

Synopsis *L'incoronazione di Poppea*, (*The Coronation of Poppea*) by Claudio Monteverdi
From http://en.wikipedia.org/wiki/L%27incoronazione_di_Poppea

The action takes place in Imperial Rome around AD 60, in and around Poppea's villa and in various locations within the imperial palace.

The goddesses of Fortune and Virtue dispute which of them has most power over humankind. They are interrupted by the god of Love, who claims greater power than either: "I tell the virtues what to do, I govern the fortunes of men." When they have heard his story, he says, they will admit his superior powers.

Ottone arrives at Poppea's villa, intent on pursuing his love. Seeing the house guarded by the Emperor Nerone's soldiers he realises he has been supplanted, and his love song turns to a lament: "Ah, ah, perfidious Poppea!" He leaves, and the waiting soldiers gossip about their master's amorous affairs, his neglect of matters of state and his treatment of the Empress Ottavia. Nerone and Poppea enter and exchange words of love before Nerone departs. Poppea is warned by her nurse, Arnalta, to be careful of the empress's wrath and to distrust Nerone's apparent love for her, but Poppea is confident: "I fear no setback at all."

The scene switches to the palace, where Ottavia bemoans her lot; "Despised queen, wretched consort of the emperor!" Her nurse suggests she take a lover of her own, advice which Ottavia angrily rejects. Seneca, Nerone's former tutor, addresses the empress with flattering words, and is mocked by Ottavia's page, Valletto, who threatens to set fire to the old man's beard. Left alone, Seneca receives a warning from the goddess Pallade that his life is in danger. Nerone enters and confides that he intends to displace Ottavia and marry Poppea. Seneca demurs; such a move would be divisive and unpopular. "I care nothing for the senate and the people,"^l replies Nero, and when the sage persists he is furiously dismissed. Poppea joins Nerone, and tells him that Seneca claims to be the power behind the imperial throne. This so angers Nerone that he instructs his guards to order Seneca to commit suicide.

After Nero leaves, Ottone steps forward and after failing to persuade Poppea to reinstate him in her affections, privately resolves to kill her. He is then comforted by a noblewoman, Drusilla; realising that he can never regain Poppea he offers to marry Drusilla, who joyfully accepts him. But Ottone admits to himself: "Drusilla is on my lips, Poppea is in my heart."

In his garden, Seneca learns from the god Mercurio that he is soon to die. The order duly arrives from Nerone, and Seneca instructs his friends to prepare a suicide bath. His followers try to persuade him to remain alive, but he rejects their pleading. "The warm current of my guiltless blood shall carpet with royal purple my road to death." At the palace Ottavia's page flirts with a lady-in-waiting, while Nerone and the poet Lucano celebrate the death of Seneca in a drunken, cavorting song contest, and compose love songs in honour of Poppea. Elsewhere in the palace Ottone, in a long soliloquy, ponders how he could have thought to kill Poppea with whom he remains hopelessly in love. He is interrupted by a summons from Ottavia, who to his dismay orders him to kill Poppea. Threatening to denounce him to Nerone unless he complies, she suggests that he disguise himself as a woman to commit the deed. Ottone agrees to do as she

bids, privately calling on the gods to relieve him of his life. He then persuades Drusilla to lend him her clothes.

In the garden of Poppea's villa, Arnalta sings her mistress to sleep while the god of Love looks on. Ottone, now disguised as Drusilla, enters the garden and raises his sword to kill Poppea. Before he can do so, Love strikes the sword from his hand, and he runs away. His fleeing figure is seen by Arnalta and the now awakened Poppea, who believe that he is Drusilla. They call on their servants to give chase, while Love sings triumphantly "I protected her!"

Drusilla muses on the life of happiness before her, when Arnalta arrives with a lictor. Arnalta accuses Drusilla of being Poppea's assailant, and she is arrested. As Nerone enters, Arnalta denounces Drusilla, who protests her innocence. Threatened with torture unless she names her accomplices, Drusilla decides to protect Ottone by confessing her own guilt. Nerone commands her to suffer a painful death, at which point Ottone rushes in and reveals the truth: that he had acted alone, at the command of the Empress Ottavia, and that Drusilla was innocent of complicity. Nerone is impressed by Drusilla's fortitude, and in an act of clemency spares Ottone's life, ordering him banished. Drusilla chooses exile with him. Nerone now feels entitled to act against Ottavia and she is exiled, too. This leaves the way open for him to marry Poppea, who is overjoyed: "No delay, no obstacle can come between us now."

Ottavia bids a quiet farewell to Rome, while in the throne room of the palace the coronation ceremony for Poppea is prepared. The Consuls and Tribunes enter, and after a brief eulogy place the crown on Poppea's head. Watching over the proceedings is the god of Love with his mother, Venere and a divine chorus. Nerone and Poppea sing a rapturous love duet ("I gaze at you, I possess you") as the opera ends.

Book of Revelation

1. Overview

- Always remember, the Book of Revelation must be taken seriously, not literally. The language used is almost exclusively symbolic, allegorical, and metaphorical.

Geography

Genre

Liturgical imagery

Imagery: OT, NT, Pseudepigrapha

Date

Historical background imagery

Organizing principle of the text

2. **Narrative** (adapted from NJBC 999-1000 and RNAB 1752-53)

- Introduction (1:1-3)
- First cycle of visions with messages, scrolls, and trumpets (1:10-11:19)
 - Letters to the Churches (1:4-3:22)*
 - The heavenly court (4:1-5:14)
 - Cycle of sevens (6:1-16:21)
 - Seven churches (1:4-3:22)
 - Seven seals (6:1-17; 8:1)
 - Seven lampstands*
 - Seven trumpets (6:1-17; 8:1; 11:15)
 - Seven bowls (6:1-17; 8:1)
 - Seven plagues (6:1-17; 8:1)
 - Seven thunders (10:4)
- Second cycle of visions (12:1-22:5)
 - The Woman and the Dragon (12:1-18)
 - Collapse of Babylon and the pagan nations (17:1-20:15)
 - Thousand year reign (20:1-15)
 - Diversion: Millennialism
- The eschatological creation (21:1-22:5)
- Conclusion (22:6-21)

3. **Images: *The Saint John's Bible***

- Prologue
- Letters to the Seven Churches
- Four Horsemen of the Apocalypse
- The Woman and the Dragon
- The Cosmic Battle
- The Heavenly Jerusalem
- The Great Amen

Readings for the Feast of All Saints

- Rev 7:2-4. 9-14
- 1Jn 3:1-3
- Mt 5:1-12

Works cited

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Certificate

It was voted by both Houses of the General Convention, held in the year of our Lord one thousand nine hundred and eighty two:

That the *Hymnal*, as reported by the Standing Commission on Church Music, be authorized and approved for use in this Church.

That the work of the Commission be continued, with authority to perfect the details of its work and complete, for the benefit of The Church Pension Fund, pew and accompaniment editions of the revised *Hymnal*.

That the publication of the *Hymnal* be committed to the Trustees of The Church Pension Fund for the benefit of that Fund.

Attest:

Scott Field Bailey
Secretary of the House of Bishops

Charles R. Lawrence II
Secretary of the House of Deputies

Rubric from The Book of Common Prayer

Hymns referred to in the rubrics of this Book are to be understood as those authorized by this Church. The words of anthems are to be from Holy Scripture, or from this Book, or from texts congruent with them.

Canon 24, Section 1

It shall be the duty of every Minister to see that music is used as an offering for the glory of God and as a help to the people in their worship in accordance with The Book of Common Prayer and as authorized by the rubrics or by the General Convention of this Church. To this end the Minister shall have final authority in the administration of matters pertaining to music. In fulfilling this responsibility the Minister shall seek assistance from persons skilled in music. Together they shall see that music is appropriate to the context in which it is used.

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Jesus Christ our Lord

Descant
5 Crown him the Lord of heaven, en - throned a - bove;

1 Crown him with man - y crowns, the Lamb up - on his throne; Hark!
2 Crown him the Son of God, be - fore the worlds be - gan, and
3 Crown him the Lord of life, who tri - umphed o'er the grave, and
4 Crown him of lords the Lord, who o - ver all doth reign, who
5 Crown him the Lord of heaven, en - throned in worlds a - bove; crown

crown him to whom is given, the won - drous name of Love.

1 how the heaven - ly an - them drowns all mu - sic but its own; a -
2 ye, who tread where he hath trod, crown him the Son of man; who
3 rose vic - to - rious in the strife for those he came to save; his
4 once on earth, the in - car - nate Word, for ran - somed sin - ners slain, now
5 him the King, to whom is given, the won - drous name of Love. Crown

Crown him with man - y crowns, as thrones be - fore him

1 wake, my soul, and sing of him who died for thee, and
2 ev - ery grief hath known that wrings the hu - man breast, and
3 glo - ries now we sing who died, and rose on high, who
4 lives in realms of light, where saints with an - gels sing their
5 him with man - y crowns, as thrones be - fore him fall, crown

fall, crown him, ye kings, for he is King of all.

1 hail him as thy match - less King through all e - ter - ni - ty.
2 takes and bears them for his own, that all in him may rest.
3 died, e - ter - nal life to bring, and lives that death may die.
4 songs, be - fore him day and night, their God, Re - deem - er, King.
5 him, ye kings, with man - y crowns, for he is King of all.

Words: Matthew Bridges (1800-1894)
Music: *Diatemata*, George Job Elvey (1816-1893); desc. Richard Prolix (b. 1937)

SMD

Praise to God

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1 Come, let us join our cheer - ful songs with an - gels round the throne;
2 "Wor - thy the Lamb that died," they cry, "to be ex - alt - ed thus";
3 Je - sus is wor - thy to re - ceive hon - or and power di - vine;
4 The whole cre - a - tion joins in one to bless the sa - cred Name

ten thou - sand thou - sand are their tongues, but all their joys are one.
"Wor - thy the Lamb," our lips re - ply, "for he was slain for us."
may bless - ings, more than we can give, be, Lord, for ev - er thine.
of him that sits up - on the throne, and to a - dore the Lamb.

Words: Isaac Watts (1674-1748); para. of *A Song of the Lamb*
Music: *Nun danket all und bringet Ehr*, melody alt. Johann Crüger (1598-1662), alt.

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1 Lo! he comes, with clouds de - scend - ing, once for
 2 Ev - ery eye shall ken now of his pas - sion still his
 3 Those dear to - ment let all a - dore thee, high on
 4 Yes, a - ment let all a - dore thee, high on

our sal - va - tion slain; thou - sand thou - sand
 dread - ful ma - jes - ty; those who set
 daz - zling bo - dy bears, cause of end - less
 thine e - ter - nal throne; Sa - vior, take the

saints at - tend - ing swell the tri - umph of his
 nought and sold him, pierced, and nailed him to the
 ex - ul - ta - tion to his ran - somed wor - ship -
 power and glo - ry; claim the king - dom for thine

train: Al - le - lu - ial Al - le - lu - ial Al - le - lu - ial
 tree, deep - ly wail - ing, deep - ly wail - ing, deep - ly wail - ing,
 ers; with what rap - ture, with what rap - ture, with what rap - ture,
 own: Al - le - lu - ial Al - le - lu - ial Al - le - lu - ial

Al - le - lu - ial Christ the Lord re - turns to reign.
 deep - ly wail - ing, shall the true Mes - si - ah see,
 with what rap - ture gaze we on those glo - rious scars!
 Al - le - lu - ial Thou shalt reign, and thou a - lone.

Words: Charles Wesley (1707-1788)
 Music: Fehrnitz, melody Augustine Arne (1710-1778)

87, 87 12 7

1 Ho - ly, ho - ly ho - ly; ho - ly, ho - ly, ho - ly;
 * 2 Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly;
 3 Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly;
 4 Ho - ly, ho - ly, ho - ly, ho - ly, ho - ly;

Lord - God Al - might - y!
 All the saints a - dore thee,
 Though the dark - ness hide thee,
 Lord - God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee:
 cast - ing down their gold - en crowns a - round the glass - y sea;
 though the sin - ful hu - man eye thy glo - ry may not see,
 All thy works shall praise thy Name, in earth, and sky, and sea;

Ho - ly, ho - ly, ho - ly! ho - ly, ho - ly, ho - ly!
 cher - u - bin and ser - a - phim fall - ing down be - fore thee,
 on - ly thou art ho - ly; there is none be - side thee,
 Ho - ly, ho - ly, ho - ly! Mer - ci - ful and might - y,

God in three Per - sons, bless - ed Trin - i - ty.
 which wert, and art, and ev - er - more shalt be.
 per - feet in power, in love, and pu - ri - ty.
 God in three Per - sons, bless - ed Trin - i - ty.

Words: Reginald Heber (1783-1836), alt.
 Music: Wrean, John Bacchus Dykes (1823-1876)

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