



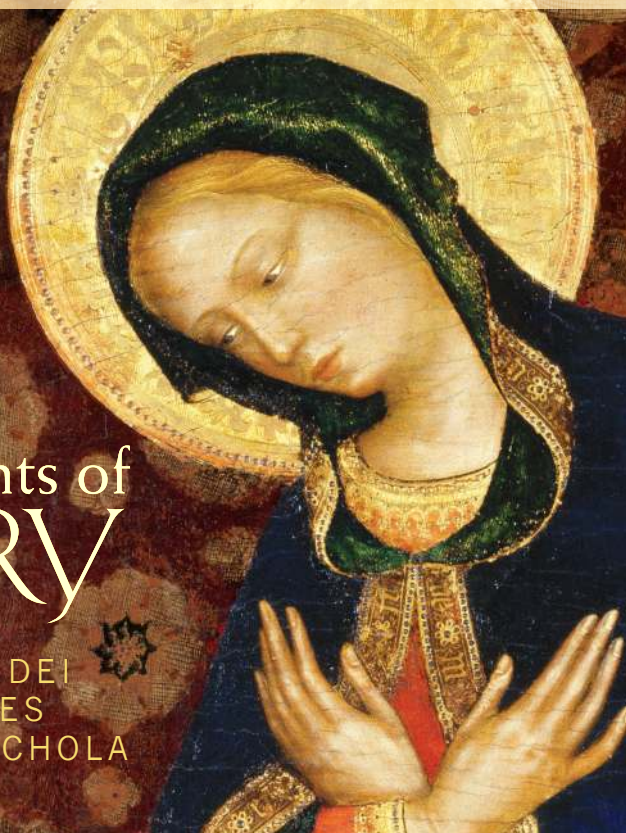
SUPER AUDIO CD

GREGORIAN CHANT

The Chants of MARY



GLORIA DEI
CANTORES
MEN'S SCHOLA







Mary

*Mother of God, Blessed Virgin,
Theotokos, Star of the Sea,
Queen of Heaven, the Madonna.*

THE NAMES GIVEN TO HER THROUGHOUT HISTORY—this woman of supreme mystery and blessed humility—are as varied as the traditions that surround her being. But one thing remains constant: she invariably points us to her own Son, teaching us to greet him with that same “yes” by which she opened herself to him, body, soul, and spirit. We pray for hearts as soft as hers, that we may all receive the blessing of her example told through these ancient songs of faith celebrating the Feasts of Mary.

Interspersed among the Feast Propers are beloved Marian antiphons from the service of Compline. At that evening hour when the candles are lit, we lay down our burdens and rejoice in these songs of petition to the Blessed Mother: a courageous role model in this world of fear and anxiety, bold and spirited against impossible odds, thus changing the course of history. Together with her we “send up our sighs” and sing to her, “Hail, O Lady of Angels,” allowing these chants to reverberate throughout our days, replacing hatred, bitterness, and depression with peace, love, and joy. We are blessed and immersed in God’s love through the example of his beloved handmaid.

1. *Glória: Missa IX Cum iúbilo* (Mode VII)

Glória in excélsis Deo. Et in terra pax homínibus bonæ voluntátis. Laudámus te. Benedícimus te. Adorámus te. Glorificámus te. Grátias ágimus tibi propter mágnam glóriam tuam. Dómine Deus, Rex cæléstis, Deus Pater omnipotens. Dómine Fili unigénite Iesu Chríste. Dómine Deus, Agnus Dei, Filius Patris. Qui tollis peccáta mundi, miserére nobis. Qui tollis peccáta mundi, súscipe deprecationem nostrum. Qui sedes ad dexteram Patris, miserére nobis. Quóniam tu solus sanctus. Tu solus Dóminus. Tu solus Altíssimus, Iesu Chríste. Cum Sancto Spíritu, in glória Dei Patris. Amen.

Glory be to God on high, and on earth peace, good will toward men. We praise thee, we bless thee, we worship 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; thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.

2. *Responsory: Benedícta et venerábilis* (Mode V)

Feast of the Assumption of Mary

Benedícta et venerábilis es, Virgo María: Cuius víscera meruérunt portáre Dóminum Christum. V Benedícta tu in muliéribus, et benedíctus fructus ventris tui.

Blessed and venerable are you, O Virgin Mary: Whose womb was worthy to bear Christ the Lord. V. Blessed are you among women, and blessed is the fruit of your womb.

The Immaculate Conception of Mary

OVER THE CENTURIES, aspects of Mary's life were celebrated with various feasts; the first ones were connected with the essential facts surrounding Jesus's birth. As devotion to Mary increased and flowered over time, later feasts developed, including the Feast of the Immaculate Conception of the Blessed Virgin Mary.

The Feast of the Immaculate Conception was officially proclaimed in 1854, though the faithful had sung songs to honor this tenet of belief in popular devotion for centuries before. Florid in both melody and text, the Gradual *Benedicta es tu* features high and lengthy melismas, possibly implying Mary's relationship with heaven, and her constant encouragement in pointing us up to her Son. Then it comes back to a lower range, reminding us perhaps that God chose an earthly, human vessel—like us—to co-work with him, and fulfill his plan of love and salvation for his people.

The Introit for this Feast, *Gaudens gaudébo*, weds past and present in many ways. Mary herself sings this song from the womb of her mother, Anne, with the words of the Old Testament prophet Isaiah. Almost from the moment of her conception, it seems, she points the way to Christ with unequivocal joy. Even the tune for this piece, composed in the 1800s, was borrowed from a more ancient melody. So her joy becomes our joy, and that spark of divinity occurring in a moment more than two thousand years ago can happen in our hearts today.

Detail of Mosaic by Fr. Marko I. Rupnik & Atelier del Centro Aletti, Sacred Heart University's Chapel of the Nativity





3. *Gradual: Benedicta es tu* (Mode V)

Benedicta es tu, Virgo María, a Dómino Deo excélsio, præ ómnibus muliéribus super terram. *V.* Tu glória Jerúsalem, tu lætítia Israel, tu honorificéntia pópuli nostri.

Blessed art thou, O Virgin Mary, by the Lord the most high God, above all women upon earth. V. You are the glory of Jerusalem, you are the joy of Israel, you are the honor of our people.

4. *Introit: Gaudens gaudébo* (Mode III)

Gaudens gaudébo in Dómino, et exsultábit ánima mea in Deo meo: quia induit me vestiméntis salútis, et induménto iustítiae circúmdedit me, quasi sponsam ornátam monilibus suis. Ps. Exaltábo te, Dómine, quóniam suscepisti me: nec delectásti inimícos meos super me. Glória Patri, et Fílio, et Spíritui Sancto. Sicut erat in princípío, et nunc, et semper, et in sæcula sæculórum. Amen.

I will greatly rejoice in the Lord, and my soul shall be joyful in my God: for he hath clothed me with the garments of salvation, and with the robe of justice he hath covered me, as a bride adorned with her jewels. Ps. I will extol thee, O Lord, for thou hast upheld me: and hast not made my enemies to rejoice over me. Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

Detail of Mosaic by Fr. Marko I. Rupnik & Atelier del Centro Aletti, Saints Joachim and Anne, the maternal grandparents of Jesus, Sacred Heart University's Chapel of the Nativity

5. *Salve Regína—Simple tone* (Mode V)

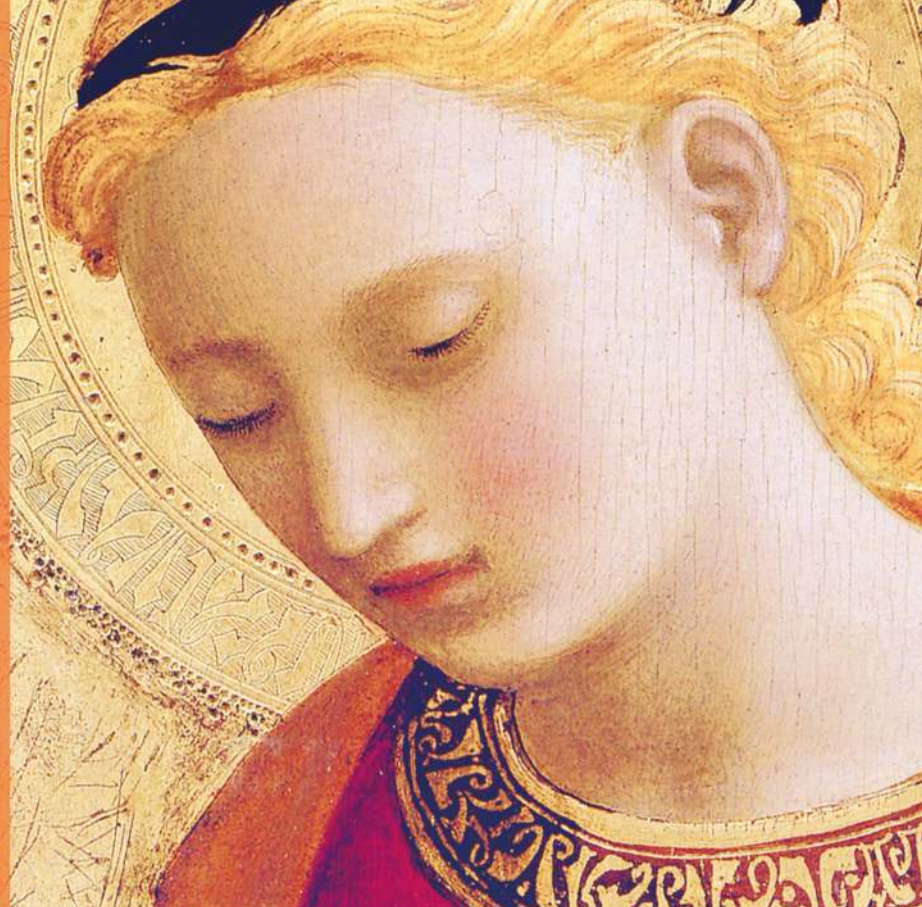
6. *Salve Regína—Solemn tone* (Mode I)

Salve, Regína, Mater misericórdiæ,
vita, dulcédo, et spes nostra, salve.
Ad te clamámus, éxsules filii Hevæ,
Ad te suspirámus, geméntes et flentes
in hac lacrimárum valle.

Eia ergo, advocáta nostra, illos tuos
misericórdes óculos ad nos convérte;
et Iesum, benedíctum fructum ventris tui,
nobis post hoc exsílíum osténde.
O clemens, O pia, O dulcis Virgo María.

*Hail, holy Queen, Mother of Mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve;
to thee do we send up our sighs,
mourning and weeping in this valley of tears.*

*Turn then, most gracious advocate,
thine eyes of mercy toward us;
and after this our exile,
show unto us the blessed fruit of thy womb, Jesus.
O clement, O loving, O sweet Virgin Mary.*



The Nativity of Mary

WHAT MYSTERY OF DIVINE LOVE and purpose appears in this paradox, so deep yet so revealing: from her own tender body, she who is made feeds her Maker. The humble Virgin's "yes" to God makes sweet the bitter fruit of our foremother Eve's disobedience. Thanks to her, our doomed fortunes are reversed, for the once-barred doors of Paradise are re-opened to us by the Gate of God's choosing. With the poet, who would not sing *Hail* to her who "turned the key that unlocked the highest love"? (Dante)



The pear has been a symbol of Mary since the Renaissance.

7. *Lauds Hymn: O gloriósa Dómina* (Mode II)

O gloriósa Dómina, Excélsa super sídera,
Qui te creávit, próvide Lactásti sacro úbere.
Quod Heva tristis ábstulit, Tu reddis almo gérmine;
Intrent ut astra flébiles, Cæli fenéstra facta es.
Tu regis alti iánua Et porta lucis fúlgida:
Vítam datam per Vírginem Gentes redéemptæ pláudite.
Glória tibi Dómine, Qui natus es de Vírgine,
Cum Patre et Sancto Spíritu In sempitérna sáecula. Amen.

*O Heaven's glorious mistress, elevated above the stars,
Thou feedest with thy sacred breast him who created thee.
What miserable Eve lost thy dear offspring to man restores;
The way to glory is open to the wretched, for thou hast
become the Gate of Heaven.*

*Thou art the door of the High King, the gate of shining light.
Life is given through a Virgin: Rejoice, you redeemed nations.
Glory be to thee, O Lord, Born of a Virgin,
with the Father and the Holy Spirit, world without end.
Amen.*



“HAIL, MARY. REJOICE. Be glad. You are favored by God beyond all imagination, filled with his grace and heavenly blessing. The Lord himself is with you, nearer to you than I, Gabriel, his celestial messenger who stands before you. Blessed are you, Mary.” “Of all women, of all God’s children, through all time, you are most fortunate, most honored. Life leaps for joy within me, your Elizabeth, for the life of the world rests content within your womb.” Singing our Ave, together with Gabriel and Elizabeth, we too become the Virgin’s troubadours.

8. *Brief Response: Ave María, grátia plena* (Mode VI)

Ave María, grátia plena: Dóminus tecum. V. Benedícta tu in muliéribus et benedíctus fructus ventris tui. V. Glória Patri, et Filio, et Spirítui Sancto.

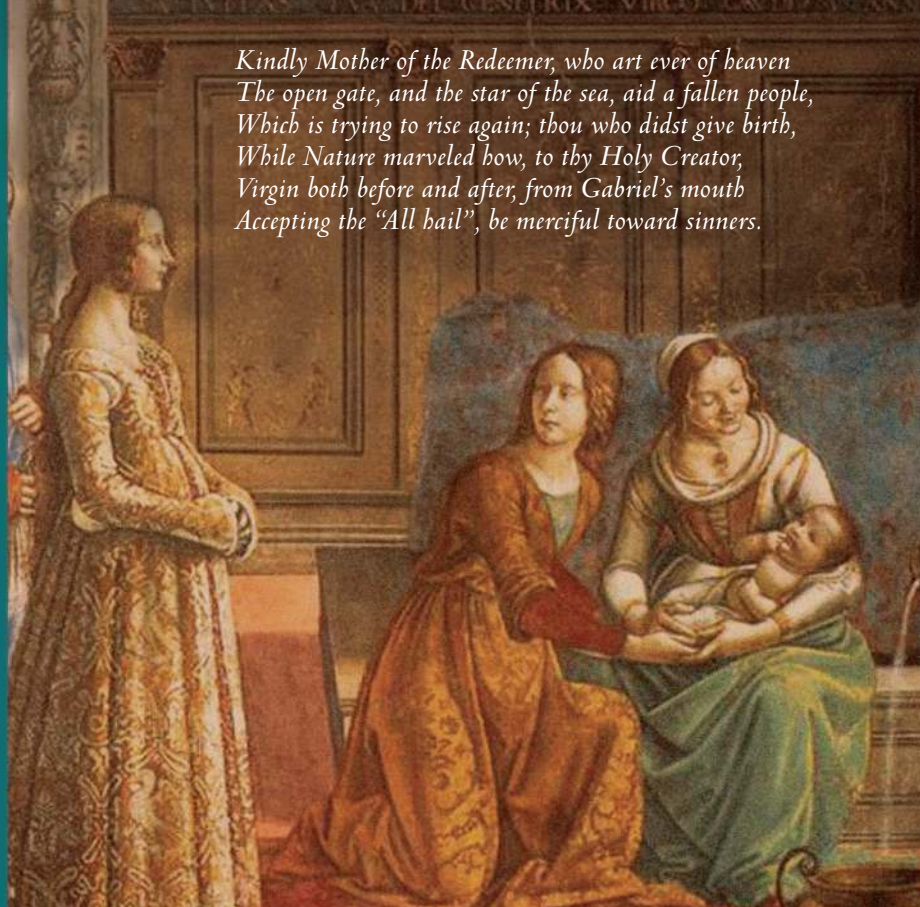
Hail Mary, full of grace: the Lord is with thee. V. Blessed art thou among women, and blessed is the fruit of thy womb. V. Glory to the Father, and to the Son, and to the Holy Spirit.

9. *Alma Redemptoris Mater—Simple tone* (Mode V)

10. *Alma Redemptoris Mater—Solemn tone* (Mode V)

Alma Redemptoris Mater, quæ pérvia cæli
Porta manes, et stella maris, succúrre cadénti,
Súrgere qui curat, pópulo: tu quæ genuisti,
Natura miránte, tuum sanctum Genitórem
Virgo prius ac postérius, Gabriélis ab ore
Sumens illud Ave, peccatórum miserére.

*Kindly Mother of the Redeemer, who art ever of heaven
The open gate, and the star of the sea, aid a fallen people,
Which is trying to rise again; thou who didst give birth,
While Nature marveled how, to thy Holy Creator;
Virgin both before and after, from Gabriel’s mouth
Accepting the “All hail”, be merciful toward sinners.*





The Annunciation

THE TEXT FOR THIS OFFERTORY traces its origin to two passages in the Gospel of Luke: the greeting of the Archangel Gabriel to Mary, "Hail, O favored one, the Lord is with you!" and Elizabeth's, "Blessed are you among women, and blessed is the fruit of your womb!" Over the centuries, the faithful amended it, until around 1050 the first known reliable reference to a shortened form of the well-known "Hail Mary" appeared in print. This offertory of the Mass is an occasion of our self-offering to God. If we will do as she did and give our whole beings to God with a "yes," we too can bring Christ to a world in need of his love.



11. Offertory: Ave María (Mode VIII)

Ave María, grátia plena, Dóminus tecum:
benedicta tu in muliéribus et benedíctus fructus
ventris tui.

V. 1. Quómodo in me fiet hoc, quæ virum non
cognósko? Spíritus Dómini supervéniet in te,
et virtus Altíssimi obumbrábit tibi.

V. 2. Ideóque quod nascétur ex te sanctum,
vocábitur filius Dei.

*Hail Mary, full of grace, the Lord
is with you. Blessed are you among women,
and blessed is the fruit of your womb.*

*V. 1. How can this be done in me, who
have not known a man? The Spirit of the
Lord will come over you, and the power of
the Most High will overshadow you.*

*V. 2. Therefore the holy one to be born of
you will be called the son of God.*

THIS PLAINSONG HYMN is possibly the work of Venantius Fortunatus, a sixth-century Roman poet. Addressed to the Virgin Mary, it calls on her for true peace, release from our sin, and purity of life. Thomas Aquinas (1225–1274) made this comment: “The Blessed Virgin Mary is called the Star of the Sea. Those who sail the ocean seas are guided to the port they seek by carefully observing the stars. In the same way, Christians are guided to heavenly glory by keeping their eyes on Mary.”

12. *Vespers Hymn: Ave maris stella* (Mode I)

Ave, maris stella, Dei mater alma, atque semper virgo, felix coeli porta.
Sumens illud “Ave” Gabriélis ore, funda nos in pace, mutans Evæ nomen. Solve vincla reis, profer lumen cæcis, mala nostra pelle, bona cuncta posce. Monstra te esse matrem, sumat per te preces, qui pro nobis natus, tulit esse tuus. Virgo singuláris, inter omnes mitis, nos culpis solútos, mites fac et castos. Vitam præsta puram, iter para tutum, ut vidéntes Iesum, semper collætémur. Sit laus Deo Patri, summo Christo decus, Spíritui Sancto tribus honor unus. Amen.

Hail, star of the sea, nurturing Mother of God, and ever virgin, happy gate of Heaven. Receiving that “Ave” from the mouth of Gabriel, establish us in peace, transforming the name of “Eva.” Loosen the chains of the guilty, send forth light to the blind, our evil do thou dispel, entreat for us all good things. Show thyself to be a mother: through thee may he receive prayer who, being born for us, undertook to be thine own. O unique Virgin, meek above all others, make us free from our sins, meek and chaste. Bestow a pure life, prepare a safe way, that seeing Jesus, we may ever rejoice. Praise be to God the Father, to the most high Christ be glory, to the Holy Spirit be honor, to the three equally. Amen.

13. *Regína Cæli – Simple tone* (Mode VI)

14. *Regína Cæli – Solemn tone* (Mode VI)

Regína cæli, lætáre, allelúia:
Quia quem meruísti portáre, allelúia:
Resurréxit, sicut dixit, allelúia:
Ora pro nobis Deum, allelúia.

Queen of Heaven, rejoice, alleluia:
For he whom you did merit to bear, alleluia:
Has risen, as he said, alleluia:
Pray for us to God, alleluia.

The Visitation to Elizabeth

AFTER TWENTY-ONE CENTURIES, can we find hope in an ancient event? This gradual takes us back to a unique, historical moment when the Virgin Mary conceived the Son of God. That her child was fully God, and yet would humble himself to be formed in her womb, is a miracle that our minds cannot fathom. Will our hearts believe it? In saying yes, this same Christ can be formed within us. That is our hope!

15. *Gradual: Benedicta et venerabilis* (Mode IV)

Benedicta et venerabilis es, Virgo María: quæ sine tactu pudóris invénta es mater Salvatóris. *V.* Virgo Dei Génitrix, quem totus non capit orbis, in tua se clausit víscera factus homo.

Blessed and venerable are you, O Virgin Mary: who without influence on your virginity were made the mother of the Savior. V. O Virgin Mother of God, he whom the whole world cannot contain, enclosed himself in your womb, becoming man.

JOY AND LAUGHTER MINGLE TOGETHER in this chant to Mary. From her womb the Christ of God was born. As the words remind us, this child is the bringer of justice to a world that desperately needs it. What does “alleluia” say to us? In all of our lives, amid our struggles and disappointments, God brings us moments when things happen that seem too good to be true: moments of joyful “alleluia.” Mary knew such joy in recognizing God’s favor. As children of God, so can we.

16. *Alleluia: Felix es* (Mode VIII)

Allelúia. *V.* Felix es, sacra Virgo María, et omni laude digníssima: quia ex te ortus est sol iustitiæ, Christus Deus noster.

Alleluia. V. You are happy, O holy Virgin Mary, and most worthy of all praise: for from you has risen the sun of justice, Christ our God.



WHEN THE ANGEL OF THE LORD broke the news to Mary that her kinswoman Elizabeth was also pregnant, the youngster rushed off to visit the older woman—not an easy undertaking in any time or place. These verses record Elizabeth’s response when she hears her little cousin’s greeting. If someday such tender, urgent, selfless love should come knocking at our front door, may we recognize and treasure, as Elizabeth did, the unfolding of the secret purposes of the Lord of love in our own lives.

17. *Responsory: Repléta est* (Mode I)

Repléta est Spiritu Sancto Elísabeth, et exclamávit: Benedícta tu inter muliéres, et benedíctus fructus ventris tui: Et unde hoc mihi, ut véniat Mater Dómini mei ad me? *V.* Ecce enim ut facta est vox salutatónis tuæ in áuribus meis, exsultávit in gáudio infans in útero meo. Glória Patri, et Filio, et Spirítui Sancto.

Elizabeth was filled with the Holy Spirit and exclaimed: Blessed are you among women, and blessed is the fruit of your womb. And why is it that the mother of my Lord should come to me? V. Behold, when the voice of your greeting fell on my ears, the infant in my womb jumped for joy. Glory to the Father, and to the Son, and to the Holy Spirit.

18. *Ave Regína — Simple tone* (Mode VI)

19. *Ave Regína — Solemn tone* (Mode VI)

Ave, Regína Cælórum,
Ave, Dómina Angelórum:
Salve, radix, salve, porta
Ex qua mundo lux est orta:
Gáude, Virgo gloriósa,
Super omnes speciósa,
Vale, o valde decóra,
Et pro nobis Christum exóra.

*Hail, O Queen of Heaven.
Hail, O Lady of Angels:
Hail! thou root, hail! thou gate
From whom unto the world, a light
has arisen:
Rejoice, O glorious Virgin,
Lovely beyond all others,
Farewell, most beautiful maiden,
And pray for us to Christ.*

The Assumption of Mary

SAINT JOHN, THE MAN TO WHOM Christ gave the care of his mother, wrote an account of Mary's death called "The Falling Asleep of the Holy Mother of God." With palpable love and affection, he describes how the apostles gathered together at her bedside, and how she was taken up into heaven by Christ himself, surrounded by angels and the sweetest of perfumes and song. Again we marvel at the relationship between Christ and his mother—so authentically human and present for a time with us here on earth, and yet so full of holiness as to remain undefiled even in death. A sixth-century bishop, Theoteknos of Palestine, said: "Christ took his immaculate flesh from the immaculate flesh of Mary. And if he prepared a place in heaven for the Apostles, how much more then for his mother? If Enoch and Elijah were translated to heaven, how much more then should Mary, who like the moon in the midst of stars shines and excels among all prophets and apostles?" Again Mary goes before us, leading the way to her Son.

20. *Introit: Signum magnum* (Mode VII)

Signum magnum appáruit in cælo: mûlier amicta sole, et luna sub pèdibus eius, et in cápite eius coróna stellárum duódecim. Ps. Cantáte Dómino cánticum novum: quia mirabilia fecit. Glória Patri, et Filio, et Spíritui Sancto. Sicut erat in princípío et nunc et semper, et in sæcula sæculórum. Amen.

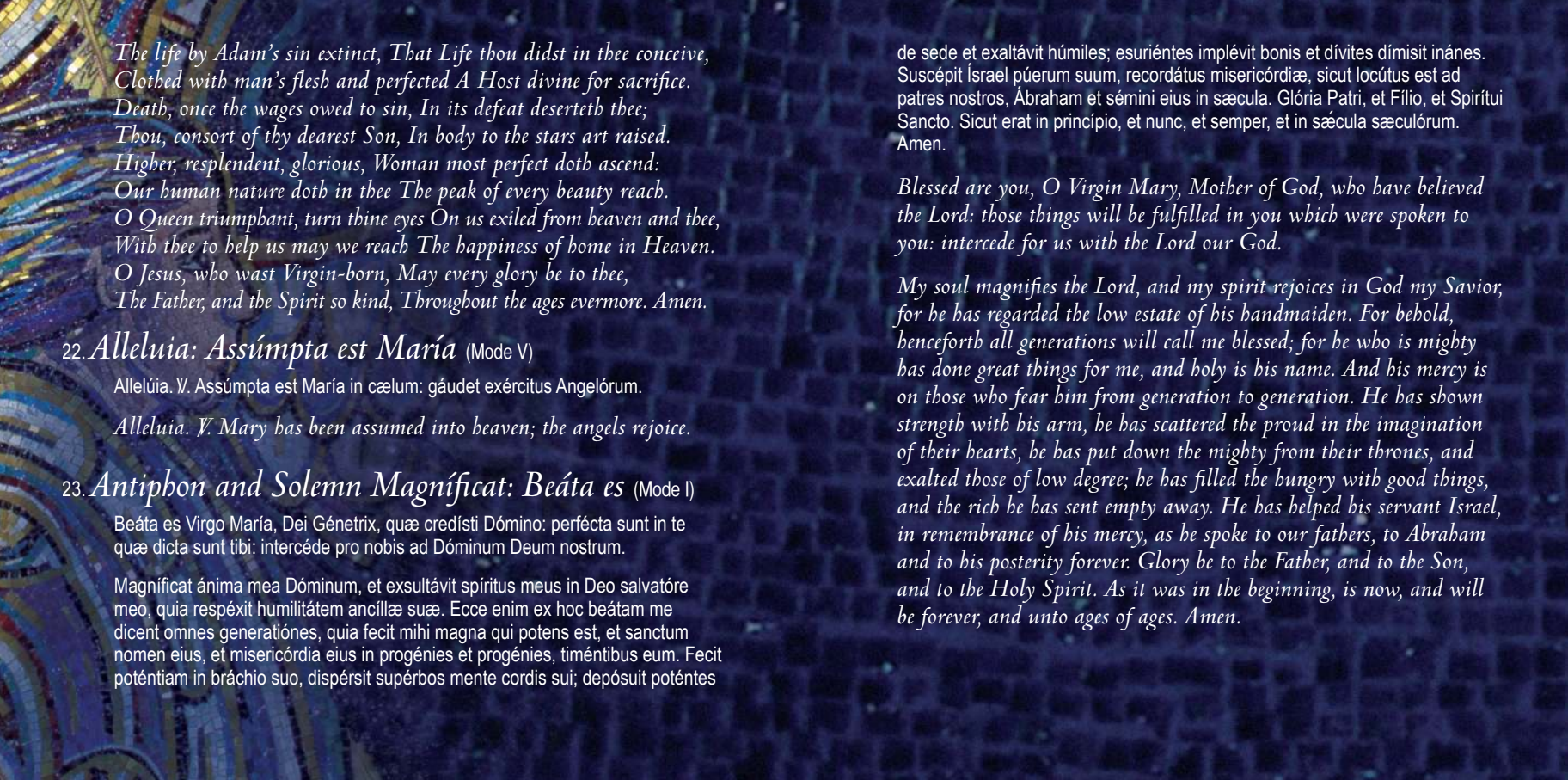
And a great sign appeared in heaven: a woman clothed with the sunlight, and the moon under her feet, and on her head a crown of twelve stars. Ps. Sing to the Lord a new song; who has done marvelous things. Glory to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now and forever, and to ages of ages. Amen.

21. *Vespers Hymn: O Prima, Virgo, pródita* (Mode II)

O prima, Virgo, pródita E Conditóris spírítu,
Prædestináta Altíssimi Gestáre in alvo Fílium;
Tu perpes hostis fémina Prænuntiáta dæmónis,
Oppléris una grátia Intamináta origíne.
Tu ventre Vitam cóncipis, Vitámque ab Adam pérditam,
Diæ litándæ Víctimæ Carnem ministrans, integras.
Merces piáclo débíta Devícta mors te désérit,
Almíque consors Fílii Ad astra ferris córpore.
Tanta corúscans glória, Natúra cuncta extóllitur,
In te vocáta vérticem Decóris omnis tângere.
Ad nos, triúmphans, éxsules, Regína, verte lúmina,
Cæli ut beátam pátriam, Te, consequámur áuspice.
Jesu, tibi sit glória, Qui natus es de Vírgine,
Cum Patre et almo Spírítu, In sempitérna sæcula. Amen.



*O Virgin who of all God's work From his creating breath came first,
Predestined in thy womb to bear The eternal Son of God most high.
Thou art the woman fore-ordained Victorious o'er man's enemy,
Uniquely filled with heaven's grace, Unblemished in thine origin.*



*The life by Adam's sin extinct, That Life thou didst in thee conceive,
Clothed with man's flesh and perfected A Host divine for sacrifice.
Death, once the wages owed to sin, In its defeat deserteth thee;
Thou, consort of thy dearest Son, In body to the stars art raised.
Higher, resplendent, glorious, Woman most perfect doth ascend:
Our human nature doth in thee The peak of every beauty reach.
O Queen triumphant, turn thine eyes On us exiled from heaven and thee,
With thee to help us may we reach The happiness of home in Heaven.
O Jesus, who wast Virgin-born, May every glory be to thee,
The Father, and the Spirit so kind, Throughout the ages evermore. Amen.*

22. Alleluia: Assumpta est María (Mode V)

Alleluia. V. Assumpta est María in cælum: gáudet exércitus Angelórum.

Alleluia. V. Mary has been assumed into heaven; the angels rejoice.

23. Antiphon and Solemn Magnificat: Beáta es (Mode I)

*Beáta es Virgo María, Dei Génatrix, quæ credísti Dómino: perfécta sunt in te
quæ dicta sunt tibi: intercéde pro nobis ad Dóminum Deum nostrum.*

*Magnificat ánima mea Dóminum, et exultávit spíritus meus in Deo salvatóre
meo, quia respéxit humilitátem ancillæ suæ. Ecce enim ex hoc beátam me
dicent omnes generatiónes, quia fecit mihi magna qui potens est, et sanctum
nomen eius, et misericórdia eius in progénies et progénies, timéntibus eum. Fecit
poténtiam in bráchio suo, dispérsit supérbos mente cordis sui; depósuit poténtes*

*de sede et exaltávit húmiles; esuriéntes implévit bonis et dívites dímisit inánes.
Suscépit Ísrael púerum suum, recordátus misericórdiæ, sicut locútus est ad
patres nostros, Ábraham et sémini eius in sæcula. Glória Patri, et Fílio, et Spirítui
Sancto. Sicut erat in princípio, et nunc, et semper, et in sæcula sæculórum.
Amen.*

*Blessed are you, O Virgin Mary, Mother of God, who have believed
the Lord: those things will be fulfilled in you which were spoken to
you: intercede for us with the Lord our God.*

*My soul magnifies the Lord, and my spirit rejoices in God my Savior,
for he has regarded the low estate of his handmaiden. For behold,
henceforth all generations will call me blessed; for he who is mighty
has done great things for me, and holy is his name. And his mercy is
on those who fear him from generation to generation. He has shown
strength with his arm, he has scattered the proud in the imagination
of their hearts, he has put down the mighty from their thrones, and
exalted those of low degree; he has filled the hungry with good things,
and the rich he has sent empty away. He has helped his servant Israel,
in remembrance of his mercy, as he spoke to our fathers, to Abraham
and to his posterity forever. Glory be to the Father, and to the Son,
and to the Holy Spirit. As it was in the beginning, is now, and will
be forever, and unto ages of ages. Amen.*



“BUT THERE WERE STANDING BY THE CROSS of Jesus his mother, and his mother’s sister, Mary the wife of Clopas, and Mary Magdalene.” Such simple words from the Gospel of John describe one of the most agonizing scenes in the life of Jesus and his mother Mary. In a torturous reflection of all the events of her Son’s earthly existence, Mary stands and looks on him in his anguish, pondering in her heart. We cannot know her thoughts; we cannot fathom her grief. But we can choose to stand with her, and ask to share in the love she has for her Son.

24. *Sequence: Stabat Mater* (Mode II)

Stabat mater dolorosa iuxta crucem lacrimosa, dum pendebat Filius.
Cuius animam gementem, contristatam et dolentem pertransivit gladius.
O quam tristis et afflicta fuit illa benedicta, mater Unigeniti!
Quae maecebat et dolébat, pia Mater, dum vidébat nati poenas inclyti.
Quis est homo qui non fleret, matrem Christi si vidéret in tanto supplicio?
Quis non posset contristari, pia Matrem contemplari dolentem cum Filio?
Pro peccatis suae gentis vidit Iesum in tormentis, et flagellis subditum.
Vidit suum dulcem Natum morientem desolatum, dum emisit spiritum.
Eia Mater, fons amoris, me sentire vim doloris fac, ut tecum lugeam.
Fac ut ardeat cor meum in amando Christum Deum, ut sibi compláceam.
Sancta Mater, istud agas, crucifixi fige plagas cordi meo válide.
Tui nati vulnerati, tam dignati pro me pati, poenas mecum dívide.
Fac me vere tecum flere, crucifixo condolère, donec ego víxero.
Iuxta crucem tecum stare, ac me tibi sociare in planctu desídero.
Virgo virginum praeclára, mihi iam non sis amára: fac me tecum plângere.
Fac ut portem Christi mortem, passionis fac me sórtem, et plagas recólere.
Fac me plagis vulnerári, cruce hac inebriári, et cruóre Filii.
Flammis urar ne succensus, per te Virgo, sim defensus in die iudicii.
Fac me cruce custodire, morte Christo praemuniri confoveri grátia.
Quando corpus morietur, fac ut animae donetur paradisi glória. Amen.



*The grieving Mother stood weeping beside the
cross where her Son was hanging.
Through her weeping soul, compassionate and
grieving, a sword passed.
O how sad and afflicted was that blessed Mother
of the Only-begotten!
Who mourned and grieved and trembled looking
at the torment of her glorious Child.
Who is the person who would not weep seeing the
Mother of Christ in such agony?
Who would not be able to feel compassion on
beholding Christ's Mother suffering with her Son?
For the sins of his people she saw Jesus in torment
and subjected to the scourge.
She saw her sweet offspring dying, forsaken, while
he gave up his spirit.
O Mother, fountain of love, make me feel the
power of sorrow, that I may grieve with you.
Grant that my heart may burn in the love of
Christ my Lord, that I may greatly please him.*

*Holy Mother, grant that the wounds of the
Crucified drive deep into my heart.
That of your wounded Son, who so deigned to
suffer for me, I may share the pain.
Let me sincerely weep with you, bemoan the
Crucified, for as long as I live.
To stand beside the cross with you, and to join
you in your weeping, this I desire.
Chosen Virgin of virgins, be not bitter with me,
let me weep with thee.
Grant that I may bear the death of Christ, share
his Passion, and commemorate his wounds.
Let me be wounded with his wounds, let me be
inebriated by the cross and your Son's blood.
Lest I burn, set afire by flames, Virgin, may I
be defended by you, on the Day of Judgment.
Let me be guarded by the cross, armed by
Christ's death and his grace, cherish me.
When my body dies, grant that to my soul is
given the glory of paradise. Amen.*

GLORIÆ DEI CANTORES SCHOLA

The Gloriæ Dei Cantores Schola is dedicated to the singing and study of Gregorian chant. Its expertise and experience come from daily chanting of the Liturgy of the Hours as well as the Ordinary and Proper of the Mass at the Church of the Transfiguration in Orleans, MA. Gloriæ Dei Cantores Schola also conducts chant workshops and performs in concert with Gloriæ Dei Cantores. Years of study with the late Dr. Mary Berry, CBE, founder of the Schola Gregoriana in Cambridge, England, and the monks of St. Peter's Abbey, Solesmes, France, also contributes to the Schola's passion for Gregorian chant as a vibrant and living form of sung prayer. The Schola has been critically acclaimed in both Europe and the U.S. for its proper regard for rhythmic flexibility, and its sensitivity to both musical and textual phrase. "Expert renditions of Gregorian chant." *New York Times*

Each piece on *The Chants of Mary* was specially prepared by a member of the Schola. For further notes and discussion, please visit paracletepress.com or join our Facebook group "The Chants of Mary."

Br. Richard Cragg

James E. Jordan, Jr.

G. Luke Norman

Br. Timothy Pehta

Br. Nathanael Reese

Br. Joel Sweet

Br. Jacob Witter

Art credits: pp. 2-3, 6-7, 26-27, inlay card, label, back cover: *Magnificat*, Filippo Rossi, 2008, paper, gold leaf, marble dust, acrylic on wood, 182 X 306 cm, Church of the Transfiguration, Orleans, MA | pp. 9-10: Fr. Marko I. Rupnik & Atelier del Centro Aletti, *Sacred Heart University's Chapel of the Nativity*, Fairfield, CT, Photo by Tracy Deer-Mirek | pp. 12-13: *Annunciation*, Fra Angelico | pp. 14-15: *Pears*, Sr. Virginia Simmons | pp. 16-17: *Birth of the Virgin*, Domenico Ghirlandaio | pp. 18-19: *Annunciation*, Alessio Baldovinetti | pg. 22: *Porta*, Sr. Faith Riccio | pg. 23: *Visitation*, Fra Angelico | pp. 24-25: *Neums*, Sr. Faith Riccio | pg. 27: *Dormition of Mary*, Apse of S. Maria Maggiore, Rome, photo credit: Scala/Art Resource, NY | pp. 28-29: *Mosaic Apse*, Church of the Transfiguration, Helen McLean, fabricated by Alessandra Caprara | pp. 30-31: *Lamentation over the Dead Christ*, Fra Angelico

The church of the transfiguration

The Church of the Transfiguration is a contemporary expression of early Christian architecture that draws upon a fourth-century architectural heritage shared by Protestants, Catholics, and Orthodox. Constructed of Minnesota limestone the color of Cape Cod sand, it stands 55 feet high, 72 feet wide, and 182 feet long. Its architectural style is basilican and features a long, rectangular nave, a rounded apse at the east end, narrow side aisles, a peaked timber roof, and interior columns and arches along the side aisles. It was designed by William Rawn Associates of Boston and was dedicated June, 2000. The art program for the Church of the Transfiguration combines fresco, mosaics, stone and bronze sculpture, and stained glass to present a cohesive narrative based on biblical history and church tradition. The organ is a restoration and expansion of pipework from twelve organs built by the E.M. Skinner Organ Company early in the twentieth century.

The Church of the Transfiguration, Orleans, Massachusetts. Detail of the Atrium at night.
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The Chants of MARY

GLORIÆ DEI
CANTORES
MEN'S SCHOLA



1. Missa IX Cum iúbilo: Glória (Mode VII)	3:01
Cantor: G. Luke Norman	
2. Responsory: Benedicta et venerabilis (Mode V)	3:06
Cantor: Br. Jacob Witter	
<i>Feast of the Immaculate Conception</i>	
3. Gradual: Benedicta es tu (Mode V)	3:28
Cantor: Br. Richard Cragg	
4. Introit: Gaudens gaudébo (Mode III)	3:41
Cantor: Br. Joel Sweet	
5. Antiphon: Salve Regina – Simple mode (Mode V)	1:44
6. Antiphon: Salve Regina – Solemn mode (Mode I)	2:37
<i>Feast of the Nativity of Mary</i>	
7. Hymn: O gloriósa Dómina (Mode II)	1:58
8. Brief response: Ave María (Mode VI)	1:51
Cantor: Br. Jacob Witter	
9. Antiphon: Alma Redemptoris Mater – Simple mode (Mode V)	1:07
10. Antiphon: Alma Redemptoris Mater – Solemn mode (Mode V)	1:47
<i>Feast of the Annunciation</i>	
11. Offertory: Ave María (Mode VIII)	5:15
Cantor: Br. Richard Cragg	
12. Hymn: Ave maris stella (Mode I)	2:42
13. Antiphon: Regina cæli – Simple mode (Mode VI)	0:39
14. Antiphon: Regina cæli – Solemn mode (Mode VI)	1:47
<i>Feast of the Visitation</i>	
15. Gradual: Benedicta et venerabilis (Mode IV)	3:44
Cantor: Br. Timothy Pehta	
16. Alleluia: Felix es (Mode VIII)	3:00
Cantor: Br. Timothy Pehta	
17. Responsory: Repléta est (Mode I)	3:41
18. Antiphon: Ave Regina – Simple mode (Mode VI)	0:51
19. Antiphon: Ave Regina – Solemn mode (Mode VI)	1:35
<i>Feast of the Assumption</i>	
20. Introit: Signum magnum (Mode VII)	2:32
Cantor: G. Luke Norman	
21. Hymn: O Prima, Virgo, prodita (Mode II)	3:20
22. Alleluia: Assúmpta est María (Mode V)	2:38
Cantor: G. Luke Norman	
23. Antiphon & Solemn Magnificat: Beáta es (Mode I)	4:15
Cantor: Br. Nathanael Reese	
24. Sequence: Stabat Mater dolórosa (Mode II)	5:10
Total time:	65:19

Producers: Blanton Alspaugh, Richard K. Pugsley | Sound Engineer: John Newton | Mastering Engineer: Mark Donahue | Recorded at the Church of the Transfiguration, Orleans, MA, January 2012 | Design: IHS Designs
Cover art: detail of *Madonna and Child*, Gentile da Fabriano / Scala / Art Resource, NY / Museo Nazionale di S. Matteo, Pisa, Italy | ©2012 Gloriæ Dei Artes Foundation, Inc. All rights reserved. Distribution: Paraclete Press, Brewster, MA 02631 | 1-800-451-5006 | www.paracletepress.com | GDCD055