Franz Joseph Haydn (1732-1809)

Fantasia (Capriccio) in C Major, Hob.XVII/4

The Composer

If anybody in Rohrau, lower Austria, had been granted the gift of foresight, then knowing that Franz Joseph Haydn, who was born there on 31st March (or, possibly, 1st April) 1732, was destined to become one of the greatest composers in the history of music, they might have noted down some details of his early life. As it is, we only have the sketchiest picture (often drawn from unreliable sources) of his life right up until the early 1790s. We know his father – Matthias Haydn – was a master-coachbuilder (more commonly referred to disparagingly in modern-day biographies as a wheelwright) who had married Anna Maria Koller in 1728 (one early biography describes her as “accustomed to neatness, industry and order”) and that they had 12 children all born in the low thatched cottage which Matthias himself had built; as Beethoven commented when he learnt of Haydn’s humble origins, “a simple peasant’s hut where so great a man was born!”. Music was very much part of family life; Matthias had taught himself to play the harp and organised family concerts in which all the children joined in. Obviously these concerts were stimulating enough for three of the Haydn children to become professional musicians; Joseph (the second born) and Michael (the sixth born) were composers, while Johann Evangelist (the 11th born) was a singer. As boys all three were sent to Vienna to sing in the choir of St Stephen’s Cathedral, Joseph joining in 1740. He was still in the choir (with his voice apparently unbroken) nine years later when he wrote his first setting of the Mass with substantial solo parts for both him and his brother Michael. His voice eventually
broke when he was 17 and he remained in Vienna as a free-lance musician. He was introduced to the composer Nicola Porpora, who engaged Haydn as his valet and gave him some lessons in composition, and in 1759 Haydn obtained his first significant musical position; as Music Director to Count Karl Joseph Franz Morzin. The following year, the Count was forced for financial reasons to disband his musical establishment, but almost immediately Haydn was hired to serve as a musician by the Esterházy family, and he was to remain in their service for over three decades.

Haydn and the Keyboard

Somewhere around the age of five or six, Haydn began lessons on a keyboard instrument, and his admission to the choir of St Stephen’s Cathedral in Vienna in 1740 saw him receive keyboard instruction which, once he was physically large enough, became organ lessons from the cathedral’s organist. Contemporary reports testify to Haydn’s skill as an organist. He himself wrote in later life that “I was not a poor keyboard player”, and while history has tended to regard both Mozart and Beethoven as more capable and gifted players than Haydn, there is no evidence whatsoever to support this long-held belief. He even used the keyboard as a means of composition in a way which neither Mozart nor Beethoven ever did; again to quote from his own recollections, “I get up early,
and as soon as I have dressed, I kneel down and pray to God and the Holy Virgin that things may go well today. After some breakfast, I sit at the keyboard and begin to improvise. If I hit upon something soon, then things go further without much effort”. Similarly, Haydn’s own compositions, including sonatas and concertos, for keyboard have been unjustly consigned by the errors of historical prejudice to inferior to those of Mozart and Haydn. Numerically, Haydn’s keyboard works represent a significant element of his output; there are 13 concertos (although not all have been positively identified as authentic), 62 keyboard sonatas, and 23 assorted solo keyboard works, this last group listed in Hoboken’s catalogue under section XVII.

The Schantz fortepiano

The Schantz fortepiano which Haydn is believed to have purchased in 1788 and is now housed in Vienna’s

By 1788 Haydn had spent over a quarter of a century in the service of the Esterházy family, living for 10 months each year in relative isolation at the remote former hunting lodge in the hills and forests of western Hungary which served as the family’s residence. His reputation as a composer might have spread across Europe but, according to one press report of the day, he lived in “a miserable apartment in the barracks, in which are his bed and an old spinet” and received “a pittance which the most obscure fiddler in London would disdain to accept”. There is evidence that Haydn was becoming frustrated with this state of affairs, and eagerly accepted a commission from the publisher Artaria in Vienna for three new keyboard sonatas. In October that year he wrote to Artaria; In order to compose your three keyboard sonatas well, I was compelled to buy a new fortepiano. Now, since you must have long been aware that from time to time even the learned are short of money, which is the case with me now, I must
entreat you to pay 31 gold ducats to Herr Wenzl Schantz, the organ and instrument maker”. Clearly that new fortepiano became a source of great inspiration to Haydn, and in addition to the Sonatas, he sent Artaria an extra piece which he described in a letter dated 29th March 1789 thus; “During a humorous hour, I composed an entirely new Capriccio for the fortepiano, which most certainly will be well received by connoisseurs and others alike on account of its good taste, singularity and exceptional construction. It is only a single movement, somewhat long, but not at all too difficult. I offer it to you for 24 ducats. The price is somewhat high, but I assure you that it will be profitable”. Artaria acceded to the request, paid the money, and published the work on 5th September 1789 as “Fantesia”.

That the Fantasia in C was written with Schantz’s fortepiano in mind seems obvious from the style of writing. As Peter Brown writes in his 1986 survey of Haydn’s keyboard music, it “requires touch sensitivity, not only to fulfil the dynamic indications but also to underline the middle and small dimension structure”, and he goes on to identify passages such as one involving hand-crossing which requires “one hand to change dynamics while the other remains constant”. The piece is based on an Austrian folk song Do Bäuren hät d’Kätz valor’n (“The farmer’s wife has lost her cat”), which not only provides the melodic basis but informs the music’s character. Again to quote Brown; “The hunting motifs, sudden changes in register, and rising chromatic scales are musical ideas that can easily be associated with the text”. Richard Wigmore describes the work in more prosaic terms; “It is one of Haydn’s zaniest essays in comic deception, repeatedly leading us to expect one key and then leaping or slinking off in a quite different direction”. 

The Fantasia in C

![Title page of Artaria’s first published edition of the Fantasia (Capriccio) in C]
Franz Joseph Haydn (1732-1809)

String Quartet No.75 in G, Op.76 No.1
Allegro con Spirito
Adagio sostenuto
Menuetto (Presto)
Allegro ma non troppo

Timing – 25:00

The String Quartet

Alessandro Scarlatti (1660-1725). Did he write the first ever string quartet?

In 1929 Marc Pincherle wrote an article in the *Musical Times* which attempted to find the true origins of the string quartet. He had no real luck, but his article did come up with a particularly fine definition of what a string quartet is: “The essential feature of the quartet is the characteristic combination of four instrumental voices, four timbres at once different and homogeneous. From this ‘variety in unity’ a pleasure of a rare sort is born, wherein both sensibility and reason find satisfaction”. While Pincherle ranged over ancient Egypt, the Italian Renaissance and 16th century England in his search for the source of the quartet, we cannot seriously consider anything written before the latter half of the 17th century as a true string quartet simply because in the days when vocal music reigned supreme, composers did not recognise specific instrumental colours – merely their physical pitch ranges. For this reason, we have no idea for what specific instrument (if any) much of J S Bach’s keyboard music was composed, and even some early concertos do not specify the solo instrument, or provide lists of alternatives. On top of that, for a quartet to fulfil the requirements of Pincherle’s definition, all four instruments must have some uniformity of timbre, tone and dynamic range while encompassing different yet connected pitch ranges. And the first time we have a body of instruments which can be said fully to meet those requirements, came with the perfection of stringed instruments (the violin family) in late 16th century Italy, yet the Italian musical environment of the
time, largely fixated on the church and the opera house, was not really the environment where the true instrumental potential of a chorus of strings could be exploited. That said, several writers in the early 20th century identified Alessandro Scarlatti as, in the words of Edward Dent writing in *The Monthly Musical Record* of 1903, as having “created the earliest quartet” in his four *Sonate e Quattro* written between 1715 and 1725; a claim supported as recently as 1996 by Peter Holman writing in the *BBC Music Magazine* and still unequivocally supported by some (notably Rosalind Halton in her essay accompanying a 2015 edition of the Scarlatti works). But few now would accept that Scarlatti, while undoubtedly writing for four string instruments, was writing for them as a string quartet with all that the term implies, rather than as four different pitched instruments following the rough pitch registers as the four basic human voices.

The value of the homogeneity of the string family began to dawn on others, especially composers in Germany, Austria and Bohemia. In the Mannheim court, an enthusiastic violinist by the name of Johann Stamitz (1717-1757) built up a famous orchestra on the strength of string instruments. He used the symphony as a means of exploiting this balanced homogenous tone, but while many of his symphonies are capable of being effectively played by one instrument per part, he did not produce any genuine string quartets. Of course, the very first string quartets would not have been thus called – it seems the novelty of the idea led to them usually being referred to as “divertimenti” – but the basic ingredients of Pincherle’s notion of a string quartet are present in a number of works written in the middle years of the 18th century, and while there seems no definitive answer as to who wrote the first “true” string quartet, few disagree that it was Haydn who perfected the genre and who, thus, earned the soubriquet, “The Father of the String Quartet”.

**Haydn and the String Quartet**

Anthony van Hoboken (photographed in 1927), who devoted 40 years of his life to cataloguing the works of Haydn.
Anthony van Hoboken’s catalogue lists 83 string quartets in its section III (conventionally, we do not describe the quartets by their Hoboken number but by the opus number under which they were originally published). More recent research has whittled that number down slightly due to re-assessments of authenticity, but the fact remains that Haydn was one of the more prolific composers of the genre. His quartets span a 40-year period in his creative life, and many were published, as was the long-standing custom of the day, in groups of six. Writing in 2010, Peter Guttmann described Haydn’s string quartets as affording “a unique opportunity in the annals of Western art – to trace the development of a major genre from birth to maturity, and all within the output of a single artist. A corollary benefit is to outline the evolution of a leading composer’s genius, since Haydn’s quartets extend from his very first to his very last published works”. He is not alone in suggesting that not only did Haydn attain perfection of the genre in his string quartet output, but is revealing through it intimate details of his own progress as a composer. Indeed, it was the particular circumstances which existed around Haydn at the time which resulted in this sudden flowering of what was, to all intents and purposes, an entirely new musical genre.

Count Joseph Erdödy

Count Joseph Erdödy (1754-1824) was the Hungarian Court Chancellor who had inherited his title on the death of his father, Count Johann Nepomuk Erdödy, in 1789. Count Johann had built an opera house and established an orchestra at his ancestral home in Doba, in north western Hungary, not far from the lands owned by the Esterházy family. On acceding to the title, Joseph disbanded the orchestra, retaining just four players; two violinists, a viola player and a cellist.
This quartet was not only obliged to perform to the Count at his home, but to travel with him and perform widely wherever they went; they became quite a regular feature on the Viennese musical landscape. Joseph Erdödy’s situation was typical of the changes undergoing Austro-Hungarian aristocratic families at the time, where it was financially prudent to cut down on the size of the musical staff, and fashionable to reduce it to the refined and self-contained core of a string quartet. This explains the enormous and sudden rise in demand for, and popularity of, string quartets.

The Erdödy Quartets

Title page of the first Artaria edition of the first three “Erdödy” Quartets (1799)
In 1796 Count Joseph commissioned Haydn to compose six quartets for his musicians. It was a generous commission – 100 ducats – but written into it was the conduction that nobody else should have access to the music for two years, after which Haydn was free to have them published and earn a fee from that. The group of six which constitutes what we now describe as the Op.76 group, was actually published in two volumes each with different opus numbers (75 and 76) by Artaria in Vienna in 1799, and in a single volume (as Op.76) by Clementi in London the same year. As David Wyn Jones points out in his 2009 Life of Haydn, the Artaria edition diplomatically carried a dedication to count Erdödy but,” Instead of the customary plain title page, clouds and flowers surround the text, as if it were a memorial tablet, whilst a vignette of the composer taken from a painting by Thomas Hardy rests on top; the vignette is about to be crowned by with a laurel leaf”.

In many ways this group of quartets is also Haydn’s crowning achieving in the genre, something which was first identified by Frederik Silverstolpe, a Swedish Diplomat, in a letter dated 14th June 1797; “A few days ago I went to see Haydn again, who now lives right next to me. On this occasion, he played to me, on the piano, violin quartets which a certain Count Erdödy has ordered from him and which may be printed only after a certain number of years. These are more than masterly and full of new thoughts. While he played he let me sit beside him and see how he divided the various parts of the score.” Chopin later spoke of the Quartets as possessing “the perfection we admire”, while in more recent times the Haydn scholar Rosemary Hughes gushed; “Here is the melodic gift that was his from the outset, but with all its characteristics intensified. Here his sense of key relationships, always vivid and dramatic, is used with a profounder awareness of their underlying mystery. In the truest and most literal sense, these quartets both humanly and on the plane of sheer musical thought, are songs of experience”.

Op.76 No.1

The 1st movement of the first Op.76 quartet (originally published as Op.75) opens with three assertive chords from the whole quartet before the cello sets off with a dancing theme, later joined by the viola and with the violins eventually adding their voices. Here is Haydn at his most cheerful and jovial, but while the mood remains cheerful, the music actually fluctuates between the carefree
dancing spirit of the cello theme and a more complex contrapuntal style. The net result is a movement of extraordinary richness and variety. An intimate, musing quality informs the 2nd movement which, with its “slow progressions, syncopations and rich harmonisations” has been likened to Beethoven’s late quartets. The opening hymn-like theme reminds us that in the third of the Op.76 quartets, Haydn introduced the famous “Emperor’s Hymn”. One of the more endearing passages in the movement comes in a disarming dialogue between cello and first violin. The perky, nimble Menuetto with its abrupt dynamic changes and pauses, which forms the 3rd movement is by no stretch of the imagination a true minuet, but really a scherzo in all but name. It is countered by a deliberately clumsy and lop-sided Trio. The minor-key opening of the 4th movement comes as a huge surprise, and after a while it seems as if Haydn himself is puzzled by this, for it seems to lose its way before switching into the major mode and skipping away energetically, not to say manically. But we have not said goodbye to the minor, and the movement periodically totters back into the minor tavern before taking its final and generous draughts in the major one.
Franz Joseph Haydn (1732-1809)

Mass In Time of War, Hob.XXII:9

Haydn’s Troubles

For Haydn, the year 1790 represented something of a turning point both in his personal life and his musical output. After a typically busy year as Music Director at the palace of Esterháza, deep in the Hungarian countryside, everything suddenly came to halt on 28th September. That was the day on which Haydn’s employer for the past three decades, Prince Nikolaus Esterházy, died. Nikolaus had spent a small fortune on building up a huge musical establishment at Esterháza, but his successor, Prince Anton, was not sufficiently fond of music to spend money on it. Two days after Nikolaus’s death, Anton summarily dismissed the entire musical establishment and, having been paid his final salary on 1st October, Haydn departed for Vienna where he took rooms in a house belonging to a government official by the name of Johann Nepomuk Hamberger.

Haydn was not exactly penniless – Nikolaus made provision for him in his will and guaranteed him an annual income of 1000 gulden for life – but he now found himself obliged to find work. He set about collecting unpublished works and sending them off to his publisher, and also took on pupils, including Beethoven, whom he taught in his rooms at Hamberger’s house. Other visitors to Haydn’s rooms included a certain Johann Peter Salomon who, on hearing of Prince Nikolaus’s death and realising that Haydn was now a free agent, rushed to Vienna and invited him to London. There were other offers of work, too, notably from the King of Naples who wanted Haydn to write Italian operas for him, but when Prince Anton eventually offered Haydn his Esterháza job back, he
immediately accepted, although he did not actually return to work for the Esterhazy’s until 1795, by which time Anton had died and been succeeded by his son, Nikolaus II.

Vienna’s Troubles

“The Triumphal Entry into Vienna of the Grand Army under the Orders of the Emperor Napoleon, November 1805”. Painting by Johann Ziegler

In 1795 the aftermath of the French Revolution was still being felt across Europe, which had remained in an almost continual state of war. Austria itself was under attack on two fronts - its south-eastern flank and its western borders - from French troops under the command of Napoleon. There was a real threat of invasion. Nobody living in Vienna at the time could be unaware of the threat hanging over them, and that included composers. Yet not all of them shared the same political outlook on their current situation; as H C Robbins London has pointed out, “Haydn and Beethoven were to be on different sides of the political fence, Haydn believing to the depths of his soul in the rightness of the cause against Napoleon [while] Beethoven consorted with the politically scandal-ridden French ambassador to Austria”.

In the five years which elapsed between Haydn’s dismissal from the Esterházy family and his resuming duties for them, he had travelled twice to England, journeys which had taken him right across France. He had witnessed at first-hand the horrors of Revolutionary Paris, and it was this consciousness of reality rather than the idealism of political theory which drove Haydn’s own political views. On top of that, his years in London had brought him into direct contact with the well-oiled and highly advanced British system of news manipulation.
which, in reporting the events in France, drew subtle political parallels with the growing interest in democracy then spreading across Europe. This was superbly voiced by the great English music historian, Charles Burney, who wrote; “I can neither think, talk or write about anything else than the abomination of France. I should think I did the world a signal piece of service, if one night or other, when its inhabitants were all fast asleep, I could, by the wave of a magic wand, wipe away every idea of the democratic kind. Let them study mathematics, optics, metaphysics, and all the ics and tics in the world, except Politics”.

A Second-Hand Mass

So it was under the shadow of a threat from what he believed to be the evil of Napoleon and his French forces, that, a year after his return from his second London visit, Haydn composed a Mass that he himself subtitled “In Tempore Belli” (“In Time of War”). He composed it for a service held in Vienna’s Piaristenkirche on 26th December 1796 at which Joseph Franz von Hofmann was ordained into the priesthood. Appropriately von Hofmann was the son of the Imperial and Royal Paymaster for War.
Under the terms of his new contract with Prince Nikolaus II, Haydn was no longer obliged to travel to Esterháza; in any case Prince Anton had more or less abandoned the Esterháza palace in preference to the family house at Eisenstadt, and Nikolaus II divided his time between Vienna and Eisenstadt. So Haydn settled in Vienna and fulfilled his duties from there; duties which amounted to little more than writing an annual Mass setting for the name day of the Prince’s wife, Princess Marie Hermenegild Esterhazy, which fell on 12th September. Having produced eight mass settings earlier in his career, Haydn produced six more under this contract between the years 1796 and 1802, but for the second of those he simply re-used the Mass he had composed the previous December for the ordination service in Vienna, and it was duly sung in the Bergkirche in Eisenstadt for the Princess' name day, 12th Setpember 1797.

We may think of Haydn as the “Father of the Symphony” and the “Father of the String Quartet”, but in simple numerical terms, his output of choral music exceeded both his orchestral and chamber music combined. His 14 settings of the Mass cover his entire creative life; his very first composition is believed to have been a setting of the Mass made whilst he was still a choirboy in St Stephen’s Cathedral, Vienna (in later life Haydn claimed that this had been composed in 1849), while his last work, completed in September 1802, was also

The Bergkirche, Eisenstadt (where the Mass was heard a second time)
a Mass (the *Harmoniemesse*). Beyond his personal creative evolution, Haydn’s Masses also reflect the changes going on in church music during his long life.

Since the Renaissance, music in the liturgy of the Roman Catholic Church had become ever more ornate and extended to the point where services lasted several hours, bulked up by huge settings of the Mass, various anthems and motets and musical accompaniments to various ceremonial processions. The rise in popularity of the Protestant churches had given the Roman Catholic authorities a real fright, and in a bid to allay the tide of such Protestantism, Emperor Joseph II (Holy Roman Emperor from 1765 to 1790) instituted stringent restrictions on the number of feast days in a year and the length of each celebration of the Mass. Mozart’s opposition to these restrictions on his creativity are well known, but it seems Haydn simply took such demands in his stride. Nevertheless, Joseph II’s death in 1790 did allow him to produce more extended settings of the Mass, and his final six all weigh in at 40 minutes or more.

**The Mass “In Time of War”**

Haydn – pencil sketch dated March 20th 1794 by George Dance
There is perhaps something of an anomaly in that the Mass is cast in C major –
which by convention in Austrian church music was traditionally associated with
praise, celebration and triumph – but as this was the key most suited to the
trumpets and drums of the time, it may merely have been sheer practicality which
dictated the choice of key. The Mass is probably better known by one of its other
nicknames, *Paukenmesse* ("Drum Mass"), which derives from the ominous
timpani roll in the "Agnus Dei". In an interview with his first biographer, Georg
August Griesinger, Haydn said the drumbeats should sound “as if one heard the
enemy approaching in the distance”. Thomas Radice has suggested that “a
further indication of Haydn’s wartime concerns is the way in which the fervent
*Dona nobis pacem* which concludes the Mass, appears to demand rather than
pray for peace”. For his part, Robbins Landon is more fascinated by the Mass’s
symphonic character, and has argued that Haydn did not so much give up writing
symphonies after his last visit to London as continue to write them but now, with
the liberation afforded by Joseph II’s death, transformed into large-scale Mass
settings. Certainly the opening of the Mass “In Time of War” is truly symphonic,
even down to Haydn omitting the traditional three statements of phrase “Christe
eleison” in order to fit more easily into a symphonic-style form, while the *Gloria*
follows the standard fast-slow-fast format of the original Italian *sinfonia*.

**Kyrie**

<table>
<thead>
<tr>
<th>Kyrie eleison</th>
<th>Lord have mercy</th>
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<tbody>
<tr>
<td>Christe eleison</td>
<td>Christ have mercy</td>
</tr>
<tr>
<td>Kyrie eleison</td>
<td>Lord have mercy</td>
</tr>
</tbody>
</table>

**Gloria**

<table>
<thead>
<tr>
<th>Gloria in excelsis Deo</th>
<th>Glory to God in the highest, and on earth, peace towards men of good will.</th>
</tr>
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<tbody>
<tr>
<td>et in terra pax hominibus</td>
<td>We praise You, we bless You, we adore You, we glorify You.</td>
</tr>
<tr>
<td>bonae voluntatis.</td>
<td></td>
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<tr>
<td>Laudamus te, benedicimus te,</td>
<td></td>
</tr>
<tr>
<td>adoramus te, glorificamus te.</td>
<td></td>
</tr>
<tr>
<td>Gratias agimus tibi propter</td>
<td>We give thanks to You for Your great glory.</td>
</tr>
<tr>
<td>gloriam tuam.</td>
<td>Lord God, heavenly king,</td>
</tr>
<tr>
<td>Domine Deus, Rex coelestis,</td>
<td>Father almighty,</td>
</tr>
<tr>
<td>Pater omnipotens,</td>
<td>Lord, the only-begotten Son,</td>
</tr>
<tr>
<td>Domini Fili unigenite,</td>
<td>Jesus Christ, the most high,</td>
</tr>
<tr>
<td>Jesu Christe altissime,</td>
<td>Lord God, Lamb of God,</td>
</tr>
<tr>
<td>Domine Deus, Agnus Dei,</td>
<td>Son of the Father.</td>
</tr>
<tr>
<td>Filius patris.</td>
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</tr>
</tbody>
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| Qui tollis peccata mundi, | You, who takes away the sins of the world, have mercy upon us, receive our prayers. |
| miserere nobis, suscipe | You, who sits at the right hand of the Father, have mercy upon us. |
| deprecationem nostram. | For you alone are holy, you alone are the Lord, you alone are the most high, |
| Qui sedes ad dexteram patris, | |
| miserere nobis. | |
| Quoniam tu solus sanctus, | |
| tu solus Dominus, | |
| tu solus altissimus, | |
Jesu Christe.       O Jesus Christ.
Cum sancto spiritu in gloria   With the Holy Spirit, in the glory of

Credo
Credo in unum Deum,      I believe in one God,
Patrem omnipotem, factorem  Father almighty, maker of
coeli et terrae, visibilium  heaven and earth, and of all things
omnium et invisibilium.  visible and invisible.
Credo et in unum Dominum  And I believe in one Lord
Jesu Christum,  Jesus Christ,
Filium Dei unigenitum,  the only Son of God,
et ex Patre natum  who was begotten by his Father
ante omnia saecula.  before all worlds.
Deum de Deo, lumen de lumine,  God of God, light of light,
Deum verum de Deo vero,  true God of true God,
genitum, non factum,  begotten, not made,
consubstantialem Patri,  of the same substance as the Father,
per quem omnia facta sunt.  by whom all things were made.
Credo qui propter nos homines  I believe for the sake of all men
et propter nostram salutem  and for our salvation
descendit de coelis.  he descended from heaven.

Et incarnatus est de Spiritu  And was incarnate by the Holy Spirit
Sancto ex Maria virgine,  of the Virgin Mary,
et homo factus est.  and was made man.

Et resurrexit tertia die,  And on the third day He rose from the dead,
secundum scripturas.  In accordance with the scriptures.
Et ascendit in coelum:  And ascended into Heaven:
sedet ad dexteram Patris  He sits at the right hand of the Father
Et iterum venturus est cum gloria,  And will come again in Glory
Judicare vivos et mortuos,  To judge the living and the dead,
cujus regni non erit finis.  His reign will have no end.
Et in Spiritum Sanctum,  And in the Holy Spirit,
Domini, et vivificantem.  The Lord and giver of life,
Qui locutus est per Prophetas.  Who spoke with the prophets.
Et unam sanctam catholicam  And in one holy catholic
et apostolicam Ecclesiam.  and apostolic church.
Confiteor unum baptisma  I confess one baptism
in remissionem peccatorum.  For the forgiveness of sins,
Et exspecto  And I look for
resurrectionem mortuorum,  The resurrection of the dead,
Et vitam venturi saeculi,  And the life of the world to come.
Amen.

Sanctus
Sanctus, sanctus, sanctus,  Holy, holy, holy,
Dominus Deus Sabaoth,  Lord God of Sabaoth,
pleni sunt coeli et terra  heaven and earth are
gloria ejus.  filled with your glory.
Osanna in excelsis.  Hosanna in the highest.
**Benedictus**

Benedictus qui venit  
in nomine Domine.  
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.

Blessed is he who comes  
in the name of the Lord.  
Hosanna in the highest.

Lamb of God  
who takes away the world’s sins;  
Have mercy on us.  
Lamb of God  
who takes away the world’s sins;  
Have mercy on us.  
Lamb of God  
who takes away the world’s sins;  
Give us peace.