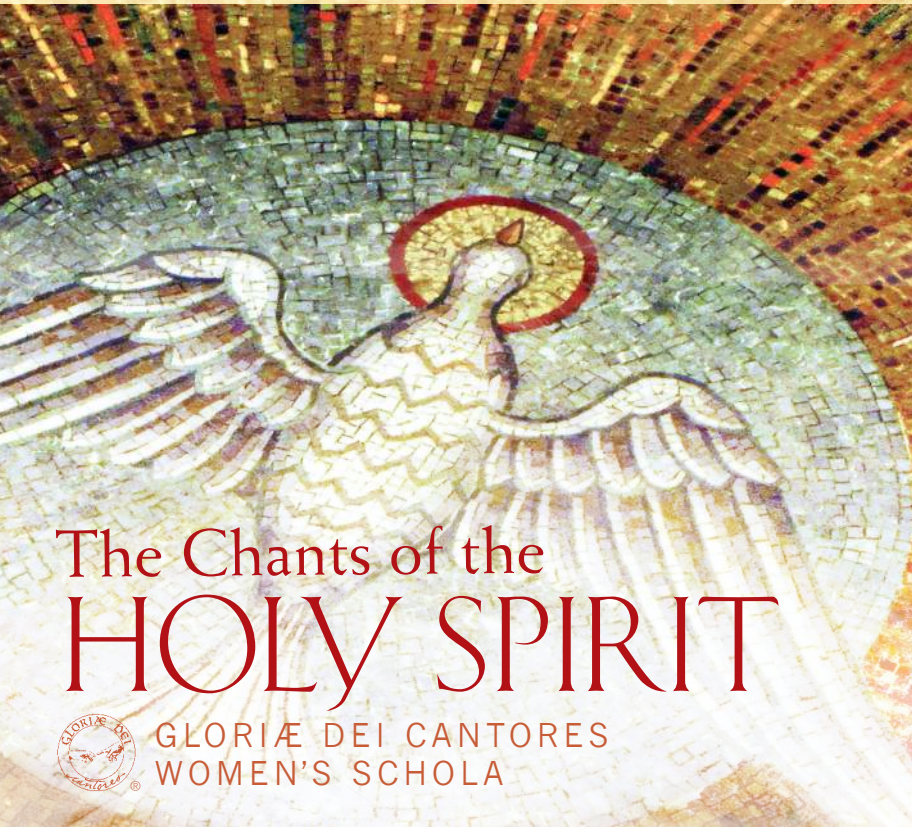




SUPER AUDIO CD

GREGORIAN CHANT



The Chants of the HOLY SPIRIT



GLORIAE DEI CANTORES
WOMEN'S SCHOLA



“When the day
of Pentecost had
come, they were
all together in
one place.”

With these words the recorder of the Acts of the Apostles sets the scene for the advent of the third member of the Trinity: the Holy Spirit.

The Christian celebration of Pentecost is rooted in the Jewish feast celebrating God's gift of the law on Mount Sinai—an event viewed by some as the birth of the Jewish faith. In obedience to that tradition, the remnant of faithful disciples were gathered together. Little did they know they would receive the gift of the Holy Spirit, and that Pentecost would one day also be known as the birthday of the Church.

In the same vein, the song of the Church—Gregorian chant—grew up out of its roots in the synagogue, where the Psalms were chanted using similar tunes and some of the same melodic structures we sing today. The texts for these Gregorian chants for the Feast of Pentecost provide a blend of perspective between the Old and the New Testament and the Holy Spirit's role from the first days of creation to today. And by the use of different neumes and modes the writers of these chants have musically illuminated the texts, painting an aural picture for us of the Holy Spirit and all of his works.

2. *Spíritus Dómini* (Mode VIII)

INTROIT, PENTECOST SUNDAY: MASS OF THE DAY

Spíritus Dómini replévit orbem
terrárum, allelúia: et hoc quod
cóntinet ómnia, sciéntiam
habet vocis, allelúia, allelúia,
allelúia.

Ps. Exsúrgat Deus, et dissipén-
tur inimíci eius: et fúgiant, qui
odérunt eum, a fácie eius.

*For the Spirit of the Lord has filled the
whole world, alleluia: and that which
contains all things, has knowledge of the
voice, alleluia, alleluia, alleluia.*

*Ps. Let God arise, and let his enemies be
scattered: and let them that hate him flee
from before his face.*

The Introit *Spíritus Dómini* revisits the day when the Spirit of the Lord spread out from the upper room in Jerusalem and “filled the whole world.” And the Psalm verse for this Introit goes back even further to the Old Testament: although the Holy Spirit is not named, the presence of God echoes the victory and power experienced by the disciples. Set in Mode VIII, the Introit opens on its lowest pitch with an ascending melodic line on *Spíritus Dómini* (The Spirit of the Lord), and rises rapidly to its highest pitch on *replévit* (fills), ranging over an octave, and demonstrating the immediate fullness of the Holy Spirit’s presence. Longer, drawn-out leaps

of fourths and repercussions on the words *terrárum* (world), *hoc quod cóntinet* (that which contains), and *vocis* (voice) further illustrate the breadth of his power. Outbursts of *allelúia* interrupt the opening poetry, and then repeat and resound at the close with joyful, energized melismas.

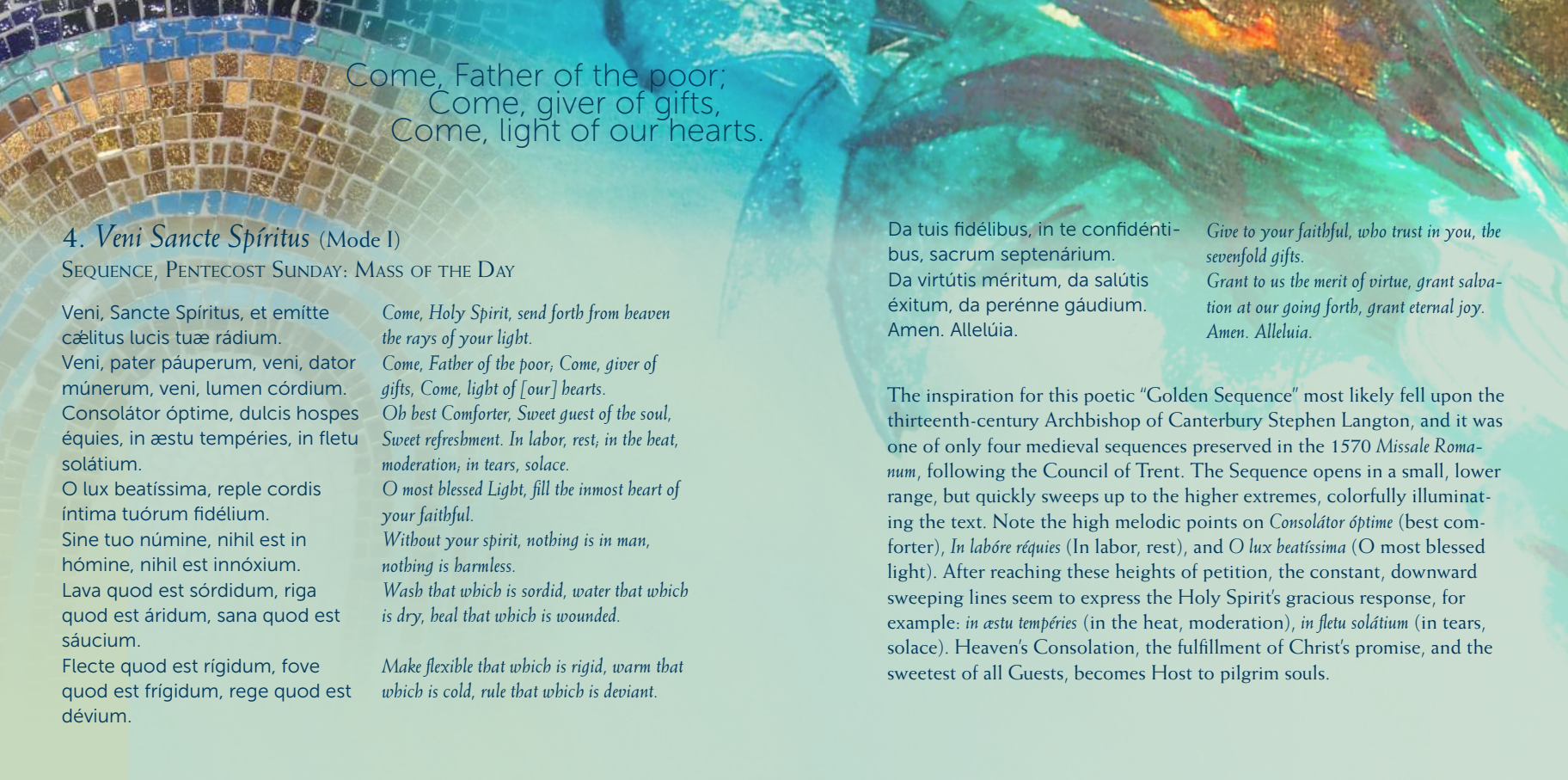
3. *Allelúia: Emítte Spíritum tuum*

ALLELUIA, PENTECOST SUNDAY: MASS OF THE DAY

Allelúia. *℟.* Emítte Spíritum tuum,
et creabúntur: et renovábis
fáciem terræ.

*Alleluia. V. You will send forth your Spirit,
and they shall be created: and you will
renew the face of the earth.*

Allelúia: Emítte Spíritum tuum turns to the work of God’s Spirit in creation. Composed largely of stepwise motions, its gentle ebb and flow is punctuated by rising thirds and fourths, most notably on the word *creabúntur* or “they shall be created.” One can almost see the busy transformation from primordial chaos and nothingness, to the fullness of God’s creation, seen and unseen. As is typical with many Alleluias, the melisma from the opening *Allelúia* is repeated on the final word of the verse, *terræ* (earth). Perhaps the writer is intimating that while we are indeed earth-bound creatures, the inspiration to praise and co-work with him can also be sparked in us.



Come, Father of the poor;
Come, giver of gifts,
Come, light of our hearts.

4. *Veni Sancte Spíritus* (Mode I)

SEQUENCE, PENTECOST SUNDAY: MASS OF THE DAY

Veni, Sancte Spíritus, et emitte
cælitus lucis tuæ rádiu.

Veni, pater páuperum, veni, dator
múnerum, veni, lumen córdium.

Consolátor óptime, dulcis hospes
équies, in æstu tempéries, in fletu
solátium.

O lux beatíssima, reple cordis
íntima tuórum fidéliu.

Sine tuo númine, nihil est in
hómine, nihil est innóxiu.

Lava quod est sórdidu, riga
quod est áridu, sana quod est
sáuciu.

Flecte quod est rígidu, fove
quod est frígidu, rege quod est
dévium.

*Come, Holy Spirit, send forth from heaven
the rays of your light.*

*Come, Father of the poor; Come, giver of
gifts, Come, light of [our] hearts.*

*Oh best Comforter, Sweet guest of the soul,
Sweet refreshment. In labor, rest; in the heat,
moderation; in tears, solace.*

*O most blessed Light, fill the inmost heart of
your faithful.*

*Without your spirit, nothing is in man,
nothing is harmless.*

*Wash that which is sordid, water that which
is dry, heal that which is wounded.*

*Make flexible that which is rigid, warm that
which is cold, rule that which is deviant.*

Da tuis fidélibus, in te confidénti-
bus, sacrum septenáriu.

Da virtútis méritu, da salútis
éxitu, da perénne gáudiu.

Amen. Allelúia.

*Give to your faithful, who trust in you, the
sevenfold gifts.*

*Grant to us the merit of virtue, grant salva-
tion at our going forth, grant eternal joy.*

Amen. Alleluia.

The inspiration for this poetic “Golden Sequence” most likely fell upon the thirteenth-century Archbishop of Canterbury Stephen Langton, and it was one of only four medieval sequences preserved in the 1570 *Missale Romanum*, following the Council of Trent. The Sequence opens in a small, lower range, but quickly sweeps up to the higher extremes, colorfully illuminating the text. Note the high melodic points on *Consolátor óptime* (best comforter), *In labóre réquies* (In labor, rest), and *O lux beatíssima* (O most blessed light). After reaching these heights of petition, the constant, downward sweeping lines seem to express the Holy Spirit’s gracious response, for example: *in æstu tempéries* (in the heat, moderation), *in fletu solátium* (in tears, solace). Heaven’s Consolation, the fulfillment of Christ’s promise, and the sweetest of all Guests, becomes Host to pilgrim souls.

5. *Confirma hoc Deus* (Mode IV)

OFFERTORY, PENTECOST SUNDAY: MASS OF THE DAY

Confirma hoc Deus, quod operatus es in nobis a templo tuo, quod est in Jerúsalem, tibi offerent reges múnera, alleluia. Vs. 1. Cantáte Dómino: psalmum dicite nómini eius: iter fácite ei, qui ascéndit super occásum: Dóminus nomen est illi. Vs. 2. In ecclésiis benedicite Deo Dómino, de fóntibus Israel. Vs. 3. Regna terræ cantáte Deo: psállite Dómino, qui ascéndit cælos cælórum ad Oriéntem. Tibi offerent reges múnera, alleluia.

The chanting of the Offertory and its verses accompanies the presentation of the Eucharistic gifts of bread and wine. This particular setting in mode IV, with its unrelenting motion, its lengthy melismas, and its building repercussions, evokes a majestic, processional quality, as the kings and kingdoms of the earth make way for the King of heaven and lay their gifts before him. The writer seems to suggest that all the earth takes up the song: the melisma on the word *cantáte* (sing) lasts an entire line, dancing up

Confirm, O God, what you have formed in us, from your temple, which is in Jerusalem, kings will offer presents to you, alleluia. Vs. 1. Sing to the Lord; sing a psalm to his name: make a way for him who ascends upon the west. The Lord is his name. Vs. 2. In the churches bless God the Lord, from the fountains of Israel. Vs. 3. Sing to God, kingdoms of the earth: sing to the Lord: Sing to God, who mounts above the heaven of heavens, to the east. Kings will offer presents to you, alleluia.

and down the staff, before propelling to *Dómino* (the Lord) with a fanfaric, rising triad. *Fóntibus Israel* (the fountains of Israel) is similarly highlighted with tumbling neumes ascending and descending, as if to depict the bubbling streams bursting out of the desert. Finally *Oriéntem*—"the East", the source of light, and the direction from which we expect Christ to come—receives a final surge of special ornamentation.



Confirm, O God,
what you have
formed in us.

6. *Factus est repente* (Mode VII)

COMMUNION, PENTECOST SUNDAY: MASS OF THE DAY

Factus est repente de cœlo
sonus, adveniēntis spiritus
vehemētis ubi erant sedētes,
allelúia; et replēti sunt omnes
Spíritu Sancto, loquētes mag-
nália Dei, allelúia, allelúia.

Ps. Vs. 1. Exsúrgit Deus, et dis-
sipántur inimici eius; et fúgiunt,
qui odérunt eum, a fácie eius.

Vs. 2. Et justi læténtur et ex-
súltent in conspéctu Dei et de-
lecténtur in lætítia. Glória Patri, et
Fílio, et Spiritui Sancto. Sicut erat
in princípio, et nunc, et semper,
et in sæcula sæculórum. Amen.

*Suddenly there came a sound from heaven,
as of a mighty wind coming (and it filled
the house) where they were sitting, alleluia,
and they were all filled with the Holy
Spirit, speaking the wonderful works of
God, alleluia, alleluia. Ps. Vs. 1. Let God
arise, and let his enemies be scattered, and
let them that hate him flee from before his
face.*

*Vs. 2. And let the just rejoice and exult
before God, and be delighted with gladness.
Glory 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.*

This Communion chant tells the story of the disciples on that eventful day in the upper room. "Suddenly," says the text, reinforced by the rapid rise and fall of a fifth in the intonation on the word *Factus*. *Spíritus vehemētis*—the "mighty wind"—sweeps in, illustrated with a rapid, almost ululating figure. *Allelúia* bursts forth repeatedly, in moments of spontaneous praise. And the disciples speak eloquently in new-found tongues, depicted in the

lengthened, gently descending neumes on *loquētes magnália Dei*: "speaking the wonderful works of God."

7. *A Reading from Acts of the Apostles*, Chapter 2 (NRSV)

When the day of Pentecost had come, they were all together in one place. And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability. Now there were devout Jews from every nation under heaven living in Jerusalem. And at this sound the crowd gathered and was bewildered, because each one heard them speaking in the native language of each. "And how is it that we hear, each of us, in our own native language? Parthians, Medes, Elamites, and residents of Mesopotamia, Judea and Cappadocia, Pontus, Asia, Phrygia, and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, Cretans and Arabs?" All were amazed and perplexed, saying to one another, "What does this mean?"

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8. *Cáritas Dei* (Mode III)

INTROIT, PENTECOST SUNDAY: MASS OF THE VIGIL

Cáritas Dei diffúsa est in córdibus nostris, alleluia: per inhabitántem Spíritum eius in nobis, alleluia, alleluia. Ps. Bénedic ánima mea Dómino: et ómnia quæ intra me sunt, nómini sancto eius.

The love of God has been poured into our hearts, alleluia, by his Spirit which dwells in us, alleluia, alleluia. Ps. Bless the Lord, O my soul, and all that is within me, bless his holy name.

The writer of this Introit seems to depict the source of *Cáritas Dei*, “the love of God,” with a wide opening interval and drawn-out line, and its generous rapid outpouring on *diffúsa est* (has been poured) with a bubbling melisma. Then the Spirit’s vibrant presence reveals itself on the words *inhabitántem* (dwells in) with consecutive up-and-down leaps of thirds, and *nobis* (us) with a briskly descending, repeated triplet pattern. The neumes generously fill the entire range of the mode (III), echoing the response of blessing and praise from “all that is within me.”

The love of God
has been poured into our hearts,
alleluia.

9. *Beáta gens* (Mode I)

GRADUAL, WEEK XXIII

Beáta gens, cuius est Dóminus Deus eórum: pópulus, quem elégit Dóminus in hereditátem sibi. V. Verbo Dómini cæli firmáti sunt: et spíritu oris eius omnis virtus eórum.

Blessed is the nation whose God is the Lord: the people he has chosen for his inheritance. V. By the word of the Lord the heavens were established, and all the power of them by the spirit of his mouth.

This Gradual from the seventeenth Sunday after Pentecost, *Beáta gens*, is rich with ornamentation. The Psalmist articulates the Spirit’s creative power over both earth and heaven, and his blessing and care for its inhabitants. The writer of the chant emphasizes the text with several melismatic passages that bring out key words in the text: *Beáta* (Blessed), *pópulus* (people), *Dóminus* (Lord), *sibi* (his). Things become even more florid in the verse, with the establishment of *cæli*—heaven—floating high above the staff, by the breath of his mouth (*spíritu oris eius*), spinning on and on with a melismatic flourish.



10. *Allelúia: Dum compleréntur* (Mode I)

ALLELUIA, PENTECOST SUNDAY: MASS OF THE VIGIL

Allelúia. V. Dum compleréntur
dies Pentecóstes, erant omnes
páriter sedéntes. *Allelúia.*

Alleluia. V. When the days of Pentecost were
accomplished, they were all sitting together in
one place. Alleluia.

As it is positioned now in the liturgy, the chanted *Allelúia* prepares the congregation to receive the words of the Gospel. This Pentecost *Allelúia* cannot contain its own expectant joy. The full Schola sings the verse to help tell the story, as the Scripture says: "they were all sitting together in one place." The great attention given to the words *omnes* (all) and *sedéntes* (seated) stands out. Perhaps the writer envisioned each member of the group of the disciples, including the newest addition Matthias, quietly gathered together. As the line wanders up and down, with the addition of the flatted *tí* as the uppermost pitch, one can almost imagine their thoughts and reflections over the events of the last fifty days: amazement, bittersweetness, and the question as to what would happen next. But the melody on the word *Allelúia* gives itself away with a "jubilus"—a lengthy, propelling melisma—that expresses more excitement than the word itself can hold, and hints at the overwhelming gift about to be bestowed.

11. *Emítte Spíritum* (Mode VIII)

OFFERTORY, PENTECOST SUNDAY: MASS OF THE VIGIL

Emítte Spíritum tuum, et cre-
abúntur, et renovábis fáciem
terræ: sit glória Dómini in sæcula.
Allelúia. Vs. 1. Bénedic ánima mea
Dóminum: Dómine Deus meus,
magnificátus es veheménter. Vs.
2. Confessiónem et decórem in-
duísti: amíctus lumen sicut vesti-
méntum. Vs. 3. Exténdens cælum
sicut pellem: qui tegis in aquis
superióra eius: qui ponis nubem
ascénsum tuum. Glória Patri, et
Fílio, et Spíritui Sancto. Sicut erat
in principio, et nunc, et semper, et
in sæcula sæculórum. Amen.

*You will send forth your Spirit, and they
shall be created: and you will renew the
face of the earth. May the glory of the Lord
endure forever. Vs. 1. Bless the Lord, O my
soul: O Lord my God, you are exceedingly
great. Vs. 2. You have put on praise and
beauty: And you are clothed with light as
with a garment. Vs. 3. You stretch out the
heaven like a pavilion: you who cover its
higher rooms with water: you who make the
clouds your chariot. Glory 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.*

This Offertory, based on Psalm 104, illuminates the active nature of God's love for creation. By the outpouring of the Spirit this love brings into being, renews, takes on light and beauty, extends the heavens, and finally sweeps across the sky upon a chariot of cloud. As is typical of offertories, this setting in Mode VIII is elaborate. The writer employs a triumphant, rising triad on active words like *Spíritum* (Spirit), *creabúntur* (create), and *renovábis* (renew) in the opening, and returns to this pattern in the first verse on the word *magnificátus* (magnify). Each verse is sung by a single voice, fully ornamented with sweeping intervals, long melismas, and propelling repercussions that span the full range of the mode, expressing the breadth of the psalmist's lofty subject. "Bless the Lord, O my soul," begins the first verse, in a personal and intimate recognition of his exceeding greatness. *Confessiónem*, *lumen*, and *vestiméntum* (praise, light, and garment) are the most highlighted portions of the text in verse two, expressing the great beauty of the Lord. Finally, the third verse transports us into the heavenly realm with images that seem too large for human understanding, painted by neumes that swell and flow throughout the full range of the mode.

You will send forth your spirit,
and they shall be created: and you will
renew the face of the earth.

His praise shall be always in my mouth.

12. *Spíritus Sanctus* (Mode VIII)

COMMUNION, EASTER WEEK VI

Spíritus Sanctus docébit vos, allelúia: quaecúmque dixeró vobis, allelúia, allelúia. Ps. Vs. 1. Miserére mei, Deus, secúndum misericórdiam tuam.

2. Aspérget me hyssópo, et mundábor; lavábis me, et super nivem dealbábor. Glória Patri, et Filio, et Spíritui Sancto. Sicut erat in princípio, et nunc, et semper, et in sæcula sæculórum. Amen.

The Holy Spirit will teach you, alleluia, whatever I have said to you, alleluia, alleluia. Ps. Vs. 1. Have mercy on me, O God, according to your great mercy. 2. You will sprinkle me with hyssop, and I will be cleansed; you will wash me, and I will be made whiter than snow. Glory 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.

13. *Dum vénerit* (Mode VIII)

COMMUNION, EASTER WEEK VI

Dum vénerit Paráclitus Spíritus veritátis, ille árguet mundum de peccáto, et de justítia, et de iudício, allelúia, allelúia. Vs. 1. Benedícám Dóminum in omni témpore, semper laus eius in ore meo. Vs. 2. In Dómino gloriábitur ánima mea, áudiant mansuétí

When the Paraclete shall come, the Spirit of truth, he will convince the world of sin, and of justice, and of judgment. Ps. Vs. 1. I will bless the Lord at all times, his praise shall be always in my mouth. Vs. 2. In the Lord my soul will glory, let the meek hear and rejoice. Glory to the Father, and to the Son, and to the Holy Spirit. As it was in

et læténtur. Glória Patri, et Filio, et Spíritui Sancto. Sicut erat in princípio, et nunc, et semper, et in sæcula sæculórum. Amen.

the beginning, is now, and will be forever, and unto ages of ages. Amen.

The texts for both of these Communion pieces come from the Gospel of John, and Jesus's final words with his disciples at the Last Supper. The first, *Spíritus Sanctus*, is divided in half by the interjection of the *allelúia*. The intonation gives the piece an aura of mystery and intimacy with its melodic turn. This is followed by two nearly identical musical phrases, *Docébit vos* and *quaecúmque dixeró*, highlighting the words "will teach you" and "whatever I have said to you," and forming the climactic midpoint of the piece. As the overall shape traces a gentle ascent and descent, one can almost predict what the final *allelúia* will do, but it surprises us by turning upward one more time before gracefully alighting on the final note.

In comparison, *Dum vénerit* is a piece of more melodic tension as it climbs to its peak on the word *árguet*, or "convince." The entire piece reflects the vitality of this text. The intonation contains a lowered pitch, giving it a more unusual character. This is followed by the phrase *Spíritus veritátis*, the tune of which happens to match two other Communion pieces from Eastertide—almost like a "leitmotif" for these final words of Jesus to his disciples.

14. *Veni Creátor Spíritus*, Guillaume Dufay

Veni Creátor Spíritus,
Mentes tuórum vísita:
Imple supérna grátia
Quæ tu creásti pèctora.

Qui díceris Paráclitus,
Altíssimi donum Dei,
Fons vivus, ignis, cāritas,
Et spiritális únctio.

Hostem repéllas lóngius,
Pacémque dones prótinus:
Ductóre sic te prævio,
Vitémus omne nóxium.

Per te sciámus da Patrem,
Noscámus atque Fílium,
Teque utriúsque Spíritum
Credámus omni témpore.

Deo Patri sit glória,
Et Fílio, qui a mórtuis
Surréxit, ac Paráclito,
In sæculórum sæcula. Amen.

*Come, Creator Spirit,
Visit the souls of your own:
Fill with celestial grace
The breasts that you created.*

*You are called Comforter,
Gift of the highest God,
Living fountain, fire, love,
And an anointing of spirit.*

*May you drive off the enemy further,
And bestow lasting peace:
With you going ahead as leader,
May we shun every evil.*

*Through you may we know the Father,
And come to know even the Son,
And you the Spirit of both
May we believe for all time.*

*To God the Father be glory,
And to the Son, who from the dead
Arose, and to the Comforter,
For ages upon ages. Amen.*

One of the most-often sung hymns in the Gregorian repertoire brings this program to a close. Credited to Rabanus Maurus (c. 776–856), a Frankish Benedictine abbot, archbishop, and theologian, *Veni Creátor Spíritus* can appear on any solemn occasion, including Pentecost. Renaissance composer Guillaume Dufay penned this three-part setting six hundred years later along with several other sequences for the Church year, retaining the original chant but blossoming into polyphony on the even-numbered verses. Dufay paraphrases and ornaments the familiar hymn tune in the soprano voice, and the two lower parts weave underneath. The alternate use of B-natural and B-flat also adds a fiery flair to the polyphonic verses.

Some early art depicts Saint Gregory the Great with a dove on his shoulder—a symbol of the Holy Spirit inspiring him with the gift of the chant. May that same Spirit rest upon all of us.

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 contribute 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.

Sr. Phoenix Marcella Catlin
Sr. Melody Edmonson
Rachel McKendree
Sr. Amanda Dawn Ortolani
Kathy Schuman
M. Virginia Smith
Sr. Lucia Smith

"Expert renditions of Gregorian chant." New York Times

Art credits: Sr. Faith Riccio, Sr. Sarah Allen, Sr. Virginia Simmons.

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 recently won two awards from the American Institute of Architects Interfaith Forum on Religion, Art and Architecture: one for Religious Arts, Visual Arts and one for Religious Architecture, New Facilities.

The Church of the Transfiguration, Orleans, Massachusetts.
Detail of the Atrium at night. © Robert Benson Photography. 2010.
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The Chants of the

HOLY SPIRIT

GLORIÆ DEI
CANTORES
WOMEN'S SCHOLA



Program

- | | |
|-----------------|------|
| 1. Angelus bell | 0:43 |
|-----------------|------|

Ad missam in die

- | | |
|--|------|
| 2. Introit: Spiritus Dómini | 2:59 |
| 3. Alleluia: Emítte Spiritus tuum | 1:32 |
| 4. Sequence: Veni Sancte Spiritus | 2:15 |
| 5. Offertory: Confirma hoc Deus | 7:14 |
| 6. Communion: Factus est repénite | 6:14 |
| 7. The Pentecost Story—A Reading from the Book of Acts | 1:24 |

Ad missam in vigília

- | | |
|--|------|
| 8. Introit: Cáritas Dei | 2:35 |
| 9. Gradual: Beáta gens | 4:08 |
| 10. Alleluia: Dum compleréntur | 3:08 |
| 11. Offertory: Emítte Spiritum | 6:51 |
| 12. Communion: Spiritus Sanctus | 3:23 |
| 13. Communion: Dum vénerit | 5:20 |
| 14. Veni Créator Spiritus, Guillaume Dufay | 3:01 |
| 15. Closing bell | 0:43 |

Total: 51:30

Producers: Blanton Alspaugh, Richard K. Pugsley | Sound Engineers: John Newton, Jesse Brayman | Mastering Engineer: Mark Donahue | Recorded at the Church of the Transfiguration, Orleans, MA, May 2012 | Design: IHS Designs | Cover art: Bruno Salvatore, Dome of the Chapel, Carmel of Jesus, Mary and Joseph, Valparaiso, NE | ©©2013 Gloriæ Dei Artes Foundation, Inc. All rights reserved. Distribution: Paraclete Press, Brewster, MA 02631 1-800-451-5006 | www.paracletepress.com | GDCD057