

Benedetto Marcello

Psalm XVII

Ensemble Salomone Rossi

Lydia Cevidalli violin & conductor

Odhecaton Vocal Ensemble

Paolo Da Col conductor



Benedetto Marcello 1686-1739 Psalm XVII

Evaristo Felice dall'Abaco 1675-1742

Sonata a tre in G Op.3 No.4

two violins, cello, double bass, theorbo, harpsichord

- | | | |
|----|----------------------------|------|
| 1. | I. Largo | 2'13 |
| 2. | II. Allegro, mà non Presto | 1'47 |
| 3. | III. Adagio | 1'39 |
| 4. | IV. Allegro | 1'57 |

Giovanni Togni

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|----|-------------------------------------|------|
| 5. | Introduzione per "Mettersi in tono" | 0'38 |
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Benedetto Marcello 1686-1739

Psalm XVII a tre from *Estro Poetico-armonico*

Alto, Tenor, Bass - Soli e Tutti, with basso continuo

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|-----|--|------|
| 6. | Io sempre t'amerò - Grave
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i> | 2'24 |
| 7. | Il Signor solo - Aria
<i>Solo: Alto, Tenor - cello, theorbo, harpsichord</i> | 1'17 |
| 8. | Io fui cinto d'intorno - Grave
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i> | 0'39 |
| 9. | E qual torrente rapido - Presto
<i>Tutti: Alto, Tenor, Bass - cello, harpsichord</i> | 0'40 |
| 10. | Alto spavento orribile - Adagio/Tal venne ad innondarmi - Risoluto
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i> | 0'55 |
| 11. | Dov'io volgessi - Adagio
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i> | 1'06 |
| 12. | In mezzo a tanti guai - Aria
<i>Alto solo - cello, theorbo</i> | 1'51 |
| 13. | Ei dal suo santo tempio - recitativo
<i>Tenor solo - cello, harpsichord</i> | 0'36 |
| 14. | Acceso di furor - Grave
<i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i> | 0'52 |

15.	Ed i monti - Adagio/Tremaro sin dal fondo - Staccato <i>Tutti: Alto, Tenor, Bass - cello, harpsichord</i>	1'38
16.	Dalle nari gli usciva denso fumo - Largo <i>Tutti: Alto, Tenor, Bass - cello, harpsichord</i>	1'39
17.	I cieli Egli abbassò <i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>	0'31
18.	A lui servian di carro i Cherubini - Grave/E su l'ali de' venti andava a volo - Presto <i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>	1'23
19.	Sotto velo coperse di tenebre - Largo <i>Tutti: Alto, Tenor, Bass - cello, violone in G, theorbo, harpsichord</i>	1'29
20.	Al tremendo splendor di sua comparsa - Grave <i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>	1'20
21.	Vibrò mille saette - Presto <i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>	0'53
Arcangelo Corelli 1653-1713		
22.	Sonata a tre Op.1 No.8 <i>two violins, cello, double bass, theorbo, harpsichord</i>	1'24
Benedetto Marcello		
Psalm XVII a tre from Estro Poetico-armonico <i>Alto, Tenor, Bass - Soli e Tutti, with basso continuo</i>		
23.	Da un orrendo tremuoto - Largo <i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>	2'25
24.	Tanto puote - Largo <i>Tutti: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>	1'51
25.	Dio dall'alto del cielo ove soggiorna - Recitativo <i>Alto solo - theorbo</i>	0'38
26.	Così mi tolse a' forti miei nemici - Largo, e staccato <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'52
27.	In fatti, in ogni tempo <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	2'28
28.	Signor, qual teco - Recitativo <i>Alto solo - theorbo</i>	0'21

29.	Chi con candor - Arioso, Largo <i>Bass solo - cello, theorbo, harpsichord</i>	0'45
30.	Perciò il popolo tuo povero - Recitativo <i>Alto solo - cello, theorbo, harpsichord</i>	0'27
31.	A le tenebre mie lampa tu sei - Arioso, Largo <i>Tenor solo - cello, theorbo</i>	0'55
32.	Intonazione degli Ebrei Spagnuoli sopra l'Inno Akhar Nogenim <i>Tenor solo/tutti</i>	1'02
33.	Tua destra forte - Presto <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'31
34.	Qual Dio di quanti adora - Largo <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'00
35.	Questi fu, che mi cinse - Recitativo <i>Bass solo - cello, double bass, harpsichord</i>	0'25
36.	Qual di leggero - Allegro <i>Solo: Alto, Tenor, Bass - cello, theorbo</i>	0'56
37.	Ei ne la pugna - Allegro <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'17
38.	Tua santa disciplina - Recitativo <i>Alto solo - theorbo</i>	0'22
39.	Le strette a' miei passi - Presto <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'05
40.	Così, pien di coraggio - Recitativo/Sì, tu, Signor facesti - Arioso <i>Solo: Alto, Tenor, Bass - cello, theorbo, harpsichord</i>	1'38
41.	Fu il Tuo poter - Allegro <i>Solo: Tenor, Bass - cello, theorbo</i>	0'36
42.	Gridaro essi - Presto <i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	1'06
43.	Io già ridussigli - Presto <i>Tutti: Alto, Tenor, Bass - cello, double bass, harpsichord</i>	1'07
44.	Così per tua clemenza - Recitativo <i>Solo: Alto, Tenor, Bass - cello, double bass, theorbo, harpsichord</i>	1'38

45.	Viva Iddio - Allegro	1'06
	<i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	
46.	Che sottopose	0'48
	<i>Tutti/Solo: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	
47.	Viva Iddio - Allegro	0'45
	<i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	
48.	E da l'empio mio nemico	0'35
	<i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	
49.	Per grazie così rare - Arioso, Lento	0'31
	<i>Solo Tenor - cello, theorbo, harpsichord</i>	
50.	Intonazione degli Ebrei Tedeschi sopra Hamavdil	0'38
	<i>Tenor solo/tutti</i>	
51.	E canterò le lodi - Presto/E spanderla promise - Largo assai	2'30
	<i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	
52.	Intonazione del quinto Tono Ecclesiastico	0'14
	<i>Tenor solo/tutti</i>	
53.	Oltre il girar ancora	2'32
	<i>Tutti: Alto, Tenor, Bass- cello, double bass, theorbo, harpsichord</i>	

Ensemble Salomone Rossi

Lydia Cevidalli *violin & conductor*

Gianfranco Ricci *violin*

Nicola Brovelli *cello*

Fabio Longo *double bass, violone in G*

Diego Cantalupi *theorbo*

Giovanni Togni *harpsichord*

Odhecaton Vocal Ensemble

Paolo Da Col *conductor*

Andrea Arrivabene, Enrico Torre, Gianluigi Ghiringhelli *altos*

Vincenzo Di Donato, Luca Dordolo, Roberto Rilievi *tenors*

Davide Benetti, Matteo Bellotto, Marcello Vergetto *basses*

The renowned collection *Estro Poetico-Armonico*, published in Venice by Domenico Lovisa between 1724 and 1727, stands as one of the most original experiments in poetry and music from the first half of the eighteenth century. Inspired by the first fifty Psalms of David, paraphrased by Girolamo Ascanio Giustiniani and set to music by Benedetto Marcello.

The collection represents a synthesis of the philosophical and literary debates that began in the fifteenth century, centered on the Hebrew language and its poetic tradition—acknowledging it as the third mother tongue alongside Greek and Latin.

In the preface to the first volume, Marcello states that the Paraphrases, as poetic reworkings of the ancient texts in Italian, were developed with reference to the Latin and Greek versions of the Psalms and, in the most challenging passages, to the Hebrew version as well.

The composition of the poetic texts was thus guided by a philological and exegetical approach of considerable intellectual depth, intended to ensure both greater fidelity to the sources and deeper interpretation of the reworkings.

During the literary, musicological, and spiritual research outlined inside the Psalms set to music by Marcello, the inclusion of diverse liturgical traditions stands out: two Greek hymns, three Gregorian ecclesiastical intonations, and eleven synagogue melodies—commonly referred to as *Intonazioni degli Ebrei* ('Intonations of the Jews'). These synagogue chants, drawn from both the Spanish (Sephardic) and German (Ashkenazi) traditions, were transcribed from the repertoire then in use in the Venetian synagogues. They were reintroduced by Marcello in their original version, although it might be assumed in the average of the different variations within the oral Jewish liturgical tradition. These melodies were then used as the foundation for the composition of spiritual arias in eighteenth-century style, thereby integrating elements of Jewish liturgical music in the context of the Christian sacred music of the time.

According to the most recent musicological research, there is growing support for the hypothesis that these ancient Jewish and Greek melodies were performed during the earliest performances of Marcello's *Psalms*. This is because the preface to the second volume foresees and recommends it and because the cultural context in which the performances took place in Venice was the Academies frequented by well-known intellectuals with exceptional literary, musical, and philological knowledge.

A notable example of this line of research is the study by musicologist Milada Jonášová, who recently uncovered that some Jewish melodies included in the *Estro Poetico-Armonico*—among them the two intonations of Psalm XVII—were performed by a choir during a 1729 performance of Antonio Denzio's Oratorio *Il Sansone* in Prague, in the presence of the city's Archbishop. This discovery strengthens the hypothesis that the melodies of Jewish origin were performed in high-level, prestigious liturgical and cultural settings, offering a deeper comprehension of the musical practices of the period.

Within the Venetian academies, nobles and scholars—many of whom were skilled instrumentalists—together with professional musicians invited for the occasion, took part in the evenings dedicated to the performance of the Psalms. Given the length and structure of these gatherings, it is very likely that the performances were interspersed with sacred readings,

instrumental interludes, and moments of pause or refreshments. The best-known documents about the performances of Marcello's *Psalms* are related to the Academy that met at the Palazzo della Cavallerizza, near the Basilica of San Giovanni e Paolo. However, other venues could have hosted musical and spiritual gatherings, among these Palazzo Giustiniani.

Several events are documented in connection with the musical activities at Palazzo Giustiniani; most notably there is an entry dated 21 March 1736, recording an expense of 371 lire '...for singing psalms...' This suggests the organization of a private performance of Benedetto Marcello's compositions. It remains unknown which Psalms were performed that evening—and it is unclear whether Psalm XVII was included in full or in part. Although according to *Vita di Benedetto Marcello* (1788) by Francesco Fontana and Giovenale Sacchi, Psalm XVII had already gained wide recognition in the years shortly after its publication. This early diffusion was due in part to the work's considerable length and the richness of its descriptive effects, which captivated the attention and the interest of the public.

Special effects—such as the vocal doubling of each syllable in *Tremaro sin dal fondo* (Trembled from the depths), where each syllable of *tre-ma-ro* is echoed by different voices, or the chorus *Acceso di furor* (Inflamed with fury), featuring a tremolo in the bass voices to underline the effect of an earthquake together with striking harmonic passages from F minor to A major, whose impact heightened by the unequal temperament, must have powerfully excited the imagination of listeners and contributed to the circulation and success of the work.

Owing to its wide diffusion, the collection came to be regarded in the nineteenth century as a model of Venetian music and spirituality before the rediscovery of Vivaldi's works, as evidenced by the interest it drew from several musicians, including Mayr, Pärer, Cherubini, Berlioz, Rossini, and Verdi.

Throughout the twentieth and twenty-first centuries, the advances in musicological, literary, and theological scholarship contributed to the rediscovery and appreciation of the less obvious aspects of the *Psalms*. In particular, the relationship between the paraphrased texts and the ancient Hebrew Intonations has revealed exegetical connections, encouraging a more detailed and complex interpretation of the work. Though in some ways distant from modern sensibilities, Marcello's *Psalms* continue to captivate for their depth and complexity, consistently revealing new nuances and hidden aspects from various points of view.

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Ensemble Salomone Rossi and Odhecaton Vocal Ensemble

Founded by violinist Lydia Cevidalli, the **Ensemble Salomone Rossi** is a passionate and accomplished group devoted to reviving and interpreting the music and traditions of the Baroque era. With a special emphasis on the Jewish presence and its contributions to Western musical culture, the Ensemble explores the surviving repertoire of Jewish Baroque music and, more broadly, the role of Jewish heritage in European musical and cultural life in the centuries that followed.

The Ensemble is constituted by a variable number of musicians who constantly collaborate with prestigious international ensembles of baroque music.

The Ensemble Salomone Rossi has performed in prestigious venues, including Ravenna Festival, Concerti del Quirinale in Rome with live broadcast on National Radio3, Alessi Hall of Palazzo Marino in Milan, the National Theater in Belgrade, the Italian Synagogue in Istanbul, on tour in the United States, in Madrid with live broadcast on Radio Nacional, Museum of Instruments in Cremona, in France for a concert tour organized by the Italian Consulate, in Amsterdam and Prague.

On January 27, 2024, the program “Jewish Cultures along the Via Emilia” was broadcast on National Rai5 Storia, in which the Ensemble was filmed while performing in the Soragna Synagogue (Parma, Italy). It was broadcasted for a second time in January 2025.

The group is currently involved in the *Benedetto Marcello Project*, a recording project of the Psalms set to music by Benedetto Marcello in his famous work *Estro poetico-armonico* which incorporates eleven Hebrew *Intonazioni*, two Greek *Inni* and three *Intonazioni Ecclesiastiche Gregoriane*.

This is the third CD of the project, recorded in collaboration with the vocal ensemble Odhecaton. The previous two have been greeted with flattering reviews by international critics:

Benedetto Marcello Psalms and Sonatas, published by Dynamics in 2021

Psalms and Sonatas by Benedetto Marcello, published by Concerto Classic in 2018.

A previous CD *Jewish Baroque Music*, published by Concerto Classic in 2008, also received excellent reviews and great public reception.

The *Benedetto Marcello Project* is supported by ongoing research that has produced in recent years a Study Day on Benedetto Marcello, at the Accademia Ambrosiana in Milan with the publication of contributions in two volumes and the participation at the International Conference “Sounds of a Fragmented Memory - Jewish Musical Repertoires in Italy” held in February 2024 at the Levi Foundation in Venice, with a contribution that will soon be published.

Odhecaton, since the group's debut in 1998, has received some of the most prestigious European awards. The ensemble has been appreciated by critics for its expressive interpretation which highlights the written text and an expressive reading of the polyphony. The Italian vocal ensemble Odhecaton owes its name to the first printed book of polyphony, published in 1501 by Ottaviano Petrucci in Venice, Italy: *Harmonice Musices Odhecaton*. Its core repertoire is European polyphonic music between the centuries 15th to 17th. Directed by Paolo Da Col, Odhecaton brings together some of the best Italian male voices specialized in the performance of Renaissance and Baroque music. The ensemble has recorded 14 CDs dedicated to the music of Gombert, Isaac, Josquin, Peñalosa, to 17th-century Spanish and Portuguese composers active in the Canary Islands and to Palestrina, Monteverdi, Carlo Gesualdo, Orlando di Lasso, Alessandro Scarlatti, Loyset Compère. These programmes have led to appearances in European and American leading festivals, and won them important recognition in the world of recording: *Grand prix international de l'Académie du disque lyrique*, *Diapason d'or* and *Diapason d'or de l'année* (Diapason), *choc* (Classica), *Disco del mese* (Amadeus and CD Classics), *cd of the Year* (Goldberg), *Editor's choice* (Gramophone). The CD dedicated to the *Missa In illo tempore* by Claudio Monteverdi contains the first recording of three unpublished motets by the composer. Odhecaton's latest discography includes sacred music by Alessandro Scarlatti (*choc* and *Editor's choice* January 2017), the *Missa Galeazescha* by Compère (*Diapason d'or* and *Editor's choice* November 2017) and the CD *Monteverdi in San Marco* (2018), all by Arcana Outhere.



We sincerely thank James P. Harwood and Greti Aguilera Gabai - in memory of Aziadè Cevidalli - who made this CD financially possible!

Thanks to Rav Adolfo Locci and Rav David Sciunnach for their precious help with the Hebrew language of the Jewish Intonations.

The original text of Psalm XVII and its intonations, together with an English translation, can be found at www.ensemblesalomonerossi.eu/bmp-2026

SUNG TEXTS

Benedetto Marcello 1686-1739

Psalm XVII

Verse 1

6. Io sempre t'amerò,
Clemente, e giusto Dio,
Che sei la mia fortezza,
Mio sostegno, e rifugio,
E mio liberator,

I will always love you,
Merciful, and just God,
Who are my fortress,
My support, and refuge,
And my liberator,

10. Alto spavento orribile:
Tal venne ad innondarmi, e ad atterrirmi
La schiera de' nemici
D'iniqua rabbia armati.

High horrible scare:
Such came to flood, and terrify me
The host of the enemies
Of iniquitous anger armed.

Verse 2-3

Cagion del mio sperar,
Mio aiuto, e mia difesa,
Forza, che m'ha salvato,
Mio solo, e dolce asilo,
D'ogni mio bene autor.

Cause of my hope,
My help, and my defense,
Strength, that saved me,
My only, and sweet asylum,
Of all my good author.

Verse 6

11. Dov'io volgessi
Lo sguardo attonito,
Io mi vedea
Orrendi al piede
Sepolcri aperti,
E d'ogni parte
Erano tesi
Lacci mortali
A mal sicuri
Miei passi incerti.

Where I turned
The astonished gaze,
I saw myself
At the foot of horrible
Open tombs,
And everywhere
Were tied
Deadly laces
Unsafely
My uncertain steps.

Verse 4

7. Il Signor solo
Sarà l'oggetto
De le mie lodi,
E nel lodarlo,
Il suo soccorso
Implorerò:
Così per sempre
Col suo favore
Da' miei nemici
Fieri, e crudeli
Per sua bontade
Mi salverò.

The Lord alone
Will be the object
Of my praises,
And in praising him,
His help
I will beg:
So forever
With his favor
From my enemies
Fierce, and cruel
Out of his goodness
I will save myself.

Verse 7

12. In mezzo a tanti guai
Io mi rivolsi a Dio,
E a lui mie grida alzai.

In the midst of so many troubles
I turned to God,
And to him I raised my cries.

Verse 8

13. Ei dal suo santo Tempio
Le calde preci mie propizio accolse,
E giunse il mio clamore
A le sue orecchie, e penetrogli 'l core.

He from his holy Temple
My warm prayers auspiciously accepted,
And came my clamor
To his ears, and penetrated his heart.

Verse 5

8. Io fui cinto d'intorno
Da angoscie, e da pericoli mortali;
9. E qual torrente rapido,
Che gonfio rompe gli argini,
E porta ovunque spandesi

I was encircled
By anguishes, and mortal dangers;
And like a rapid torrent,
That swollen breaks the banks,
And takes everywhere spreading

Verse 9

14. Acceso di furor, d'ira implacabile

Contra gl'iniqui miei nemici, e perfidi,

Scosse la terra, onde un terribil tremito

Tutta agitolla; ed i monti, che
ingombrano

Con l'alte cime lor le nubi altissime,

15. Tremaro fin dal fondo imo, e
collarono.

Verse 10

16. Dalle nari gli usciva un denso fumo

Ed al cielo ascendea,
Ardea la faccia sua tra fiamme d'ira,

E carboni roventi
E fulmini stridenti
Dalla bocca di lui precipitavano.

Verse 11

17. I cieli egli abbassò,
E sopra lor discese,
Ed una oscura nube
Gli era scabello al piede.

Verse 12

18. A lui servian di carro i Cherubini,

E sù l'ali de' venti andava a volo,

Inflamed with fury, with implacable
wrath

Against my wicked and perfidious
enemies,

Shook the earth, so that a terrible
tremor

All agitated it; and the mountains, which
clutter

With their high peaks the very high
clouds,

Trembled from the deepest depths, and
collapsed.

Out of his nostrils was coming out thick
smoke

and to the heaven was ascending,
burning was his face among flames of
anger,

And hot coals

And strident lightnings

From his mouth were precipitating

The heavens he lowered,
And above them he descended,
And a dark cloud
was a stool for his foot.

To him the Cherubim were serving as
chariot,

And up the wings of winds he was
flying,

Verse 13

19. Sotto velo coperse di tenebre
la sua faccia sdegnosa, e terribile,
E l'umor tenebroso, onde formansi
L'atre nubi, che ingombrano l'aria,
Tenda oscura d'intorno faceagli.

Verse 14

20. Al tremendo splendor di tal
comparsa,
Le nubi si squarciarono,
E riempissi l'aere
Di grandine, e di fulmini;

Verse 15

Indi di tuoni orribili
Al suono formidabile
A rimbombar udiosi
La voce de l'Altissimo,
E di nuovo ne uscirono
Grandine, fiamme, e fulmini.

Verse 16

21. Vibrò mille saette,
Che dè nemici dissipar le schiere;
Fè balenar folgori innumerabili,

Che seminar tra loro alto spavento:

Verse 17

23. Da un orrendo tremuoto
Si divisero l'acque, e 'l mar s'aperse,
E apparver quindi ad atterrir le genti

Tutti de l'ampia terra id fondamenti:

Under veil he covered of darkness
His disdainful, and terrible face.
And the dark mood, whence forming
The gloomy clouds, which clutter the air,
As a dark curtain around him acted.

To the tremendous splendor of such an
appearance,
The clouds ripped,
And the air filled up
Of hail, and lightnings;

Then of horrible thunders
At the formidable sound
Was heard rumbling
The voice of the Almighty,
And again came out
Hail, flames, and lightning.

He vibrated a thousand thunderbolts,
Which of the enemies dispelled the
ranks;
He made countless lightning flash
Which spread high fear among them:

By a horrendous earthquake
The waters parted, and the sea opened,
And therefore appeared to terrify the
people
All of the wide land the foundations:

Verse 18

24. Tanto potete, o Signore,
Sola una tua minaccia,
Un soffio sol del giusto tuo furore.

You can as much, O Lord,
Just a threat from you,
A breath of your righteous fury.

Verse 19

25. Dio dall'alto del cielo ove soggiorna
La man mi porse, e fuor mi trasse in salvo
Da un torbido torrente
Di miserie infinite,
In cui d'aita privo
Restar doveami assorto.

God from the heights of heaven where
he stays
His hand held out, and rescued me
From a murky stream
Of endless miseries,
In which I helpless
Was to remain absorbed.

Verse 20

26. Così mi tolse a' forti miei nemici,

Che fremean contro me d'ingiusta
rabbia,
Ed avean de le mie forze maggiori.

So he took me away from my strong
enemies,
Who were fuming against me with
unjust anger,
And who had greater strength than me

Verse 21

Appunto allor, ch'era più cinto, e stretto

Da mille angustie, m'attacaro i primi;

Ma Dio si fè mio protettor, mio scudo,

Just then, when I was more surrounded,
and gripped
By a thousand anguishes, the former
attacked me;
But God became my protector, my
shield,

Verse 22

E in aperto mi pose, e in sicurezza,

Volendo la mia salvezza;

And in the open he placed me, and
safely,
Willing my salvation;

Verse 23

E spero, ch'egli favorevol sempre
Renderammi conforme all'innocenza,

Ed a la purità de l'opre mie.

And I hope, that he always favorable
Will make me conform to the
innocence,
And purity of my works.

Verse 24

27. In fatti, in ogni tempo
Io fui vigil custode
De' divini precetti;
Né dal mio Dio staccato mai mi sono,

Per darmi all'empietade in abbandono.

In fact, at all times
I was a vigilant guardian
Of the divine precepts;
Nor have I ever detached myself from
my God
To give myself over to impiety in
abandonment.

Verse 25

Tutti i giudizj suoi tenni presenti
A gli occhi miei, ne mai
Sua legge da mia mente io cancellai;

I kept all his judgements in mind
In my eyes, never
His law from my mind I erased;

Verse 26

E cercherò, che immacolato, e puro
Egli mi scopra sempre,
E dal corrotto fomite natio
Sia guardato il cor mio;

And I will seek, immaculate, and pure
He always discovers me,
And from the corrupt native source
Let my heart be guarded from;

Verse 27

Onde l'alto Signore
Darà mercè condegna all'innocenza mia,

Ed alla purità de l'opre mie,
Ch'esposte sempre sono agli occhi suoi.

Hence the Almighty
Will give worthy mercy to my
innocence,
And to the purity of my works,
Which are always exposed to his eyes.

Verse 28

28. Signor, qual teco è l'uom, tal sei con
lui:
Co' buoni, ed innocenti
Tu sei clemente, e pio;

Lord, as a man is with you, such are you
with him:
With the good, and innocent
You are forgiving, and pious;

Verse 29

29. Chi con candor, e purità ti serve,
Trova la sua mercede
Ne la sincerità di tue promesse;
E con chi di tua legge
Devia dal retto calle,
Esci di tua clemenza
Da l'usato sentiero;
E tutti allora adopri
I castighi di giudice severo.

Who with candor, and purity serves you,
Finds his reward
In the sincerity of your promises;
And with whom of your law
Deviates from the straight path,
You exit of your clemency
From the used path;
And then you adopt all
The punishments of a severe judge.

Verse 30

30. Perciò il Popolo tuo povero, e afflitto

Salvi sempre, e proteggi,
Ed a' superbi di vergogna tocchi
Fai abbassar loro malgrado gli occhi.

Therefore your poor and afflicted
People
You always save, and protect,
And the haughty with shame touch
Making their eyes lower despite
themselves.

Verse 31

31. A le tenebre mie lampa tu sei:
Or tu ti degna sempre,
Signor, di far, che le più fosche notti
Delle miserie mie canginsi in giorni
Di piena luce, e di letizia adorni.

To my darkness lamp you are:
Now you always deign,
Lord, to make that the darkest nights
Of my miseries be changed in days
With full light and joy adorned.

32.

** Intonazione degli Ebrei Spagnuoli
sopra l'Inno Akhar Nogenim*

** Intonation of the Spanish Jews on the
Hymn Akhar Nogenim*

Verse 32

33. Tua destra forte
Da' rei perigli
Mi salverà;
E, tua mercede,
Il fermo piede
Ogni muraglia
De' miei nemici
Salir potrà.

Your strong right hand
From the serious dangers
Will save me;
And, by your mercy,
The steady foot
Every wall
Of my enemies
Will be able to climb.

Verse 33

Sono le vie
Del mio Signore
Sgombre d'error;
E le sue voci
Son più sincere
D'oro cui abbia
Purgato il foco
Col suo calor.
Quegli infelici
Che in esso appoggiano
La speme lor;
Sempre lo trovano
Da le miserie,
Che lor circondano
Pronto, e sollecito
Liberator.

Are the ways
Of my Lord
Free from error;
And his voices
are more sincere
Then gold that has been
Purged by fire
With its heat.
Those unhappy ones
Which on it support
Their hope;
They always find him
From the miseries,
Which surround them
Prompt, and quick
Liberator.

Verse 34

34. Qual Dio di quanti adora
La turba insana delle cieche genti,
Nel poter, nella forza
Fia, che star vaglia al paragon del
nostro?

Which God of those adored by
The insane crowd of blind people,
In the power, in the strength
Be, who wants to be compared to ours?

Verse 35

35. Questi fu, che mi cinse
D'alta virtude, e pure
Rendette, e immacolate
Le vie della mia vita.

He was, that embraced me
Of high virtue, and pure
made, and immaculate
The ways of my life.

Verse 36

36. Qual di leggero
Cervo veloce
Fè pronti al corso
I piedi miei;
E sulle cime
Degli alti monti
Mi pose in salvo
Da' miei crudeli
Nemici rei.

As of light
Fast deer
Made ready for the run
My feet;
And up the peaks
Of the high mountains
He placed me in safety
From my cruel
Guilty enemies.

Verse 37

37. Ei nella pugna
Guidò mia destra,
Drizzò miei colpi,
E al braccio mio
D'arco di bronzo
La forza diè.

He in the fight
Guided my right hand,
Straightened my strokes,
And to my arm
Of a bronze bow
The strength gave.

Verse 38

Sì; tu, mio Dio,
Sì, quel tu fosti,
Che di guardarmi
Predesti cura
E la tua mano
Salvo mi fè.

Yes; you, my God,
Yes, you were who,
That to look at me
You took care,
And your hand
Saved me.

Verse 39

38. Tua santa disciplina
Per mio conforto mi corresse ogn'ora,

E quella sia, che mi corregga ancora.

Your holy discipline
For my comfort it corrected me every
hour,
And let that be, that corrects me again.

Verse 40

39. Le strette a' miei passi
Difficili vie
Ed ampie rendesti,
E piane al mio piede;
Ond'io nel calcarle
Allora v'impresi
Ben salde vestigia
Tua sola mercede.

The narrow for my footsteps
Difficult roads
And ample you rendered,
And flat on my foot;
So that I in treading them
Then I impressed
Steady footsteps
Your only mercy.

Verse 41

40. Così, pien di coraggio, e di speranza
Inseguì 'l mio nemico, e lo raggiunsi,

E da la pugna io non rivolsi il passo
Sin ch'ei non venne manco.

So, full of courage and hope
I chased my enemy, and caught up with
him,
And from the fight I did not turn away
Until he passed away.

Verse 42

Io così l'abbattei,
Così sue forze infransi,
Ch'egli di starmi in faccia
Nè fronte, nè potere avrà più mai;

Ei già mi cadde al piede,
Io già lo calpestai.

I took him down,
As his forces I broke,
That he of standing in my face
Neither confront nor power he will
never have again;
He already fell at my foot,
I already trampled him.

Verse 43

Ma tu fosti, o Signor, che di valore
Armasti nella pugna il braccio mio;
Sì, tu, Signor, facesti,
Che al piede mi caddessero
Quei, che a mio precipizio
Le ardite insegne alzarono.

But you were, o Lord, who of value
Armed in the fight my arm;
Yes, you, Lord, made so,
That at my foot dropped
Those, that at my precipitating
The bold insignia raised.

Verse 44

41. Fu il tuo poter, che di rossor coperti

Sforzò costoro a volgermi le spalle,

E disperse gl'indegni

Armati contro me d'ira, e furore.

It was your power, that of redness
covered them

It forced them to turn their backs on
me,

And it scattered the unworthy

Armed against me with wrath, and fury.

Verse 45

42. Gridaro essi, soccorso,

Ma non vi fù, chi dasse loro aita;

A te lor preci alzarono,

Ma fosti inesorabile.

They shouted for help,

But there was no one who give them
help;

To you they raised their prayers,

But you were inexorable.

Verse 46

43. Io già riddussigli

Minuta polvere,

Che ad ogni soffio

D'aura disperdesi;

E qual d'immonde strade

Abbietto fango e vile, io gli calcai.

I reduced them

To minute dust,

That at every breath

It dispersed in the air;

And as of filthy roads

Abject and vile mud, I trampled him
them

Verse 47

44. Così per tua clemenza

Del popolo ribelle

Al furor mi togliesti,

E depressi i superbi

A molestarmi intenti,

Stabilirmi ti piacque

Capo e Re de le genti.

So for your clemency

Of the rebellious people

From the fury you took me away,

And depressed the haughty

To harass me intent,

You liked to set me

Chief and King of the people.

Verse 48

Appena il suono udito

Di mie vittorie, un popolo straniero

Si mosse volontario a darmi omaggio,

E fè de' voler suoi legge i miei cenni.

Just as the sound was heard

Of my victories, a foreign people

Moved voluntarily to pay homage to
me,

And they made law of their will my
hints.

Verse 49

E quel popolo ingrato,

Che a gran ragion non chiamerò più
mio,

Perche di fedeltade

Violò il giuramento,

Fiaccato, e indebolito

A lasciar fu costretto

Le vie, che a danno mio calcava ardito.

And that ungrateful people,

Whom for great reason I will no longer
call mine,

Because of loyalty

Violated the oath,

Exhausted, and weakened

Was forced to leave

The roads, which to my detriment he
walked daringly.

Verse 50

45. Viva Iddio, viva per sempre

E risuoni

De l'Autor di mia salvezza

L'alta lode in ogni parte.

Long live God, live forever

And resonate

Of the author of my salvation

High praise everywhere.

Verse 51

Viva Iddio, che al braccio mio

Diè 'l poter di vendicarmi;

46. Che sottopose

Straniere genti

A' voler miei,

E dal furore

Salvarmi piauquegli

Di tanti perfidi

Nemici rei.

Long live God, who to my arm

Gave the power to avenge me;

Who submitted

Foreign peoples

To my behest,

And from the fury

He liked to save me

Of the many perfidious

Guilty enemies.

Verse 52

47. Viva Iddio, che sopra quanti
Sollevaronsi a mio danno
Più sublime alzò mia gloria;

48. E da l'empio mio nemico
Tratto in salvo,
Mi donò piena vittoria.

Verse 53

49. Per grazie così rare
con salmi sacri al suo gran nome
augusto
farò la sua possanza
palese al mondo intero

Long live God, who above those
Uprisen to my detriment
More sublimely raised my glory;
And who over my impious enemy
Once rescued,
Gifted me with full victory.

For such rare graces
with psalms sacred to his great augustus
name
I will make his might
manifest to the whole world

50.

*** Intonazione degli Ebrei Tedeschi
sopra Hamavdil*

*** Intonation of the German Jews on
Hamavdil*

** INTONAZIONE DEGLI EBREI
SPAGNUOLI SOPRA L'INNO AKHAR
NOGENIM*

אָפּעירט אַ שיר נאָגט אַהר
עירט הנבל דודי קום אומרה למנצח
עירט הנבל דודי קום אומרה למנצח

** INTONATION OF THE SPANISH JEWS
ON THE HYMN AKHAR NOGENIM*

Another musician will sing a song on the
mountain of Chen, a song of praise
To the one who has overcome the
saying, Omer, arise, my friend, the
harpist, Ore
To the one who has overcome the
saying, Omer, arise, my friend, the
harpist, Ore

Verse 54

51. E canterò le lodi
Di quel Dio, di quello che con tanti
Magnifici favori
Fè il Re suo servo umile
e salvo, e vincitor;
Di quel, che sopra l'unto
Da lui Re d'Israelle
Davidde prediletto
L'alta clemenza sua profuse ogn'or;

And I will sing the praises
Of that God, who with many
Magnificent favors
Made the King his humble servant
And safe, and victorious;
Of that God, who above the anointed
By him King of Israel
the favorite David
His high clemency he lavished every
hour;

הַמְבָדִיל
בֵּין קֹדֶשׁ לְחֵל
חֲטָאֵתֵינוּ הוּא יִמְחֹל
זְרַעֵנוּ וְכֶסֶפֵנוּ
יִרְבֶּה כְּחֹל
וְכִכּוֹכָבִים בְּלֵילָה

The difference between holy and holy
our sins he will forgive
our seed and our money
will multiply
as the sun
and as the stars in the night

E spanderla promise
Sù i venturi di lui chiari nepoti,

And spreading it he promised
On his future fair grandchildren,

**** INTONAZIONE DEL QUINTO TONO
ECCLESIASTICO*

Gloria Patri, et Filio, et Spiritui Sancto

**** INTONATION OF THE FIFTH
ECCLESIASTICAL TONE*

Glory to the Father, and to the Son, and
to the Holy Spirit

52.

**** Intonazione del quinto Tono
Ecclesiastico*

**** Intonation of the fifth Ecclesiastical
Tone*

53. Oltre il girar ancora
De' più lontani secoli remoti

Beyond the turning again
Of the most distant remote centuries

//** Hebrew and Gregorian intonations
are present only in the musical score*

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