

1. **First Flight, from Mozart to the Hippopotamus Song (Nov 2009)**
2. Defra/DfT/DCLG Carol Service (Dec 2009)
3. Carol singing at Defra New Covent Garden Food Market event (Dec 2009)
4. Carol singing at DCLG staff event (Dec 2009)
5. **Fauré Requiem, with organ accompaniment (Mar 2010)**
6. **Best of British, including music to be crowned with (Jul 2010)**
7. DCLG Interfaith Week event for Civil Service Benevolent Fund (Nov 2010)
8. **Spirit of America, spirituals, light jazz & blues (Nov 2010)**
9. DCLG Christmas Fair for Civil Service Benevolent Fund (Dec 2010)
10. Defra/DfT/DCLG Carol Service (Dec 2010)
11. **Handel Messiah, choruses & arias with orchestra (Apr 2011)**
12. **Cars, trains, ships & planes (Jul 2011)**
13. Cars, trains, ships & planes, reprise (Sep 2011)
14. Victoria Business District 'Last Choir Standing' contest (Oct 2011)
15. DCLG Interfaith Week event (Nov 2011)
16. Carol singing at Victoria Station for the Cardinal Hume Centre (Dec 2011)
17. Carol singing at Defra Marine Christmas Fair for RNLI (Dec 2011)
18. **Seven centuries of British choral music at Christmas (Dec 2011)**
19. Defra/DfT/DCLG Carol Service (Dec 2011)
20. **Mozart Requiem, with orchestra & professional soloists (Apr 2012)**
21. DCLG Jubilee Big Lunch event (Jun 2012)
22. **Captain Noah & his Floating Zoo, & a musical menagerie (Jul 2012)**
23. Carol singing at DCLG One Team event (Dec 2012)
24. Carol singing at DfT Diversity Week event (Dec 2012)
25. Carol singing at Defra Team Awards Ceremony (Dec 2012)
26. Carol singing at Defra Better Regulation Christmas Market (Dec 2012)
27. Defra/DfT/DCLG Carol Service (Dec 2012)
28. **A European Christmas (Dec 2012)**
29. Whitehall Christians in Government Easter Service (Mar 2013)
30. **Haydn Nelson Mass with orchestra & professional soloists (Mar 2013) ***
31. **Film & Television Choral Greats (Jul 2013)**
32. DCLG One Department event & commemorating the Armistice (Nov 2013)
33. **Rutter Requiem, with orchestra ensemble & organ (Nov 2013)**
34. Carol singing at a DfT event (Dec 2013)
35. Defra/DfT/DCLG Carol Service (Dec 2013)
36. **Vivaldi Gloria, and Monteverdi Beatus Vir, Lotti Crucifixus with orchestra & professional soloists (Apr 2014) ***
37. **English music for a summer's day (Jul 2014)**
38. Fauré Requiem for All Souls' Day Service (Nov 2014)
39. **Fauré Requiem, with organ and string quintet (Nov 2014)**
40. DCLG One Department event (Nov 2014)
41. Defra Afternoon Tea for Women's Land Army Veterans (Dec 2014)
42. Defra/DfT/DCLG Carol Service at St Stephen's Church (Dec 2014)

We should like to thank Westminster Cathedral and the Cardinal Hume Centre for allowing us to use the Sacred Heart Church, Horseferry Road, for our weekly rehearsals. Thanks also to Revd. Graham Buckle and the parish office for allowing rehearsals at St Stephen's Church, Rochester Row.

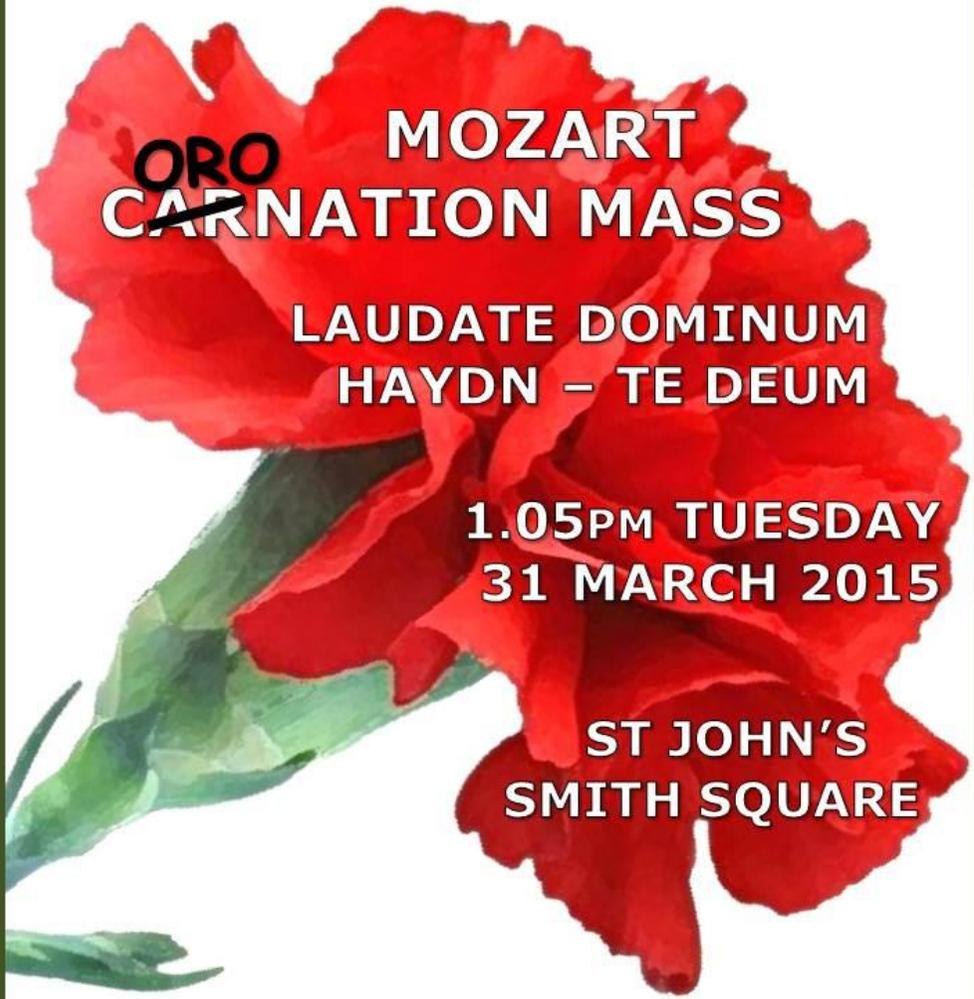
We express considerable thanks to Richard Heason, Director of St John's Smith Square, and all his staff for their generous support and the honour to perform in this beautiful and prestigious concert venue with its outstanding acoustic.

Committee

Stephen Hall (chairman / music director / posters / programme / publicity); Carolyn Foxall (treasurer / membership), Beverley Howes (librarian / printing), Clare Winton (membership), Nicola Molloy, (publicity), Eike Ndiweni-Muller, Sarah Ginder, Robert Bradburne, Becci Burton, with further support from Barbara & John Stewart, Richard Vincent, Ayla Bedri, Phoebe Clapham, Ian Grimley.

Thanks to: SPARTA, Jeremy Jackman, Prof Mark Wildman, Deansbank Singers, Chameleon Arts Management, Southbank Sinfonia, Andrew Parmley, Defra SSA.

ETCETERA CHOIR



ORO CARNATION MASS

LAUDATE DOMINUM
HAYDN – TE DEUM

1.05PM TUESDAY
31 MARCH 2015

ST JOHN'S
SMITH SQUARE



In accordance with the requirements of Westminster City Council persons shall not be permitted to sit or stand in any gangway. The taking of photographs and use of recording equipment is strictly forbidden without formal consent from St John's. Smoking is not permitted anywhere in St John's. Refreshments are permitted only in the restaurant in the Crypt.

Please ensure that all digital watch alarms, pagers and mobile phones are switched off.

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St John's Smith Square Charitable Trust, registered charity no: 1045390.
Registered in England. Company no: 3028678.

CHARITY COLLECTION ON LEAVING – please give generously

Putting on this concert has been an enormous project and Etcetera should be very grateful if you would show your appreciation not just in your hoped-for applause but also in your generosity.

Every five, ten or twenty pounds you give in lieu of an admission charge will be donated to our chosen charities.

- Our principal charity is the **Cardinal Hume Centre**, which does incredible work to alleviate poverty and homelessness, and transforms people's lives right on our doorstep. Visit: www.cardinalhumecentre.org.uk
- We shall be also supporting the **Diocese of London Lent Appeal** which this year is looking to support children, youth and family projects across London www.london.anglican.org

In its five years this Civil Service choir, **Etcetera**, has given 16 formal concerts - raising £11,420 for charities - and has sung at 26 other events.

The Government Departments initially covered by Etcetera were Environment, Food & Rural Affairs (Defra); Transport (DfT); and Communities & Local Government (DCLG), and from these its name is derived (Environment/Transport/Communities, to ETC, to Etcetera). The choir received the Vandepier Trophy last week in recognition of its success and contribution to Defra.

The choir now has over 100 members, with around 90 singers performing today – making it by far the largest Civil Service choir – and involves some colleagues from Department of Energy & Climate Change; Department for Education, Home Office; Department for Business, Innovation & Skills; Ministry of Justice; Department of Health, and Church of England institutions.

Etcetera Choir members range from administrators to senior civil servants, and from those who have never before sung in a choir or read music, through to experienced choral singers. There are no auditions and everyone is welcome.

Hear us at St Stephen's Church, Rochester Row:

- A sung evening service with the Mozart Coronation Mass (May -see www.sswsj.org)
- A concert of beautiful European sacred music (1pm on Tuesday 14 July)

Singing today in Etcetera are:

Sopranos

Elizabeth Chrominska
Phoebe Clapham
Sara Eppel
Carolyn Foxall
Jennie Hall
Sarah Hendry
Beraverley Howes
Katherine Hughes
Alison Kaan

Diana MacDowall
Catriona Marchant
Alison Mathias
Gill McManus
Lareen Mendes
Doreen Mitchell
Louise Mount
Rebecca Pashley
Rosalynd Phillip

Rosalind Read-Leah
Saija Seidenfaden
Ruth Shin
Celia Smith
Adele Stevenson
Laura Tingle
Tricia Vincent

Altos

Judy Addy
Deborah Allen
Anne Barry
Ayla Bedri
Esther Chilcraft
Rebecca Choi
Elspeth Coke
Giulia Cuccato
Stephanie Freeth
Sarah Ginder
Sue Harling

Susanna Hawkins
Katharine Haworth
Jane Houghton
Ana Leocadio
Fiona Lloyd
Joanne Lowman
Sara Lymath
Sharon Maddix
Hannah Mills
Nicola Molloy
Eileen Mortby

Sophie Munday
Sue Nowak
Mary Obeng
Pamela Roberts
Esther Sheriff
Clare Southworth
Barbara Stewart
Suzanne Verhoven
Edith Walker
Clare Winton

Tenors

Alan Bowden
Robert Bradburne
Andrew Davis
Trevor Dawson
Andrew Frost

Jan Gladysz
Daniel Hallam
John Hampton
Malcolm Lowe
William Sing Lam Ng

Richard Vidal
Paul Whiteside
Simon Wood

Basses

Stewart Agnew
Boris But
David Coles
Peter Diggins
Jon Foster
David Freeman
Ian Grimley

Ashley Holt
Stephen Howe
Duncan Kay
Hans Libby
Colin Mackie
Justin Merry
Oscar O'Sullivan

Hans Rashbrook
Krishna Sompura
Philipp Thiessen
Jonathan Tillson
Scott Turnbull
Stephen Turner

Rehearsal accompanists: Stephen Axford, Alan Bowden

This concert is the culmination of an intensive hour's rehearsal every Monday lunchtime since January, a Saturday workshop and three additional rehearsals. Many choir members have also worked independently to learn the music.

Follow us: Twitter @ETCeteraChoir, www.facebook.com/etceterachoir
Email: Stephen.Hall@defra.gsi.gov.uk

James Hall: Counter-tenor

www.jdahall.com



Royal College of Music graduate, James Hall, was awarded the Sir Geraint Evans Prize in 2009 and 2010, a finalist in the Brooks Van Der Pump English Song Competition (2012), and winner of the Somerset Song Prize (2013). Concert performances include: Bach *Magnificat*, *St John's Passion*, *Weihnachts-Oratorium*, *B Minor Mass*, and *St Matthew's Passion*; Monteverdi *Vespers*; Handel *Messiah*; and Vivaldi *Gloria* (previously for Etcetera). Opera roles include for Hampstead Garden Opera, London Handel Festival, British Youth Opera, Opera Lyrica, OperaUpClose, and OperaNorth/ROH2. Upcoming engagements include *Pastore III L'Orfeo* for Bayerische Staatsoper in Munich, as well as for the Monteverdi Choir with Sir John Eliot Gardiner in the USA and Versailles, France; recitals in France and the UK; and concert performances of Purcell *Come Ye Sons of Art* for the Musique Cordiale Festival in Seillans, France.

Alexander Bevan: Tenor



Alexander was granted a music scholarship to study at Kingswood School. He is in his fourth and final undergraduate year at the Royal Academy of Music with Neil Mackie CBE and Kathleen Livingstone. He currently studies as a Kohn Foundation Bach Scholar and is highly grateful to be sponsored by the Josephine Baker Trust. Alex has enjoyed working with renowned musicians such as Sir John Elliot Gardiner, Masaaki Suzuki, Rachel Podger and Lawrence Cummings.

Concerts include Haydn *Harmoniemesse*, *Theresienmesse* and *The Creation*, Handel *Messiah*, and Mozart *Requiem* at St Martin-in-the-Fields and the Royal Courts of Justice. He has recently returned from a recording for BBC Radio 3 in Germany with Patrick Russill. Future concerts include Caldara *Stabat Mater*, Beethoven *Mass in C* and Bach *Magnificat*.

Christopher Dollins: Baritone



Christopher read Music at Gonville and Caius College, Cambridge. He is currently in the second year of his Masters in Vocal Performance at the Royal Academy of Music, studying with Glenville Hargreaves and Jonathan Papp. He is immensely grateful for the support of the Josephine Baker Trust.

He has sung a number of operatic roles with Royal Academy Opera, and also with Shadwell Opera at Opera Holland Park. He performs widely as a concert soloist including Bach *Cantata 140 Wachet auf, ruft uns die Stimme*, Berlioz *L'enfance du Christ*, Mozart *Requiem*, Garcia *Requiem*, Rossini *Petite Messe Solennelle*, Handel *Israel in Egypt*, Bach *Magnificat* and *St John Passion*, Handel *Messiah* and Bach *Christmas Oratorio*. Consort work includes Bach *St John Passion* in St John's Smith Square and Die Singel, Antwerp, with Polyphony.

Franz Joseph Haydn (1732-1809) - Te Deum No. 2 in C



Haydn was a prominent and prolific composer of the Classical period. His contributions to musical form have earned him the epithets "Father of the Symphony" and "Father of the String Quartet". Haydn spent much of his career in the court of the wealthy Esterházy family at their remote estate at Eisenstadt. Until the later part of his life, this isolated him so that he was, as he put it, "forced to become original". He counted Mozart amongst his friends and he taught Beethoven. He died aged 77, as one of the most celebrated composers in Europe.

Haydn composed this setting of the hymn *Te Deum laudamus* for (and seemingly at the insistence of) the Empress Marie Therese of Austria sometime after 1797. The Empress, who was the consort of Francis I, Emperor of Austria, greatly admired Haydn's music and sang private performances of the soprano parts of some of his masses and oratorios. Evidence of the première of this *Te Deum* is lacking; the first documented performance we know about was one conducted by Haydn himself at Eisenstadt in 1800.

This *Marie Therese Te Deum* belongs to the period when in his late 60s Haydn produced his last great oratorios *The Creation* and *The Seasons* and his last six Masses. Like those other works it displays the freshness and vitality of a composing mind that was still at the height of its inventive powers. The piece is in the festive key of C, a tonality which in *The Creation* Haydn employed to represent the celestial praise when major and the darkness of chaos and hell when minor. In common with a *Te Deum* setting he composed in 1760 (also in C), this work makes liberal use of trumpets and drums. It falls into three sections: two outer major-mode sections marked *Allegro con spirito* framing a brief *adagio* in C minor.

The joyful opening, in unison, sets the words *Te Deum laudamus* ("We praise Thee, O God") to music loosely based on Gregorian chant. The tempo slows and the mood darkens for the words *Te ergo quaesumus famulis tuis subveni, quos pretioso sanguine redemisti* ("We therefore pray Thee, help Thy servants, whom Thou hast redeemed by Thy precious blood"). In addition to being in the minor, this *adagio* passage has some chromatic features that put one in mind of the *Representation of Chaos* from *The Creation*. The original tempo and mood of exaltation returns at the words *Aeterna fac cum Sanctis Tuis* ("Make us to be numbered with Thy Saints in glory everlasting"). Into this last section Haydn incorporates a splendid little double fugue at the words *In Te Dominum speravi* ("O Lord, in Thee I have trusted"). He also draws a telling contrast between the ebullient optimism of these words with the heartfelt appeal *Non confundar in aeternum* ("Let me never be confounded"), the music for which momentarily recalls the dark chromatic uncertainties of chaos again. The work ends as it began, with Haydn using the unequivocal key of C major to assert his view of the joyous unity between God and His people.

TE DEUM LAUDAMUS

Te Deum laudamus: te Dominum confitemur.

Te aeternum patrem, omnis terra veneratur.

Tibi omnes Angeli: tibi caeli et universae potestates.

Tibi cherubim et seraphim, incessabili voce proclamant:

"Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra maiestatis gloriae tuae."

Te gloriosus Apostolorum chorus,

Te Prophetarum laudabilis numerus,

Te Martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur Ecclesia:

Patrem immensae maiestatis;
Venerandum tuum verum et unicum Filium;

Sanctum quoque Paraclitum 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 caelorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te ergo quaesumus, tuis famulis subveni: quos pretioso sanguine redemisti.

WE praise thee, O God

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 Cherubin and Seraphin 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 honourable, 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: whom thou hast redeemed with thy precious blood.

Oboe

Karen Mortby
Isobel Williams

Flute

Carla Finesilver

Bassoon

Zoe McMillan
Richard Vincent

The orchestra has been especially formed for this performance, with members of the Whitehall Orchestra, work colleagues, or other associates.

Orchestra recruitment/liaison: Richard Vincent

Chamber organ: used with the kind permission of Manders Organs

Horn

Charles Clark-Maxwell
Jennifer Stockill

Trumpet

Jon Radford
Ashley Thomas

Trombone

Thomas Sherwood
Keith Swanwick
Trevor Wharton

Timpani

David Coronel

Stephen Hall: Conductor



Stephen is Head of Defra's Rural Statistics. He co-founded Etcetera in 2009 as music director - his first experience of leading a choir - and chairman. He is currently undertaking the Association of British Choral Directors Advanced Conducting course. He also conducts a community choir in Wimbledon. In 2013, he received Defra's *Engholm Trophy* for founding and developing Etcetera.

He is chairman of English Baroque Choir and also sings with Orchestra of St. John's Voices, Anton Bruckner Choir, Collegiate Singers (occasional services in Westminster Abbey), and other choirs. As a soloist, he has most recently sung Pontius Pilate and arias in both the Bach *St John* and *St Matthew Passions* for the BBC Staff Choirs. He performs in plays and musicals with the Lantern Arts Centre, Wimbledon, and was most recently in *Miracle on 34th Street The Musical*.

Elizabeth Karani: Soprano

www.elizabethkarani.com



Elizabeth studied at the Royal Northern College of Music receiving a first class Bmus (Hons) degree and a Postgraduate Diploma with distinction. She continued at the Guildhall School of Music & Drama, receiving a Master of Music with distinction and a Concert Recital Diploma - progressing to the prestigious opera school in 2014. Awards include the Elizabeth Harwood Award, the Dame Eva Turner Award, the Elsie Thurston Prize and a Kathleen Ferrier Young Singer's Award.

Opera roles include for Garsington, Buxton, Aldeburgh, British Youth, RNCM, Teatro Verdi, GSMD opera school scenes. Concerts include Mozart *Exsultate Jubilate* (London Mozart Players), Mahler *Symphony No.2* (Sheffield Symphony Orchestra), a gala with Sir Willard White (Classic FM, Bridgewater Hall), Tchaikovsky and Mussorgsky songs (London Symphony Orchestra, Barbican).

et iterum venturus est cum gloria,
judicare 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.

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.

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.

Orchestra

Violins

Adam Hill (leader)
Stephen Brown
Isabella Craig
Caroline Day

Win Eyles
Edith Fox
Virginia Luce
Rachel Moyce

Violas

Helen Jeffries
Bruce Paterson
Robert Spencer

Cellos

Ian Armitage
Sarah Harding
Christopher Humphry
David Rawlins

Bass

Adam Precious

Chamber organ

Stephen Axford

*He will come again in glory to judge
the living and the dead, and His
kingdom will have no end.*

*And I believe in the Holy Spirit, the
Lord, the giver of Life, who proceeds
from the Father and the Son; with the
Father and the Son He is worshipped
and glorified. He has spoken through
the prophets.*

*I believe in one holy catholic and
apostolic Church;*

*I acknowledge one baptism for the
forgiveness of sins; 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, Hosannah in the highest.*

*Blessed is He who comes in the name
of the Lord, Hosannah in the highest.*

*Lamb of God, who takes away the sin
of the world, have mercy on us.
Lamb of God, who takes away the sin
of the world, have mercy on us.
Lamb of God, who takes away the sin
of the world, grant us peace.*

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.

Miserere nostri, Domine, miserere
nostri.

Fiat misericordia tua, Domine, super
nos: quemadmodum speravimus in
te.

In te, Domine, speravi: non
confundar in aeternum.

Wolfgang Amadeus Mozart (1756-1791)



Mozart, like Haydn, was a prolific and influential composer. He had shown prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly.

While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security.

During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the *Requiem*, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologised.

He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence profound; Beethoven composed his own early works in the shadow of Mozart, and Haydn wrote that "posterity will not see such a talent again in 100 years".

Laudate Dominum, from Vesperae solennes de confessore

Vesperae solennes de confessore was composed in 1780 and was the final choral work Mozart composed for Salzburg Cathedral. The title *de confessore*

*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 for
ever.*

*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.*

was not Mozart's own. The work was likely to have been for vespers held on a specific day on the liturgical calendar of saints ("confessors"). The *Laudate Dominum* is well-known outside the context of the larger work, and is often performed in isolation. The soprano solo is simple but beautiful; the choir quietly enters at the conclusion of the psalm with the *Gloria Patri*, and the soloist rejoins them at the *Amen*.

Edited from material from Wikipedia

LAUDATE DOMINUM (Psalm 117)

Laudate Dominum omnes gentes

Laudate eum, omnes populi

Quoniam confirmata est
Super nos misericordia eius,
Et veritas Domini manet in aeternum.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et
semper.

Et in saecula saeculorum.
Amen.

Mass No.15 in C Major 'Coronation' K.317

The *Mass in C Major* was completed in Salzburg a year prior to the vespers, in 1779. Mozart had returned to the Salzburg after 18 months of fruitless job hunting in Paris (during which his mother died there) and Mannheim. His father Leopold got him a job as court organist and composer at Salzburg Cathedral. The mass was almost certainly premiered on Easter Sunday. It possibly acquired the name *Coronation* at the Imperial court in Vienna in the early nineteenth century, after becoming the preferred music for coronations as well as services of Thanksgiving.

The *Kyrie*, *Gloria* and *Credo* all begin emphatically in C major with an engaging rhythm. The contrasts between soloists and choir are particularly of note in the central Adagio section of the *Credo* at *Et incarnatus est*, and the *Benedictus* after the chorus has already declaimed the *Hosanna*. These musical breaks correspond with the Mass service. The soprano solo of the *Agnus Dei* exhibits melodic similarities to and may foreshadow *Dove sono*, the Countess' main aria from his opera *The Marriage of Figaro*.

Edited from material from Wikipedia

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

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

Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus bonae
voluntatis.

Glory to God in the highest,
And peace on earth to men of good
will.

Praise the Lord

Praise the Lord, all nations;

Praise Him, all people.

*For He has bestowed
His mercy upon us,
And the truth of the Lord endures
forever.*

*Glory to the Father and to the Son
and to the Holy Spirit,
as it was in the beginning, is now,
and forever,*

*and for generations of generations.
Amen.*

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.

Credo

Credo in unum Deum, Patrem
omnipotentem, factorem coeli et
terrae, visibilium omnium et
invisibilium.

Et in unum Dominum Jesum
Christum, Filium 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 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,
sedet ad dexteram Patris,

We praise You, we bless You,
We worship You, we glorify You.
We give You thanks for Your great
glory.

Lord God, King of Heaven,
God the Father Almighty.
Lord only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the
Father.

You who take away the sin of the
world, Have mercy on us.
You who take away the sin of the
world, Hear our prayer.
*You who sit at the right hand of the
Father, have mercy on us.*

*For You alone are holy, You alone are
Lord,*

*You alone are the Most High, Jesus
Christ.*

*With the Holy Spirit in the glory of
God the Father, Amen.*

*I believe in one God, the Father, the
Almighty, maker of heaven and earth,
of all that is, seen and unseen.*

*And in one Lord Jesus Christ, the only
Son of God, eternally begotten of the
Father, God from God, light from
light, true God from true God,
begotten, not made, of one being
with the Father; through Him all
things were made.*

*For us and for our salvation He came
down from heaven.*

*He became incarnate from the Virgin
Mary by the power of the Holy Spirit,
and was made man.*

*For our sake He was crucified under
Pontius Pilate; He suffered death and
was buried.*

*He rose again on the third day in
accordance with the Scriptures; He
ascended into heaven, and is seated
at the right hand of the Father,*