

Le Livre du Cœur du Christ

Peter
Bannister



Le Livre du Coeur du Christ (The book of the Heart of Christ)

Peter Bannister (1966 -)

Works composed for the Great Jubilee commemorating the 350th anniversary of the apparitions of Jesus to St Margaret Mary Alacoque in Paray-le-Monial (France):

1. *Corde natus ex parentis* (Of the Father's love begotten) for psalterion 4:43
2. Psalm 22(23) for voice and psalterion 5:19

Two pieces for organ:

3. *Three organ pipes* (vision of St Mechtilde (1241-1298)). For the 90th birthday of Arvo Pärt. 2:22
4. *Cor amandum Salvatoris* (The loving Heart of the Saviour) 3:35
5. *Gaudeamus exultantes* ('We rejoice in exultation': sequence in honour of the Sacred Heart of Jesus, text by St Jean Eudes (1601-1680)) for voice and organ 7:07
6. Passacaglia "*Voilà ce Cœur qui a tant aimé les hommes*" ("Behold this Heart that has so loved men" (Jesus to St Margaret-Mary Alacoque, June 1675) for violin (after Heinrich Ignaz Franz von Biber (1644-1704)). Played at A=415 Hz. 6:48
7. *Brasier de Feu* ("Blazing fire", text St Louis-Marie Grignon de Montfort (1673-1716)) for voice and organ 5:43
8. ... *etiam pro nobis* (on the 'Crucifixus' of the *Messa di Gloria* by Giacomo Puccini) for piano.
Prefatory text: "*Leggilo, questo amore, nella ferita del mio Cuore: la lancia è stata come la chiave con la quale te ne ho aperta la porta.*" ("Read this love in the wound of my Heart: the lance became the key with which I opened the door to you.") (Jesus to Sister Benigna-Consolata Ferrero (1885-1916)) 5:11

Two songs for soprano and piano on texts by St Faustyna Kowalska (1905-1938)) :

9. *Oczekiwanie duszy na przyjście Pana* (The soul's expectation of the coming of the Lord) 4:43
10. *Miłosierdzie Pańskie* (The Lord's mercy) 5:59

Two soundscapes for psalterion and electronics:

11. *Battements* (Heartbeats) 3:05
12. *Ascension et louange éternelle* (Ascension and eternal praise) 4:40
13. *Cor amandum Salvatoris* (The loving Heart of the Saviour) for piano 3:48

Total playing time 63:06

Aleksandra Zamojska - soprano (9,10), Sue-Ying Koang - violin (6), Peter Bannister - composition, psalterion (1, 2, 11, 12), organ (3-5,7), piano (8-10), voice (2, 5, 7)

Recorded in Cluny (France) (1-5, 7, 8, 11, 12), Vevey (Switzerland) and Salzburg (9,10)

Cover image : centre - the Heart of Christ in a 15th century antiphonary. Mystics and saints of the Sacred Heart: (L-R) top - St Mechtilde (1241-1298), St Gertrude the Great (1256-1302). Middle row : St Jean Eudes (1601-1680), St Louis-Marie Grignon de Montfort (1673-1716). Bottom : St Faustyna Kowalska (1905-1938), St Margaret-Mary Alacoque (1647-1690), Servant of God Sister Benigna-Consolata Ferrero (1885-1916).

Artistic project of the Sanctuaire de Paray-le-Monial.

Production: Transept Music 2025

Le *Livre du Cœur du Christ* (*The Book of the Heart of Christ*) is a collection of pieces inspired by Catholic mystics of the Sacred Heart of Jesus. The immediate impulse for the album was the 350th anniversary of the apparitions of Christ to St Marguerite-Marie Alacoque in the French town of Paray-le-Monial (1673-1675), but its chief purpose is to point out the striking parallels between her experience and that of mystics from other centuries and nations; while the message of Divine love is inflected in different ways according to the context, there is an underlying and timeless unity to it which is applicable to all generations.

St Mechtilde and St Gertrude of Helfta - 13th century mystics of the Sacred Heart

The first two pieces on the album employ a monastic zither (psalterion, a distant descendant of the lyre of Classical Antiquity) produced at the Abbaye St-Benoît d'En Calcat in southwest France. The primary use of this instrument in a monastic setting is to accompany psalmody – the zither being explicitly referred to in the book of Psalms. Track 2 is a French setting of Psalm 22(23), which features in the liturgy for the Mass of the Feast of the Sacred Heart. However, the instrument is also explored on this album in a number of less familiar ways, particularly through the use of an expanded harmonic idiom and also through amplification and combination with electronic sound-processing.

The choice of the psalterion as a key component of the present project was motivated by reading about the remarkable symbolic visions of the Heart of Christ granted to two famous mystics of the Helfta monastery in Saxony, **St Mechtilde** (1241-1298) and **St Gertrude 'the Great'** (1256-1302). In these visions, which inform tracks 1-3, music plays a fascinating part. St Gertrude notably saw the Heart of Jesus depicted as a lyre held in Christ's hands:

"on this lyre the fervour of souls and all the words of sacred hymns gently resonated before God. Those who sang without any special devotion, out of routine or seeking a purely human satisfaction, only produced a dull murmur on the low strings, but those who set about devoutly singing the praise of the adorable Trinity seemed, through the Heart of Jesus, to make a sweet and melodious song on the most resonant strings."¹

At the Mass following the burial of St Mechtilde, who had educated St Gertrude from an early age, the departed "appeared [to Gertrude] as one settled in the divine Heart, using this Heart as a lyre of which she touched four strings, making a delicious melody in several parts, melody of praise, thanksgiving, loving complaint and prayer."²

St Mechtilde was herself a highly gifted musician: as Pope Benedict XVI noted in a 2010 address³, she was known as "God's nightingale" for her voice. Her visions are no less striking than those of St Gertrude and also feature a "ten-string lyre"⁴ (a reference to Psalm 33:2) emerging from the Sacred Heart.

¹ *The Herald of Divine Love* (translated from the Latin *Insinuationes divinae pietatis* into French by the Benedictines in 1884) Book 4, ch. XLI.

² *The Love of the Sacred Heart, illustrated by St Mechtilde* (London : Burns, Oates & Washbourne Ltd., 1922), p. 104-105.

³ https://www.vatican.va/content/benedict-xvi/en/audiences/2010/documents/hf_ben-xvi_aud_20100929.html

⁴ 'It then seemed to her [...] that Love was standing at the right hand of God, with [Love's] Heart producing a marvellous instrument which placed itself in the heart of his virgin [Mechtilde], like the harp called a psalterion, which has ten strings, as it is said in the Psalm (XXXII). In *psalterio decem chordarum psallam tibi*. Nine of these strings denoted the nine Angelic Choirs, including the whole people of the Saints. The tenth string was the Lord himself, King of Angels and sanctifier of all the Saints. The soul [Mechtilde] then bowed before the Lord, and lightly touching the first string, she praised the Lord in these words: "*Te Deum Patrem ingenitum, Thou, O God the Father, unbegotten*", then on the second string: "*Te Filium unigenitum, Thou, O only-begotten Son*", on the third: "*Te Spiritum paraclitum, Thou, Spirit Comforter*", on the fourth: "*Sanctam et individuum Trinitatem [Holy and undivided Trinity]*", on the fifth: "*Toto corde et ore confitemur, we confess you with our heart and our mouth*", on the sixth: "*Laudamus, we praise you*", on the seventh: "*atque benedicimus, and we bless you*", on the eighth: "*Tibi gloria, glory to Thee*", on the ninth: "*in sæcula, forever*." But when she came to the tenth, she could say nothing, doubtless because she could not reach the heights of God.' *Le livre de la grâce spéciale : révélations de sainte Mechtilde, vierge de l'ordre de Saint-Benoit*, translated from the Latin by the Benedictines of Solesmes (Poitiers : H. Oudin Frères, 1878), p. 216-217. English translation PB.

St Mechtilde's visions also have a rhythmic dimension: one Christmas Day (the melody *Corde natus ex parentis* heard in the first piece belongs to the octave of Christmas), Mechtilde related having felt the beating of the Heart of the Infant Jesus:

"she heard three loud, quick beats, then one lighter. Mechtilde was astonished. The Divine Infant said to her : "My Heart did not beat like those of other men, but always as you have heard it, from My infancy until My death, and this was why I died so quickly on the Cross. The first beat comes from the Almighty *power* of My love which was so strong in me that by sweetness and patience it conquered the opposition of the world [...]. The second beat comes from a love full of *wisdom*; it led Me to conduct Myself and all that was Mine so admirably, and to regulate all that is in heaven or on earth so wisely. The third comes from a love of *mildness* – I was so entirely penetrated with it, that for Me it changed this world's bitterness into sweetness, and caused Me even to find sweet the hard death I bore for the salvation of men. The last beat, more faint, expresses the kindness I showed as man, which rendered Me agreeable to all, and even imitable."⁵

On other occasions, Mechtilde saw Christ as the 'divine Cantor' singing praises to the Father, or heard a sound like that of an organ coming from the Sacred Heart. Track 3 refers to a vision of three organ pipes within that Heart, symbolizing the virtues of Christ's earthly life:

"I offer you My Heart", He said one day to Mechtilde, addressing all her sisters through her, "I offer you My Heart", and at once she saw Him holding His Heart in His breast like a cup, and in this cup were gathered three organ pipes which signified the three dispositions of the divine Heart of our Lord on earth, dispositions in which He wished all to be who had recourse to His Heart.

First, the Heart of Christ was towards His Father full of reverence and love. Secondly, the Heart of Christ was towards men full of mercy and charity. Thirdly, the Heart of Christ was in itself full of humility and abjection." And our Lord said to all who approached His Heart: "Drink and be inebriated, My dear friends."⁶

This vision of St Mechtilde is the starting-point for a solo organ piece (track 3) which can be described as minimalist in the sense that no more than three pitches sound at any one time. A further self-imposed limitation is that in the successions of chords, each one is linked to its predecessor by at least one note. The challenge for the composer in this miniature game is to obtain a maximum of expression using a minimum of musical means - a sort of artistic practice of 'voluntary poverty' (*freiwillige Armut*). This can be seen as in some way an echo of the monastic vows of Mechtilde and Gertrude. Among living composers, 'sacred minimalism' is most famously associated with Arvo Pärt (although it has notable precedents such as the *Messe des pauvres* of Erik Satie or the 'Franciscan' works of Franz Liszt after he abandoned his career as a travelling virtuoso). This short piece is dedicated to the great Estonian composer in honour of his 90th birthday year and in gratitude for our meetings over the years, most recently – and unexpectedly - at the Arvo Pärt Centre in Estonia in November 2024.

The Sacred Heart in the seventeenth century and the *École française de spiritualité*

For tracks 4-7 we move from the 13th century to the 17th and the apparitions of Jesus to **St Marguerite-Marie Alacoque** in Paray-le-Monial (1673-1675). The texts referenced on the present recording however serve to indicate that St Marguerite-Marie needs to be situated within the broader context of the *École française de spiritualité* of the 17th century, including figures such as **St François de Sales** (1567-1622) and **St Jean Eudes** (1601-1680), who campaigned for the institution of a liturgical celebration of the Sacred Heart and obtained its approval in the years immediately preceding the apparitions in Paray. St Jean Eudes was the author of the Sequence *Gaudeamus exultantes* for the feast of the Sacred Heart of Jesus, of which the verses beginning with the line *Cor amandum Salvatoris* can be found set to a memorable Gregorian melody in the *Liber Usualis*, heard here on the organ (track 4, track 13 being a piano version of the piece). This plainsong setting of a 17th century text is essentially a relatively modern liturgical creation, which could be regarded as a deliberate anachronism: the same might be said of the music of *Gaudeamus exultantes* (track 5), which includes some neo-medieval elements (melismas inspired by Gregorian chant, occasional use of non-vibrato vocal tone).

⁵ Ibid., p. 16.

⁶ Ibid., p. 46.

This can be viewed as an expression of the essential continuity across the centuries between the spiritual experience of the mystics of the Middle Ages and those of the French *Grand Siècle*, the common element being the timeless words of Christ himself, which in turn of course relate back to those of the Gospels.

If the convergence between St Marguerite-Marie's mystical experiences and those of her medieval predecessors is remarkable, in the Middle Ages the devotion to the Sacred Heart was primarily known within monastic circles. The events in Paray, although they too began in a convent, would prove pivotally important for the propagation of this devotion on a popular level. Another important difference between the words of Jesus recounted by Saints Mechtilde and Gertrude and those reported by St Marguerite-Marie is the element of Christ's *lamentation* over the coldness and ingratitude of humanity towards the Heart that 'so loved men'. This dimension of Sacred Heart mysticism, calling humanity to make reparation, marks a new development in relation to the medieval sources.⁷

Lamentation over the human rejection of and indifference towards Christ's love is reflected in the sombre tone of the Passacaglia for violin (track 6), modelled on the famous "Guardian Angel" violin passacaglia of Heinrich Ignaz Franz von Biber (1644-1704) which closes his cycle of "Rosary Sonatas". The piece can be thought of as a musical reminder of Christ's invitation to St Marguerite-Marie Alacoque to "share in the bitterness of my Heart".⁸ The Passacaglia is followed by a vocal setting of verses from an extended hymn to the Sacred Heart by **St Louis-Marie Grignon de Montfort**, the itinerant evangelizer of western France and author of the famous *Traité de la Vraie Dévotion à la Vierge Marie*, born in the same year as the first major apparition of Christ in Paray (1673).

Twentieth-century mystics of the Sacred Heart: Benigna-Consolata Ferrero (1885-1916) and St Faustyna Kowalska (1905-1938)

From the 17th century we now move to the 20th, in which it could be said that the message of Paray was updated through a number of Catholic mystics, of whom this recording features two. Born in Turin in 1885, **Sr Benigna-Consolata Ferrero** was like St Marguerite-Marie a Visitandine nun. The locutions attributed by her to Christ began at the age of 17, a year before she entered the convent of Como. After her death in 1916, the writings of this "little secretary" of the Sacred Heart quickly gained the approval of many clerics and theologians who recognized in her words a striking continuity with the revelations to St Gertrude and St Marguerite-Marie. The Church began the process of her beatification in 1923. The Italian backdrop to the experiences of Sr Benigna-Consolata is reflected in the choice of theme for the piano piece entitled [*Crucifixus*] *etiam pro nobis* ('crucified also for us'), whose title is taken from the Creed; the piece is based on the opening notes of the *Crucifixus* from the *Messa di Gloria* of the young Giacomo Puccini. Written in 1880 when he was still a student, this precocious large-scale mass with orchestra remained unpublished during Puccini's lifetime but has in recent decades become an established part of his output. ... *etiam pro nobis* can be regarded as a meditation on the Passion and Crucifixion of Jesus as the supreme expression of divine love, a recurrent theme of Christ's words to Sr Benigna-Consolata: "Read this love in the wound of my Heart: the lance became the key with which I opened the door to you."

Some twenty years later, the *Diary* of the Polish nun **St Faustyna Kowalska**, canonized by Pope John Paul II in 2000, would give special emphasis to Divine Mercy in her visions of the Heart of Jesus. Featured here are two excerpts from the *Diary*, including her famous symbolic description of Divine Mercy as radiant streams pouring forth from the open Heart of Christ, 'not for angels, Seraphim and Cherubim, but for the salvation of sinful humanity.'

⁷ It is however intriguing to note that St Gertrude related hearing St John the Evangelist (the Beloved Disciple who leant on Christ's Heart during the Last Supper) saying to her that the "sweet eloquence of the beating of the Sacred Heart is reserved for the end times, so that the world, grown old and numb, would warm itself in the love of its God." (*The Herald of Divine Love*, Book 4, ch. IV. Quoted in Pope Francis, Encyclical Letter *Dilexit nos*, §110.)

⁸ *Vie et œuvres de la Bienheureuse Marguerite-Marie Alacoque*, vol. 1, published by the Monastery of the Visitation, Paray-le-Monial, 1867, p. 441.

This “Book of the Heart of Christ” concludes as it began, with the psalterion, but with a decidedly contemporary slant, as if to emphasize that the Book remains open to the future. In these final two ‘soundscapes’, a sense of pulsation and space is obtained by applying some simple electronic treatment to the sound of the instrument. *Battements (Heartbeats)* glances back towards St Mechtilde’s visions, while in *Ascension et louange éternelle (Ascent and eternal praise)*, inspired by images of deep space from the Hubble telescope, the psalterion is as if lifted up into the realm of eternity, a reminder that the human Heart of Jesus is also that of the eternal *Logos*, of the ‘Love which moves the sun and the other stars’ (Dante, *Paradiso*).

Peter Bannister, June 2025



Born in Kielce in Poland, soprano **Aleksandra Zamojska** studied singing in Cracow. A prizewinner at several competitions, she began her career as a soloist at the Warsaw Chamber Opera before continuing her studies at the Mozarteum in Salzburg, where she currently lives.

She has sung at the Paris Opera (Zerlina dans *Don Giovanni* in the staging of Michael Haneke, Ninetta in Prokofiev's *Love of the three oranges*, Amor dans Gluck...), at the Théâtre des Champs-Élysées (Richard Strauss *Four last songs*), Montpellier Opera (Beethoven *Christus am Ölberge* conducted by Marc Minkowski), the Salzburg Festival (Madame Herz in Mozart *Der Schauspieldirektor* and Bastienne in *Bastien et Bastienne*), at the RuhrTriennale (Schönberg *Die Jakobsleiter* conducted by Kent Nagano), the Easter festival at King's College Cambridge (Szymanowski *Stabat Mater* with Stephen Cleobury), the Nuremberg Glück festival, with the Bamberg Symphony Orchestra, the Wiener Akademie, the Prague Philharmonia, at the Saarländischer Rundfunk, with the Leipzig string quartet... In 2008 she was a soloist in the first performance of the oratorio *Et iterum venturus est* by Peter Bannister with the Ensemble Orchestral de Paris directed by the composer in the closing concert of the Olivier Messiaen centenary at the church of La Trinité in Paris.

Her recent engagements have included Witold Lutosławski's *Chantefables et chantefleurs* with the Lübeck Philharmonic as well as an ongoing collaboration with the conductor Christoph Eschenbach (Dvořák *Stabat Mater* in Hong Kong, Beethoven 9th and Mahler 2nd symphony in Kyoto, Brahms *Requiem* in Wrocław).

Photo : Karpati Zarewicz

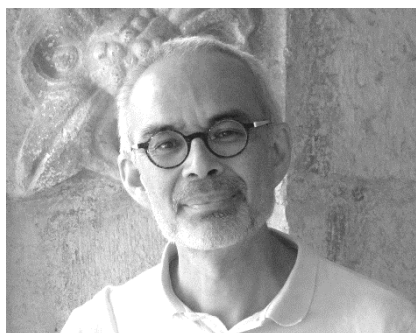


Sue-Ying Koang trained as a violinist at the Lyon Conservatoire, the Hochschule für Musik Hanns Eisler in Berlin, the Longy School of Music in Cambridge, MA (USA) as well as at the Haute École de Musique in Geneva (baroque violin and musical pedagogy). From 2004 to 2011 she worked as a soloist with the Orchestre Philharmonique de Liège.

Since 2012 Sue-Ying has specialized in Baroque and Classical repertoire, performing with ensembles such as La Fenice, Les Arts Florissants, Pygmalion, Cappella Mediterranea in prestigious concerts halls and festivals: the Vienna Musikverein and Staatsoper, the Amsterdam Concertgebouw, Teatro Colón in Buenos Aires, London Barbican Centre, Ambronay and Salzburg festivals, Lausanne Bach festival... She was also a resident artist at the Banff Center for the Arts (Canada) in 2012. She has been the recipient of scholarships from the Franco-American Fulbright commission, the Lavoisier programme of the French Ministry of Foreign Affairs and the Mécénat Musical Société Générale.

She has a special collaboration with the harpsichordist, organist and musicologist Vincent Bernhardt, with whom she has released several recordings. 'Dalla biblioteca di Vivaldi?' (Calliope, 2021) showcases anonymous sonatas from the early 18th century. 'Travelling with a violin' (2023) focuses on sonatas in manuscript for violin and basso continuo by Giuseppe Torelli. Their artistic partnership has continued with an album of German cantatas from the time of Buxtehude, entitled *Herr, wenn ich nur dich habe* (2024), and an album devoted to world premier recordings of manuscript trio sonatas by Torelli (January 2025). Sue-Ying has also made the first recording of solo violin works by Johan Helmich Roman for the Indésens Calliope label, receiving various distinctions in the specialist press, including the *Diapason d'or*.

Further informations: <https://sueyingkoang.com/> Photo : Elena Guinzbourg



Born in London in 1966, **Peter Bannister** initially trained with David de Warrenne (piano), Helen Roy (singing) and John Shepherd (organ). He studied in King's College, Cambridge and in Paris with Naji Hakim (composition), Geneviève Ibanez and Michel Beroff (piano). He was awarded the *Prix André Caplet* of the Institut de France for musical composition as well as prizes at international competitions in San Sebastian (composition), Chartres and Nürnberg (organ). He has written over 60 orchestral, choral, vocal and instrumental works, played at the Théâtre des Champs-Élysées, Notre-Dame Cathedral in Paris, at the Vale of Glamorgan and

Cheltenham festivals, at the Saarländischer Rundfunk, the Klangbogen Wien festival, in Arras, Bourges, Chichester and Frankfurt Cathedrals... His works have been commissioned by the Ensemble Orchestral de Paris, Rencontres Musicales de la Prée, the Polish Ministry of Culture, the Niederrheinische Sinfoniker... From 2006 to 2013, he was the associate artistic director to the American conductor John Nelson and composer-in-association with SOLI DEO GLORIA Inc. (Chicago). His music is published by Universal Edition in Vienna.

As a pianist and organist he has played as a recitalist or concerto soloist (Rachmaninov, Händel, Beethoven, Chopin...) in Europe and North America: BBC TV, France-Musiques, RAI, London Purcell Room, Vienna Cathedral, Heilbronner Meisterkonzerte, Pollini Auditorium Padova, Organnum Istriae (Croatia), Settembre Musicale di Trieste, Chartres, Erfurt, Gdansk-Oliwa, Konstanz, Salzbouurg et Ulm Cathedrals, organ festivals in Arezzo, La Verna, Ravenna, Montreal (International Congress of Organists...). He has also been a continuo player with the Chamber Orchestra of Europe and the Orchestre de Chambre de Paris. For several seasons he worked as a répétiteur/vocal coach/assistant conductor at the Opéra de Paris, the Théâtre du Châtelet and the Aix-en-Provence Festival with conductors including Sir Simon Rattle, James Conlon, Jukka-Pekka Saraste and Gennadi Roshdestvensky... He has conducted his own works with the Ensemble Orchestral de Paris, at the Palais Omnisports de Paris-Bercy, the Poznań International New Music festival...

Peter Bannister is an interdisciplinary researcher, holding a Master's in Systematic and Philosophical Theology from the University of Wales. He has made invited presentations on music and theology at the l'Institut Catholique de Paris, at St Andrews, Boston, Dallas and Gothenburg universities, the Chorégies d'Orange festival, BBC Hoddinott Hall (Cardiff)...

His recordings include the albums 'The Forgotten Clarinet' and 'New Picture' with the New York clarinetist David Gould, '*... et la nuit comme le jour illumine*' where he appears both as a baritone and pianist, as well as the complete late works of Brahms for piano (forthcoming). Since 2016 he has been living in Cluny in Burgundy, where he plays the organ for the Taizé Community.

Further information : <https://www.universaledition.com/en/Contacts/Peter-Bannister/>

Sung texts**2. Psalm 22(23)**

**Le Seigneur est mon berger :
rien ne saurait me manquer.**

Le Seigneur est mon berger :
je ne manque de rien.
Sur des prés d'herbe fraîche,
il me fait reposer.

Il me mène vers les eaux tranquilles
et me fait revivre ;
il me conduit par le juste chemin
pour l'honneur de son nom.

Si je traverse les ravins de la mort,
je ne crains aucun mal,
car tu es avec moi,
ton bâton me guide et me rassure.

Tu prépares la table pour moi
devant mes ennemis ;
tu répands le parfum sur ma tête,
ma coupe est débordante.

Grâce et bonheur m'accompagnent
tous les jours de ma vie ;
j'habiterai la maison du Seigneur
pour la durée de mes jours.

**Le Seigneur est mon berger :
rien ne saurait me manquer.**

**The Lord is my shepherd;
there is nothing I shall want.**

The LORD is my shepherd;
I shall not want.
In verdant pastures
he gives me repose.

Beside restful waters he leads me;
he refreshes my soul.
He guides me in right paths
for his name's sake.

Even though I walk in the dark valley
I fear no evil; for you are at my side
with your rod and your staff
that give me courage.

You spread the table before me
in the sight of my foes;
you anoint my head with oil;
my cup overflows.

Only goodness and kindness follow me
all the days of my life;
and I shall dwell in the house of the LORD
for years to come.

**The Lord is my shepherd;
there is nothing I shall want.**

5. *Gaudeamus exultantes*

Gaudeamus exultantes
Cordis Jesu personantes
Divina præconia.

Let us rejoice with exultation,
Resounding in divine praise
To the Heart of Jesus.

Hæc est dies veneranda
In qua Patris adoranda
Laudamus præcordia.

This is the venerable day
on which we adore the Father
and praise His Heart.

Cor amandum Salvatoris,
Melis fontem et amoris,
Corda cuncta diligant;

Let all hearts cherish
the loving Heart of the Saviour,
source of sweetness and love.

Cor beatum summi regis,
Cor et vitam novi legis
Omnes linguæ concinant.

Let all tongues sing of
the blessed Heart of the highest King,
Heart and life of the new law

Sit laus plena, sit immensa,
Sit perennis, sit accensa
Ardoribus pectoris.

May our praise be full, immense,
eternal, let it be kindled
by the ardours of the heart.

Laudet, canat orbis totus,
Colat, amet tota virtus
Et cordis et corporis.

Let the whole world praise, let it sing,
honour and love with every virtue
of heart and body.

Ora, manus, sensus, vigor,
Fides viva, parus amor
Cor divinum consonent;

Let mouths, hands, senses, strength,
living faith, pure love
sing of the divine Heart;

Flammis sacris inflammata,
Corda, voces atque facta
Cor amoris prædicent.

Set on fire by sacred flames,
hearts, voices, and deeds
proclaim the Heart of love.

Cor mirandum Redemptoris
Coadunans terram cælis,
Unitatis speculum,

The wondrous heart of the Redeemer
uniting earth with heaven,
a mirror of unity,

Digna sedes Trinitatis,
Plenitudo Deitatis,
Amoris miraculum.

Worthy seat of the Trinity,
fullness of Divinity,
miracle of love.

Amoris evangelium,
Puri cordis incendium,
Magna Dei gloria,

Gospel of love,
fire of a pure heart,
great glory of God,

Cæli nectar vivificans,
Cordis manna deificans,
Amor et lætitia,

Vivifying nectar of Heaven,
deifying manna of the heart,
Love and joy,

Domus amoris aurea,
Turris amantum flammea,
Cœtus nostri lex ignea,
Fons perennis gratiæ,

Golden house of love,
flaming tower of those who love,
the ardent law of our unity,
fountain of perpetual grace,

Cor thesaurus sanctitatis,
Abyssus humilitatis,
Thronus Dei voluntatis
Et centrum clementiæ.

Paradisus beatorum,
Consolator afflictorum,
Pax et salus peccatorum,
Cor omnibus omnia.

O Jesu, raptor cordium,
Amore flagrans mentium,
Cor tuum trahat omnium
Mentes et præcordia.

O beata Trinitas,
Cordis Jesu caritas,
Immensæ clementiæ,
Immensæ sint gratiæ,
Æterna est gloria,
Amen dicant omnia.
Amen. Alleluja.

Heart that is a treasure of holiness,
abyss of humility,
throne of God's will
and the centre of mercy.

Paradise of the blessed,
comforter of the afflicted,
peace and salvation of sinners,
heart that is all things to all people.

O Jesus, ravisher of hearts,
afame with the love of minds,
May your heart attract the
minds and hearts of all.

O blessed Trinity,
may our thanks be immense
for the charity, for the immense
mercy of the Heart of Jesus.
Eternal is Thy glory:
Let all say Amen.
Amen. Alleluia.

7. Blazing fire (St Louis-Marie Grignon de Montfort, Hymn 40 'The infinite treasures of the Heart of Jesus Christ', excerpts)

Anges, dites-moi, je vous prie ;
Quel est ce beau brasier de feu ?
C'est le Cœur du Fils de Marie
Et du Fils unique de Dieu.

Mortel, adore avec les anges
Ce Cœur qui doit être adoré,
Publie et chante les louanges
D'un Cœur que l'amour a navré.

Ô merveille toute ineffable !
Cœur plein de la divinité !
Cœur infiniment adorable,
Dans la très sainte Trinité !

Ô grand Cœur! Ô fournaise ardente !
Ô brasier tout miraculeux
Qui jette une flamme abondante
Pour brûler la terre et les cieux !

Voici le trésor véritable
De la grâce de Jésus-Christ,
Voici la fontaine admirable
De tous les dons du Saint-Esprit.

Ce Cœur est notre arche vivante
Qui renferme toute la loi,
Les secrets de l'âme innocente
Et les mystères de la foi.

En cette source de lumières,
Les favoris de Jésus-Christ
Ont puisé les plus hauts mystères,
Les plus grands dons du Saint-Esprit.

Ô grand Cœur, ô profond abîme
De la profonde humilité !
Ô grand Cœur, ô trône sublime
De la parfaite charité !

Ô grand Cœur, miracle du monde
Qui contient tout en vérité,
Avec le ciel, la terre et l'onde,
Toute la sainte Trinité !

En louant ce Cœur adorable,
Je loue avec proportion
Le Cœur de sa Mère admirable,
Tant est grande leur union.

Angels, tell me please,
what is this beautiful blazing fire?
It is the Heart of the Son of Mary
and of God's only Son.

O mortal, worship with the angels
this Heart that should be worshipped ;
proclaim and sing the praises
of a Heart that love has broken.

O ineffable wonder!
Heart full of divinity!
Heart infinitely adorable
in the Most Holy Trinity!

O great Heart! O burning furnace!
O most miraculous blaze
sending out an abundant flame
so as to burn the earth and the heavens.

Behold the true treasure
of the grace of Jesus Christ,
behold the admirable fount
of the gifts of the Holy Spirit.

This Heart is our living Ark
enclosing the whole Law,
the secrets of the innocent heart
and the mysteries of faith.

From this source of light,
Jesus Christ's favoured ones
have drawn the highest mysteries,
the greatest gifts of the Holy Spirit.

O great Heart, O deep abyss
of deep humility!
O great Heart, O sublime throne
of perfect charity.

O great Heart, miracle of the world
which truly contains all things,
with the heavens, the earth, the waves,
the whole Holy Trinity!

In praising this adorable Heart,
I praise, with due proportion,
the Heart of his admirable Mother,
so great is their union.

Ce n'est que vous seul que j'adore,
Cœur de mon Dieu, Cœur glorieux ;
Mais, en vous adorant, j'honore
Le Cœur de la Reine des Cieux.

Âme, perdez-vous sans partage
Dans ces deux Cœurs miraculeux ;
Et l'un et l'autre vous engage
À n'en voir qu'un seul dans les deux.

It is you alone that I worship,
Heart of my God, glorious Heart,
but in worshipping you, I honour
the Heart of the Queen of Heaven.

O soul, lose yourself entirely
In these two miraculous Hearts;
both of them oblige you to see
one sole [Heart] in the two of them.

9. The soul's expectation of the coming of the Lord
(text : St Faustyna Kowalska, *Diary* n° 1589)

Nie wiem, o Panie, o której przyjdiesz godzinie,
 a więc czuwam nieustannie i nad słuchuję,
 ja, oblubienica Twoja wybrana,
 bo wiem, że lubisz przychodzić niepostrzeżenie,
 lecz serce czyste z daleka Cię, Panie, wyczuje.

Czekam na Ciebie, Panie, wśród ciszy i milczenia,
 z tęsknotą wielką w swym sercu,
 z nieprzewidywanym pragnieniem.
 Czuję, że moja miłość ku Tobie w żar się zamienia
 i jak płomień wzniesie się w niebo w życia końcu,
 a wtenczas spełnią się wszystkie moje życzenia.

Przyjdź już - najśladzzy mój Panie,
 i zabierz me serce spragnione
 tam, do siebie, w te górne niebios krainy,
 gdzie trwa wiekuiste Twe życie.

Bo życie na ziemi to jedno konanie,
 bo serce me czuje, że do wyżyn jest stworzone,
 i nic go nie zajmują tego życia niziny,
 bo ojczyzna moja to niebo. Wierzę w to niezbitcie.

I do not know, O Lord, at what hour you will come,
 and so I wait constantly and listen –
 I, your chosen beloved,
 for I know that you like to come unexpectedly,
 yet a pure heart will sense you from afar, O Lord.

I wait for you, Lord, in stillness and silence,
 with great longing in my heart,
 with invincible thirst.
 I feel that my love for You is changing into a fire,
 And that like a flame it will rise into Heaven at life's
 end, and then all my wishes will be fulfilled.

Come now, my sweetest Lord
 and take my thirsting heart
 to yourself, there in the highlands of Heaven
 where your eternal life endures.

For life on earth is but an agony,
 for my heart feels that it is created for the heights
 and the lowlands of this life are of no interest for it ;
 for my homeland is Heaven, I firmly believe.

(Text: St Faustyna Kowalska (1905-1938),
Dzienniczek / *Diary* 1589. English translation PB)

10. The Lord's Mercy

Miłosierdzie Pańskie wyśpiewywać na wieki
 Będę przed wszystkim ludem,
 Bo ono jest największym przymiotem Boga,
 A dla nas nieustannym cudem.

I will forever sing of the Lord's Mercy
 Before all the people,
 For it is the greatest attribute of God
 And for us an unceasing miracle.

Wytryskujesz z Troistości Bożej,
 Lecz z jednego miłosnego łona;
 Miłosierdzie Pańskie okaże się w duszy
 W całej pełni, gdy spadnie zasłona.

Thou gushest forth from the Divine Trinity,
 But from one loving womb.
 The Lord's Mercy will be revealed in the soul
 In all its fullness, when the veil falls.

Z źródła miłosierdzia Twego, o Panie,
 Płynie wszelkie szczęście i życie;
 A więc wszystkie stworzenia i twory
 Wyśpiewujcie pieśń miłosierdzia w zachwycie.

From the fount of Thy Mercy, O Lord,
 Flows all happiness and life,
 And so let all creatures and all creation
 Sing out a song of mercy in delight.

Wnętrznosci miłosierdzia Bożego otwarte dla nas,
 Przez żywot Jezusa na krzyżu rozpięty;
 Nie powinienes wątpić ani rozpaczać grzeszniku,
 Ale ufać miłosierdziu, bo i ty możesz zostać święty.

The entrails of God's Mercy are opened for us
 Through the life of Jesus stretched out on the Cross.
 O sinner, you should not doubt or despair,
 But trust in Mercy, for you too can become holy.

Dwa zdroje wytrysły w kształcie promieni
 Z Serca Jezusowego,
 Nie dla aniołów ani Cherubinów, Serafinów,
 Ale dla zbawienia człowieka grzesznego.

Two streams in the form of rays gushed forth
 From the Heart of Jesus,
 Not for Angels, neither Cherubim nor Seraphim,
 But for the salvation of sinful man.

(Text: St Faustyna Kowalska (1905-1938),
Dzienniczek / Diary 522. English translation PB)