

Musica Spei presents

St. Nicholas Saves the Day:

**An evil pagan King, a steadfast Christian boy,
and a kindly Saint**

Virgo caelesti..... Loyset Compère (c. 1445 - 1518)

Magnificat..... Compère

From Missa "O quam glorifica" Robert Fayrfax (1464 - 1521)
Gloria

From Missa "In Nativitate Domini Nostri Jesu Christi"..... Compère
Loco Introitus
Sanctus - Verbum caro factum est
Loco Offertorii

Intermission

Filius Getronis (The Son of Getron)
From the Fleury Playbook (c. 1200)

Friday, December 9, 7:30 pm
St. Anne Church
1600 Mount Hope Avenue, Rochester

Saturday, December 10, 7:30 pm
St. Mary's Church
15 Clark Street, Auburn



PROGRAM NOTES

Tonight's concert consists of two contrasting halves. The first half of the program continues Musica Spei's explorations of the works of two great composers of the late fifteenth and early sixteenth century, Loyset Compère and Robert Fayrfax. After intermission, we move to the world of early liturgical drama, with a staged presentation of the *Filius Getronis* drama from the Fleury Playbook.

Loyset Compère was one of the leading chanson and motet composers of the late 15th and early 16th centuries. We do not know much about his early life. A decree written by Charles VIII of France in April 1494 granting him French nationality so that he could safeguard benefices acquired during royal service refers to him as a native of Hainaut, in modern Belgium. In the mid-1470s Compère was a chapel musician under Galeazzo Maria Sforza, duke of Milan. He may have come to Italy from the French court, on the recommendation of Ockeghem, director of Louis' chapel, to whom Galeazzo Maria had written in 1472 in search of singers. After the murder of Galeazzo Maria on 26 December 1476, Compère departed and may have returned to France. After 1495 he held church positions at Cambrai and Douai, and intermittently served the French court. He spent his last years in the collegiate church at St Quentin.

Compère's music looks backward to Ockeghem and forward to Josquin des Prez (a younger man by about ten years, who may well have had Compère as a role model). Two main styles are found in his highly creative work. He was thoroughly trained in traditional late Burgundian *chanson* style, involving duets between the superius (highest) and tenor voices, with the other voices playing supporting roles. He was also familiar with Italian popular music of the late 15th century, in which the bass is the fundamental harmonic support, syllabic melodic lines reflect the rhythm and accentuation of the words, the voices are treated equally, and duets in various combinations frequently contrast with full polyphony and homophonic sections. Texts sometimes dictate the musical form. The three works on the program tonight all owe more to this Italianate tradition.

The program begins with a Marian hymn, *Virgo caelesti*. Here the tenor voice sings a simple ascending cantus firmus phrase three times, the second and third appearances at respectively double and triple the speed of the initial statement. The other voices sing a complex melodic accompaniment. Next we present a *Magnificat*, one of six Compère is known to have written (although only four survive completely). The text familiar to modern audiences, for example from Bach's version, is not set in full here. The music combines alternating four-voice polyphony (such as the opening setting of the 'Magnificat' and the closing 'Sicut erat in principio') with duets for various pairings of voices which sometimes move independently, sometimes almost in canon. Compère uses the dissonances of the Hypolydian mode, with its alternating uses of B flat and B natural, to great effect.

The first half of the program concludes with three movements of one of Compère's three cycles of *motetti missales*, also called 'substitution masses'. Each mass comprises eight motets to be sung in place of parts of the mass Ordinary. This setting is clearly of a mass for Christmas Day, as the opening motet, in place of the Introit, celebrates Christ's birth 'hodie' ('today'). The setting begins polyphonically, and switches to duets between pairs of voices, frequently including the bass voice along with another. At 'mundi salus advenerit' ('the Salvation of the world has come') the duets suddenly switch to a dance-like triple meter which continues through the rest of the movement; the ending is polyphonic. Next we sing the central Sanctus (where Compère sets the usual text rather than a substitute). This is followed by the homophonic Verbum caro factum est, with its long homophonic notes; this occurs in the mass at the time of the Elevation of the Host. The final movement we close the first half with, the *Loco Offertorii*, comes before the Sanctus liturgically, but provides a wonderful musical closing, with the timpani-like bass line at 'intende' Stylistically this movement is similar to the opening *Loco Introitus*.

The remaining work on the first half of the concert is the Gloria movement from the Missa 'O quam glorifica' (O how glorious) of Robert Fayrfax. Musica Spei is progressively accumulating the ability to sing this work – its astounding complexity means we are approaching it like an opera company would approach Wagner's Ring cycle: piece by piece, year by year! This work was written by Fayrfax "for his forme in proceadinge to bee Doctor" of Music at Cambridge University in 1504, and the mass shows some academic fondness for architectural schemes based on numerical symmetries and proportions. It may originally have been written in a specially esoteric notation considered appropriate for a doctorate. Yet the Gloria is a remarkably effective setting of the text, and the musical effect is far more than academic. Five-part sections alternate with trios of various voice groupings, duple

and triple meter interplay in such a complex way that the ear is left with an overall effect of unity. The (unusually long) cantus firmus is heard only once (in the fourth line), near the beginning of the movement. The movement closes with an exuberant five-part section beginning at 'Qui sedes ...'

The Fleury Playbook is a medieval collection of Latin biblical dramas dating from the end of the twelfth century. It was included in a composite volume of sermons, biblical texts, liturgical dramas, and hymns that was bound and kept at the library of Abbaye Saint Benoît de Fleury, a Benedictine monastery at Saint-Benoît-sur-Loire, France, until after the French Revolution. The works in the playbook are told in a musical style similar to that of plainsong. The origin of the book is unknown, but it is possible that it was written by multiple authors. The playbook consists of a total of 10 works, occupying pages 176–243 of the manuscript. Four plays in the book refer to miracles of Saint Nicholas, two to Christmas, two to Easter, one to the conversion of Paul, and one to the Raising of Lazarus. The four St. Nicholas plays refer to miracles performed by the saint; all of them focusing on wealth in various ways. In the first (*Tres Filiae*), a nobleman unable to provide a dowry for his daughters is provided one by Saint Nicholas. *Tres Clerici* tells of three traveling scholars killed for their money and resuscitated by the Saint, who brings their killers to justice. In *Iconia Sancti Nicholai*, a Jew uses a stolen icon of Saint Nicholas to guard his wealth, and, when he is robbed, Saint Nicholas appears to the thieves and convinces them to return the money.

The final St. Nicholas play is the one performed tonight, *Filius Getronis* (The Son of Getron). It tells of the kidnapping of a young Christian boy by pagans, and his miraculous restoration to his family through the agency of St. Nicholas.

The work opens with a chant by the full chorus which tells of Nicholas' life and other miracles, and prays for those who celebrate his feast day. Once the stage is set, on the left as viewed from the audience, pagandom is represented by the court of King Marmorinus, sitting on his throne. On the right is the city of Excoranda with the church of Saint Nicholas represented here in front of the altar.

As his name suggests, Marmorinus is a "man of marble," a worshipper of idols. He launches a raid upon the people of Excoranda finding them at the Church of St. Nicholas on what is evidently his feast day (6 December), the performance date for the play itself. In a panic Getron and his wife Euphrosina flee with the others back to the city, abandoning their son Adeodatus (his name means 'Given by God'). Although it is never made explicit, the several textual references to the sea suggest that Marmorinus' realm is to be imagined as across an expanse of ocean, the whole incident perhaps reflecting memories of Viking raids in the Loire Valley in the not too distant past. The action of violation takes place before the very eyes of Nicholas: his chapel can be identified by the conspicuous presence of his statue.

At the court of Marmorinus, the Boy is interrogated as to his family, land, and religion. Although he will not tolerate abuse of his own god, Apollo, Marmorinus proves to be no ordinary theatrical tyrant. Indeed, he seems to be genuinely interested in the Boy and his background.

Back in Excoranda meanwhile, a year passes with Euphrosina's lamentations and repeated rejections of the advice from the well-intentioned but unhelpful Consolers (who recommend that Euphrosina get over the whole thing). She vows not to partake of meat or wine until her son's return. At the end of a year, again on Nicholas' feast day, the Getron family returns to the chapel of Nicholas. This action recalls Mary and Joseph's search for the lost child Jesus. After her prayer for intercession before the statue of Nicholas, she returns to her home and prepares bread and wine, from which the clerics and poor may refresh themselves.

With her work of charity and abstinence in progress on one side of the playing area, the scene shifts once more to Marmorinus' court where the king is, simultaneously, suffering from an unnaturally keen appetite. His ravenous hunger is followed by inordinate thirst, with an attendant desire to make the Son of Getron his cupbearer. Adeodatus sighs deeply recalling that it is a year to the day since his abduction. The Feast of St. Nicholas has come round again and the coincidence is fraught with dramatic energy. Marmorinus is closely observed at this climactic juncture. He is all tender solicitation and jealous possessiveness: 'Pro qua causa suspiras taliter? ... Nemo potest te michi tollere / quamdiu te non velim perdere.' ('Why do you sigh like that? ... Nobody can take you from me as long as I don't want to lose you.')

It is this boast of absolute possessiveness which finally activates Nicholas. He plucks Adeodatus out of this evil situation and restores him to his true home, spiriting him away so immediately that when he ends up on the street of Excoranda, he is still clutching Marmorinus' cup filled with wine. Nicholas departs as swiftly and anonymously as his later avatar, Santa Claus. Shock ensues. A citizen sees the boy and asks who he is, and where the wine cup came from. The wine cup is a masterly touch: concrete evidence of a sojourn at Marmorinus' distant court and evidence, too, of the instantaneous quality of Nicholas' rescue. Symbolically, it is perhaps transformed to the chalice of Communion. The play closes with a unison prayer to St. Nicholas to intercede on all of our behalf.

The musical structure of the play is interesting. Each character has his own distinctive chant signature, which varies only in the most dramatically intense moments (as when the boy Adeodatus, lamenting at Marmorinus' court, borrows his mother Euphrosina's characteristic sequence). Not much is known about staging of the play in its traditional form, although it was clearly staged in church, using the various locations of the church as dramatic locations, and for this particular play, there are some extensive stage directions in the manuscript. We hope you find our performance brings the story alive for you.

Musica Spei would like to thank the instrumentalists who generously participated in the *Filius Getronis* production: Nicholas Conn (horn) and Nancy Washer and Neil Seely (viols). We would also like to thank Tom Bohrer as well as Amanda Lobaugh and the Off-Monroe Players, Rochester's Gilbert and Sullivan Company, for their assistance in providing costumes and props for the performance of *Filius Getronis*. (However, since Apollo does not appear in Gilbert and Sullivan, we can recommend <http://www.greekshops.com> for all your Apollo statuette needs.)

The members of Musica Spei are Jeanne Beddoe, Alexandra Bermel, Jim Blake, Lynette Blake, Glenda Brayman, Mary Cowden, Juli Elliot, Joe Finetti, Sara Franus, Christopher Gold, Jeff Harp, William Hawkins, Eric Lobenstine, and Jeff Tabor. Steve Marcus is artistic guide emeritus.

We are grateful that for more than fifteen years, the Saint Anne community has supported Musica Spei with rehearsal space and the opportunity to perform in the acoustically magnificent sanctuary, as a member of the "Choir in Residence" program. We are especially grateful to Sister Joan Sobala and Father Gary Tyman, the leaders of the Our Lady of Lourdes / Saint Anne Cluster of Communities of the Roman Catholic Diocese of Rochester, for their on-going support and encouragement.

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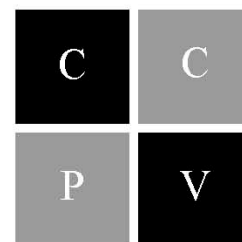
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TEXTS AND TRANSLATIONS

Virgo caelesti

Loyset Compère

b. c. 1445 (Hainaut, modern Belgium); d. 1518 (Saint-Quentin, Picardy, modern France)

Text: Luke 1:46-47,49,51,53,55.

<p>Virgo caelesti, decorata partu, semper humano generi miserta, iugiter sese tibi dedicantes aspice servos, Virgo Maria.</p>	<p>Virgin in heaven, honored for Him you bore, always taking pity on the human race, take notice of your servants as they continually dedicate themselves to you, Virgin Mary.</p>
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Magnificat 6. toni

Compère

<p>Magnificat anima mea Dominum. Et exultavit spiritus meus in Deo salutari meo. Quia fecit mihi magna qui potens est: et sanctum nomen eius Fecit potentiam in bracchio suo: dispersit superbos mente cordis sui. Esurientes implevit bonis: et divites dimisit inanes. Sicut locutus est ad patres nostros, Abraham et semini eius in saecula. Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper. Amen.</p>	<p>My soul doth magnify the Lord. And my spirit hath rejoiced in God my Savior. Because he that is mighty hath done great things to me; and holy is his name. He hath shewed might in his arm: he hath scattered the proud in the conceit of their heart. He hath filled the hungry with good things: and the rich he hath sent empty away. As he spoke to our fathers, to Abraham and to his seed for ever. 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. Amen.</p>
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Missa "O quam glorifica"

Robert Fayrfax

b. 1464 (Deeping Gate, Lincolnshire, England); d. 1521 (St. Albans, Hertfordshire, England)

<p>Gloria in excelsis Deo, Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus Dominus, tu solus altissimus, Jesu Christe. Cum Sancto Spiritu in gloria Dei Patris. Amen.</p>	<p>Glory to God in the highest, And on earth, peace to men of goodwill. We praise you; we bless you; we adore you; we glorify you. We thank you for your great glory. Lord God, heavenly King, God the Father omnipotent. Lord, only-begotten Son, Jesus Christ. Lord God, Lamb of God, Son of the Father. Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits at the right hand of the Father, have pity on us. Since you alone are the Lord, you alone are the most high, Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.</p>
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Missa in Nativitate Dei Nostri Jesu Christi
Compère

<p><i>Loco Introitus</i> Hodie nobis de Virgine Christus nasci dignatus est. Hic praesens testatur dies, currens per anni circulum, quod solus a sede Patris mundi salus advenerit.</p> <p>Christus natus est nobis: venite, adoremus. Parvulus filius hodie natus est nobis: et vocabitur Deus fortis, et vocabitur nomen eius Emanuel. Venite, gentes, et adorate Dominum, quia per ipsum omnia facta sunt.</p> <p><i>Sanctus – Verbum caro factum est</i> Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Verbum caro factum est et habitavit in nobis: et vidimus gloriam eius.</p> <p><i>Loco Offertorii</i> Genuit puerpera Regem, quem laudant Angeli, throni et dominationes. Christe Redemptor omnium, et Patre Patris unice, solus ante principium natus ineffabiliter. Tu lumen, tu splendor Patris, tu spes perennis omnium: intende quas fundunt preces tui per orbem famuli.</p>	<p><i>In place of the Introit</i> Today for us Christ saw fit to be born of a Virgin. This present day bears witness, running through the circle of the year, that the only salvation of the world has come to us from the seat of the Father.</p> <p>Christ is born for us: come, let us adore him. A little tiny child today is born for us: and he shall be called mighty God, and his name shall be called Emmanuel. Come, people, and adore the Lord, for through him everything was made.</p> <p><i>Sanctus: The Word was made flesh</i> Holy, Holy, Holy, Lord God of Sabaoth. The heavens and earth are full of your glory. The Word was made flesh and dwelt among us: and we beheld its glory.</p> <p><i>In place of the Offertory</i> In giving birth she bore the King, whom angels, thrones, and dominions praise. Christ, Redeemer of all, uniquely from and of the Father, alone born before the beginning, impossible to express. You are the light, you are the splendor of the Father, you are the eternal hope of all: receive the prayers that your servants offer throughout the globe.</p>
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INTERMISSION



Filius Getronis (The Son of Getron)

From the Fleury Playbook

Introitus

Congaudentes exsultemus
vocali concordia
Ad beati Nicholai
festiva solempnia.

Qui in cunis adhuc iacens,
servando ieiunia
A papilla cepit summa
promereri gaudia.

Adolescens amplexatur
litterarum studia,
Alienus et immunis
ab omni lascivia.

Felix confessor,
cuius fuit dignitatis
vox de celo nuncia,
Per quam proventus
presulatus sublimatur
ad summa fastigia.

Erat in eius animo
pietas eximia,
Et oppressis impendebat
multa beneficia.
Auro per eum virginum
tollitur infamia,
Atque patris earundem
levatur inopia.

Quidam naute navigantes
Et contra fluctuum
seviciam luctantes
Navi pene dissoluta
Iam de vita desperantes
In tanto positi
periculo clamantes
Voce dicunt omnes una:

O beate Nicholae,
Nos ad portum maris trahe
De mortis angustia,
Trahe nos ad portum maris
Tu, qui tot auxiliaris
Pietatis gracia.

Dum clamarent, nec incassum,
Ecce, quidam dicens: Assum
Ad vestra presidia.
Statim aura datur grata

Procession

Let us rejoice together and exult
with one voice
At blessed Nicholas'
solemn feast day.

Still lying in his cradle,
by observing a fast
From at the breast he began
to deserve the joys of heaven.

As a young man he embraced
the study of books,
Far from and safe against
any kind of impurity.

Fortunate confessor:
a voice from heaven
was the herald of his worth,
and carried by it
he was promoted and uplifted
to the supreme dignity of pontiff.

There was in his mind
an exceptional piety,
so that he bestowed on the oppressed
many benefits.
By his gold and through him
virgins were set free from infamy,
and their fathers
lifted from poverty.

Some sailors had set sail
and were struggling against
the raging swell,
their ship nearly swamped,
and now were despairing of their lives,
placed as they were in such great danger,
and they shouted
and spoke all with one voice,

"O blessed Nicholas,
Bring us to harbor
Out of these straits of death,
Bring us to harbor,
O you who help so many
by the grace of your piety."

So they prayed, and it was not in vain:
Behold, a voice was heard, saying, "Here I am,
come to keep you safe."
Straight away a favorable wind arose

Et tempestas fit sedata,
Quieverunt maria.

Ex ipsius tumba manat
Unctionis copia,
Que infirmos omnes sanat
Per eius suffragia.

Nos, qui sumus in hoc mundo
Vitiorum in profundo
Iam passi naufragia,
Gloriose Nicholae,
Ad salutis portum trahe,
Ubi pax et gloria.

Ipsam nobis unctionem
Impetret a Domino
Prece pia,
Que sanavit lesionem
Multorum peccaminum
In Maria.

Huius festum celebrantes
Gaudeant per secula,
Et coronet eos, Deus,
Post vite curricula.
Amen.

*...paretur in competenti loco cum Ministris suis
armatis Rex Marmorinus in alta sede, quasi in
regno suo sedens. ...*

Servi dicant:

Salve, Princeps, salve Rex optime!
Que sit tue voluntas anime
servis tuis ne tardes dicere;
sumus que vis parati facere.

Rex dicet:

Ite ergo ne tardaveritis,
et quascumque gentes poteritis
imperio meo subicite
resistentes vobis occidente.

Omnes dicant:

Puer iste, vultu laudabilis,
sensu prudens, genere nobilis,
bene debet, nostro iudicio,
subiacere vestro servicio.

Rex:

Apolloni qui regit omnia
semper sit laus, vobisque gracia,
qui fecistis michi tot patrias
subiugatas et tributarias.

Rex puero:

Puer bone, nobis edissere
de qua terra, de quo sis genere,

and the storm was put to rest,
the seas were quietened.

From his tomb there flows
plenteous oil,
Which heals every sick person
through his intercession.

In this world
in an ocean of sins
we have already been shipwrecked;
Glorious Nicholas,
Bring us to safe harbor
Where there are peace and glory.

Obtain for us the same oil
from the Lord
by your devout prayer,
the oil which healed the wound
caused by the many sins
of Mary (Magdalene).

May those who gather to celebrate his feast
have eternal joy,
and may you crown them, o God,
after the courses of their lives are run.
Amen.

*Scene 1. Let there appear in a suitable place with his armed
servants King Marmorinus on his lofty throne, as if seated in
his realm. ...*

Let the servants say:

Good morning, our Lord, good morning, excellent King!
Whatever wish may be in your mind,
do not be backward in telling it to your servants:
we are ready to do what you want.

The King will say:

Go, then, and do not delay,
and whatever people you can,
make them subject to my rule:
the ones that resist you, kill them.

Let them all say:

There is a boy, praiseworthy in appearance,
prudent in sense, noble in birth,
who really ought, in our opinion,
to submit to your servitude.

The King:

For you, Apollo, who rule all things,
let there always be praise, and to you be grace,
you who made so many lands
be subject to me and pay me tribute.

The King to the Boy:

My dear boy, tell us
from what land you come, and from what race,

cuius ritu gens tue patrie:
sunt gentiles, sive Christicole?

Puer:

Excorande principans populo,
pater meus, Getron vocabulo,
Deum colit, cuius sunt maria,
qui fecit nos et vos et omnia.

Puer:

Deus tuus mendax et malus est;
stultus, cecus, surdus et mutus est;
talem deum non debes colere,
qui non potest seipsum regere.

Rex:

Noli, puer, talia dicere;
deum meum noli despiciere;
nam si eum iratum feceris,
evadere nequaquam poteris.

*Paretur et in alio loco Excoranda, Getronis civitas,
et in ea Getron, et cum Consolatricibus suis, uxor
eius, Eufrosina ...*

Eufrosina:

Heu! heu! heu! michi misere!
Quid agam? Quid queam dicere?
Quo peccato merui perdere
natum meum, et ultra vivere?

Consolatrices exeant et dicant:

Quid te iuvat hec desolacio?
Noli flere pro tuo filio.
Summi Patris exora Filium,
qui conferat ei consilium.

Consolatrices:

Ne desperes de Dei gracia,
cuius magna misericordia
istum tibi donavit puerum,
tibi reddet aut hunc aut alium.

Eufrosina:

Anxiatus est in me spiritus.
Cur moratur meus interitus?
Cum te, fili, non possum cernere,
malem mori quam diu vivere.

Consolatrices:

Nicholai roga clemenciam,
ut exoret misericordiam
summi Patris pro tuo filio
nec falletur tua peticio.

Eufrosina:

Nicholae, pater sanctissime,
Nicholae, Deo carissime,
si vis ut te colam diucius,
fac ut meus redeat filius!

Eufrosina:

Non comedam carnem diucius
neque vito fruar ulterius,

and in whose worship are the people in your land:
are they pagans, or do they worship Christ?

Boy:

The ruler of the people of the city of Excoranda
is my father, Getron by name,
and he worships God, who rules the seas,
and who made me, and you, and all things.

Boy:

Your god is a liar, and wicked;
he's stupid, blind, deaf and dumb:
you shouldn't worship a god like that,
who can't even rule himself.

The King:

Boy, do not say such things;
do not speak ill of my god;
for if you make him angry,
there will be no way for you to escape him.

*Scene 2. And let there appear in another place Excoranda,
Getron's city, and in it Getron, and, along with her Consolers,
his wife, Eufrosina ...*

Eufrosina:

Woe! Woe! Woe! Grief is upon me!
What shall I do? What can I say?
For what sin did I deserve to lose
my son, and to live on?

Let the Consolers come out and say:

What good is this misery doing you?
Don't cry for your son.
Pray to the Son of the Father on high
To bring you a plan.

The Consolers:

Don't despair of the grace of God,
whose great loving-kindness
granted you that son:
he'll give you back that one – or at least another one.

Eufrosina:

My soul is restless within me.
Why is my death delayed?
When I cannot see you, my son,
I prefer dying to living longer.

Consolers:

Ask clemency from St. Nicholas,
so that he will beg for the mercy
of the Father on high on your son's account,
and may your prayer not be in vain.

Eufrosina:

Nicholas, most holy father,
Nicholas, most beloved of God,
if you want me to revere you any more,
make my son come back!

Eufrosina:

I shall eat meat no longer,
and I shall enjoy life no further,

nullo modo letabor amplius,
donec meus redibit filius.

Annus completur.

Getron:

Cara soror, lugere desine;
tue tibi nil prosunt lacrimae;
sed oretur pro nostro filio
summi Patris propiciacio.

Getron:

Dei forsane est inspiracio
que me monet pro nostro filio;
est oranda cum Dei gracia
Nicholai magna clemencia.

*Tunc resurgant; ad ecclesiam Sancti Nicholai eant,
in quam cum introierint, tendat manus suas ad
celum Eufrosina, et dicat:*

Eufrosina:

Summe Pater, regum Rex omnium,
Rex unicolorum remoriencium,
nostrum nobis fac reddi filium,
vite nostre solum solacium.

Eufrosina:

Nicholae, quem sanctum dicimus,
si sunt vera que de te credimus,
tua nobis et nostro filio
erga Deum prosit oracio.

... dicat Marmorinus ministris suis:

Rex:

Dico vobis, mei carissimi,
quod ante hanc diem non habui
famem tantam quantam nunc habeo;
famem istam ferre non valeo.

Rex:

Vos igitur quo vesci debeam
preparate, ne mortem subeam.
Quid tardatis? Ite velocius;
quod manducem parate cicius.

Ministri ... dicant Regi:

Ad preceptum tuum paravimus
cibos tuos, et hunc addulimus;
nunc si velis poteris propere
qua gravaris famem extinguere.

Rex ... dicat:

Esurivi et modo sicio;
vinum michi dari precipio;
quod afferat michi quam cicius
servus meus Getronis filius.

Puer ... suspiret graviter et secum dicat:

Heu! heu! heu! michi misero!

in no way shall I be happy any more,
until my son returns.

A year passes.

Getron:

Dear lady, stop mourning;
your tears are no use to you;
but pray on behalf of our son
for the good will of the Father on high.

Getron:

Perhaps it is an inspiration from God
that tells me that for our son's sake
must we pray, under the grace of God,
for the great clemency of St. Nicholas.

*Then let them rise; let them go to the church of St. Nicholas,
and when they have gone in, let Eufrosina stretch out her
hands to heaven, and let her say:*

Euphrosina:

Father most high, King of all kings,
King of the living and the dead,
grant that our son be returned to us,
the only solace of our lives.

Euphrosina:

Nicholas, whom we call 'Saint,'
if what we believe about you is true,
may your prayer to God
help us and our son.

Scene 3. ... let Marmorinus say to his attendants:

The King:

I tell you, my dear friends,
that before this day I have not had
a hunger as great as I have now;
that hunger I am too weak to bear.

The King:

So prepare something I can eat,
before I starve to death.
What are you waiting for? Faster!
Prepare what I asked for more quickly!

Let the attendants ... say to the King:

According to your instruction we have prepared
your food, and brought it here;
now if you want you can hurry up
and satisfy the hunger that is burdening you.

Let the King say:

I was hungry, and now I am thirsty;
bring me wine quickly!
And let it be brought to me as quickly as possible
by my servant, the son of Getron.

Let the boy sigh heavily, and say to himself:

Woe! Woe! Woe! Grief is upon me!

Vite mee finem desidero;
vividus enim quamdiu fuero,
liberari nequaquam potero.

Rex puero:

Pro qua causa suspiras taliter?
Suspirare te vidi fortiter.
Quid est pro quo suspiraveris?
Quid te nocet, aut unde quereris?

Puer:

Annus unus expletur hodie
postquam servus factus miserie,
potestati subiectus regie,
fines huius intravi patrie.

Rex:

Heu! miselle, quid ita cogitas?
Quid te iuvat cordis anxietas?
Nemo potest te michi tollere
quamdiu te non velim perdere.

Excoranda

Civis:

Puer quis es, et quo pergere?
Cuius tibi debit largicio
cyphum istum cum recentario?

Puer:

Hunc venio non ibo longius;
sum Getronis unicus filius.
Nicholao sit laus et gloria
cuius hic me reduxit gracia.

... currat civis ille ad Getronem et dicat:

Gaude, Getron, nec fleas amplius;
extra fores stat tuus filius.
Nicholai laudat magnalia,
cuius eum reduxit gracia.

Eufrosina:

Deo nostro sit laus et gloria,
cuius magna misericordia
luctus nostros vertens in gaudium
nostrum nobis reduxit filium.

Eufrosina:

Sintque patri perpetue
Nicholao laudes et graciae,
cuius erga Deum oratio
nos adiuvit in hoc negotio.

Chorus omnis:

Copiose karitatis,
Nicholae pontifex,
qui cum Deo gloriaris
in celi palacio,
condescende, supplicamus,
ad te suspirantibus,
ut exutos gravi carne
pertrahas ad superos.

Hic finit.

I long for the end of my life;
for as long as I live,
there is no way I can be freed.

The King to the boy:

Why are you sighing like that?
I saw you sighing with feeling.
What is it you are sighing about?
What is wrong? What are you complaining about?

The boy:

One year has passed today
since I was made a servant, curse the day,
since I was subjected to a king's power
since I entered the borders of this kingdom.

The King:

Ah! Wretched little boy, why do you think like that?
What good will restlessness in your heart do you?
Nobody can take you from me
as long as I don't want to lose you.

Scene 4. Excoranda

Citizen:

What boy are you, and where are you going?
To whose generosity do you owe
that goblet you are carrying, filled with fresh wine?

The boy:

I am coming here, and I am not going any further:
I am the only son of Getron.
To St. Nicholas be praise and glory,
since his grace has brought me back.

... Let the citizen run to Getron and say:

Rejoice, Getron, and weep no more:
outside the gates stands your son.
He is praising the great deeds of St. Nicholas,
whose grace brought him back.

Eufrosina:

To our God be praise and glory,
whose great mercy
turned our sorrows into joy
and brought back our son to us.

Eufrosina:

And for our father Nicholas
let there be everlasting praises and thanks,
since his prayer to God
helped us in this affair.

The whole choir:

In the bounty of your charity,
Bishop Nicholas,
who are in glory with God
in the palace of heaven,
we pray that you will look with favor on us
when we call upon you,
so that when we have cast off the weight of our flesh,
you will bring us to heaven above.

The end.

