bank. She accompanied the Calgary Boys' Choir on tour in France last July.

Sarah is currently Assistant Organist and Director of the Girls' Choir at Winchester Cathedral. She is a popular solo recitalist and was a finalist in the 1998 Calgary International Organ Competition. This summer she will be touring Denmark and playing in Dublin. She is a Council member of the Royal College of Organists and is working with the education department of the Royal Festival Hall Organ recital series to bring young people into contact with the instrument, earlier this month playing compositions written by Roxanna Panufnik and A level students in the Festival Hall.

Sancta Maria Mater Dei (K273 - 1777)

Mozart

The Chantry Singers and Orchestra

This is a gradual for the Feast of the Blessed Virgin. Mozart's setting in F, scored for SATB, strings and organ, was first performed on 12th September 1777 in Salzburg. The choral writing is largely homophonic with brief moments of counterpoint. The strings do not so much accompany the voices as duplicate them with, at times, considerable decoration. It could almost be described as a string quartet with vocal accompaniment, though the choir might disagree!

Sancta Maria, mater Dei,

Ego omnia tibi debeo,

Sed ab hac hora singularite

Me tuis servitiis devoveo;

Te patronam, te sospitaticem, eligo.

Holy Mary, Mother of God,

I owe all things to you,

But from this hour

I devote myself entirely to your service;

I choose you as my protectress and my salvation.

Tuus honor et cultus

Aeternum mihi cordi fuerit,

Quem ego numquam deseram

Neque ab aliis mihi subditis

Verbo factoque violari patiar.

May your honour and everlasting praise

Always be in my heart,

I will never forsake you, and I will not allow you

to be profaned, in word or deed,

By any who are subject to me.

Sancta Maria tu pia me pedibus

Tuis advolutum recipe,

In vita protege,

In mortis discrimine defende.

Amen.

Holy Mary, receive me graciously,

Who have thrown myself at your feet,

Protect me in life and defend me in the trials of

death.

Amen

Missa Sancti Nicolai (Hob XXII:5 - 1772)

Haydn

Elizabeth Weisberg, Soprano

David Hurley, Counter-tenor

Warren Trevelyan Jones, Tenor

Simon Galllear, Bass

The Chantry Singers and Orchestra

Haydn was a prolific composer of sacred choral music and wrote at least fourteen settings of the mass. The *Missa Sancti Nicolai* was written in 1772, probably in honor of his patron, Prince Nicolas Esterhazy. It is often described as 'pastoral' due to the G major key and the lilting 6/4 opening *Kyrie* and final *Dona Nobis Pacem*. It was common practice in the 18th century for these two movements to share the same music and often the choir would be expected to ad lib the final section which would not be written out.

The six liturgical movements maintain the major mode throughout with the exception of the *Et Incarnatus Est* and *Crucifixus* whose sombre, pulsating accompaniment is echoed in the equally serious *Agnus Dei* and there amplified by the high strings' falling chromatic patterns. This is in contrast to the vibrant *Gloria* which ends with a fugal *Amen*.

In the *Sanctus* the pastoral mood returns with the delicate violin sextuplets decorating the sustained notes in the chorus until Haydn gives us a choral unison fanfare at *Pleni Sunt Coeli*. The *Benedictus* (in D major) is the only movement not in the key of G and is scored for soloists and orchestra without the chorus before the return of *Osanna in Excelsis*.

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 coelestis, Deus Pater
omnipotens,
Domine Fili unigenite, Jesu Christe,
Domine Deus,
Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis,
Qui tollis peccata mundi,
Suscipe deprecationem nostram,
Qui sedes ad dexteram Patris, miserere
nobis.
Quoniam tu solus sanctus, tu solus
Dominus,
Tu solus Altissimus, Jesu Christe,
Cum Sancto Spiritu, in gloria Dei Patris,
Amen.

Kyrie

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

Gloria

*Glory be to God on high.
And on earth peace, goodwill to 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, Jesu Christ.
O Lord God, Lamb of God, Son of the
Father, who takest away the sins of the
world, have mercy upon us.
Thou who takest away the sins of the world,
receive our prayer.
Who sittest at the right hand of the Father,
have mercy on us.
For Thou only art holy,
Thou only art the Lord,
Thou only O Christ with the Holy Ghost art
the Most High in the glory of God the
Father.
Amen.*

Credo

Credo in unum Deum, Patrem
omnipotentem
Factorem coeli et terra, visibilium et
invisibilium,
Et in unum Dominum Jesum Christum
filium Dei unigenitum
et ex Patre natum ante omnia saecula,
Qui propter nos homines et propter nostram
salutem descendit de coelis.
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 coelum ad dexteram Patris,
Et iterum venturus est cum gloria,
Judicare vivos et mortuos,
Et in Spiritum Sanctum, Dominum et
vivificantem,
Qui cum Patre et Filio simul adoratur et
conglorificatur,
Qui ex Patre Filioque procedit, qui locutus
est per Prophetas,
Et unam, sanctam, catholicam et
apostolicam Ecclesiam
Confiteor unum baptismum 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.

Benedictus

Benedictus, qui venit, in nomine domini.
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.

Credo

*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, the 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.
He suffered and was buried. And the third
day He rose again according to the
Scriptures. He ascended into heaven and
sitteth on the right hand of the Father. And
he shall come again with glory to judge
both the quick and the dead whose kingdom
shall have no end.
And I believe in the Holy Ghost, the Lord
and giver of life, who proceedeth from the
Father and the Son. Who with the Father
and the Son together is worshipped and
glorified, who spake by the prophets. And I
believe one Catholick and Apostolick
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.*

Sanctus

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

Benedictus

*Blessed is He Who comes in the Name of the
Lord. Hosanna in the highest*

Agnus Dei

*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.*