

94491 CARISSIMI

## ADDITIONAL LINER NOTES

### PICTOGRAPHY OF SOUND

Medieval and baroque frescoes may show different degrees of preservation, but the approach to the objects themselves is the same. However, the interpretations of medieval and baroque art are certainly very different. An expert on 13th century art might not understand Pietro da Cortona at all, and viceversa. But on one point there is no doubt: the two works of art can be set in front of us to examine together. One is older, the other younger, and they represent points of view and philosophies that are far apart, but in their physical reality they are equally present. There is only one means of observation, while there is knowledge relevant to the one but not to the other. It is of course also possible to verify, even to interfere with, the material of which a work of art is made.

With music, it is different. A 17th century piece is incomplete, at least in the present state of knowledge, while a 19th century one is complete. Nor does the remark about interpretation always hold good. The attitudes necessary to interpret Carissimi certainly differ from those needed to interpret Schumann.

The point is a different one. In a Schumann text there is enough for the planning of an interpretation, but not in a Carissimi text. The resulting conflicts about correct, or if you prefer, reliable performance, of a piece by Carissimi, Cazzati, Perti, or Monteverdi, cannot be resolved in the absence of unequivocal documentary evidence, of which there is none. While it is very easy to demolish critically performances that lack any philological depth, it is very difficult to judge as exact that which should remain open to question and is in any case subjective. It is not that a secret substructure is lacking; there are simply no defining concepts.

That is why a comparison between different artistic techniques of the same period may help the maturing of a critical conscience. This does not mean that it is legitimate in the absence of any real basis to propose comparisons or parallels. In fact, careful study shows that each period has its paradigm art forms and its minor ones. The reason for all this surely cannot be explained once and for all on principles valid for all periods and all artistic techniques. The truth is immediately clear. To take a canonical example, the Italian 15th century was a giant of the figurative arts, but it is difficult to remember even just one great writer of the same period. And if 19th century Opera has enjoyed extraordinary triumphs, the same cannot be said about most 19th century paintings. This is logical: there is no Art without further determinants. There are artistic techniques, and it is obvious that their developments and vicissitudes cannot constantly run in parallel. However, if this is true, it is also true that certain comparisons between different techniques might yield illuminating results, when one of them refers either implicitly or explicitly to the others. Reasoning of this kind is applicable, with high confidence, to the Italian 17th century.

Here, confronted with an extraordinary and most energetic period in the field of figurative art, we still have today a feeling of a rather uniform musical culture, undoubtedly of a high level, but its articulations and crucial personalities are not very clear.

The recent experience of the Ensemble Seicentonovecento with the oratorios of Giacomo Carissimi has illuminated some interesting, and hitherto never thoroughly explored, aspects of the complex relationship between music and painting established in the first half of the 17th century, first in the Roman school, then at Bologna, and then, progressively, in all the major Italian centres.

The vastness of Carissimi's expressive range becomes always clearer with the systematic exploration of his works, which are partly known to philologists, but little frequented by a wider public of enthusiasts and scholars.

It is almost as if in the history of 17th century painting personalities such as Domenichino or Guercino were known only through a limited number of works. Carissimi is at a similar level - the level of an extremely subtle and ardent poet touching with the same creative energy all the chords of a compact and solemn universe, in a continual widening of his expressive horizon. Reflection on this vast conceptual range, which was gained by the master from his concrete experience in the environment of the Roman school, makes it seem permissible to compare different artistic techniques on the basis of the fundamental concept of the intellectual outlook which is concrete image, but also ideal form of a compositional structure - traceable with equal legitimacy in the space of sound and in the figurative space.

The fatal century opened with an event, in the first days of the year, that could not better render such an idea: the *Rappresentatione di Anima et di Corpo* by Emilio de' Cavalieri, which many historians of music have wished to recognize, not totally wrongly, as the first manifestation of what was later to be the oratorio.

Here the term "representation" has a double meaning. On the one hand it is an echo of the theatrical performance, since the composition is true theatrical action: it is not playing, but just "staging", in a synthetic and convincing manner, allegorical ideas and concepts that the public must perceive with visual immediacy. On the other hand, "representation" means a portraying, in the pictorial sense of the term. That is, the music has a "visual" ambition, almost intrinsic to its language. Of course this is only a metaphor, but its ultimate meaning is not so far from that of today's movie sound-tracks: there are conventions that make it unnecessary for us actually to see the images on the screen to understand, from the music, which "genre" of movie it is. For example, a horror movie has sound elements that could never be transferred unaltered to a comedy. The conventions are so engrained in the mind of the public that such a transfer would immediately be interpreted as having an ironic significance.

But in the case of the movie it is obvious: music must not have so much visual ambition, but should merely constitute a track along which run images already overloaded with meaning. This procedure is completely distinct from the procedure of 19th century lyric Opera, where the staging is based on abstract conventions and subordinate to the requirement that the voices be audible at all times and in all circumstances.

Thus Emilio de' Cavalieri's *Rappresentatione* is a kind of "pictography of sound" in which the music is intended to be the true equivalent of the visual representation, and builds up an image that is interesting for its clarity and completeness.

There is a striking similarity between the pictorial work of a genius such as Caravaggio, and de' Cavalieri's musical allegories. The common ideal is that of vision, which implies that the musician must take the radical step of abandoning the polyphonic idea and arranging the music in the harmonic arena, where the melodising settles down in an unwavering melody. Blocks of sound are closed in on themselves and provided with an internal coherence. The ensemble that emerges is really spatial, resembling the pictorial spaces in which the old idea of fullness at each point has disappeared, and in contrast the dimension of emptiness, of that which is commensurable only by the criteria of the imagination, starts seeping through.

After all, this was the legacy of late 16th century polyphonism, always more oriented, with the Roman school of Palestrina and Animuccia, towards tranquil contemplation, saturating the density of the sound. This was in seeming contrast with the expectation, carried to the limit by Orlando Di Lasso, of the difficulty of moving forward, of researching in the contrapuntal space, in a kind of fatal movement that seems to reject final conclusion as the inevitable end of human endeavours, sublime as they might seem.

But at the beginning of the 17th century, song could have appeared to be the very place for figurative sound, while untiring and often bitter research invaded the dominion of the keyboard, envisaging the prospect of a musical cathedral.

To sum up, if Frescobaldi might be comparable to a demanding architect, Carissimi is comparable to a distinguished painter.

One reason in terms of mastery of space, of structure, but also of expression and "naturalness", the most significant outcome of the science of painting.

To be heeded and then salvaged, all this must now be reconciled with performance praxis and the considerations that follow from it. And here the difficulties commence, and not exclusively in the Frescobaldian sense. Because we ask ourselves (and the most recent generations of musicians who have faced the problem continue to ask the question with growing urgency) whether the very idea of performance praxis that we inherited from the 19th century has a meaning when transferred unaltered to the world of the first half of the 17th century, at least up to Cavalli's death (1676), just to choose a symbolic date. It is not easy to clarify the reasons why one feels that there is so wide a divergence between the present concept of performance praxis and that which must have characterized the 17th century, at least up to the first acknowledgment of Corelli's worth. When talking about performance praxis today we refer basically to a kind of problem that is strictly connected with the evolution of the social organization of work, intended in a wide sense. The baroque orchestra is already a symbolic reflection of a group of people working together with constant and repetitive rhythms. This concept develops together with the parallel evolution of the organization of work in the factory up to the time of the assembly line, reaching its historical demise with the appearance of the avant-gardes of the early 20th century, when the way in which the ensemble of performers is coordinated, first by a Schonberg, then by a Boulez, tends to look more and more like Frescobaldi and Monteverdi, rather than Bach or Beethoven.

When, in the time that is now ours, the criterion of work as the efficient functioning of a machine reached a crisis, the whole great machinery of the symphony also reached a crisis, at least from the creative point of view. Whole generations of musicians have composed by the criterion of the functioning machine, following not an expressive contour, but one of performance.

Logically, the notion of demonstrating function lies also at the base of the work of a Frescobaldi or a Monteverdi, but without one fundamental element: production of a socially useful object a role that could be played, for example, by a Brahms symphony, destined to the concert hall and therefore to the public.

The problem of correct performance praxis of a 17th century oratorio is linked not only to the fact that not everything that should have been written actually was written, but also to the fact that its performance praxis cannot any longer belong to us, because we are "by excess" outside the world that ignored the idea of performance as a work co-ordinated by a leader who guides everyone involved toward a socially relevant production, just as the great polyphony of the 15th and 16th centuries was outside "by defect". From this derives the margin of objective incomprehensibility when one confronts the solution of the problem of performance, of which the congruent usage of period instruments, correctly identified and rebuilt on a philological basis, is only one aspect, although a defining one. But a period instrument makes sense only if it is known how it was used; otherwise it is merely a toy in the hands of an innocent child.

From this point of view, the music-image hypothesis acquires a historical relevance, because it tends to support a notion of performance, admittedly on an unavoidable philological basis, that extols the figurative and pictographic aspects of those factors which can really assist a decision to play in one way rather than another.

A fresh commitment to Carissimi's oratorios, as is here proposed, raises some decisive issues: the dynamics, the tempi, instrumental density and the choices that follow from it, resolution of the basso continuo, articulation, and phrasing compared with the use of a fixed structure that tends to blunt the dimension of "fantasy" often investigated in the context of Frescobaldian performance praxis. The learned commentators recognize obscurely that this fantasy dimension could not in any way be directly compared to the romantic idea of the Schubertian, or, even better, Schumannian "wanderer", with whom one might also be tempted to propose a rapprochement.

But all this is of little use: the "freedom" with which everyone thinks that composers such as Frescobaldi, Veggio, Segni, and the others who came from an essentially madrigal culture have followed the arduous path of the ricercar, should be performed, has nothing in common with the freedom emanating from a Chopinian text. This is certainly not because in the 17th century text the amount of writing was decidedly less, but because in the 17th century the dimension of romantic "freedom" was undoubtedly latent, although with a technically incomparable sensibility.

Here both a comparison between artistic techniques and a correct deciphering of the music-image relationship can be of help. In the first place, the Frescobaldian "freedom" comes close to a lack of balance between form and content; this lack is obvious in the late Italian chivalry poem up to the end of a totally "free" work such as the *Secchia rapita* by Tassoni. Again, the "freedom" may be compared to the tensions between gigantism and allegory that can be found in a pictorial masterpiece such as the *Allegoria della Divina Provvidenza* by Pietro da Cortona in the Barberini Palace in Rome, which is of 1630.

In other terms, here the freedom of execution is linked to the purely figurative idea of the typical space of a well-defined artistic genre, which seeks to expand and to be explored in all its potentialities, precisely in the light of scientific inquiry, in a kind of sound laboratory extending in all directions. Comparison with the following generations can help the understanding. In the great romantic, everything is written on the page, but it is obvious that interpretation depends on the mode of expression or, if you prefer, on the rhythm of the phrase on which the very intelligibility of the work depends. In Frescobaldi, the text is a kind of massive cage (like the subject of the picture) but the structure contains an implicit freedom of expansion (like the content of the picture). The form is then free, because it is not based on the dialectical development of a discourse that advances along a straight line, but on the distribution of space that therefore requires of the performer an intelligence, entirely interior, in measuring the parts and starting building. This music is, in a certain sense, motionless. And since it is motionless, it can be compared to a pictorial image. An ability to express this fixity, as the form approaches its asymptotes, is the baroque fantasy. The progress of this discourse is circumscribed, but its grandeur is in the total devotion to sound heard as a living organism and not as a mere mechanism. This idea of a meditative halt in an enclosed space has been extolled in the dimension of song, to the point that the very allegory of the concept of Harmony seems finally to find its sanction in the later experiences of the Roman school.

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## **GIACOMO CARISSIMI or THE ORIGINS OF EUROPEAN MUSICAL CULTURE**

At first a chorister, then organist at Tivoli Cathedral, "the greatest musician ever produced by Italy" - in the words of P. Bourdelot became chapel-master of the Cathedral of San Rufino at Assisi, before holding the same position at Sant'Apollinare, the church of the Jesuit Collegium Germanicum in Rome.

This institution, founded in Rome in 1552, was one of the most prestigious centres of the Counter-Reformation and, thanks to the superiority of its teaching, attracted not only the Roman nobility, but also aristocrats from other parts of Italy, beside a great number of German students. Giacomo Carissimi (1605-74), heir to such renowned teachers as Tomas Louis de Victoria, Ruggero Giovannelli, Agostino Agazzari, Antonio Cifra and Lorenzo Ratti, was put in charge of the education of the choir-boys, the musical training of the students and the music programme at the collegiate Church of Sant'Apollinare. He composed for the Basilicas of San Pietro and San Giovanni in Laterano, taught counterpoint, and took part in the concerts of the Oratory of the Holy Crucifix. A very influential teacher (his fame had crossed the Alps), Giacomo Carissimi formed in Rome those musicians who were to be of importance in the second half of the 18th century: V. Alberici, Giovanni Battista Bassani (c 1657-1716), P. J. Baudrexel (1627-91), Christoph Bernhard (1627-92), Giovanni Maria Bononcini (1642-78), Marc-Antoine Charpentier (c 1645-1705), Giovanni Paolo Colonna (1637-95), M. Farinel (1649-?), K. Föster (1616-73), Johann Kaspar Kerll (1627-93), Johann Philip von Krieger (1649-1727) and Alessandro Scarlatti (1660 -1725). These musicians helped to spread familiarity with his music to Dresden, Warsaw, Leipzig, Prague and Paris. With the exception of one single volume, his works, collected in a series of autographic manuscripts, were destroyed in 1773 when the Society of Jesus was dissolved, and would have been definitively lost had there not been some printed editions (masses, motets, cantatas, sacred histories) and, above all, a number of German, Italian, French and English copies, which are evidence of the importance to his contemporaries of Carissimi's music.

Two countries are especially indicative of the considerable influence exercised by the Roman Maestro on the musical world of the second half of the 18th century: England, where we find Carissimi's influence in Handel's music, and France, with Charpentier.

In England, King Charles II had manifested a lively interest in Italian music and had invited to his court a number of Italian musicians, among them Alberici, who had brought with him the Roman Maestro's works. Carissimi was therefore known in that country from 1660 (we find him mentioned in Monfort's Journal) and his music was not only performed - one of Pepys's letter, dated 1664, describes a concert comprising the best existing musical pieces, among which those of the "famous master in Rome" - but also "copied". The best evidence for Carissimi's reputation is the number of his works that have survived in English manuscripts. While Purcell had copied Cazzati and Monteverdi, G. Jeffreys, H. Aldrich (Deacon of Christ Church at Oxford) and R. Goodson the Elder (professor of Music at Oxford from 1682 to 1718) were preserving most of Carissimi's works for later generations. Aldrich took up in his Anteo the thematic material of the Maestro, whose music he never stopped copying, and Handel, of whom it is still uncertain whether

he discovered Carissimi's music during his journey to Rome or from English copies, was so struck by it that he inserted Jephthah's recitative in Alexander's Feast and the final chorus of the same oratorio in Samson. Carissimi's music was introduced into France in 1656, certainly thanks to the Jesuits. Like many French artists who had travelled to Rome, "a city host to the arts and all the beauties capable of satiating curious and learned spirits", Ouyard, an enthusiast of "foreign" music, had come to own a sizable collection of Italian music, copies of which he would send to his friends, not only in Paris, but also in the provinces, thus helping the works of the Maestro of the Collegium Germanicum to be known in a country eager for Italian culture. The scores were arriving almost at the same time as the concerts were held in Rome: "...A man who arrived two months ago has furthermore told me that Signor Carissimi had not obtained permission to have his compositions printed, a thing that I cannot believe. I hope, Sir, that on your return, you will make enquiries about all these things, and I count on you to complete the work that you have started, convincing Signor Carissimi to publish all of his works, without restriction. From what I heard about him during my sojourn in Rome, where I used to be among his audience on all feast days and Sundays, I have great respect for everything he does."

Ouyard composed some sacred histories in imitation of Carissimi: *Histoire du Publicain et du Pharisien*, *Histoire de Joseph*, and *Histoire en musique de Jéricho*. These works, now lost, of which we know only the titles, are mentioned in the correspondence between Ouyard and Nicaise, and were probably performed in Paris while Charpentier was still studying in Rome. This piece of information is proof that already in the 17th century there existed in Paris a public responsive to this new genre, Carissimi's spiritual work, even if it was limited to the Italian coterie. While Lully was active at the court, Italian music never ceased to exercise an influence on the circles of the abbés Matthieau and Ragueuet, of the canons Nicoise and Ouyard, and on Philippe d'Orleans, who never concealed his lively interest in Italian music.

Marc-Antoine Charpentier was one of the few 17th century French musicians who completed his music studies in Rome, with "the best music master we ever had": "Jacobus Carissimus excellentissimus et celebris famae symphonietta, ecclesiae Sancti Apollinaris Collegi Germanici multorum annorum spatia musicae prefectus, in quoscumque affectus transformandos sunt enim ejus compositiones succo et vivacitate spiritus plenae". [Giacomo Carissimi, most excellent and famous composer, music director at the Church of Sant'Apollinare of the Collegium Germanicum, whose compositions, capable of inducing feelings of every kind, are full of the essence and liveliness of the spirit].

The *Mercure Galant* insistently repeats that Charpentier "has lived in Rome for three years", where he "has learnt music [...] under the guidance of Charissimi, considered the best teacher in Italy". In the eternal city, where an intense cultural life was then at its height, he had been able to listen to excellent sacred music: motets, hymns, masses, and above all oratorios, which had gained pride of place within the Roman religious life.

It was principally at Sant'Apollinare and at the Collegium Germanicum that Charpentier could have heard the "historiae sacrae". They were performed also in Santa Maria in Vallicella, at the Arch-confraternity of Jesus, in San Luigi dei Francesi and San Gerolamo della Carita. These dramatic compositions that had made Carissimi famous, possessed

peculiarities and expressive characters that would remain for ever impressed in his memory: syllabic or declamatory recitatives advancing the dramatic action with now an energetic, now a soft language; "ariosi", rich in audacious melodic lines, surfacing when the staged sentiments reach their heights (Judicium Salomonis, Duet of the Mothers "Non est ita .. .'); vocalizations extending over several bars whenever the words are not enough to express sorrow; numerous sections in the form of arias, with regular and dancing (3/2) rhythms, and at times with deeply sorrowful accents, amplifying the dramatic strength of the characters: themes defining the personages; preludes, ritornelli and symphonies capable, at times, of becoming full-fledged scenarios (Judicium extremum: trumpets of the judgment); precise textual exegeses that visualize the words almost one by one, making the text capable of taking the place of scenery, costumes, and staging; choruses, double (Historia Divitis, Diluvium universale, Jonas), if not triple (Judicium extremum), often composed by the soloists joining to form choral sonorities in which homophonic passages often alternate with virtuoso interventions (in Jonas there are: a double chorus describing the storm through a fast movement with vigorous rhythms present throughout; homorhythmic blocks echoing each other, intoning in turn each word of the phrase, interrupted melodic lines rising by degree, while at the same time describing the unbridled billows and the sailors' anguish); final sections written as thanksgiving prayers.

In the sacred histories of Marc-Antoine Charpentier one finds the same formulae for composition: one can recognize the great figurative scenes of Judicium extremum and Diluvium universale, in Mors Saulis et Jonathae, Proelium Michaelis or Josuè; Jonas's monologue in Judit, and Ezechias's in Caecilia, Filius Prodigus or Innocentium; the intensively expressive style of the choruses of Jephte or Jonas in Reniement de Saint Pierre, Extremum Dei Judicium or Caedes...

On his return to Paris, Charpentier did not forget Carissimi's oratorios, some copies of which he had annotated in the margins and brought back with him. Charpentier was always convinced of the efficacy of librettos in which quotations and biblical paraphrases alternated in order to emphasize the most dramatic personages of the Old or New Testament, and was invariably faithful to a musical form in which recitatives, ariosos, arias and choruses follow each other without interruption, and incessantly reawaken the interest of the audience.

The man to whom are attributed the words "Go to Italy: it is the real source" could not but take into account a musical form that allowed him to express freely his innate sense of the theatre: "Charpentier, as cultivated as the Italians, possessed to the highest degree the art of conjugating words with the most apt tones". Charpentier found in Carissimi's oratorios the model for his sacred histories, histories whose realization he achieved in that expressive way so singular, and at the same time so sober and pathetic, that constituted the very essence of his art.

Study of the work of Charpentier and of the other students of Carissimi allows one better to focus on the characteristics of composition diffused all over Europe by the Roman Maestro's works: long dramatic monologues in which the hero can freely pour out his feelings: "uproarious arias full of music and Harmony for ringing voices; others sweetly singable and deliciously formed for thin and flexible voices; still others passionate, tender, touching, true expressions of

the sentiment for nature, appropriate to stage action and able to make the best use of the artist's interpretation" (President de Brosse, Lettres d'Italie); a highly developed dramatic sense; a well-defined taste for contrast and musical breaks; an extreme vivacity of musical discourse; a "pointilliste" rhetoric giving rise to a continuous textual exegesis to bring the words alive; long melismas worthy of the best madrigals; embellishments underlining an important word; greatness, immensity, quickness of the movement, excitement, violence, joy, jubilation, as if a feeling arriving at its climax could no longer be expressed in words; dramatic use of silences; a mobile, refined and expressive harmony, dissonant chords, unexpected asperities of sound left unresolved, bold modulations, unusual tonalities, harmonic progressions, intervals of seconds, chromatisms, brutal modal changes, Neapolitan sixths, use of the ethos of modes; perfect intelligibility of language, great attention to detail so that each word corresponds perfectly to the feelings that are expressed in the text through agile, syllabic, declamatory recitatives, made up of a great number of repeated notes, with a powerful language that moves the action forward and in which the inflections of the voice are annotated as faithfully as possible; ariosos with bold melodic lines; a vast vocal range expressing great emotion at climaxes, audacious harmonic lines, numerous augmented or diminished intervals; finally, an expressive and moving continuo.

Carissimi's students did not limit themselves to finding inspiration in his style of composition: they discovered in the Roman Maestro two new musical genres that would soon spread all over Europe, meeting with unprecedented success: the cantata and the oratorio.

Thanks to his innovative genius, what had been an ordinary Jesuit boarding school became an international centre for music where Italians, Germans, the French and the English came to learn music.

In this way, Carissimi's name and his life's work were recognized immediately as the symbols of the beginning of an European musical culture.

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## Giacomo Carissimi The Complete Oratorios

Revised and edited by Flavio Colusso

### JONAS

HISTORICUS

Alia Simonichvili /  
Chiarastella Onorati //  
Mario Boccardo III  
Aurio Tomicich IV  
Chorus

GUBERNATOR

Chiarastella Onorati

JONAS

Francesco Sclaverano

#### 1. *Symphonia*

*Historicus (I)*

Cum repleta esset Ninive iniquitate, vox peccatorum ejus clamavit de terra ad Dominum, qui locutus est ad Jonam prophetam de coelo dicens:

*Deus*

Surge, Jona, et vade in Ninivem civitatem grandem et praedica in ea, quia malitia ejus ascendit coram me.

*Historicus (I)*

Audivit Jonas vocem Domini et timuit timore magno et descendit in navim euntem in Tharsim, ut fugeret et eriperet se a facie Domini.

*Historicus (II)*

Et cum processisset in mare, excitavit Dominus procellam vehementem in spiritu tempestatis.

*Historicus (Chorus)*

Et proeliabantur venti et Notus et Auster et Africus fremuerunt contra navim, nubes et nimbi, fluctus et turbines, grandines et fulgura, tonitrus et fulmina, impetu horribili, fremuerunt contra navim, ceciderunt super mare, et facta est tempestas magna in mari, et terruit nautas clamantes ad deos suos et dicentes:

DEUS

Aurio Tomicich

NAUTAE

Nunzia Santodirocco /  
Chiarastella Onorati //  
Mario Boccardo III  
Aurio Tomicich IV

#### 1. *Symphonia*

*Narrator (I)*

Because Nineveh was full of iniquity, the voice of its sinners cried out from the earth unto the Lord, who from heaven spake unto the prophet Ionah, saying:

*God*

Arise, Jonah, go to Nineveh, that great city, and cry unto it, for their wickedness is come up before me.

*Narrator (I)*

Jonah heard the voice of the Lord, and his fear was great; and he went down into a ship going to Tarshish to flee, and to remove himself from the presence of the Lord.

*Narrator (II)*

But while he was sailing, the Lord sent out a great wind, and there was a mighty tempest.

*Narrator (Chorus)*

And the winds waged war: Notus and Auster and Africus raged against the ship; clouds and nimbuses, billows and whirlwinds, hail and lightnings, thunders and thunderbolts raged against the ship with horrible force, and fell upon the sea, and there was a mighty tempest in the sea. And the mariners were afraid, and every man cried unto his god, saying:

*Nautae (II, III, IV)*

Dii magni, dii fortes, dii coeli, dii maris! Misericordes et potentes, de angustiis et periculis in misericordia et potentia liberate nos. Dicite tempestati, imperate ventis ut sileant et quiescant, et adiuve nos et salvi erimus.

#### 2. *Historicus (I)*

Jonas autem in interioribus navis in maestitia cordis sui dormiebat sopore gravi et excitavit eum Gubernator navis et dixit ei:

*Gubernator*

Quid tu sopore deprimeris? Surge, invoca Deum tuum; si forte recogitet Deus de nobis et non pereamus.

*Nautae (III, IV)*

Venite, mittamus sortem super nos, ut sciamus quare hoc malum sit nobis.

*Historicus (I)*

Miserunt ergo sortem et ecce sors cecidit super Jonam; dixerunt ergo ei viri navis:

*Nautae (II, III, IV)*

Indica nobis cujus causa malum istud sit. Quod est opus tuum? Quae est terra tua? Quod est iter tuum? Vel ex quo populo es tu?

*Jonas*

Hebraeus ego sum et Dominum Deum coeli timeo, qui fecit mare et aridam.

*Nautae (I, II, III)*

Quid faciemus tibi et cessabit tempestas ista, quae nobis interitum minatur?

*Mariners (II, III, IV)*

Highest gods, mighty gods, gods of heaven, gods of the sea! Ye merciful and powerful, by your mercy and power deliver us from anguish and danger. Address the storm, command the winds, that they fall silent and set at rest; help us, and we shall be safe.

#### 2. *Narrator (I)*

But jonah, inside the ship, shrouded in sadness, was fast asleep; so the shipmaster awoke him, and said:

*Shipmaster*

What meanest thou, o sleeper? arise, call upon thy God, if so be that God will think upon us, that we perish not.

*Mariners (III, IV)*

Come, and let us cast lots, that we may know wherefore this evil is upon us.

*Narrator (I)*

So they cast lots, and the lot fell upon Jonah. Then said the mariners unto him:

*Mariners (II, III, IV)*

Tell us for whose cause this evil is upon us. What is thine occupation? What is thy country? Whither goest thou? And of what people art thou?

*Jonah*

I am an Hebrew, and I fear the Lord, the God of heaven, which hath made the sea and the dry land.

*Mariners (I, II, III)*

What shall we do unto thee, that the tempest waging destruction upon us may come to an end?

*Jonas*

Tollite me et mittite in mare, et cessabit tempestas ista: scio enim ego, quod propter me tempestas haec grandis est super vos.

**3. Historicus (Chorus)**

Tulerunt nautae Jonam et miserunt in mare: et stetit mare a furore Suo.

*Historiecus (IV)*

Et praeparavit Dominus cetum grandem, ut deglutiret  
Jonam, qui de ventre ceti oravit ad  
Deum suum et dixit:

*Jonas*

Justus es, Domine, et rectum iudicium tuum, potens es et voluntati tuae non est qui possit resistere. Projecisti me in profundum maris et fluctus tui super me transierunt.  
Justus es, Domine, et rectum iudicium tuum, sed cum iratus fueris, misericordiae recordaberis. Placare Domine, ignosce Domine, et miserere.

Abiectus sum a conspectu oculorum tuorum, accensus est furor tuus et contra me tempestas orta est et infremuerunt venti et fluctus intumuerunt, vallavit me abyssus et cetus deglutivit me. Num quid in aeternum projecisti servum tuum?  
Placare Domine, ignosce Domine, et miserere.

Angustiata est in me anima mea et in afflictione multa recordatus sum tui, Domine Deus meus; bonum est oboedire mandatis tuis et a facie tua non declinare.

Ecce ego, mitte me et oboediam tibi: audi verba mea et exaudi me in angustiis confitentem nomine tuo.  
Placare Domine, ignosce Domine, et miserere.

*Historiecus (II, III, IV)*

Et imperavit Dominus pisci, et evomuit Jonam qui praedicavit in Ninive juxta verbum Domini.

*Jonah*

Take me up, and cast me forth into the sea; so shall the tempest come to an end: for I know that for my sake this great tempest is upon you.

**3. Narrator (Chorus)**

The mariners took up Jonah, and cast him forth into the sea: and the sea ceased from her raging.

*Narrator (IV)*

And the Lord prepared a great whale to swallow up Jonah, who prayed unto the Lord his God out of the fish's belly, and said:

*Jonah*

Righteous art thou, o Lord, and upright are thy judgments; mighty art thou, and there is none that could resist thy will. Thou hadst cast me into the deep of the sea, and thy waves passed over me. Righteous art thou, o Lord, and upright are thy judgments: but in wrath, remember mercy. Be appeased, o Lord, forgive, o Lord, and have mercy.

I am cast out of thy sight, thine anger is hot, and a tempest was raised against me; the winds raged, and the waves roared, the depth closed me round about, and the whale swallowed me. Hast thou cast off thy servant for ever? Be appeased, o Lord, forgive, o Lord, and have mercy.

My soul is anguished, and in my afflictions I remembered thee, o Lord my God. It is good to obey thy commandments, and stray not from thy side. Here am I: send me, and I will obey thee. Hear my words, and hearken unto me in my distress, and I shall praise thy name. Be appeased, o Lord, forgive, o Lord, and have mercy.

*Narrator (II, III, IV)*

And the Lord spake unto the fish, and it vomited out Jonah, who preached unto Nineveh according to the word of the Lord.

**4. Historicus (I)**

Et crediderunt Ninivitae, revertentes a via sua mala et agentes poenitentiam dixerunt:

*Soli et Chorus*

Peccavimus, Domine, et in viis tuis non ambulavimus; sed convertere Domine, et convertemur, illumina vultum tuum super nos et salvi erimus.

**JEPHTE**

HISTORICUS

Alia Simonichvili I  
Vittoria D'Annibale II  
Chiarastella Onorati III  
Aurio Tomicich IV  
Chorus

JEPHTE

Francesco Sclaverano

**5. Historicus (III)**

Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis Jephthe acquiescere noluisse, factus est super Jephthe Spiritus Domini, et progressus ad filios Ammon votum vovit Domino dicens:

*Jephthe*

Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.

*Historicus (Soli et Chorus)*

Transivit ergo Jephthe ad filios Ammon, ut in Spiritu forti et virtute Domini pugnaret contra eos; et clangebant tubae, et personabant tympana, et proelium commissum est adversus Ammon. Fugite, fugite, cedite impii, perite gentes; occumbite in gladio, Dominus exercituum in proelium surrexit et pugnat contra vos. Fugite, cedite impii, corruite et in furore gladii dissipamini. Et percussit Jephthe viginti civitates Ammon plaga magna nimis. Et ululantes filii Ammon facti sunt coram filiis Israel humiliati.

**4. Narrator (I)**

So the people of Nineveh believed, turned from their evil way and repented, and said:

*Soloists and Chorus*

We have sinned, o Lord, and we have walked not in thy ways; but return, o Lord, and we shall return; make thy face shine upon us, and we shall be safe

FILIA JEPHTE

Nunzia Santodirocco

ECHO

Alia Simonichvili  
Vittoria D'Annibale  
Aurio Tomicich

**5. Narrator (III)**

And the king of the children of Ammon made war against the children of Israel, and hearkened not to the words of Jephthah. Then the Spirit of the Lord came upon Jephthah, and he passed over unto the children of Ammon, and vowed a vow to the Lord, saying:

*Jephthah*

If the Lord shall deliver the children of Ammon into mine hands, whatsoever cometh forth of the doors of my house to meet me, I will offer it up to the Lord for a burnt offering.

*Narrator (Soloists and Chorus)*

Then Jephthah passed over unto the children of Ammon to fight against them with the help of the Lord. And the trumpets were blown, and the timbrels sounded, and the battle against Ammon was joined. Flee, flee, yield, ye ungodly; perish, ye peoples; fall by the sword, the Lord of hosts hath risen into battle, and fighteth against you. Flee, yield, ye ungodly, fall, and be scattered by the fury of the swords. And Jephthah smote twenty cities of Ammon with a very great slaughter. And the children of Ammon cried, and were subdued before the children of Israel.

**6. Historicus (IV)**

Cum autem victor Jephthe in domum reverteretur, occurrens ei unigenita filia sua cum tympanis et choris praecinebat:

*Filia Jephthe et sodales*

Incipite in tympanis et psallite in cymbalis, hymnum cantemus Domino et modulemur canticum. Laudemus Regem coelitem, laudemus belli principem qui filiorum Israel victorem ducem reddidit. Hymnum cantemus Domino et modulemur canticum qui dedit nobis gloriam et Israel victoriam. Cantate mecum/Cantemus omnes Domino, cantate omnes populi, laudate/laudemus belli Principem qui nobis dedit gloriam et Israel victoriam.

**7. Historicus (III)**

Cum vidisset Jephthe, qui votum Domino voverat, filiam suam venientem in occursum, prae dolore et lachrimis scidit vestimenta sua et ait:

*Jephthe*

Heu, heu mihi, filia mea! Heu, decepisti me, filia unigenita; et tu pariter, heu, filia mea, decepta es.

*Filia Jephthe*

Cur ego te, pater, decepi, et cur ergo, filia tua unigenita, decepta sum?

*Jephthe*

Aperui os meum ad Dominum ut quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum. Heu mihi, filia mea! Heu, decepisti me, filia unigenita; et tu pariter, heu, filia mea, decepta es.

*Filia Jephthe*

Pater mi, pater mi, si vovisti votum Domino, reversus victor ab hostibus, ecce ego filia tua unigenita: offer me in holocaustum victoriae tuae. Hoc solum, pater mi, praesta filiae tuae unigenitae ante quam moriar...

*Jephthe*

Quid poterit animam tuam, quid poterit te, moritura filia, consolari?

**6. Narrator (IV)**

And jephthah came victorious unto his house, and his only daughter came out to meet him with timbrels and with dances, singing:

*Jephthah's Daughter and Companions*

Begin with timbrels, and play on the cymbals, let us sing and tune a song unto the Lord. Let us praise the King of heaven, the prince of war that hath restored unto us the victorious leader of the children of Israel. Let us sing and tune a song unto the Lord that hath given glory to us and victory to Israel. Sing with me/Let us all sing unto the Lord; sing, all ye peoples, praise/let us praise the prince of war that hath given glory to us and victory to Israel.

**7. Narrator (III)**

When Jephthah, who had vowed the vow unto the Lord, saw his daughter coming toward him, he rent his clothes in sorrow and tears, and said:

*Jephthah*

Alas, woe is me, my daughter! Alas, thou hast deceived me, mine only daughter; and altogether thou, alas, my daughter, hast been deceived.

*Jephthah's Daughter*

Why, my father, have I deceived thee, and why have I, thine only daughter, been deceived?

*Jephthah*

I opened my mouth unto the Lord, and said that whatsoever came forth of my house to meet me, I would offer it to the Lord as a burnt offering. Alas, thou hast deceived me, mine only daughter; and altogether thou, alas, my daughter, hast been deceived.

*Jephthah's Daughter*

Father, father, if thou hast vowed a vow unto the Lord, and hast come back victorious against our enemies, here am I, thine only daughter: offer me as a burnt offering for thy victory. Let this thing, father, be done for me, thine only daughter, before I die ...

*Jephthah*

What could comfort thy soul, o daughter, what could comfort thee, my daughter ready to die?

*Filia Jephthe*

Dimitte me, ut duobus mensibus circumeam montes, lit cum sodalibus meis plangam virginitatem meam.

*Jephthe*

Vade filia, vade filia mea unigenita, et plange virginitatem tuam.

**8. Historicus (I, II, III, IV)**

Abiit ergo in montes filia Jephthe et plorabat cum sodalibus virginitatem suam, dicens:

*Filia Jephthe*

Plorate colles, dolete montes et in afflictione cordis mei ululate.

*Echo*

Ululate.

*Filia Jephthe*

Ecce moriar virgo et non potero morte mea meis filiis consolari. Ingemiscite silvae, fontes et flumina, in interitu virginis lachrymate.

*Echo*

Lachrymate.

*Filia Jephthe*

Heu me dolentem, in laetitia populi, in victoria Israel et gloria patris mei; ego sine filiis virgo, ego filia unigenita moriar et non vivam! Exhorrescite rupes, obstupescite colles, valles et cavernae in sonitu horribili resonante.

*Echo*

Resonate.

*Filia Jephthe*

Plorate filii Israel, plorate virginitatem mea, et Jephthe filiam unigenitam in carmine doloris lamentamini.

*Chorus*

Plorate filii Israel, plorate omnes virgines et filiam Jephthe unigenitam in carmine doloris lamentamini.

*Jephthah's Daughter*

Let me alone two months, that I may go up and down upon the mountains, and bewail my virginity, I and my fellows.

*Jephthah*

Go daughter, go mine only daughter, and bewail thy virginity.

**8. Narrator (I, II, III, IV)**

And the daughter of Jephthah went to the mountains, and bewailed her virginity with her companions, saying:

*Jephthah's Daughter*

Bewail, ye hills; grieve, ye mountains, and cry loudly over the affliction of my heart.

*Echo*

Cry loudly.

*Jephthah's Daughter*

Behold, I shall die a virgin, and my death will not find comfort in children. Sigh, ye woods, fountains and rivers, weep over the virgin's ruin.

*Echo*

Weep.

*Jephthah's Daughter*

O how grieved I am, in the midst of the joy of the people, the victory of Israel, and my father's glory; I, a virgin with no children, an only daughter, shall die, and shall not live! Be horrified, ye rocks; be astonished, ye hills; valleys and caves sound again with awful sounds.

*Echo*

Sound again.

*Jephthah's Daughter*

Bewail, children of Israel, bewail my virginity, and with sorrowful songs mourn for Jephthah's only daughter.

*Chorus*

Weep, children of Israel; weep, all ye virgins; and with sorrowful songs mourn for Jephthah's only daughter.



## HISTORIA DI JOB

DIABOLUS  
Aurio Tomicich

ANGELUS  
Patrizia Pace

JOB  
Jean Nirouët

### 9. Diabolus

Audi, audi Job quas aerumnas coelum defluat super te.

### Job

Quae me flagellant voces? Quis turbare praesumit animam meam?

### Angelus

Spiritus malus est, sed esto fortis, Job. Ego Dei angelus te tuebor, te defendam.

### Job

Aures meae non turbabuntur in voluntate Domini mei, malum spiritum spernam et mittam derelictum semperque dicam: "Sit nomen Domini benedictum".

### 10. Angelus

Sit tecum timor suus, fortitudo sua, patientia sua et perfectio viarum [su]arum.

### Diabolus

Audi, audi Job.

### Job

Audio, audio.

### Diabolus

Boves arabant et asinae pascebantur juxta eas, et irruerunt Sabaei tuleruntque omnia et pueros percusserunt gladio, et evasi ego solus ut nunciarem tibi.

### Job

Dominus dedit, Dominus abstulit; sit nomen Domini benedictum.

### 11. Diabolus

Ignis Dei cecidit et tactas oves puerosque consumpsit, et evasi ego solus ut nunciarem tibi.

### 9. Devil

Hear, hear, Job, what sorrows heaven casteth upon you.

### Job

What voices scourge me? Who dareth trouble my soul?

### Angel

It is an evil spirit, Job, but be strong. I, the angel of God, shall defend thee, I shall save thee.

### Job

That which the Lord willeth shall not trouble mine ears; I shall despise the evil spirit; I shall send him away without listening to him, and always shall say: "Blessed be the name of the Lord".

### 10. Angel

Let the fear of God, his confidence, his hope, and the uprightness of his ways be with thee.

### Devil

Hear, hear, Job.

### Job

I hear, I hear.

### Devil

The oxen were plowing, and the asses feeding beside them, and the Sabaeans fell upon them, and took them away, and they have slain the servants with the edge of the sword; and I only am escaped alone to tell thee.

### Job

The lord gave, and the lord hath taken away; blessed be the name of the lord.

### 11. Devil

The fire of God is fallen from heaven, and hath burned up the sheep, and the servants, and consumed them; and I only am escaped alone to tell thee.

### Job

Sicut Domino placuit: ora, factum est; sit nomen Domini benedictum.

### 12. Diabolus

Filiis tuis et filiabus edentibus et bibentibus repente ventus vehemens irruit e regione deserti, et concussit quatuor angulos domus quae corruit, quae corruens oppressit liberos tuos et mortui sunt; et evasi ego solus ut nunciarem tibi.

### Job

Nudus egressus sum ex utero matris meae et nudus reverter illuc. Dominus dedit, Dominus abstulit; sit nomen Domini benedictum.

### 13. Angelus

Vade, vade spiritus malus, hic est cujus os non conteret iniquitas. Beatus homo qui corripitur a Deo: ipse vulnerat et medetur, percudit atque sanat. Patientissime Job, inconcussus remanebis. liber ibis ultra clade, male spiritus; vade, vade.

### Angelus

Perge princeps tenebrarum; pauperiem mala miserias. Non iuvabunt: nam patientia semper vigebis. Dum semper in ore habebis hoc dictum: sit nomen Domini benedictum.

### Job

Jam me solatur coelestis angelus: mei Custos affer opem, [pauperiem mala miserias]. Non timebo, et patientia semper vigebis, et [semper in ore habebis hoc dictum]: sit nomen Domini benedictum, sit nomen Domini benedictum.

### Diabolus

Quae me vox agitat, quae me depellit, [pauperiem mala miserias]. Renovabo, nec patientia semper vigebis; nec semper in ore habebis hoc dictum: sit nomen Domini benedictum.

### Job

As it pleased the lord: pray, it came to pass; blessed be the name of the lord.

### 12. Devil

Thy sons and thy daughters were eating and drinking: and there came a great wind from the wilderness, and smote the four corners of the house, and it fell upon thy sons, and they are dead; and I only am escaped alone to tell thee.

### Job

Naked came I out of my mother's womb, and naked shall I return thither: the lord gave, and the lord hath taken away; blessed be the name of the lord.

### 13. Angel

Go away, go, thou evil spirit, here is he whose mouth iniquity hath not defiled. Happy is the man whom God correcteth: for he maketh sore, and bindeth up; he woundeth, and his hands make whole. O long-suffering Job, thou wilt stay firm. And thou, evil spirit, thou wilt go free after thy defeat; go, go.

### Angel

Depart, prince of darkness; evil bringeth want and grief. It will not serve: for hope always will prevail. And thou shalt always have these words in thy mouth: blessed be the name of the lord.

### Job

Now the heavenly angel hath comforted me: O my keeper, give me strength; evil bringeth want and grief. I shall not fear, and hope always will prevail, and I shall always have these words in my mouth: blessed be the name of the lord, blessed be the name of the lord.

### Devil

What voice shaketh me, and driveth me away? Evil bringeth want and grief. I shall try again, and hope will not always prevail; and I shall never have these words in my mouth: blessed be the name of the lord.

## DILUVIUM UNIVERSALE

HISTORICUS

Sara Allegretta I  
Nunzia Santodirocco II  
Luigi Petroni III  
Chorus

DEUS

Mario Boccardo

NOE

Aurio Tomicich

### 1. Symphonia

*Historicus (I, II)*

Cum vidisset Deus quod in immensum increvisset  
hominum malitia super terram et omnis  
eorum cogitatio intenta esset in malum, dixit:

*Dues et Homines (I, II, Chorus)*

Ecce homines quos creavi, omnes peccaverunt ;  
omnes declinaverunt, omnes me  
dereliquerunt/omnes  
te dereliquerunt ; non est qui convertatur  
ad me/te. Non est qui faciat bonum,  
non est usque ad unum.

### 2. Deus

Noe, Noe, ubi es?

Noe

Ecce, ecce adsum, Domine.

Deus

Audi, audi quae dicam tibi.

Noe

Loquere, Domine, quia audit servus tuus.

Deus

Finis universae terrae venit coram me, poenitet  
me fecisse hominem.

Noe

Quare poenitet te humanum genus creasse?  
Quare furor tuus insurget adversus homines?

Deus

Quia repleta est terra iniquitate eorum.

ANGELI

Sara Allegretta I  
Nunzia Santodirocco II

HOMINES

Sara Allegretta I  
Nuzia Santodirocco II  
Hyun Chung Kim III  
Chorus

### 1. Symphony

*Narrator (I, II)*

And God saw that the wickedness of man was  
increasing beyond measure in the earth, and  
that every imagination of the thoughts of his  
heart was only evil, and he said:

*God and Men (I, II, Chorus)*

Behold, the men that I have/thou hast created  
have all sinned; they have all gone astray, and  
forsaken me/thee. There is none who remembereth  
me/thee, none who turneth toward  
me/thee, none who doeth good, not even one.

### 2. God

Noah, Noah, where art thou?

Noah

Here, here am I, Lord.

God

Hear, hear what I say unto thee.

God

The end of all the earth is come before me: and  
it repenteth me that I have made man.

Noah

Speak, Lord: your servant heareth thee.

Noah

Why repenteth it thee that thou hast made man?  
Why should thy anger rise up against men?

God

Because the earth is full of their wickedness.

Noe

Parce Domine, parce populo tuo et ne [cadat]  
genus in perditionem.

Deus

Non parcam his qui me oderunt, impiorum non  
miserebor sed omnes sub aquis demergam.

Noe

Quid faciam miser, quomodo effugiam ab  
impetu aquarum inundantium?

Deus

Fac tibi ligneam arcam et ingredere in eam cum  
filiis tuis ut aquas effugias quae submergent omnes  
habitatores terrae.

*Angeli et Chori*

Agite, ruite, ruite currentes Austri, furentes Austri,  
movete turbines, ciete pluvias, per vos  
praecipiti seviat impetu effusis imbris tempestas  
horrida, coelum horrissono fragore mugiat,  
terrarum ardua tremiscant tonitra, astra per nubila  
erumpant fulgura, flammescant ignea  
fulgorum lumina, strepenti strideant rumore fulmina,  
superba montium feriant culmina, ventorum  
rabies aëra verberet effusa grandine, nimbi  
praecipitent.

### 3. Historicus (I)

Dirupti sunt ergo omnes fontes aquarum et  
cataractae coeli apertae sunt et longa imbrium  
continuazione per quadraginta dies et quadraginta  
noctes facta est inundatio super universam  
terram. Aquis arva demergunt, flavae segetes  
sternuntur floribusque viduata manent prata.

*Historicus (II)*

Villae cadunt et vincta fera gurgite deleta et  
colonis deplorata jacent sata.

*Historicus (I)*

Summis haerent pisces nimbis sedes fuit quae  
columbis, supra silvas damae natant dum  
absortae ab undis cadant.

Noah

Spare, Lord, spare thy people, that all the  
nations perish not.

God

I will not spare them that hate me; I will not  
have mercy upon the wicked, but I will drown  
them in water.

Noah

What shall I do, wretched man that I am, how  
will I flee the violence of the waters?

God

Make thee an ark of wood, and come into it  
with thy sons, to escape the waters that will  
cover all the inhabitants of the earth.

*Angels and Choruses*

Come, rush, rush in, ye impetuous, furious  
winds of the south, move, ye whirlwinds,  
sweep, rain: because of you, the fearful storm  
shall increase its fierceness with the great violence  
of overflowing showers, the sky shall roar  
with frightful sounds, the rocks of the earth  
shall tremble with thunders, lightnings shall  
rent the clouds with their burning lights, their  
howling noise shall roar, and the proud tops of  
the mountains shall be smitten; let the raging  
winds strike the air, and upon the scattered hailstones,  
let the rain fall.

### 3. Narrator (I)

All the fountains of the great deep were broken  
up, and the windows of heaven were opened;  
and a long, constant rain was upon the earth  
forty days and forty nights, and the flood was  
upon the earth. The fields are covered with  
water, the harvest is stricken to the ground.

*Narrator (II)*

The cities fall down flat, and the fields,  
destroyed by the fierce flood, lie abandoned.

*Narrator (I)*

The fishes are caught in the clouds, where the  
doves were, the deer swim over the woods  
until, swallowed by the waves, they fall down.

*Historicus (II)*

Lupi natant inter oves, inter canes, inter boves,  
omne vivens in profunda vada maris trahit  
unda, omne quod sub coelo aquae in demersum  
latet.

*Historicus (III)*

Videntes autem homines quod in tantam  
altitudinem increvissent aquae, ad altissima  
montium culmina convergebant, et lamentabili  
ululatu complorantes, mendaces deos suos  
incusabant dicentes:

*Homines (I, II, III, Chori)*

Heu, heu, quae superum rabies, quae coelitem  
letifera nos vexat inclementia!  
Heu, heu nos  
tristes, heu dolentes, nimis coelo invisas gentes!  
Quae nos dira et execranda, quae funesta trahunt  
fata!  
Crudeles o deos, o numina dira, jam fera, jam  
†nostra cur agitis reos? Cur nulla praevalis nos  
revocatis, mortales ad dura cur fata damnatis,  
sic demersis, sic deletis o mortalibus gaudetis?†  
O iniquam saevitiam, o deorum saevissimam  
nequitiam!  
Age, Juppiter impie, ferox, tiranne coelitem,  
age, triumphas, plaude nostris aerumnis, gaude  
nostris laetare cladibus istis, te jactas laudibus.  
Nostr[os] ad fletus exulta laetus, nostro crudelis  
dolore pascere: nostro jam satis pectora luctu.  
Orbis molem cur creasti ut aquae vi deprimeres,  
cur virentes procreasti diluvio perimeres,  
cur ad limen nos vocasti quam subito adimeres?  
O inanem dementiam, o immanem Tonantis  
inclementiam!

*4. Historicus (III)*

Post dies vera centum et quadraginta quibus  
aquae obtinuerunt terras, recordatus est Dominus  
Noe et ait:

*Deus*

Fontes abyssi jam claudantur, cessent jam pluviae,  
imminuantur aquae, decrescant ripis flumina,  
mare ad litora redeat ut Noe ex area possit  
egredi.

*Narrator (II)*

Wolves swim among sheep, among dogs, and  
among oxen; the waves draw every living thing  
in the deep fords of the sea, and all that is  
under the sky is hidden in the overflowing  
flood.

*Narrator (III)*

Then men, seeing that the waters were increased  
greatly, moved toward the highest tops of  
the mountains, and lamenting with loud shouts,  
accused their false gods, and said:

*Men (I, II, III, Choruses)*

Alas, alas, what wrath of the gods, what fatal  
cruelty of the heavens tormenteth us! Alas, alas,  
how sad and sorrowful are we, too much hated  
by heaven! How dire, abominable, and deadly  
our fate is! O cruel gods, o terrible gods, why  
are ye so fierce with us, guilty ones? why prevailedst  
thou over us, called back for no reason?  
why are we condemned to such a harsh fate?  
why do ye rejoice at the sight of us mortals  
flooded and destroyed? o wicked cruelty, o  
pitiless wickedness of the gods! Come, thou  
wicked Jupiter, thou fierce heavenly tyrant,  
come, triumph, applaud our afflictions, rejoice  
and delight at our destruction, and boast with  
praise of that which thou dost. Be exceeding  
glad, delighted by our tears, and feed upon our  
cruel sorrow: already filled with mourning is  
our heart. Why hast thou made the world, to  
press it down with the strength of the waters?  
why hast thou made every green thing, to  
destroy it with the flood? why hast thou called  
us to life, to take us away in an instant?  
o vain folly, o immeasurable cruelty of the  
thundering god!

*4. Narrator (III)*

And the waters prevailed upon the earth an  
hundred and forty days; and the lord remembered  
Noah, and said:

*God*

let the fountains of the deep be stopped, let the  
rain be restrained, let the waters be abated, let  
the rivers return within their banks, let the sea  
flow back to the shore, that Noah may go forth  
of the ark.

*5. Angeli et Chori*

Polos sidereos nubila linquite, campos aethereos  
lumina cingite, stent jam silenti aëre venti,  
imbres jam cessent nec aquae terras amplius  
divexent.  
Inclarat jam dies quae coelum serenat ventosque  
refrenat mitissima quies.

*Omnes*

O Felix dies, o dies beata, o dies super omnes  
fortunata.

**CAIN**

HISTORICUS  
Patrizia Pace I  
Nunzia Santodirosso II  
Pamela Borri III  
Mario Boccardo IV  
Jean Nirouët V  
Aurio Tomicich VI

*6. Historicus (IV)*

Offerebat Cain de fructibus terrae munera Domino.  
Dominus autem non respexit munera  
ejus, sed respexit ad Abel et sacrificium illius.

*Historicus (I, II, III)*

Et iratus est Cain vehementer, et consurrexit  
contra fratrem suum, et interfecit eum. Dominus  
autem dixit ad Cain:

*Deus*

Ubi est Abel frater tuus?

*Cain*

Nescio: num custos fratris mei sum ego?

*Deus*

Quid fecisti? Vox sanguinis fratris tui clamat ad  
me de terra.  
Nunc igitur maledictus eris super terram: cum  
operatus fueris eam non dabit tibi fructus suos.  
Vagus et profugus eris super terram.

*5. Angels and Choruses*

Abandon the sky, ye clouds; encompass the  
ethereal fields, ye stars; let the winds be silent;  
let the rain be restrained, and let the waters torment  
the land no more.  
Now the day breaketh, in which the gentle  
quiet maketh serene the sky, and restraineth the  
winds.

*All*

O happy day, o blessed day, o more than any  
other fortunate day.

DEUS

Aurio Tomicich

CAIN

Jean Nirouët

*6. Narrator (IV)*

Cain brought of the fruit of the ground an offering  
unto the lord. And to his offering the lord  
had not respect, but had respect unto Abel and  
to his offering.

*Narrator (I, II, III)*

And Cain was very wrath, and he rose up  
against his brother, and slew him. And the lord  
said unto Cain:

*God*

Where is Abel, thy brother?

*Cain*

I know not: Am I my brother's keeper?

*God*

What hast thou done? the voice of thy brother's  
blood crieth unto me from the ground.  
And now art thou cursed from the earth: when  
thou tillest the ground, it shall not henceforth  
yield unto thee her strength; a fugitive and a  
vagabond shalt thou be in the earth.

*Cain*

Major est, Domine, iniquitas mea, quam ut veniam merear. Ecce eicis me hodie et a facie tua abscondar et era vagus et profugus in terra: omnis igitur qui invenerit me Decidet me.

*Deus*

Nequaquam ita fiet: sed omnis qui occiderit Cain septuplum punietur.

**7. Historicus (Omnes)**

Tunc egressus est Cain a facie Domini, et habitavit profugus in terra.

**JUDICIUM EXTREMUM**

HISTORICUS

Sara Allegretta *I*  
Nunzia Santodirosso *II*  
Hyun Chung Kim *III*  
Vittoria D'Annibale *IV*  
Francesco Schlaverano *V*  
Mario Boccardo *VI*

PROPHETA

Mario Boccardo

CHRISTUS

Aurio Tomicich

**8. Symphonia**

*Propheta*

Aspiciebam in visione noctis, et ecce in nubibus coeli Filius hominis veniebat cum potestate magna et majestate, judicaturus orbem terrarum in justitia, dicens:

*Christus*

Ite, ite Angeli mei, cum tuba et voce magna, et congregare electos meos a quatuor ventis a summis coelorum usque ad termonos eorum.

*Soli et Chori*

Tunc, horribili sonitu, tubae clangentes vocabunt gentes, et a sepulcris excitabunt angeli. Vocis fragore, tubae clangore, mugiet terra, resonabunt aethera.

*Cain*

My punishment is greater than I can bear. Behold, thou hast driven me out this day, and from thy face shall I be hid; and I shall be a fugitive and a vagabond in the earth; and every one that findeth me shall slay me.

*Gad*

It shall never be so; whosoever slayeth Cain, vengeance shall be taken on him sevenfold.

**7. Narrator (All)**

And Cain went out from the presence of the Lord, and was a vagabond in the earth.

ANGELI

Sara Allegretta *I*  
Nunzia Santodirosso *II*

JUSTI

Luigi Petroni  
Francesco Schlaverano  
Mario Boccardo

PECCATORES

Chorus

**8. Symphony**

*Prophet*

I saw in my vision by night: behold, the Son of man was coming in the clouds of heaven with power and great glory, ready to judge the world in righteousness, and said:

*Christ*

Go, go, my Angels, and with a great sound of a trumpet gather together my elect from the four winds, from one end of heaven to the other.

*Soloists and Choruses*

Then, with a dreadful sound, the blowing of the trumpets shall call together the peoples, and the angels shall raise them up from their graves. And the earth shall bellow, and heaven sound again with the clamour of the voices, and the blowing of the trumpets.

**9. Angeli (I, II)**

Surgite mortui, venite ad judicium.

*Angelus (I)*

Surgite primi qui obdormistis in Domino, surgite Sancti et electi Dei ut rapiamini obviam Christo in aera.

*Angelus (II)*

Congregamini populi, consurgite gentes et descendite in vallem Josaphat et [i]bi Dominus vobiscum disceptabit.

*Angeli (I, II)*

Surgite mortui, venite ad judicium.

*Angelus (I)*

State omnes ante tribunal Christi, rationem reddituri de malis et bonis quae in saeculo gessistis.

*Angelus (III)*

Plangite omnes tribus terrae, et videte Filium hominis sedentem a dextris virtutis Dei, [reddentem bonis et malis] secundum opera sua.

**10. Soli et Chori**

Quam magna, quam amara, quam terribilis erit dies novissima cum advenerit Dominus ad judicandum nos. Sol obscurabitur, luna obtenebrabitur, totus stellifer coeli inflammabitur, de coelo cadent sidera; arescent fontes, arescent flumina, arescent aequora, coeli regia concidet, mundi machina corruet.

**11. Historicus (V)**

Tunc, apertis coelis, ministrantibus angelis, considentibus Apostolis, in sole majestatis suae Christus apparens dicit;

*Christus*

Congregate, angeli mei, ante me omnes gentes; separate eos ab invicem, sicut pastor segregat oves ab haedis, et statuete oves a dextris, haedos autem a sinistris.

**9. Angels (I, II)**

Arise, ye dead, come to your judgment.

*Angel (I)*

Rise first, ye who fell asleep in the Lord; rise, ye Saints and God's elect, to be caught up to meet Christ in the air.

*Angel (II)*

Gather yourselves together, ye peoples, arise, ye nations, and come down into the valley of Jehoshaphat, where the Lord shall judge you.

*Angels (I, II)*

Arise, ye dead, come to your judgment.

*Angel (I)*

Stand all before the judgment seat of Christ, for ye shall give account of that ye have done, whether it be good or bad.

*Angel (II)*

Weep, all ye nations of the earth; see the Son of Man sitting on the right hand of the power of God, and rendering to the righteous and the wicked according to their deeds.

**10. Soloists and Choruses**

How great, how bitter, and how terrible shall the last day be, when the Lord shall come to judge us. Shall the sun be darkened, and the moon shall not give her light, and all the firmament shall be set on fire, and the stars shall fall from heaven. The fountains shall be dried up, the rivers shall be dried up, the waters shall be dried up, the heavenly house shall be brought down, and the bulwarks of the earth shall fall down flat.

**11. Narrator (V)**

Then, the heavens shall be opened, and while the angels minister, and the Apostles sit, Christ shall appear in the glory of his majesty, and say;

*Christ*

Gather together all nations before me, my angels; separate them one from another, as a shepherd divideth his sheep from the goats; and set the sheep on the right hand, but the goats on the left.

*Angeli(I,II)*

Justi separentur ab impiis; stent a dextris electi, consistant a sinistris peccatores, ut secundum opera sua retributionem aut paenam recipiant.

*Justi*

Ecce nos, pro te Domine, bonum certamen certavimus, cursum consummavimus, fidem servavimus.

Redde ergo nobis, justus Judex, repositam nobis a te coronam justitiae.

*Christus*

Venite, benedicti Patris mei, possidete paratum vobis regnum a constitutione mundi.

Vos autem, qui a sinistris meis estis, discedite a me, maledicti, in ignem aeternum.

*Peccatores*

Cur in aeternum irascaris nobis, Domine? Quare sic repente praecipitas nos in profundum?

*Christus*

Quare exurivi, sitiivi; nudus, infirmus, aut in carcere eram, nec mihi cibum, potum, aut vestem dedistis.

*Peccatores*

Domine, quando te vidimus exurientem, sitientem, nudum, infirmum aut in carcere et non ministravimus tibi?

*Christus*

Quod non fecistis uni de minoribus his, nec mihi fecistis. Ite, ergo, maledicti in ignem aeternum qui paratus est Satanae et angelis ejus.

*Historicus (III)*

O vox nimium tremenda! Vox horrenda Creatoris judicantis, peccatores condemnantis!

*Historicus (IV)*

O vox tristis et funesta, qua gens reprobata scelestam, in perpetuum maledicta, aeternis erit ignibus addicta!

*Angels (I, II)*

Let the righteous be separated from the wicked; let the elect be on the right, and on the left the sinners, that every man shall be given either reward or punishment, according to his works.

*The Righteous*

Behold, o Lord, for thy sake we have fought a good fight, we have finished our course, we have kept the faith.

Give us, O righteous Judge, the crown of righteousness that thou hast laid out for us.

*Christ*

Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world. Depart from me, ye cursed that are on my left hand, into everlasting fire.

*Sinners*

Why doth thy wrath wax hot against us for ever, Lord? why yet dost thou destroy us?

*Christ*

For I was an hungered; I was thirsty; I was naked, sick, and in prison; but ye gave me no meat, no drink, and ye clothed me not.

*Sinners*

Lord, when saw we thee an hungered, or athirst, or naked, or sick, or in prison, and did not minister unto thee?

*Christ*

Inasmuch as ye did it not to one of the least of these, ye did it not to me. Depart, ye cursed, into everlasting fire, prepared for Satan and his angels.

*Narrator (III)*

O voice, dreadful beyond measure! Terrible voice of the Creator who judgeth and condemneth the sinners!

*Narrator (IV)*

O sad and mournful voice, by which the reprobates and the transgressors, cursed for ever, shall be condemned to everlasting fire!

**12. Soli et Chori**

Quam magna, quam amara, quam terribilis erit dies novissima, cum advenerit Dominus ad judicandum nos. Sol obscurabitur, luna obtenebrabitur, totus stellifer coeli inflammabitur, de coelo cadent sidera; arescent fontes, arescent flumina, arescent aequora, coeli regia concidet, mundi machina corruet.

**AUDITE SANCTI**

CHRISTUS

Aurio Tomicich

ANIMAE ELECTAE

Patrizia Pace

Pamela Borri

**1. Christus**

Audite Sancti, audite justi, audite fortis electorum animae: ecce vas tradet Dominus in manus impiorum ut comprobaverit vas; accipiatis coronam vitae.

*Animae electae*

Si tradiderit Dominus nos, servos suos, in manus impiorum, stabimus omnes in magna constantia adversus angustias persequentium. Quis enim nos separabit a caritate Christi?

*Christus*

Tribulatio an angustia?

*Animae electae*

Non separabit.

*Christus*

Persecutio an fames?

*Animae electae*

Non separabit

*Christus*

Nuditas an periculum?

*Animae electae*

Non separabit.

*Christus*

Ignis an gladius?

**12. Soloists and Choruses**

How great, how bitter, and how terrible shall the last day be, when the Lord shall come to judge us. Shall the sun be darkened, and the moon shall not give her light, and all the firmament shall be set on fire, and the stars shall fall from heaven. The fountains shall be dried up, the rivers shall be dried up, the waters shall be dried up, the heavenly house shall be brought down, and the bulwarks of the earth shall fall down flat.

**1. Christ**

Hear, ye Saints; hear, ye righteous ones; hear, ye strong souls of the elect: behold, the lord shall deliver you into the hands of the wicked to prove you; receive the crown of life.

*Souls of the Elect*

Though the lord should deliver us, his servants, into the hands of the wicked, we shall all stand firm, and suffer the adversities. For who shall separate us from the love of Christ?

*Christ*

Tribulation or disaster?

*Souls of the Elect*

They shall not separate us.

*Christ*

Persecution or famine?

*Souls of the Elect*

They shall not separate us.

*Christ*

Nakedness or peril?

*Souls of the Elect*

They shall not separate us.

*Christ*

Fire or sword?

*Animae electae*  
Non separabit.

*Christus*  
Si consistant castra adversum vos?

*Animae electae*  
Non timebit cor nostrum.

*Christus*  
Si exurgat proelium adversum vos?

*Animae electae*  
Non timebit cor nostrum.

*Christus*  
Si maledixerint vobis homines?

*Animae electae*  
Non timebit cor nostrum.

*Christus*  
Si principes persecuti vos fuerint?

*Animae electae*  
Non timebit cor nostrum: scimus enim quod  
passiones nostrae non sunt condignae ad futuram  
gloriam.

*Christus*  
Saevientes tortorum manus?

*Animae electae*  
Non sunt condignae ad futuram gloriam.

*Christus*  
Formidabiles leonis molae?

*Animae electae*  
Non sunt condignae.

*Christus*  
Lanientes unguulae?

*Animae electae*  
Non sunt condignae.

*Christus*  
Igne candentes laminae?

*Souls of the Elect*  
They shall not separate us.

*Christ*  
Though an host should encamp against you?

*Souls of the Elect*  
Our hearts shall not fear.

*Christ*  
Though war should rise against you?

*Souls of the Elect*  
Our hearts shall not fear.

*Christ*  
Though men should revile you?

*Souls of the Elect*  
Our hearts shall not fear.

*Christ*  
Though the princes should persecute you?

*Souls of the Elect*  
Our hearts shall not fear. For we know that our  
sufferings are not worthy to be compared with  
the glory that shall be ours.

*Christ*  
The cruel hands of the tormentors?

*Souls of the Elect*  
They are not worthy to be compared with the  
glory that shall be ours.

*Christ*  
The formidable teeth of the lion?

*Souls of the Elect*  
They are not worthy to be compared.

*Christ*  
The tearing claws?

*Souls of the Elect*  
They are not worthy to be compared.

*Christ*  
Scorching bands of iron?

*Animae electae*  
Non sunt condignae ad futuram gloriam.

*Christus et Animae electae*  
Scimus enim quod passionem nostram non sunt  
condignae ad futuram gloriam

## SALVE JESU

JESUS  
Mario Boccardo

FIDELES  
Nunzia Santodirocco I  
Pamela Borri II  
Mario Boccardo III

**2. Fideles (I, II, III)**  
Salve Jesu spes nostra, suscipe nos miseros servos.

*Jesus*  
Venite filii, venite ad Jesum et dabit vobis  
panem coelestem, omne delectamentum in se  
habentem.

*Fidelis (I)*  
Tandem quae poterit lingua, vox texere, Jesu  
dulcissime, quam sis mellifluus? Omni dulcedine  
tu es suavior.

*Fidelis (II)*  
Tu, suavissimus panis angelicus, nostras animas  
divine reficis et nobis praeparas aeterna gaudia.

*Fideles (I, II, III)*  
Ecce, o Jesu benignissime, per promissiones  
tuas coelesti repleti gaudio, properamus ad te  
cum exultatione.

*Souls of the Elect*  
They are not worthy to be compared with the  
glory that shall be ours.

*Christ and Souls of the Elect*  
For we know that our sufferings are not worthy  
to be compared with the glory that shall be  
ours.

**2. The Faithful**  
Hail, Jesus, our hope, receive us, thy poor servants.

*Jesus*  
Come, children, come unto me, and I shall give  
you the bread from heaven, able to content  
every man's delight.

*Faithful one (I)*  
What tongue, what voice, o Jesus, can say how  
gracious thou art? Jesus, thou art more gracious  
than the most gracious things.

*Faithful one (II)*  
Divinely refresh our souls, thou sweet bread of  
the angels, and prepare for us everlasting joy.

*The Faithful (I, II, III)*  
Behold, o most loving Jesus: filled with heavenly  
joy for thy promises, in exceeding gladness  
we come unto thee.

## QUO TAM LAETUS

Patrizia Pace *Cantus I*  
Nunzia Santodirocco *Cantus II*

### 3. *Cantus I*

Quo tam laetus progredieris, vir beatissime, quo tam praecipites gressus agglomeras, Christi miles fortissime?

### *Cantus II*

Ad supplicia propero, ad tormenta adcedo ut Christo in passione socius quem futura largitorem mihi gloria spero.

### *Cantus I*

Non terribiles tyranni minae, non formidabiles tortorum manus, non atrae teritant carcerum umbrae, non times graves compedum nexus, non ferrea catenarum vincula pavescis?

### *Cantus II*

Si Dominus salus mea est, quid pertimescam? A quo trepidabo ipse mecum descendet in foveam, ipse in vinculis non derelinquet me, non timebo quid faciat mihi homo. Tyranni minae, tortorum manus, impavidum me semper ferient.

### *Cantus I*

Cur immaturam enixe expetis mortem, quasi vis novissimum caede finire diem? Nullus ne tam acerbae mortis, ne timor occupat, nullus tangit praecordia metus?

### *Cantus II*

Nulla cecidit super me formido mortis, nulla me terrent novissima mortalium pericula, quoniam mihi vivere Christus est, et mori lucrum; vivo ego, jam non ego, vivit in me Christus, cupio dissolvi et esse cum Christo.

### *Cantus I et II*

Vade miles fortissime, vade miles beatissime, vade festina propera ad supplicia, ad tormenta, ad carceres, quoniam tibi vivere Christus est, et mori lucrum; vade jam non vivis, vivit in te Christus: ille salus, vita, spes et gaudium. O quam dulce est, O quam jucundum mori mundo et Christo vivere, qui te perducit hodie ad sempiterna Paradisi gaudia!

### 3. *Canto I*

Whither goest thou, so joyful, thou most blessed man? whither turnest thou thy steps so quickly, o most valiant soldier of Christ?

### *Canto II*

I go to the torments, I approach to torture, that I partake of the passion of Christ, from whom I hope to receive the glory that shall be mine.

### *Canto I*

Fearst thou not the terrible threatenings of the tyrant, the mighty hand of the torturer, the darkness of the gloomy prison? art thou not terrified by the heavy chains on thy feet, nor frightened by the bonds of the fetters?

### *Canto II*

If the Lord is my saviour, why should I be afraid, what should I fear? For he will descend with me in the pit, and abandon me not in my bonds; and I shall not fear what man will do to me. Fearless, I shall suffer the tyrant's threatenings and the torturer's hand.

### *Canto I*

Why so eagerly desirest thou an untimely death, as if to end thy last day in slaughter? Doth not fear of such harsh death occupy thee? doth it not touch thy heart?

### *Canto II*

No fear of death falleth upon me, nor am I frightened by dangers extremes to mortals; for me to live is Christ, and to die is gain; nevertheless I live; yet not I, but Christ liveth in me, and I have a desire to depart, and to be with Christ.

### *Canto I and II*

Go, most valiant soldier; go, most blessed soldier; quickly turn to the torments, to torture, to prison, since for thee to live is Christ, and to die is gain; go, thou that yet livest not, but in thee liveth Christ: he who is salvation, life, hope, and joy. O how sweet, how joyful it is to die to the world, and live in Christ who to day bringeth thee to the everlasting joy of Paradise!

## QUIS EST HIC

Patrizia Pace  
Nunzia Santodirocco  
Pamela Borri

4. Quis est hic vir beatissimus cujus enarrant coeli gloriam, cujus opera terrarum orbis resonat? Beatus [Jacobus].

Quis exultabilem hanc nobis reddidit celebritatis diem? Beatus [Jacobus].

Quis est cujus meritis et virtutibus universa fulget Ecclesia? Beatus [Jacobus].

Agite ergo coelestes Spiritus, habentes singuli cytharas aureas. Jubilate, cantate et modulamini in voce laudis et in sonitu laetitiae novae carmen hannoniae beato [Jacobus] cujus inclita virtus, cujus illustris gloria, cujus felix victoria in coelis hodie coronata triumphat.

Nos quoque socii laetos et canoros dulcisonantes angelorum choros alternantibus prosequamur vocibus. jubilemus, cantemus et modulemur triumphale canticum beato [Jacobus], cujus inclita virtus coronata triumphat, cujus illustris gloria, cujus felix victoria in coelis hodie coronata triumphat.

4. Who is this most blessed man, whose glory is told by the heavens, and with whose deeds all earth soundeth again? He is the blessed [James].

Who is he whose fame is restored to us in this memorable day? He is the blessed [James].

Who is he whose merits and virtue the universal Church shineth? He is the blessed [James].

Come now, ye heavenly Spirits, ye with the golden harps. Rejoice, sing, and tune a poem of praise, and a joyous song of new harmonies unto the blessed [James] whose famous virtue, excellent glory and great victory triumph to day, crowned in heaven.

We also shall accompany the joyful and sweetsounding songs of the angels, singing in turn. let us rejoice, sing, and tune a triumphal song unto the blessed [James], whose famous virtue, excellent glory and great victory triumph to day, crowned in heaven.

## SUSCITAVIT DOMINUS

Luigi Petroni *Altus*  
Mario Boccardo *Tenor*

Aurio Tomicich *Bassus*

### 5. *Altus*

Suscitavit Dominus super Babyloniam et super habitatores ejus quasi ventum pestilentum, misit ventilatores et ventilabunt et demolientur eam.

### *Altus, tenor, bassus*

Fugite gentes, fugite populi, fugite de medio Babylonis et salvet unusquisque animam suam.

### *Bassus*

Super muros ejus levate signum, augete custodiam, praeparate insidias, acuite sagittas, implete pharetram, quia ultio Domini est mors ejus est ut perdat eam et ponat urbem fortem in ruinam.

### *Altus, tenor, bassus*

Fugite gentes, fugite populi, fugite de medio Babylonis et salvet unusquisque animam suam.

### *Tenor*

Infelix Babylon quae habitas super aquas multas, locuples in thesauris, venit finis ejus, venit in finibus ejus, venit dies perditionis tuae, cassaverunt fortes tui in proelio, habitaverunt in insidiis, devoratum est robur earum, incensa sunt tabernacula tua.

### *Altus, tenor; bassus*

Fugite gentes, fugite populi, etc.  
Who is he through whose merits and virtue the universal Church shineth?  
He is the blessed [James].

### 5. *Alto*

The lord rose up against Babylon, and against them that dwelt in her, a destroying wind; and he sent fanners that they should fan her, and destroy her.

### *Alto, Tenor, and Bass*

Flee, ye nations, flee, ye peoples, flee out of the midst of Babylon, and deliver every man his soul.

### *Bass*

Set up the standard upon her walls, make the watch strong, prepare the ambushes, make bright the arrows, gather the shields, for the vengeance of the lord is her death, it is to destroy her, and make of the defended city an heap.

### *Alto, Tenor, and Bass*

Flee, ye nations, flee, ye peoples, flee out of the midst of Babylon, and deliver every man his soul.

### *Tenor*

O unhappy Babylon, thou that dwellest upon many waters, abundant in treasures, thine end is come, the day of thy calamity; thy mighty men have forborn the fight, they remain in their snares: their might hath failed, and thy tabernacles are burnt.

### *Alto, Tenor, and Bass*

Flee, ye nations, flee, ye peoples, etc.

## QUI NON RENUNTIAT

CHRISTUS  
Aurio Tomicich

### DISCIPULI

Luigi Petroni  
Mario Boccardo

### 6. *Christus*

Qui non renuntiat omnibus quae possidet non potest meus esse discipulus.

### *Discipuli*

Domine, ecce nos reliquimus omnia et secuti sumus te.

### *Christus*

Sed qui non baiulat crucem suam et venit post me non potest meus esse discipulus.

### *Discipuli*

Usque in hanc horam esurimus et sitimus et colaphis caedimur, persecutionem patimur et sustinemus.

### *Christus*

Arcta est via quae ducit ad coelum; ideo nisi efficiamini sicut parvuli non intrabitis in regnum coelorum.

### *Discipuli*

Immo minorati sumus a parvulis, nos enim sumus vermes et non homines.

### *Christus*

Bene fecistis omnia eo quod in caritate perfecta dilexi vos.

### *Discipuli*

Et nos super omnia diligimus te.

### *Christus*

Majorem caritatem nemo habet ut animam suam ponat quis pro amicis suis.

### *Discipuli*

Ecce, pro amore tuo parati sumus in carcerem et in mortem ire.

### *Christus*

Haec est perfecta caritas quam aquae multae non potuerunt extinguere.

### 6. *Christ*

Whosoever he be of you that forsaketh that he hath, he cannot be my disciple.

### *Disciples*

Lord, behold, we have forsaken all, and followed thee.

### *Christ*

And whosoever doth not bear his cross, and come after me, cannot be my disciple.

### *Disciples*

Even unto this present hour we both hunger, and thirst, and are buffeted; and, being persecuted, we suffer it.

### *Christ*

Narrow is the way, which leadeth unto heaven; and except ye become as little children, ye shall not enter into the kingdom of heaven.

### *Disciples*

Nay, we are less than little children; for we are worms, and no men.

### *Christ*

Ye have done all things well, and in perfect love I have loved you.

### *Disciples*

And we love thee above all things.

### *Christ*

Greater love hath no man than this, that a man lay down his life for his friends.

### *Disciples*

Behold, for love of thee we are ready to go, both into prison, and to death.

### *Christ*

This is perfect love, that many waters cannot quench.



*Christus*

Gaudete igitur et exultate quoniam merces vestra copiosa est in coelis.

*Discipuli*

Gaudeamus igitur et exultemus quoniam merces nostra copiosa est in coelis.

**CUM REVERTERETUR DAVID**

Patrizia Pace  
Nunzia Santodirocco  
Sara Allegretta

7. Cum reverteretur David, percusso Philistaeo, egressae sunt filiae Israel in occursum cantantes chorosque ducentes, in tympanis laetitiae et in voce exultationis praecinebant ei ludentes et dicentes:  
"Percussit Saul mille et David decem milia. Alleluja, alleluja".

**HISTORIA DEI PELLEGRINI DI EMMAUS**

HISTORICUS  
Nunzia Santodirocco I  
Francesco Sclaverano II

CHRISTUS  
Mario Boccardo

DISCIPULI  
Nunzia Santodirocco I  
Pamela Borri II

**8. *Historicus (II)***

*Duo* ex discipulis Jesu ibant in castellum nomine Emmaus, quod erat in spatio stadiorum sexaginta ab Jerusalem.

*Chorus*

Ite felices, ite beati, vobis invicem colloquentes, simul unaque recolentes qu[od] oportuit Christum pati. Ite felices, ite beati.

*Historicus (I)*

Et factum est dum loquerentur de his omnibus quae acciderant, ipse Jesus appropinquans ibat cum illis; oculi autem eorum tenebantur ne eum agnoscerent, et ait ad illos:

*Christ*

Be glad, then, and rejoice, for your reward is great in heaven.

*Christ and Disciples*

Let us be glad, then, and let us rejoice, for our reward is great in heaven.

7. When David was returned from the slaughter the Philistine, the daughters of Israel came singing and dancing, to meet him, with tabrets, with joy, and with joyful voices; and played instruments of music, and said: hath slain his thousands, and David his ten thousands. Alleluiah, alleluiah."

CHORUS

Nunzia Santodirocco  
Pamela Borri  
Francesco Sclaverano

**8. *Narrator (II)***

Two of the Disciples of Jesus went to a village called Emmaus, which was from Jerusalem about three-score furlongs.

*Chorus*

Go, ye happy, go, ye blessed ones, talking together, and recall why Christ must suffer. Go, ye happy, go, ye blessed ones.

*Narrator (I)*

And it came to pass, that, while they communed together of all these things which had happened, Jesus himself drew near, and went with them. But their eyes were holden that they should not know him. And Jesus said unto them:

*Christus*

Qui sunt hi sermones quos confertis ad invicem, et estis tristes?

*Discipulus (II)*

Tu solus peregrinus es in Jerusalem, et non cognovisti quae facta sunt de Jesu Nazareno?

*Discipulus (I)*

Non cognovisti quomodo tradiderunt eum summi sacerdotes et principes nostri in damnationem mortis, et crucifixerunt eum?

*Discipuli (I, II)*

Nos autem sperabamus quia ipse esset redempturus Israel. Nunc tertia est dies, et eum surrexisse testantur audisse mulieres quaerentes coelestis amantis, amore languentes.

*Christus*

O stulti et tardi corde ad credendum! Nonne haec oportuit pati Christum, et ita intrare in gloriam suam? Hic nostros dolores cum ipso portavit, hic nostros languores moriendo sanavit.

*Chorus*

Ite felices, ite beati vobis invicem colloquentes, simul unaque recolentes qu[od] oportuit Christum pati. Ite felices, ite beati.

*Historicus (II)*

Cum igitur Jesus interpretaretur discipulis in omnibus Scripturis quae de ipso era[n]t, appropinquaverunt castello quo ibant, et ipse finxit se longius ire. Discipuli autem coegerunt Jesum intrare, et dixerunt:

*Discipuli (I, II)*

Expirat jam dies, et umbrae inclinantur, ut cibi sumantur nos vocat hic quietis; ne facias viator hoc nocturnum inane, mane nobiscum.

*Historicus (II)*

Intravit itaque Jesus ut recumberet cum eis, qui cognoverunt illum in fractione panis, et ipse evanuit. Dixerunt ergo ad invicem:

*Christ*

What manner of communications are these that ye have one to another, and are sad?

*Disciple (II)*

Art thou only a stranger in Jerusalem, and not known the things which are come to concerning Jesus of Nazareth?

*Disciple (I)*

Hast thou not known how the chief priests our rulers delivered him to be condemned death, and have crucified him?

*Disciples (I, II)*

But we trusted that it had been he which have redeemed Israel. To day is the third day: certain women, looking for the heavenly lover, and languishing with love, testify that they have heard that he is risen from the dead.

*Christ*

O fools, and slow of heart to believe! Ought not Christ to have suffered these things, and to enter into his glory? Himself bare our sorrows; by his death, he healed our sicknesses.

*Chorus*

Go, ye happy, go, ye blessed ones, talking together, and recall why Christ must suffer. Go, ye happy, go, ye blessed ones.

*Narrator (II)*

And Jesus expounded unto them in all the Scriptures the things concerning himself, and they drew nigh unto the village, whither they went: and he made as though he would have gone further. But the Disciples constrained him to enter into it, saying:

*Disciples (I, II)*

The day is far spent, and the shadows are going down; rest inviteth us to take our food here; walk not in the night in vain, abide with us.

*Narrator (I)*

Jesus went in, and sat at meat with them; and they knew him when he took bread, and brake it; and he vanished. And they said one to another:

*Discipuli (I, II)*

Nonne cor nostrum ardens erat in nobis dum loqueretur in via, et aperiret nobis Scripturas? Eamus, surgamus, canendo dicamus: "O Christi victoria, o triumphalis, o immortalis resurgentis gloria".

**HISTORIA DIVITIS *Dives Malus***

HISTORICUS

Patrizia Pace I  
Nunzia Santodirocco II  
Mario Boccardo III

DIVES

Francesco Scloverano

ABRAHAM

Aurio Tomicich

*Disciples (I, II)*

Did not our heart burn within us, while he talked with us by the way, and while he opened to us the Scriptures? Let us go, let us rise, let us thus sing: "O victory of Christ, O triumphal, O immortal glory of him that is risen from the dead".

DAEMONES

Patrizia Pace I  
Nunzia Santodirocco II  
Vittoria D'Annibale III  
Chiarastella Onorati IV  
Mario Boccardo V  
Aurio Tomicich VI  
*Chorus*

*Dives*

Heu miser, quid audis? O nuntios execrabiles, mihi ergo est moriendum?

*Daemones (Soli et Chorus)*

Moriendum, moriendum; et opes et divitias relinquendum, nobiscum in infernum descendendum.

*Dives*

O spes meas fallaces, o laetias fugaces, o mortis vires nimium rapaces!  
*Quid mali, miser, egi, quid dirum nefas ausus, quae mihi morte sunt luenda crimina?*

*Daemon (I)*

Pane canes alebas, pauperes non replebas.

*Daemon (V)*

Auro scorta ditabas, nihil pauperi dabas.

*Daemon (VI)*

Nec terra usquam nee aëra, lacus, flumina et maria quae tibi escas parabant tuam vastam ingluviem explebant.

*Daemon (II)*

Sic cordis impietate, gulae voracitate, manus rapacitate, Deum exacerbasti et tibi aeternam mortem comparasti.

*Dives*

O mors horrida, violenta et amara, homini opulenti in voluptatibus suis conquiescenti.

*Daemones (Soli et Chorus)*

Morere, inelelix! Supremum age spiritum. Morere, inelelix! Age, jam execrabilem evome, tristis, animam.

**3. *Daemon (II)***

Sat mensas mille plenas obsoniis habuisti.

*Daemon (III)*

Sat molles cantilenas et sonitus audisti.

*Daemon (II)*

Sat ad ludicras scenas mimos spectans risisti.

*Rich Man*

Alas, woe is me, what do I hear? Terrible messengers, then must I die?

*Demons (Soloists and Choruses)*

Thou must die, must die; and, leaving wealth and riches, thou must descend with us unto hell.

*Rich Man*

O deceitful hopes, o fleeting joy, o too grievous might of death! What evil things did I, wretched man that I am? what heinous crime durst I do? what wickedness must now be washed away by death?

*Demon (I)*

Thou didst feed the dogs with bread, but not the poor.

*Demon (V)*

Thou gavest gold to the harlots, but nothing the poor.

*Demon (VI)*

Neither the earth, nor the air, nor the lakes, the rivers, nor the sea that gave thee lood satisfied thine immeasurable greed.

*Demon (II)*

Thus, with thy wicked heart, thy greed, and thy rapacious hand, hast thou angered God, and brought eternal death upon thee.

*Rich Man*

O awful, violent and bitter death, for a rich man at rest among his own pleasures.

*Demons (Soloists and Choruses)*

Die, unhappy one! Give up the ghost. Die, unhappy one! Wretched one, now vomit thy detestable soul.

**3. *Demon (II)***

Enough hast thou had tables filled with savoury meat.

*Demon (III)*

Enough hast thou heard pleasant sounds and songs.

*Demon (II)*

Enough hast thou laughed at the merry shows of the mimes.

**1. *Historicus (I)***

Erat vir quidam opulentissimus qui purpureis utebatur vestibus et splendide quotidie epulabatur, cujus domus ad ostium stabat mendicus Lazarus, scabie et ulceribus plenus; dum ad ostium hie jacebat stipem quaerens, saepe maerens, fame, miser, tabescebat et de micis cupiebat saturari quae de avari mensa divitis cadebant. Sed pietate non inanes stabant canes ejus ulcera lingentes et a sordibus tergentes.

*Historicus (II)*

Factum est autem ut moreretur mendicus Lazarus, et absumptus est ab angelis in sinum Abrahae. Dives vero, nimia gulae intemperantia, in lethalem aegritudinem incidens et se morti jam proximum sentiens, horridam mille daemonum turbam sibi adstantem vidit, clamantium et dicentium;

**2. *Daemones (Soli et Chorus)***

Jam satis edisti, jam satis bibisti, jam satis plausisti, jam satis lusisti; jam satis voluptatis hausisti, jam satis edisti, jam satis bibisti; et nunc tibi est moriendum, et pro flagitiis et pro peccatis est in chaos horrendum nobiscum descendendum, ubi semper torqueberis et mille, mille malis undique repleberis.

**1. *Narrator (I)***

There was a certain rich man, which was clothed in purple and fine linen, and fared sumptuously every day. And lazarus, a beggar, was laid at his gate, full of scab and sores; he was laid at the gate begging, and often complaining, consumed with hunger, and desiring to be fed with the crumbs which fell from the rich man's table. Moreover, pitiful dogs licked his sores, and wiped away his filth.

*Narrator (II)*

And it came to pass, that lazarus the beggar died, and was carried by the angels into Abraham's bosom. And the rich man, because of his sore greed, was struck by a deadly sickness, and feeling that he was at the point of death, he saw before him an horrible swarm of demons, shouting, and saying:

**2. *Demons (Soloists and Choruses)***

Enough hast thou eaten, enough hast thou drunk, enough hast thou rejoiced, enough hast thou played; enough hast thou tasted pleasures, enough hast thou eaten, enough hast thou drunk; and now thou must die, and, for thy crimes and sins, descend with us into the horrible chaos where thou shalt be tormented for ever, and filled with thousands and thousands of evils from every side.

*Daemon (I)*  
Sat fallaces sirenas audiens obdormisti.

*Daemon (IV)*  
Sat tibi est in profundum nobiscum descendendum.

*Daemon (I)*  
Ubi ab igne voraberis, et tormentis aeternis cruciaberis.

*Daemones (Soli et Chorus)*  
Morere, infelix!

*Daemon (I)*  
En vitae Suprema venerunt momenta quae dabunt extrema Averni tormenta.

*Daemon (II)*  
Jam gressus intende ad manes silentes, ad ignes ardentis nobiscum descende.

*Daemon (I)*  
Hic tibi debentur horrores et metus, hic gaudia in fletus aeternos vertentur.

*Dives*  
Heu me miserum, heu dolentem, heu perditum!  
O infelices felicitates meas; quo vadam, miser, quae habitabo palatia?

*Daemones (VI, Chorus)*  
Igneas tartari fornaces.

*Dives*  
Quas gustabo epulas?

*Daemones (V, VI, Chorus)*  
Serpentes et viperas.

*Dives*  
Quae bibam vina?

*Daemones (I, Chorus)*  
Picem et sulphura.

*Dives*  
Quali recumbam lectulo?

*Daemones (VI, Chorus)*  
Ferreo et candenti.

*Demon (I)*  
Enough hast thou gone to sleep listening to deceitful sirens.

*Demon (IV)*  
Now thou shalt descend with us in the deep.

*Demon (I)*  
Where thou shalt be consumed by fire, and tormented for ever.

*Demons (Soloists and Choruses)*  
Die, unhappy one!

*Demon (I)*  
Behold, the last moment of thy life hath come with hell's extreme torments.

*Demon (II)*  
Now turn thy steps to the silent regions of hell, descend with us into the burning fire.

*Demon (I)*  
Here thou shalt be paid with horror and fear; here pleasures will become eternal tears.

*Rich Man*  
O wretched man that I am, woe is me, I am lost! O my ill-starred happiness; where shall I go, wretched man that I am, in which palaces shall I dwell?

*Demons (VI, Chorus)*  
The burning furnaces of hell.

*Rich Man*  
What food shall I taste?

*Demons (V, VI, Choruses)*  
Serpents and vipers.

*Rich Man*  
What wines shall I drink?

*Demons (I, Chorus)*  
Pitch and sulfur.

*Rich Man*  
On what bed shall I lie?

*Demons (VI, Chorus)*  
On a bed of scorching iron.

*Dives*  
Quae purpurae operiar?

*Daemones (V, Chorus)*  
Flammae.

*Dives*  
Quibus fruar spectaculis?

*Daemones (VI, Chorus)*  
Teterrimorum daemonum.

*Dives*  
Quos jocos, quos risus, quos lusus miscebor?

*Daemones (I, II, Chorus)*  
Fletus et gemitus, et ululatus.

*Dives*  
Quia igitur nulla spes superest, moriamur.

*Daemones (I, II, Chorus)*  
Morere, infelix! Descende nobiscum in infernum, ubi es cruciandus in aeternum.

**4. Historicus (III)**  
Mortuus est ergo Dives et sepultus in inferno, ubi cum esset in tormentis, elevans oculos suos vidit Abraham a longe et mendicum Lazarum in sinu ejus, et clamavit dicens:

*Dives*  
Pater, pater Abraham, miserere mei, et mitte Lazarum ut aqua refrigeret linguam meam quia crucior in hac flamma.

*Abraham*  
Fili, recordare quia recepisti bona in vita tua, Lazarus vero mala; nunc autem hie consolatur, tu vera cruciaris.

*Dives*  
Rogo te, pater, ut mittas eum ad fratres meos, ut testetur eis ne et ipsi veniant in hunc locum tormentorum.

*Abraham*  
Habent Moysen et prophetas: audiant illos.

*Rich Man*  
In what purple shall I be clothed?

*Demons (V, Chorus)*  
Purple of fire.

*Rich man*  
What sights shall delight me?

*Demons (VI, Chorus)*  
Tremendous devils.

*Rich Man*  
What games, what laughters and amusements shall stir me up?

*Demons (I, II, Chorus)*  
Tears, wails and laments.

*Rich Man*  
Since there is no hope, let us die.

*Demons (I, II, Chorus)*  
Die, unhappy one! Descend with us into hell, where thou wilt be tormented for ever.

**4. Narrator (III)**  
And the rich man died, and was buried in hell. And in hell he lift up his eyes, being in torments, and seeth Abraham afar off, and Lazarus in his bosom. And he cried and said:

*Rich Man*  
Father, father Abraham, have mercy on me, and send Lazarus that he may cool my tongue with water; for I am tormented in this flame.

*Abraham*  
Son, remember that thou in thy lifetime receivedst thy good things, and likewise Lazarus evil things: but now he is comforted, and thou art tormented.

*Rich Man*  
I pray thee, father, that thou wouldest send Lazarus to my brethren; that he may testify unto them, lest they also come into this place of torment.

*Abraham*  
They have Moses and the prophets; let them hear them.

*Dives*

Sed, si quis ex mortuis ierit ad eos, poenitentiam agent.

*Abraham*

Si Moysem et prophetas non audiunt, neque si quis ex mortuis resurrexerit credent.

**5. *Soli et Chorus***

O Dives miserime, o Dives pauperrime, o Dives infelicissime!  
Ubi sunt aedes illae superbissimae? Ubi villae, ubi palatia? Ubi sunt immensa agrorum spatia? Ubi sunt iucunditates? Ubi gaudia et voluptates? Ubi gratiae et venustates? Versae sunt omnes in calamitates.  
Ubi sensuum blandimenta? Ubi gulae irritamenta? Transierunt in tormenta.  
Ubi aureum lenimentum? Ubi musicae oblectamenta?  
Transierunt in lamenta.  
Ubi lusus, ubi amores? Transierunt in ardores.  
Ubi mimi et saltatores? Transierunt in maerores.  
Ubi plausus, ubi honores? Transierunt in dolores.  
Ubi flores, ubi odores? Transierunt in faetores.  
Ubi gaudia, ubi laetitia? Transierunt in tristitiam.

**6. *Historicus (I)***

Quam stulti sunt, quam vani deliciis affluentes, se jactantia inani ad sidera extollentes.

*Historicus (III)*

Hos statim mors acerba cunctis bonis nudabit, et illorum superba colla humiliabit.

*Historicus (II)*

Avernales inter poenas et atroces lanienas, dolentes, gementes in barathro stabunt et ignibus aeternis aestuabunt.

**7. *Soli et Chorus***

Avernales inter poenas et atroces lanteinas, dolentes, gementes in barathro stabunt, et ignibus aeternis aestuabunt.

*Rich Man*

But if one went unto them from the dead, they will repent.

*Abraham*

If they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead.

**5. *Soloists and Choruses***

O most wretched rich man, o poorest rich man, o most unhappy rich man!  
Where are thy superb house now? where thy countryhouses, where thy palaces? where are thy vast fields? where delights? where joy and pleasure? where gracefulness and beauty? All are become calamities.  
Where the flatteries of the senses? where the charm of greed?  
They are become torments.  
Where the comforts of gold? where the delights of music?  
They are become laments.  
Where games, where loves?  
They are become burning flames.  
Where mims and acrobats?  
They are become grief.  
Where clapping of hands, where honours?  
They are become sorrows.  
Where flowers, where perfumes?  
They are become stink.  
Where joy, where delight?  
They are become sadness.

**6. *Narrator (I)***

How foolish, how vain, are they that run after pleasure, and they that, with empty pride, lift themselves up to the stars.

*Narrator (III)*

Harsh death will deprive them of all their wealth, and will humble their proud necks.

*Narrator (II)*

In infernal pains and cruel torments, sorrowful and wailing, they will stay in the deep, and burn in the everlasting fire.

**7. *Narrator (II)***

In infernal pains and cruel torments, sorrowful and wailing, they will stay in the deep, and burn in the everlasting fire.

**VANITAS I • *La vanité des hommes***

Sara Allegretta *cantus I*

Nunzia Santodirocco *cantus II*

**8. *Cantus I et II***

Vanitas vanitatum et omnia vanitas.

*Cantus I*

Erat dives in civitate; epulabatur quotidie, induebatur purpura, accingebatur bysso. Mille servi pendebant ab eo; dicebat huic; "Vade" et ibat; alteri: "Facito", et faciebat. O quanta bona, o quantae deliciae; prae multitudinem divitiarum non erat ei similis in universo.  
Misera gloria, aegra superbia, quae ictu oculi firma non est. Stulte dives jam non dives, jam te ego dum discerno et sepultum in inferno.

*Cantus I et II*

Vanitas vanitatum et omnia vanitas.

*Cantus II*

Erat rex Assiriorum potentissimus qui, erectam statuam auream immensae magnitudinis, ad sonum cytharae et fistulae, jussit illam populis adorari; "Venite, accurrite, volate, gentes, et voce submissa et fronte humiliatis dicite laudes, spargite preces ad imaginem formidandam". Sed ecce, ibi subito scisso de monte lapide, statua nobilis in mille partibus dissolvit se.  
Didite: "Ubi nunc aurum, ubi nunc machina tam magni ponderis fundata stat? In luto, in pulvere, in umbra, in nihilo".

*Cantus I et II*

Vanitas vanitatum et omnia vanitas.  
Nostra spes, amor divine, sine fine accende nos; et dum in tenebris vitae mortalitatis, in poenis, in malis agitati vacillamus solum te corde quaeramus.

**8. *Canto I and II***

Vanity of vanities: all is vanity.

*Canto I*

There was in the city a rich man; he feasted every day, and was clothed in purple and fine linen. And he had a thousand servants; he now said unto one: "Go", and he went; and then unto another: "Do this", and he did it. O how many good things, o how many delights; none in the world was like him in his great wealth. O miserable glory, o sick pride, no more stable than the flickering of an eye-lid. O foolish rich man, rich no more, I see thee buried in hell.

*Canto I and II*

Vanity of vanities: all is vanity.

*Canto II*

There was a most mighty king of the Assyrians; he made an image of gold of immeasurable size, and commanded that, at the sound of the harp and the flute, all the people should worship it: "Come, make speed, fly, ye peoples, and with soft voices and humble brows, praise the terrible image, and pray unto it". But, behold, suddenly a rock was cut out of the mountain, and brake the image into a thousand pieces. Say: "Where is now the gold, where is the weighty engine grounded? In the mud, in the dust, in the shadows, into nothing".

*Canto I and II*

Vanity of vanities: all is vanity.  
O our hope, o divine love, inflame us for ever; and while we stagger in the darkness of mortal life, in torments and in afflictions, our hearts seek only thee.

## VIR FRUGI ET PATER FAMILIAS

VIR FRUGI  
Maurizio Dalena

PATER FAMILIAS  
Francesco Scloverano

CHORUS  
Maurizio Dalena  
Francesco Scloverano  
Mario Boccardo

### 9. *Vir frugi*

Amice, amice! Cur te tantum premunt curae  
mortales ut ad eas totus intentus videaris?  
Quare prae fallacibus et transeuntibus bonis  
Dei mandata contemnis?  
Exsurge, quaeso, et ad aeterna bona mentem  
fort iter intende!

### *Pater familias*

Vis itaque ut liberos egenos et pauperes relinquam?  
Nam si spernendo terrestria de coelestibus tantum  
cogitem, de me et ipsis actum est.  
Heu, bone vir, si tibi essent liberi, profecto de  
coelestibus parum curares.

### *Vir frugi*

Quid effaris, improbe, quid effaris?  
Omnia, praeter Deum, arbitratus sum ut stercora.  
Ille enim solus amandus et rebus omnibus  
anteponendus est.

### *Pater familias*

At cares liberis, nam si haberes aliquos, saepe  
diceres: "Pereat corpus, amici pereant, anima  
pereat, modo filii semper gaudeant bona mea".

### *Vir frugi*

Enimvero et si mihi essent liberi, semper clamarem:  
"Pereat corpus, filii pereant, omnia pereant,  
modo vivat in aeternum anima mea".

### *Pater familias*

Saepe diceres: "Pereat corpus, amici pereant, anima  
pereat, modo filii semper gaudeant bona mea"

### *Vir frugi*

Saepe diceres: "Pereat corpus, filii pereant,  
omnia pereant, modo vivat in aeternum anima  
mea".

### 9. *Righteous Man*

Friend, friend! Why carest thou so much for  
earthly things that thou seemest all busied with  
them? Why, because of false and passing  
goods, despisest thou God's commandments?  
Awake, I pray thee, and with all thy might turn  
thy thoughts to everlasting goods!

### *Master of the House*

Wishest then thou that I leave my children in  
need, and poor? For if, spurning earthly goods, I think too  
much of heavenly ones, this is what shall happen to  
myself and my children. O good man, if thou had children,  
little wouldst thou care for heavenly goods.

### *Righteous Man*

What sayest thou, thou wicked man!  
Except God, I do count all things but dung.  
Only he should be *loved*, and placed *above* all  
things.

### *Master of the House*

But thou hast no children. For, if thou had any,  
thou wouldst often say: "Let my body die, let  
my friends die, let my soul die, if only my children  
enjoy my possessions".

### *Righteous Man*

Without doubt, if I had children, I would  
always cry: "Let my body die, let my children  
die, let all things come to an end, if my soul  
live for ever".

### *Master of the House Righteous Man*

Thou wouldst always say: "Let my body die, let  
my friends die, let my soul die, if my children  
enjoy my possessions."

### *Righteous Man*

Thou wouldst always say: "Let my body die, let  
my children die, let all things come to an end,  
if my soul live for ever".

### *Vir frugi*

Quomodo dolores inferni, quomodo tortorum  
minas, flagella, ignes et sempiternos cruciatus  
sustinere poteris? Revertere, quaeso, ad Dominum,  
et age paenitentiam!

### *Pater familias*

Heu, heu, me miserum! Cur ad tantam caecitatem  
obdormio? Heu, heu, me miserum!

### *Chorus*

Aperi, Domine, mentis oculos et corporis lumina  
extingue.

### *Vir frugi*

Fac ut sentiam vivens dolores inferni ut mortuus  
fugiam cruciatus sempiternos.

### *Chorus*

Parce, Domine, parce paenitenti.

### *Vir frugi*

Nam pereat corpus, filii pereant, omnia pereant,  
modo vivat in aeternum anima mea.

### *Chorus*

Parce, Domine, parce paenitenti, nam pereat  
corpus, filii pereant, omnia pereant, modo vivat  
anima in aeternum. Cantemus ergo Domino  
cantica exultationis, alleluja! Collaudemus  
eum qui ad lachrimas paenitentis respexit.

### *Righteous Man*

How wilt thou be able to abide the sorrows of  
hell, the threatenings of the torturers, the scourges,  
the flames, and the everlasting torments?  
Return to the Lord, I pray thee, and repent.

### *Master of the House*

Alas, alas, woe is me! Why do I sleep with such  
blindness? Alas, alas, woe is me!

### *Chorus*

Open, o Lord, the eyes of the mind, and quench  
the lights of the body

### *Righteous Man*

o Lord, make me feel the pain of hell while I  
yet alive, that, when I die, I may escape the  
sting torments.

### *Chorus*

Spare, O Lord, spare him that repenteth.

### *Righteous Man*

Let my body die, let my children die, let all  
things die, if my soul live for ever.

### *Chorus*

Spare, Lord, spare him that repenteth. Let my  
body die, let my children die, if my soul live for  
ever. Let us then sing songs of joy unto the  
Lord, alleluiah! Let us praise him that looketh  
upon the tears of those that repent.

## BALTHAZAR

HISTORICUS

Nunzia Santodirocco /  
Pamela Bori //  
Francesco Scloverano III

CYTHARAEDI

Alla Simonichvili /  
Nunzia Santodirocco II  
Pamela Borri III

CONVIVAE

Soli et Chorus

BALTHAZAR

Aurio Tomicich

DANIEL

Aris Christofellis

### 1. *Symphonia*

*Historicus (III)*

Balthazar, Assyriorum rex opulentissimus, Optimatibus suis mille splendidum apparavit convivium, superbo luxu et lautissimis epulis magnifice instructum, dulcisonis interim cytharaedorum vocibus plaudentibus et tale carmen modulantibus:

#### 2. *Cytharaedus (I)*

Inter epulas canori exultantes sonent chori regis nostri gaudia.

Agant plausus convivales mensae nitent dum regales oneratae dapibus.

Leves saltus, molles luctas, blanda suscitet voluptas ad sonantem cytharam.

*Convivae*

Regi nostro complaudamus, praecinamus, collaetetur, gratulemur et convivale carmen modulemur. Curae tristes procul este, joci risus huc adeste, laeta, laetaque tripudia. Rixae truces hic silete, lites improbae valete, corda pax exhilaret.

*Cytharaedus (II)*

Hic dum floret nobis aetas, ne ponamus gulae metas, satiemur epulis.

Rosis caput coronemus, calicesque propinemus dulci plenos nectare.

Molle corpus ut pinguescat, hic post dapes conquiescat, blando fruens otio.

*Convivae*

Regi nostro complaudamus, praecinamus, collaetetur, gratulemur, et convivale carmen modulemur.

*Cytharaedus (III)*

Procul maestus eat questus, procul flentes eant gentes, sola regnent gaudia.

### 1. *Symphony*

*Narrator (III)*

Belshazzar, richest king of the Assyrians, made a great feast to a thousand of his lords, sumptuous in its pomp and the richness of the food, and gladdened by the sweet-sounding and cheering voices of the harpers, singing this song:

#### 2. *Harpist (I)*

Let sweet and merry choruses celebrate the joy of our king during the feast.

Let the banqueters clap their hands while the royal tables, decked with dainties, shine.

Let alluring desire raise up graceful dances and sweet pleasure at the sound of the harps.

*Banqueters*

Let us applaud for the king, let us sing, rejoice, thank him, and tune a festive song. Go away, sad cares, come here, joyous laughter and joyful dances.

Be silent, cruel fights, go away, wicked brawls, that peace may make the hearts merry.

*Harpist (II)*

While we are in the flower of life, let us not restrain our greed, let us be filled with food.

Let us crown our heads with roses, and let the vessels full of sweet nectar touch one to another. Let the body softly rest after the feast, that it may grow fat, enjoying sweet idleness.

*Banqueters*

Let us applaud for the king, let us sing, rejoice, thank him, and tune a festive song.

*Harpist (III)*

Let sad laments go far away, let wailing people go far away, that only pleasure shall endure.

*Convivae*

Curae tristes procul este, joci risus huc adeste laete, laetaque tripudia. Regi nostro complaudamus, gartes debitas agamus, qui convivio tam laeto, lautis epulis repleto, hodie nos recreat. Regi nostro complaudamus, praecinamus, collaetetur, gratulemur, et convivale carmen modulemur.

### 3. *Historicus (II)*

Et ecce, inter laetantium convivarum cantica et plausus, subito apparuerunt digiti, quasi manus hominis scribentis contra candelabrum in superficie parietis aulae regiae.

Quod ut vidit rex, statim commutata est facies ejus, et totus prae timore contremiscens exclamavit, dicens:

*Balthazar*

Heu, heu quae dira cerno prodigia, heu quae portenta! Ite, agite, aulae meae proceres, et introducite ad me magos et Chaldaeos, et quicumque ex eis legerit et interpretatus fuerit scripturam hanc, purpura vestietur et torquem auream habebit.

*Historicus (I)*

Statim ergo ingressi omnes sapientes et aruspices regis, non potuerunt nee scripturam legere nee earn interpretari.

Suadente autem regina, introductus est Daniel, ad quem rex ait:

*Balthazar*

Audivi de te, Daniel, quod spiritum deorum habeas, et multa polleas sapientia et doctrina. Age, age ergo, scripturam hanc perlege, et si mihi veram ejus interpretationem indicaveris, magna a me praemia promereberis.

*Daniel*

Scripturam hanc legam, o rex, et ejus interpretationem tibi enarrabo. Deus altissimus, quia non humiliasti cor tuum ante illum, hodie humiliabit te in conspectu gentium; haec autem est verborum interpretatio: MANE; numeravit Deus regnum tuum et complevit illud. THECEL; appensus es in statera et inventus es minus habens. PHARES; divisum est regnum tuum et datum est Medis et Persis.

*Banqueters*

Go away, sad cares, come here, joyous laughter and joyful dances. Let us applaud for the king; gratefully, let us thank him that to day refresheth us with so delightful a feast, full of sumptuous food. Let us applaud for the king, let us sing, rejoice, thank him, and tune a festive song.

### 3. *Narrator (II)*

And behold, in the midst of the songs and the clapping of hands of the happy banqueters, there suddenly came forth fingers of a man's hand, and wrote over against the candlestick upon the plaister of the wall of the king's palace. Then the king's countenance was changed, and trembling with fear, he cried aloud, and said:

*Balshazzar*

Alas, what terrible signs I see, alas what prodigies! Now go, nobles of my palace, and bring in the astrologers and the Chaldeans; and whosoever shall read this writing, and shew me the interpretation thereof, shall be clothed with scarlet, and have a chain of gold.

*Narrator (I)*

Then came in all the king's wise men and soothsayers, but they could not read the writing, nor make known to the king the interpretation thereof. But, the queen persuading, was Daniel brought in. And the king said unto him:

*Balshazzar*

I have heard of thee, Daniel, that the spirit of the gods is in thee, and that understanding and excellent wisdom is found in thee. Now if thou canst read the writing, and make known to me the interpretation thereof, thou shalt receive great rewards from me.

*Daniel*

I will read the writing, o king, and make known to thee the interpretation. The most high God, as thou hast not humbled thy heart in front of him, to day shall humble thee before the nations. This is the interpretation of the words; MANE; God hath numbered thy kingdom, and finished it. TEKEL; Thou art weighed in the balances, and art found wanting. PERES; Thy kingdom is divided and given to the Medes and Persians.

*Historicus (II, III)*

Tunc, jubente rege, indutus est Daniel purpura et torque aurea ornatus.  
Eadem autem nocte interfectus est rex et regnum ejus datum est Persis et Medis, ut Daniel praedixerat.

**4. *Historicus (Soli et Chorus)***

Hinc ediscite, o gentes! Quanta rerum mortalium nos verset inconstantia, quae capita regnantia statim ad ima detrahit! Fortunae mendacis tenor instabilis et mundi fallacis favor mutabilis et vitae fugacis spes variabilis, nunc funestas, nunc felices alternat vices, et gyro ancipiti, cursu praecipiti cum in sublime rapitur subito labitur. Hinc, o gentes, ediscite! Quanta rerum mortalium nos verset inconstantia, quae capita regnantia statim ad ima detrahit! Felix ille qui labiles mundi despicit glorias, superbientis aulae non elatus favoribus, non inflatus honoribus, sed soli Dei gratiae, soli coeli praesidio securo corde nititur. Fortunae mendacis tenor instabilis et mundi fallacis favor mutabilis et vitae fugacis spes variabilis, nunc funestas, nunc felices alternat vices, et gyro ancipiti, cursu praecipiti cum in sublime rapitur subito labitur.

*Narrator (II, III)*

Then commanded the king, and they clothed Daniel with scarlet, and decked him with a chain of gold. In that night was the king slain, and his kingdom given to the Persians and Medes, as Daniel had predicted.

**4. *Narrator (Soloists and Chorus)***

Learn from this, ye nations! How buffeted are we by the unstable nature of mortal things, that suddenly in an instant bringeth down the heads of kings! The unstable course of a lying chance, and the false favour of an ever-changing world, and the variable hope of a passing life, mingle now calamitous and now happy events, and with a two-edged turn, as soon as they raise up, suddenly in an instant they make fall down. Learn from this, ye nations! How buffeted are we by the unstable nature of mortal things, that suddenly in an instant bringeth down the heads of kings! The unstable course of a lying chance, and the false favour of an ever-changing world, and the variable hope of a passing life, mingle now calamitous and now happy events, and with a two-edged turn, as soon as they raise up, suddenly in an instant they make fall down.

**MARTYRES**

CHRISTUS  
Francesco Sclaverano

MARTYRES  
Patrizia Pace  
Nunzi Santodirocco

**5. *Symphonia***

*Christus*

Tollite Sancti mei, tollite cruces vestras et venite post me; et sicut socii passionum eritis ita et consolationis.

*Martyres*

Tollemus Domine, tollemus cruces nostras et sequamur te, Domine.

*Christus*

Venite, venite Sancti mei et sicut socii passionum eritis ita et consolatio is.

*Martyres*

O nos felices, o nos beatos, tibi in Passione sociatos.

**6. *Christus et Martyres***

Beati eritis cum vos oderint homines?  
Beati erimus.  
Cum separaverint vos?  
Beati erimus.  
Cum iniecerint in vas manus suas?  
Beati erimus.  
Cum trahent vos ad reges, ad praesides?  
Beati erimus.  
Cum tradent vos in conciliis et flagellabunt vos?  
Beati erimus.  
Cum ejecerint nomen vestrum tamquam malum?  
Beati erimus.

In tribulationibus? / Laudabimus te.  
In necessitatibus? / Invocabimus te.  
In angustiis? / Glorificabimus te.  
In laboribus? / Exaltabimus te.  
In vigiliis? / Magnificabimus te.  
In ludibriis? / Confitebimur tibi.  
In carceribus? / Legem tuam enarrabimus.  
In flagellis? / Laudem tuam annuntiabimus.  
In tonnentis? / Tibi, Domine, exaltabimur.  
In suppliciis? / Tuam gloriam decantabimus.  
In morte? / Te nos semper invocabimus.

**5. *Symphony***

*Christ*

Take up, my Saints, take up your crosses, and follow me; and ye shall so be partakers of my Passion and consolation.

*Martyrs*

O Lord, we take up our crosses, and follow thee, Lord.

*Christ*

Come, come, my Saints, and follow me; and so ye shall be partakers of my Passion and consolation.

*Martyrs*

O happy us, o blessed us, partakers of thy Passion.

**6. *Christ and Martyrs***

Will you be blessed when men shall revile you?  
We shall be blessed.  
When they shall separate you?  
We shall be blessed.  
When they shall lay their hands on you?  
We shall be blessed.  
When they shall bring you before kings and rulers?  
We shall be blessed.  
When they will deliver you up to the councils, and they will scourge you?  
We shall be blessed.  
When they shall cast out your name as evil?  
We shall be blessed.

In afflictions? / We shall praise thee.  
In necessities? / We shall call upon thee.  
In distresses? / We shall glorify thee.  
In labours? / We shall exalt thee.  
In watchings? / We shall magnify thy name.  
In mockings? / We shall confess to thee.  
In imprisonments? / We shall declare thy law.  
In scourges? / We shall shew forth thy praise.  
In torments? / We shall exalt thee, Lord.  
In punishments? / We shall sing thy glory.  
In death? / We shall always call upon thee.

**7. Christus**

Venite, venite Sancti mei et sicut socii passionum eritis ita et consolationis.

*Martyres*

O nos felices, o nos beatos, Christo Domino in passione sociatos.

**8. Omnes**

Congaudete nobiscum gentes et congratulamini in jubilo, in cantico, in sonitu laetitiae et exultationis.

**VANITAS II Contempus mundi**

Tamara Felbinger *cantus I*

Nunzia Santodirocco *cantus II*

Marco Lazzara *altus*

**7. Christ**

Come, come, my Saints; and ye shall so be partakers of my Passion and consolation.

*Martyrs*

O happy us, o blessed us, partakers of the Passion of Jesus Christ, our Lord.

**8. All**

Rejoice with us, ye nations, with songs and sounds of joy and jubilation.

Francesco Scaverano *tenor*

Aurio Tomicich *bassus*

*Chorus*

**12. Symphonia**

*Bassus et Chorus*

Coacervavi mihi argentum et aurum et substantias regum et provinciarum, possedi quoque et ancillas, multamque familiam habui, armenta quoque et magnos ovium greges comparavi, et supergressus sum opibus omnes qui fuerunt ante me: et vidi quod hoc quoque esset vanitas et afflictio spiritus.  
Vanitas vanitatum et omnia vanitas.

**13. Symphonia**

*Cantus II et Chorus*

Feci mihi cantores et cantatrices, et delicias filiorum hominum, nec prohibui cor meum quin omni voluptate frueretur, et oblectaret se in his quae praeparavera[m].  
Cumque me convertissem ad omnia quae feceram, vidi in omnibus vanitatem et afflictionem spiritus, et nihil permanere sub sole.  
Vanitas vanitatum et omnia vanitas.

**14. Cantus I et II**

Hinc, mortales, ediscite quod vana mundi gaudia, inanes labores, fugaces honores, mendaces favores: omnia vanitas et umbra sunt.

*Altus, tenor et bassus*

Sceptra, coronae, purpurae, pompae, triumphus, laureae, decora, ornatus, gloriae, et lusus, et deliciae, et fastus, et divitiae: omnia vanitas et umbra sunt.

*Soli et Chorus*

Omnia vanitas et umbra sunt.  
Ubi sunt praeclari reges qui dederunt orbi leges, ubi gentium ductores, civitatum conditores? Pulvis sunt et cineres.

Ubi septem sapientes et scientias adolentes, ubi retores discordes, ubi artifices experti? Pulvis sunt et cineres.

Ubi fortes sunt gigantes, tanto robore praestantes, ubi invicti bellatores, barbarorum domitores? Pulvis sunt et cineres.

**12. Symphonia**

*Bass and Chorus*

I gathered me also silver and gold, and the peculiar treasure of kings and of the provinces; I got me maidens, and had servants born in my house; also I had great possessions of great and small cattle, and increased more than all that were before me: but I perceived that this also was vanity and vexation of spirit.  
Vanity of vanities: all is vanity.

**13. Symphonia**

*Canto I and Chorus*

I gat me men singers and women singers, and the delights of the sons of men; I withheld not my heart from any joy; for my heart rejoiced in all my labour. Then I looked on all the labour that I had laboured to do: and, behold, all was vanity and vexation of spirit, and there was no profit under the sun. Vanity of vanities: all is vanity.

**14 Canto I and II**

Thus learn, o mortals, that vain are the delights, and void the labours of this world, that honours pass away, and false are favours: all is vanity and shadow.

*Alto, Tenor and Bass*

Sceptres, crowns, purple, triumphs, victories, honours, magnificence, glory, and games, and delights, and splendour, and riches: all is vanity and shadow.

*Soloists and Chorus*

All is vanity and shadow.  
Where are the noble kings that gave laws to the world? where the leaders of nations, the founders of cities? They are dust and ashes.

Where are the seven wise men, and they that honour wisdom? where the quarrelsome masters of eloquence, and the able artists? They are dust and ashes.

Where are the mighty giants famous for their strength? where the invincible warriors that subdued the barbarians? They are dust and ashes.

**9. Symphonia**

*Tenor et Chorus*

Proposui in mente mea quaerere et investigare sapientes de omnibus quae sunt super terram. Vidi omnia quae fiunt sub sole, et contemplatus sum quaecumque magis expetunt filii hominum, et ecce universa vanitas et afflictio spiritus.  
Vanitas vanitatum et omnia vanitas.

**10. Symphonia**

*Cantus I et Chorus*

Cogitavi transferre [animum] ad sapientiam, dedi cor meum ut scirem prudentiam atque doctrinam, ut stultitiam evitarem et viderem quod esset utile filiis hominum numero dierum vitae suae, et cognovi quod in his quoque esset labor et afflictio spiritus.  
Vanitas vanitatum et omnia vanitas.

**11. Symphonia**

*Altus et Chorus*

Dixi in corde meo: vadam, et affluam deliciis et fruar bonis.  
Magnificavi opera mea, aedificavi mihi domos, plantavi vineas, hortos et pomaria, et extruxi piscinas aquarum ad irrigandas silvas lignorum germinantium: et vidi quod essent omnia vanitas et afflictio spiritus.  
Vanitas vanitatum et omnia vanitas.

**9. Symphony**

*Tenor and Chorus*

I gave my heart to seek and search out by wisdom concerning all things that are done upon the earth. I have seen all the works that are done under the sun, and have considered all the things that the sons of men most desire; and, behold, all is vanity and vexation of spirit.  
Vanity of vanities; all is vanity.

**10. Symphony**

*Canto I and Chorus*

I sought to acquaint mine heart with wisdom; I gave my heart to know wisdom, and to lay hold on folly, till I might see that which was good for the sons of men in all the days of their life; and I perceived that this also is sorrow and vexation of spirit.  
Vanity of vanities; all is vanity.

**11. Symphony**

*Alto and Chorus*

I said in mine heart: Go to now, I will prove thee with mirth, therefore enjoy pleasure. I made me great works; I builded me houses; I planted me vineyards, I made me gardens and orchards, and I made me pools of water, to water therewith the wood that bringeth forth trees: but I perceived that all this is vanity and vexation of spirit. Vanity of vanities: all is vanity.



Ubi heroum inclita proles, ubi vastae urbium  
moles, ubi [Athenae] ubi Carthago, veterisque  
Thebae imago?  
Solum nomen superest.

Where the generation of heroes? where the  
imposing cities, where Athens, where Carthage,  
and where the image of the ancient Thebes?  
Only their names remain.

Ubi dictatorum gloriae, ubi consulum victoriae,  
ubi laureae triumphales, ubi decus immortale  
romanorum honorum?  
Solum nomen superest.

Where the dictators' glory, where the consuls'  
victories, where the triumphal laurels, where  
the immortal dignity of the Roman honours?  
Only their names remain.

Heu, nos miseros!  
Sicut aquae dilabimur et sicut folium quod  
vento rapitur, deficimus, eripimur.

Alas, woe to us!  
We flow away like water, and end up blown as  
leaves in the wind.

Votis decipimur, tempore fallimur, morte  
deludimur; quae nos anxii quaerimus, quae solliciti  
petimus, omnia vanitas et umbra sunt.  
Vanitas vanitatum et omnia vanitas.

We are deceived by our wishes, beguiled by  
time, deluded by death; all things that we  
eagly seek for are vanity and shadow.  
Vanity of vanities: all is vanity.

## JUDICIUM SALOMONIS

HISTORICUS  
 Marco Lazzara  
*Chorus*

SALOMON  
 Aurio Tomicich

MULIERES  
 Tamara Felbinger /  
 Nunzia Santodirocco II

### 1. *Symphonia*

#### *Historicus*

A solis ortu et ab occasu venite populi, properate  
gentes et sapientiam magni regis et iudicium  
Salomonis audite.  
Ante regem duae steterunt infelices genitrices;  
ululantes, ululantes et clamantes sic dixerunt:

#### *Mulier (I)*

Ego et mulier haec habitabamus in domo una et  
peperi apud eam in cubiculo.  
Tertia autem die, postquam ego peperi, peperit  
et haec et eram simul et nullus alius nobiscum  
in domo.  
Mortuus est autem filius mulieris hujus nocte  
dormiens, quippe oppressit eum, et confestim  
intempesta nocte silentio tulit filium meum de  
latere meo et collocavit in sinu suo; filium  
autem suum, qui erat mortuus, posuit in sinu meo.

#### *Mulieres*

Non est ita, ut tu dicis, tuus est qui caret vita,  
meus autem vivit.

#### *Salomon*

Deus, iudicium tuum regi da, ut possit discernere  
inter bonum et malum.

#### *Mulieres*

Non est ita, ut tu dicis, tu us est qui caret vita,  
meus autem vivit.

#### *Salomon*

Afferte gladium et dividite infantem vivum in  
duas partes, et date dimidiam partem uni et  
dimidiam partem alteri.

#### *Mulier(II)*

Rectum iudicium tuum, o rex, nec mihi nec tibi;  
dividatur!

### 1. *Symphonia*

#### *Narrator*

Come, ye peoples, from the rising of the sun  
unto the going down thereof; make haste, ye  
nations, and hear of the wisdom of the great  
king and of the judgment of Solomon. There  
came to him two unhappy mothers, and among  
shrieks and shouts, they said:

#### *Woman(I)*

I and this woman dwell in one house; and I was  
delivered of a child with her in the house.  
And it came to pass the third day after that I was  
delivered, this woman was delivered also: and  
we were together, there was no stranger with us  
in the house. And this woman's child died in the  
night, while sleeping, because she overlaid it:  
and at once, in the silence of the dark night, she  
took my son from beside me and laid it on her  
bosom, and laid her dead child in my bosom.

#### *Women (II)*

It is not so as thou sayest: the dead is thy son,  
and the living is my son.

#### *Solomon*

God, give thy king thy judgment, that he may  
discern between good and bad.

#### *Women (I)*

It is not so as thou sayest; the dead is thy son,  
and the living is my son.

#### *Solomon*

Bring me a sword. Divide the living child in  
two, and give half to the one, and half to the  
other.

#### *Woman (II)*

Right is thy judgment, o king; let it be neither  
mine nor thine, but divide it.

*Mulier (I)*

Heu, fili mi! Commota sunt viscera mea super te.  
Date illi potius infantem vivum et non dividatur.

*Salomon*

Dividite infantem vivum!

*Mulier (II)*

Nec mihi, nec tibi; dividatur!

*Mulier (I)*

Heu, non dividatur! Date illi potius infantem vivum  
et non dividatur.

*Salomon*

Date huic infantem vivum: haec est enim mater  
ejus!

**2. *Mulier (I)***

Congratulamini mihi omnes!  
O felicem genitricem!  
En infantem ter amatum.  
O mi nate fortunate, ubera suae et regem  
adora.

**3. *Historicus (Chorus)***

O populi venite, o gentes adeste, iudicium  
Salomonis celebrate et regem sapientem  
collaudate.  
Plaudite regi Salomoni.

*Woman (I)*

Alas, my son, my bowels yearn upon thee. Give  
her the living child, and in no wise slay it.

*Solomon*

Divide the living child!

*Woman (II)*

Let it be neither mine nor thine, but divide it.

*Woman (I)*

Alas, in no wise slay it! Give her the living  
child, and in no wise slay it.

*Solomon*

Give her the living child; she is the mother thereof!

**2. *Woman (I)***

Rejoice with me, ye all!  
O happy mother!  
Behold, a thrice loved child.  
O lucky son, suck my breasts, and worship the  
king.

**3. *Narrator (Chorus)***

Come, ye people, approach, ye nations: honour  
the judgment of Solomon, and admire the wise  
king.  
Praise king Solomon.

**HISTORIA ABRAHAM ET ISAAC**

HISTORICUS

Maurizio Dalena /  
*Soli et Chorus*

DEUS

Mario Boccardo

ISAAC

Vittoria D'Annibale

**4. *Historicus (I)***

Tentavit Deus Abraham, vocavit, et dixit ad  
eum;

*Deus*

Abraham! Abraham! Tolle filium tuum unigenitum  
Isaac quem diligis, et vade in terram  
Visionis super unum montium quem monstraveram,  
tibi, et ibi illum offeres in holocaustum.

*Historicus (I)*

Abraham ergo de nocte consurgens, parato  
ligno, sumpto gladio et igne et strato apparatu,  
pergit ad locum quem illi Deus praeceperat,  
Cum unigenito Isaac filio suo. Cumque illuc  
accessisset, tulit ligna holocausti et imposuit  
super Isaac filium suum, qui ferens ignem et  
gladium dicebat patri suo:

*Isaac*

Pater mi, ecce ignis, ecce ligna, ecce gladius et  
apparatus; ubi est holocausti victima?

*Historicus (I)*

Tunc obruit dolor patris viscera, fremuit sanguis,  
horruit natura, et ingemiscens pater ait:

*Abraham et Isaac*

Fili mi, heu, fili mi!  
Pater mi, pater mi, quid suspiras?

*Isaac*

Pater mi, ubi est holocausti victima?

*Abraham*

Providebit Dominus holocausti victimam.

ABRAHAM

Francesco Scloverano

ANGELUS

Nunzia Santodirocco

**4. *Narrator (I)***

And God did tempt Abraham, called unto him,  
and said:

*God*

Abraham! Abraham! Take now thine only son  
Isaac, whom thou lovest, and get thee into the  
land of the Vision, and offer him there for a  
burnt offering upon one of the mountains  
which I will tell thee of.

*Narrator (I)*

And Abraham rose up in the night, and clave  
the wood, and took a knife, the fire and all manner  
of things, and went with Isaac unto the  
place of which God had told him. There he took  
the wood of the burnt offering, and laid it upon  
his son; and Isaac took the fire in his hand, and  
a knife, and spake unto his father, and said:

*Isaac*

My father, behold the fire and the wood, and  
the knife, and all manner of things; but where is  
the lamb for a burnt offering?

*Narrator (I)*

Then the father's heart was oppressed by sorrow,  
his blood quivered, and he sighed, and said:

*Abraham and Isaac*

My son, alas, my son!  
My father, my father, why sighest thou?

*Isaac*

My father, where is the lamb for a burnt offering?

*Abraham*

God will provide it himself.

*Historicus (I)*

Cumque Abraham aedificasset altare, ligna composuit, et alligavit filium Isaac unigenitum, arripuit gladium, extendit manum ad immolandum illum. Tunc ecce Angelus Domini de coelo clamans, qui dixit Abraham:

*5. Angelus*

Ne extendas manum tuam super Isaac, neque illi quidquam facias, cognovi enim quod times Deum et non pepercisti unigenito filio tuo propter me.

*Abraham et Isaac*

O felix nuntium, o dulce gaudium!  
Procul ignis, procul dolor! Procul ferrum, procul mors!  
Vivit pater, vivit infans!

*Historicus (I)*

Vocavit et iterum Angelus Domini de coelo Abraham, et dixit ei:

*Angelus*

Quia fuisti mihi oboediens et non pepercisti unigenito filio tuo propter me, benedicam tibi, et tuum semen multiplicabo sicut stellas coeli, et sicut arenam quae est in litore maris, et in semine tuo benedicentur omnes populi, omnes gentes, omnes generationes.

*Historicus (Soli et Chorus)*

Omnes populi laudate Deum, omnes gentes, omnes generationes, et adorate Dominum.

*Abraham*

Qui misit Angelum suum de coelo et eripuit Isaac dilectum de igne.

*Angelus*

De gladio.

*Deus*

De morte.

*Abraham, Angelus et Deus*

Et de manu patris sui.

*6. Historicus (Soli et Chorus)*

Omnes populi laudate Deum, omnes gentes, omnes generationes, et ac/orate Dominum.

*Narrator (I)*

And Abraham built an altar, and laid the wood in order, and bound Isaac his only son, and took the knife, and stretched his hand to slay his son. And, lo, the angel of the Lord called unto him out of heaven, and said:

*5. Angel*

Lay not thine hand upon the lad, neither do thou any thing unto him: for now I know that thou fearest God, seeing thou hast not withheld thine only son from me.

*Abraham and Isaac*

O happy tidings, O sweet joy!  
Away with fire, away with sorrow! Away with the iron, away with death!  
The father liveth, and the son liveth.

*Narrator*

And the angel of God called unto Abraham out of heaven the second time, and said:

*Angel*

Because thou hast obeyed me, and hast not withheld thine only son, I will bless thee, and I will multiply thy seed as the stars of the heaven, and as the sand which is upon the sea shore: and in thy seed shall all the peoples, the nations, and the generations be blessed.

*Narrator (Soloists and Chorus)*

All ye peoples, all ye nations, and all ye generations, praise and worship the lord.

*Abraham*

He that sent his Angel from heaven, and delivered my beloved Isaac from the fire.

*Angel*

From the knife.

*Bass*

From death.

*Abraham, Angel, and Bass*

And from his father's hand.

*6. Narrator (Soloists and Chorus)*

All ye peoples, all ye nations, and all ye generations, praise and worship the lord.

**DICITE NOBIS**

Patrizia Pace *cantus I*

Pamela Borri *cantus II*

Jean Nirouët *altus*

Mario Boccardo *bassus*

*7. Alto et bassus*

Dicite nobis, sanctorum civium felices animae, quantis exultat gaudiis coelestis ilia civitas Jerusalem in qua cum Christo laetamini sine fine.

*Cantus II*

O quam magna est gloria Domini in salutari tuo, o quam digna et jucunda felicitas, ubi superna fruimur beatitudine.  
Dea nostro vivimus et benedicimus in saecula.

*Bassus*

Dicite quam dilecta sunt tabernacula Domini, dicite quam gloriosa est domus Dei.

*Cantus I*

O vere summa gaudia, o vere felix gloria ubi facti sumus domestici Dei, ubi facti sumus coheredes Christi.  
O vere suavis duleedo, o vere requies beata, o vere merces copiosa quam reddit nobis Dominus in perpetuas aeternitates.

*Altus*

Dicite quam felix est locus iste, dicite quam gloriosa est domus Domini.

*Cantus II*

Hic posuit pacem fons vitae perennis, aligerum pennis sol temperat facem.

*Cantus I*

Non luctus, non clamor, non habitat fletus sed permanet laetus divinus hic amor.

*Cantus II e II*

Recedite planctus et querulae voces quo coeli veloces dant angeli cantus.

**8. Omnes**

o quies beata, pax vera justorum, o merces laborum, o salus amata. Venite, curramus et Regi coelorum, in aula Sanctorum, trophaea canamus.

*7. Alto and Bass*

Tell us, happy souls of the fellow-citizens with the saints, what joy fill that heavenly city Jerusalem where ye rejoice with Christ without end.

*Canto II*

O how great is the glory of the lord, thy saviour, O how worthy is the pleasant felicity in which we enjoy great blessedness.  
We live in God, and we bless him for ever.

*Bass*

Tell us how lovely are the lord's tabernacles, say how glorious is the house of God.

*Canto I*

O truly supreme joy, O truly excellent glory in which we are of the household of God, and joint-heirs with Christ  
O truly sweet sweetness, O truly blessed rest, and rich reward that the lord giveth us for ever and ever.

*Alto*

Tell us how happy is this place, tell us how glorious is the house of the lord

*Canto II*

Here the fountain of eternal life made peace, and the wings of the angels cool the face of the sun.

*Canto I*

Here there is no mourning, no crying, nor tears, but always dwelleth joyful, divine love.

*Canto I and II*

Depart, ye tears and ye laments, here where the swift heavens utter the songs of the angels.

**8. All**

O blessed quiet, true peace of the righteous, O reward for labours, O beloved salvation. Come, let us run and sing praises unto the King of heaven, in the house of his Saints.

## HISTORIA DAVIDIS ET JONATHAE

HISTORICUS

Sara Allegretta I  
Nunzia Santodirocco II  
Chorus

JONATHEN

Luigi Petroni

DAVID

Maurizio Dalena

SAUL

Aurio Tomicich

### 9. *Symphonia*

*Historicus (I, II)*

Percusso Goliath et devictis Philistaeis exuens pastorem David indutus est tunica jonathae; et ornatus gladio, arcu et balteo filii regis processit, inciaruit et celebre factum est in Israel nomen ejus. Verum non rectis illum oculis aspexit Saul qui, spiritu malo invasus, locutus est filio suo Jonathae dicens:

*Saul*

Non alium aspicit, non alium diligit Israel nisi David: ecce occurrit ei populus cum jubilatione et virgines psallunt ei in tympano et choro; quid ergo ei superest nisi solum regnum?

*Jonathas*

Ne pecces, rex, in servum tuum David, quia non peccavit tibi et opera ejus tibi bona sunt valde: percussit Philistaeum et fecit salutem magnam in universo Israeli; vidisti et laetatus est.

*Historicus (I, II)*

Viderunt omnes et laetati sunt.

*Jonathas*

Ne pecces, rex.

*Saul*

Ne respondeas mihi, sed vade et occide eum.

*Jonathas*

Ne pecces, rex.

*Saul*

Vade et occide eum.

### 9. *Symphony*

*Narrator (I, II)*

When he was returned from the slaughter of Goliath, and the smiting of the Philistines, David stripped himself of his shepherd's clothes, and clothed himself with the robe of Jonathan. Then he took the sword, the bow and the girdle of the king's son, and he was famous, and his name was much set by in Israel. But Saul eyed him from that day, and an evil spirit came upon Saul, who thus spake to Jonathan his son:

*Saul*

Israel hath eyes and admiration only for David: behold, the rejoicing people meet him with joy, and the virgins play for him with tabrets, and dance. And what can he have more but the kingdom?

*Jonathan*

Let not the king sin against his servant, against David; because he hath not sinned against thee, and his works have been thee-ward very good. For he slew the Philistine, and wrought a great salvation for all Israel. Thou sawest it and didst rejoice.

*Narrator (I, II)*

All saw it, and did rejoice.

*Jonathan*

Let not the king sin.

*Saul*

Go, and kill him.

*Jonathan*

Let not the king sin.

*Saul*

Go, and kill him.

### 10. *Historicus (I, II)*

Exhorruit sermone isto Jonathas et continuo quaerens David accessit ad eum dicens:

*Jonathas*

Ira iratus est pater meus adversum te nec eum placare valui: quaerit occidere te; vade in pace et ab eo declina.

*David*

Quid feci, quae est iniquitas mea aut quod peccatum meum in patrem tuum, quia quaerit animam meam? Servus ei fidelis sum: qualis retributio haec?

*Historicus (Chorus)*

Servus ei fidelis est: qualis retributio haec?

*David*

Ecce, heri in spelunca in qua fugiens a facie Saul per dies plurimos latui, tradidit mihi Dominus inimicum meum ut quod placuerit mihi facerem. Restiti, confregi viros meos sermonibus et non permisi ut consurgerent contra Saul; vide oram clamidis ejus quam praecidi silentem dum fuit in manu mea.

*Historicus (Chorus)*

Restitit, confregit viros suos sermonibus et non permisit ut consurgerent contra Saul; qualis retributio haec?

### 11. *Historicus (I, II)*

Et reversus est Jonathas ad patrem suum et retulit ei omnia quae dixerat David et ostendit oram clamidis abscissae dicens:

*Jonathas*

Quem persequeris, rex Israel, [animadvertite] et vide quoniam neque peccatum nec iniquitas in eo est. Insidiavis ei at pepercit tibi dextera ejus in spelunca. Judicat Dominus inter te et eum et ulciscatur innocentem.

*Historicus (I)*

Tunc convertit oculos suos Saul et vidit clamidem et elevans vocem suam flevit et dixit:

### 10. *Narrator (I, II)*

Jonathan was terrified by these words, and immediately went to seek David; and he approached to him, saying:

*Jonathan*

My father's anger is kindled against thee, and I could not appease him: he seeketh to kill thee; go in peace, and avoid his presence.

*David*

What have I done? what is my iniquity? what is my sin before thy father, that he seeketh my life? I am a faithful servant unto him: what reward is this?

*Narrator (Chorus)*

He is a faithful servant unto him: what reward is this?

*David*

Behold, yesterday in the cave where, to flee from the presence of Saul, I did hide for many days, the lord delivered mine enemy into mine hand, that I might do to him as it should seem good unto me. But I stood and stayed my men with my words, and suffered them not to rise against Saul. See the skirt of his robe that I cut off privily when he was into mine hand.

*Narrator (Chorus)*

He stood and stayed his men with his words, and suffered them not to rise against Saul. What reward is this?

### 11. *Narrator (I, II)*

And Jonathan returned to his father and told him all that David had spoken; then he shewed him the skirt cut off from his robe, and said:

*Jonathan*

Beware, O king of Israel: he after whom thou hast pursued hath no sin nor iniquity. Thou laidest wait for him, but his hand spared thee in the cave. The Lord judge between thee and him, and the lord avenge the innocent.

*Narrator (I)*

And Saul turned his eyes, and saw the robe; and he lifted up his voice, and wept, saying:

*Saul*

Justior est David quam ego: ille tribuit mihi bona, illi mala reddidi. Dominus reddat et vicissitudinem hanc pro hoc quod operatus est in me. Accedat David, accedat et faciamus foedus cum illo.

**12. Historicus (I, II)**

Revelavit Dominus justitiam regi.

*Historicus (Chorus)*

Laetemur omnes et modulemur in voce psalmi. Lux orta [sit] regi et rectis corde laetitia.

**LAMENTATIO DAMNATORUM**

HISTORICUS

Francesco Sclaverano

DAMNATI

Marco Lazzara

Francesco Sclaverano

Aurio Tomičich

**1. Symphonia**

*Historicus*

Turbabuntur impii timore horribili cum descendent in terram tenebrosam et opertam mortis caligine, ubi nullus ordo sed sempiternus horror inhabitat, prae angustia spiritus gementes et dicentes:

*Damnati*

Heu, heu nos miseros, heu dolentes; quomodo repererunt nos gemitus mortis, quomodo dolores inferni circumdederunt me, quomodo in hac flamma perenni cruciamur incendio! Heu, heu nos miseros, heu dolentes; pereat dies in qua nati sumus, pereat nox in qua concepti fuimus. Dies ilia vertatur in tenebras, non illustretur lumine: occupet eam caligo et involvatur amaritudine. Pereat dies in qua nati sumus, pereat nox in qua concepti fuimus. Noctem illam tenebrosam horror possideat, obtenebrentur stellae caligine ejus, expectent nec videant lucem, ortum non videant surgentis aurorae.

*Saul*

David is more righteous than I: for he hath rewarded me good, whereas I have rewarded him evil. Wherefore the Lord reward him good for that which he hath done unto me. Let David come, let he come, and let us make a covenant with him.

**12. Narrator (I, II)**

The Lord hath revealed righteousness to the king.

*Narrator (Chorus)*

Let us all rejoice, and tune psalms with Our voice. Let the light rise for the king, and joy for the righteous.

**1. Symphonia**

*Narrator*

The wicked shall tremble with horrible fear when they will descend into the land of darkness, and of the shadow of death, without any order, where only horror reigneth; and groaning with anguish of spirit, they will say:

*The Damned*

Alas, alas, woe to us, alas, how wretched are we; how did the groanings of death find us; how did the sorrows of hell compass me, and how much are we tormented by the everlasting fire! Alas, alas, woe to us, alas, how wretched are we; let the day perish wherein we were born, let the night perish wherein we were conceived. Let that day be darkness, nor let the light shine upon it; let a cloud dwell upon it; let the blackness of the day terrify it. Let the day perish wherein we were born, let the night perish wherein we were conceived. As for that night, let darkness seize upon it, let the stars of the twilight thereof be dark; let it look for light, but have none; neither let it see the dawning of the day.

Pereat dies in qua nati sumus, pereat nox in qua concepti fuimus. Impie, impie gessimus, iniquitatem fecimus, lumen justitiae, sol intelligentiae non illuxit nobis; lassati sumus in via iniquitatis et perditionis, ambulavimus vias difficiles, vias Domini ignoravimus.

Heu, heu nos miseros, heu dolentes; pereat dies in qua nati sumus, pereat nox in qua concepti fuimus. Quid nobis profuit superbia? Quid divitiarum jactantiae? Quid humanae sapientiae gloria? Transierunt omnia tamquam umbra.

Heu, heu nos miseros, heu dolentes; desperavimus, nequaquam ultra vivemus nec videbimus faciem Dei. Undique terrent nos formidines. Undique invadit nos horror. Undique tremor occupat. Undique pavor, luctus et angustiae; desperavimus.

Quis stare poterit cum igne devorante?  
Quis stare poterit cum [a]rdoribus sempitern[i]s?  
Quare non sumus in utero mortui?  
Quare concepti fuimus?  
Cur [u]ber[i]b[us] lactati?  
Quare non ab utero translati ad tumulum?  
Quare miseris data est lux?  
Quare data est vita his qui in amaritudine?

Heu, heu nos miseros, heu dolentes; pereat dies in qua nati sumus, pereat nox in qua concepti fuimus.

Let the day perish wherein we were born, let the night perish wherein we were conceived. We have done perversely; we have committed iniquity; the light of righteousness and the sun of righteousness have not shined upon us; we wearied ourselves in the way of wickedness and destruction; we have gone where there lay no way, but as for the way of the Lord, we have not known it.

Alas, alas, woe to us, alas, how wretched are we; let the day perish wherein we were born, let the night perish wherein we were conceived. What hath pride profited us? what good hath riches with our vaunting brought us? what the glory of man's wisdom? All those things are passed away like a shadow.

Alas, alas, woe to us, alas, how wretched we are; there is no hope; we will not live for ever, nor see the face of God. Terrors make us afraid from every side. Horror falleth upon us from every side. Trembling taketh hold on us from every side. Fear, mourning and anguish from every side: there is no hope.

Who shall dwell with the devouring fire?  
Who shall dwell with everlasting burnings?  
Why died we not from the womb?  
Why were we conceived?  
Why were we given suck?  
Why were we not carried from the womb to the grave?  
Wherefore is light given to them that are in misery?  
Wherefore is life given unto the bitter in soul?  
Alas, alas, woe to us, alas, how wretched are we; let the day perish wherei n we were born, let the night perish wherein we were conceived.

## LUCIFER

HISTORICUS – LUCIFER - DEUS

Aurio Tomicich

### 2. *Historicus*

Lucifer, coelestis olim hierarchiae princeps praeclarissimus, superbe nimium fatue latus, aequalem Deo his se jactabat vocibus:

#### *Lucifer*

O me felicem, o me beatum coelestis gloriae decoratum! In coelum conscendam et super astra Dei exaltabo solium meum; sedeo in monte Testamenti, in lateribus Aquilonis, super altitudinem nubium, similis ero Altissimo.

#### *Historicus*

Haec audiens, summus omnium creator Deus, accitis angelis suis, ait:

#### *Deus*

Ite angeli, angeli mei; ite fortissimi coelestis aulae milites, superbientem exterminate Luciferum. Ite, pugnate, fugate rebelles. Damnae superbos ad flammas Averni. Tartarei vadant ad limina fundi et Stigii cadant ad ima profundum. Has addite poenas: in inferi portis parate catenas et vincula mortis; merentes, dolentes in igne locate.

## SUB UMBRA NOCTIS

ANIMAE

Vittoria D'Annibale  
Nunzia Santodirocco  
Mario Boccardo

### 3. *Animae*

Sub umbra noctis profundae languemus in silentio, animae miserae sontes et immundae. Nos opprimit afflictio et criminum compunctio, nos vexat desolatio. Consolator afflictorum, spes unica miserorum: poenitentes justifica, corda impleat caritas, contritum laetifica, fulgeat tua bonitas et merentes et afflictos laetifica.

### 2. *Narrator*

Lucifer, of old the most noble prince of the heavenly hosts, with exceeding pride and foolishness boasted that he was equal with God, with these words:

#### *Lucifer*

O how happy am I, blessed and garnished with heavenly glory. I will ascend into heaven, I will exalt my throne above the stars of God; I will sit also upon the mount of the congregation, in the sides of the north, above the heights of the clouds; I will be like the most High.

#### *Narrator*

Hearing this, God, supreme Creator of all things, called his angels, and said:

#### *God*

Go, ye angels, my angels; go, strongest hosts of the heavenly court: slay the proud Lucifer. Go, fight, cause the rebels to fly with flight. Condemn the proud ones to the flames of Avernus. That they go to the bottom of deep Tartarus, and fall into the deepest depth of the Styx. And these be the punishments: at hell's gate prepare the chains and fetters of death; cast them grieving into the flames, according to their deserts.

### 3. *Souls*

In the darkness of the deep night we, guilty and unclean souls, suffer in silence. We are vexed with afflictions, and the pricking of our crimes; we are tormented with desolation. O comforter of the afflicted, only hope of the unhappy; forgive the penitents, let thy glory fill their hearts, make glad the broken hearts; let thy goodness shine, and make glad those that deserve it, and the afflicted.

## ANIMA ET ANGELUS

ANIMA

Aurio Tomicich

### 4. *Anima*

Crucior, crucior in hac flamma nee sustinere possum tormenta quae patior. O utinam coelum tandem conscendam nec amplius in Purgatorio detinear! Nimis enim crucior in hac flamma.

#### *Angelus*

Anima quid ploras?

Patienter tormenta sustine: cito veniet salus tua.

#### *Anima*

O Angele Dei, miserere mei, adiuva me, libera me!

#### *Angelus*

Noli flere, quia cito veniet salus tua.

#### *Anima*

Sed quando apparebo ante faciem Dei? Nimis angor, nimis patior, nimis crucior in hac flamma.

#### *Angelus*

Pro te fideles jam fundunt preces, nunc Deum orant, nunc pro te rogant.

#### *Anima*

O vos fideles, o vos misericordes, orate Deum, rogate Dominum.

#### *Angelus*

Eja gaude, laetate! O Anima, Jesus te ad coelum vocat, ad Agni dapes; veni, veni coronaberis.

#### *Anima et Angelus*

Ecce, ecce venio. Veni, veni.

Ecce, ecce venio. Cantemus, ergo cantemus, ergo laetamur: ergo sit nomen Domini benedictum in saecula semper, sit benedictum nomen ejus, benedictum in aeternum!

ANGELUS

Marco Lazzara

### 4. *Soul*

I am tormented, I am tormented in this flame, nor can I bear the torments that I suffer. O that I were to ascend to heaven, and were held in Purgatory no more. Exceedingly I am tormented in this flame.

#### *Angel*

Soul, why weepst thou?

Bear patiently thy torments; salvation will soon come.

#### *Soul*

O angel of the lord, have mercy, succour me, deliver me!

#### *Angel*

Weep not, soon will thy salvation come.

#### *Soul*

But when shall I appear before God? Exceedingly I am grieved, exceedingly I suffer, and exceedingly I am tormented in this flame.

#### *Angel*

For thee, the faithful already make supplications before God; they now pray him; they now intreat him.

#### *Soul*

O ye faithful, O ye merciful, pray God, intreat the lord.

#### *Angel*

Rejoice, then, and be glad! O Soul, Jesus calleth thee to heaven, to the feast of the lamb; come, come, thou wilt be crowned.

#### *Soul and Angel*

Behold, behold, I come. I Come, come.

Behold, behold, I come.

And now let us sing, let us sing and rejoice: blessed be the name of the lord for ever and ever, blessed be his name for ever.

## FELICITAS BEATORUM

HISTORICUS

Nunzia Santodirocco

BEATI

Sara Allegretta /

Nunzia Santodirocco //

Vittoria D'Annibale III

### 5. *Symphonia*

*Historicus*

Exultabunt justi in voce jucunditatis, cum ascendent in regnum lucis et irradiatum vitae splendoribus, ubi omnia consonant et flos tranquillitatis inhabitat. Exultabunt in Domino Sancti quos virtute pares, dissimiles pugna gloriae: sol victoria Deus justus iudex coronavit; prae laetitia cordis canentes et dicentes:

*Beati*

O felix gloria, o perennes divitiae, splendeat dies in qua mortui sumus, splendeat nox in qua vexati fuimus.

### 6. *Beatus (II)*

Cunctis diebus quibus hic militavi, quaeivi te in spiritu humilitatis, quotidie clamavi ad te in animo contrito et quem culpa offendi te, Deum meum, poenitentia placavi; plorans ploravi in nocte, potum cum fletu miscui et tamquam cinerem panem manducavi; metui honorari despui, non effugi et adhuc immundo corpore positus extra mundum corde versabar ut me ad sublimem patriam incessantibus amoris stimulis excitarem.  
Dum coeli serena voluntur, in corde horribili sorde vilescunt terrena.

*Beatus (I)*

Cognovi, Domine, quia omnis caro fenum et caritas ejus sicut flos agri aridet, mundus ut saeviat, blanditur, ut fallat, extollit, ut deprimat, allicit, ut occidat: ideo contempsit vitam saeculi, non adhaesit mihi cor pravum et virginalem non amisi pudicitiam.  
Tu autem delecte mi, desponsasti te mihi in fide et deducens me in dextera tua cum gloria suscepisti.  
Dum coeli serena voluntur, in corde horribili sorde vilescunt terrena.

### 5. *Symphony*

*Narrator*

In the voice of mirth will the righteous rejoice, while they ascend unto the kingdom of light, lit with the beauties of life, where harmony and the flower of peace reside. The Saints, equal in virtue, diverse in their fight, will rejoice in the lord: the sun of glory, God, the righteous judge, hath crowned them with victory; and they, with hearts full of joy, will sing, and say:

*The Blessed*

O happy glory, O eternal riches, let the day shine in which we died, let the night shine in which we were tormented.

### 6. *Blessed One (II)*

In all the days of my appointed time on earth, I sought thee with an humble spirit; each day I called upon thee with a contrite heart; and thee, my God, whom I had offended through my fault, I appeased with repentance; I wept sore in the night, and I mingled my drink with weeping, and ate ashes like bread; I feared and abhorred honours, and I fled not; and hitherto, standing with my body in the world, with mine heart I turned without the world, to stir myself up toward my own lofty country with the constant pricks of love. When we desire heavenly joy, in our heart earthly things turn into horrible filth.

*Blessed One (I)*

I knew, O Lord, that all flesh is grass, and its glory a wild flower; the world smyleth to chafe, allureth to deceive, exalteth to oppress, enticeth to make fall down: and I despised life in this world, and no evil cleaved to me, nor did I lose my virginal purity. But delight me, thou who hast made promises to me in faith, and leading me with thine hand hast upholden me with glory. When we desire heavenly joy, in our heart earthly things turn into horrible filth.

*Beatus (III)*

Propter te, Domine, magnum ingressus fui certamen laboris et, munitus robore caritatis, tyranni minas, carnificum verbera, tortorum saevitias, fortiter toleravi.

Sed brevis ilia et momentanea pugna aeterna meruit gloria compensari.

Quis ergo pati renuisset majorem passionibus accepturus beatitudinem?

Quis pretiosam in oculis tuis, rex martyrum gloriosissime, mortem non recepisset?

Tu vocantem comprobas, certantem adiuvas, dicentem coronas.

### 7. *Beati (I, II, III)*

In solitudine erravi, ab omni via deliciarum prohibui pedes meos, quasi gigas exultavi ad currendas poenarum semitas; non in ebrietatibus, non in cubilibus et impudicitis, non in tentatione et aemulatione. Sitivi, abstinui, mortem sustinui; in vigiliis et jejuniis, in castitate et continentia, in carceribus et plagis, Deo, angelis, hominibus spectaculum facti.

In te speravimus, Deus vitae nostrae, et inexpugnabilem animi fortitudinem: non mundi vicerunt regna, non carnis deceptura illecebrae, non mortis terruerunt supplicia. Mundus nos odio habuit, vitam nostram aestimavi insaniam et finem nostrum sine honore.

Nos autem in pace vivimus et confirmati sumus in conspectu tuo semper. O felix gloria, o perennes divitiae, splendeat dies in qua mortui sumus, splendeat nox in qua vexati fuimus.

### 8. *Bealus (III)*

Quid fugacius vitae ludo, quo gaudetis in nequitia? Fallax est omnis laetitia, fallax omnis pulchritudo.

*Bealus (I)*

Qua delectant in hac vita exoptantis cruciant mentem, corde taedent possidentem.

*Bealus (II)*

Solus beat Christi amor quem adorant coeli cives; super astra, super nubes, non est fuetus non est clamor.

*Blessed (III)*

For thy sake, Lord, I entered the great race of sorrow, and fortified by the might of love, I endured the threatenings of the tyrant, the scourgings of the executioners, and the cruelty of the tormentors: but this short race which was but for a moment, deserved to be recompensed with perpetual glory. Who then would refuse, for earthly passions, a higher blessedness? Who, O most glorious king of the martyrs, would not endure a death precious in thine eyes? Thou approvest of him that calleth upon thee, thou helpst him that striveth, and crownest him that calleth thy name.

### 7. *The Blessed (I, II, III)*

I wandered in the wilderness, I refrained my feet from every way of delights; I rejoiced as a strong man to run the race of sorrow, not in drunkenness, not in chambering and wantonness, not in strife and envying. I was thirsty, but I abstained, and suffered death; in watchings, in fastings, in pureness and temperance, in stripes, in imprisonments, I was made a spectacle unto God, and to angels, and to men. In thee we hoped, God of our life, unconquerable fortress of the soul: the earthly kingdoms did not prevail, the allurements of the flesh did not deceive us, the torments of death did not frighten us. The world hated us, accounted our life madness, and our end to be without honour. But we live in peace, for ever standing fast before thy face. O happy glory, O eternal riches, let the day shine in which we died, let the night shine in which we were tormented.

### 8. *Blessed One (III)*

What is more fleeting than the dance of life, which ye enjoy in wickedness? All joy is deceitful, deceitful all beauty.

*Blessed One (I)*

The delights of this life torment the mind of him that desireth them, and weary him that hath them.

*Blessed One (II)*

Only the love of Christ, him that is worshipped by the heavenly citizens, maketh blessed; above the stars, above the clouds, there is no grief, there is no clamour.

*Beati (I, II, III)*

O felix gloria, o perennes divitiae, ibi Triadis potentia et Deiparae sublimitas et sempiternus beatorum chorus, ibi melos poenitentiae, ibi virginum laudatio.

O felix gloria, o perennes divitiae, splendeat dies in qua mortui sumus, splendeat nox in qua vexati fuimus.

**SPONSA CANTICORUM**

FILIAE JERUSALEM

Patrizia Pace I

Nunzia Santodirocco II

Sara Allegretta III

**1. Symphonia**

*Sponsus*

Filiae Jerusalem, surgite, ite in montes myrrhae, ubi me quaerit, ubi suspirat, ubi languet sponsa mea pulcherrima. Vos lilium et rosas et mella portate, et Sponsam formosam languentem stipate; in Libanum ite et Sponsam ful[c]ite.

*Filiae Jerusalem*

Vox dilecti sonuit in auribus meis: surgamus, eamus et descendamus in hortum nostrum, ut flores colligamus, et festinantes ibimus in montem myrrhae, ubi soror nostra suspirat, ubi languet, ubi quaerit dilectum suum.

**2. Symphonia**

*Sponsus*

Laboravit dilecta mea in desiderio cordis sui, et quaesivit me. Circuivit vicos et plateas, et ego habitavi in illa; sed quia abscondi faciem meam posuit dolorem in corde suo.

*Filia Jerusalem (I)*

Audivi dilectam tuam gementem et dolentem: "Ubi est absconditus pulcher dilectus meus, ubi est Sponsus meus, quo fugit? Oculi mei facti sunt quasi fontes lachrimarum, cupio flere, diligo lachrimas, desidero suspiria, crucior amore, nolo consolari donec dilectus meus in pulchritudine decoris sui benignus occurrat mihi". Veni, ergo, noli tardare, et dolentem consolare.

*The Blessed (I, II, III)*

O happy glory, O eternal riches, there reign the might of the Trinity, the loftiness of the Mother of God, and the eternal chorus of the blessed; there songs of repentance, and praise for the virgins.

O happy glory, O eternal riches, let the day shine in which we died, let the night shine in which we were tormented.

SPONSUS

Mario Boccardo

**1. Symphony**

*Bridegroom*

Arise, O ye daughters of Jerusalem, go to the mountain of myrrh, where my fairest spouse seeketh me, sigheth, and is sick of love. Bring lilies, and roses, and sweet honey, and comfort my beautiful spouse, sick of love: go to Lebanon and stay her.

*Daughters of Jerusalem*

I heard the voice of the beloved: let us rise, go down into our garden to gather flowers, and hastily go to the mountain of myrrh, where our sister sigheth, is sick of love, and seeketh her beloved.

**2. Symphony**

*Bridegroom*

My beloved was consumed by her heart's desire, and sought me. She went about the city in the streets, and in the broad ways where I was living; but I had hid my face, and she was grieved.

*Daughter of Jerusalem (I)*

I heard thy beloved grieving and sorrowing: "Where is my fair beloved, where is my spouse who fleeth? My eyes are like fountains of tears, and I long to weep, I seek Sighs, I am tormented by love, and I shall not be comforted until my kind beloved come to me with his comely countenance." Come, then, tarry not, and comfort her that grieveth.

*Filiae Jerusalem*

Veni, veni gaudium amantium, veni jucunditas cordium, noli tardare, et dolentem consolare.

**3. Symphonia**

*Filia Jerusalem (II)*

Ecce, ad te clamat, ad te suspirat dilecta tua; ostende illi faciem tuam, ut videat lumen oculorum tuorum.

Veni, ergo, noli tardare, et dolentem consolare.

*Filiae Jerusalem*

Veni, veni gaudium amantium, veni jucunditas cordium, noli tardare, et dolentem consolare.

**4. Symphonia**

*Filia Jerusalem (III)*

O quam amarum est a te, dilecte, separari, cui sponsa in charitate cor suum donavit. Veni, ergo, noli tardare et dolentem consolare.

*Filiae Jerusalem*

Veni, veni gaudium amantium, veni jucunditas cordium, noli tardare, et dolentem consolare.

**5. Symphonia**

*Sponsus*

Quis cognoscat me et non diligat me?

*Filiae Jerusalem*

Quis cognoscat te et non diligat te?

*Sponsus*

Quis cognoscat me et non diligat me?

*Filia Jerusalem*

Quis elongetur a te et non requirat te?

*Sponsus*

Si fugero?

*Filia Jerusalem (III)*

Quis non currat post te?

*Sponsus*

Si faciem meam avertero?

*Filia Jerusalem (I)*

Quis non desiderat vultum tuum aspicere?

*Daughters of Jerusalem*

Come, come, O joy of lovers, come O delight of the hearts, tarry not, and comfort her that grieveth.

**3. Symphony**

*Daughter of Jerusalem (II)*

Behold, thy beloved crieth unto thee, sigheth for thee; shew her thy face, that she may see the light of thine eyes. Come then, tarry not, and comfort her that grieveth.

*Daughters of Jerusalem*

Come, O joy of lovers, come, O delight of the hearts; tarry not, and comfort her that grieveth.

**4. Symphony**

*Daughter of Jerusalem (III)*

How bitter it is to be separated from thee, my beloved, to whom the spouse gave her heart for love. Come, then, tarry not, and comfort her that grieveth.

*Daughters of Jerusalem*

Come, O joy of lovers, come, O delight of the hearts; tarry not, and comfort her that grieveth.

**5. Symphony**

*Bridegroom*

Who could know me, and love me not?

*Daughters of Jerusalem*

Who could know thee, and love thee not?

*Bridegroom*

Who could be far from me, and seek me not?

*Daughters of Jerusalem*

Who could be far from thee, and seek thee not?

*Bridegroom*

Were I to flee?

*Daughter of Jerusalem (III)*

Who would not run after you?

*Bridegroom*

Were I to avert my face?

*Daughter of Jerusalem (I)*

Who would not wish to see thy face?



*Sponsus*  
Si latuero?

*Filia Jerusalem (II)*  
Quis non te quaerat?

*Sponsus*  
Si locutus fuero?

*Sponsus et Filiae Jerusalem*  
Quis non respiret?

## 6. Symphonia

*Sponsus*  
Ite ergo cum floribus ad sponsam meam languentem, et di[ci]te illi: "Consolare, dulce melos modulare: ecce venit dilectus tuus saliens in montibus, deliciis affluens, transiliens colles".

*Omnes*  
Eamus, eamus, ascendamus in montem festinantes, flares et mala portantes, et dicamus sorori nostrae: "Ecce venit dilectus ex millibus electus, per colies, per mantes accurrit festinus, ad campos, ad fontes te amor divinus invitat. Surgamus, eamus in montem".

## TOLLE SPONSA

SPONSA  
Nunzia Santodirocco

**7. Sponsus**  
Tolle, Sponsa, tolle, fares aperi.  
Quid dormitas?

*Sponsa*  
Vox dilecti tangit aures.

*Sponsus*  
Tolle fores, aperi, Sponsa; quid dormitas? Ipse sum; quid dubitas?

*Sponsa*  
Vox dilecti tangit aures; sed, heu miseram, sopor obnubilat.

*Bridegroom*  
Were I to conceal myself?

*Daughter of Jerusalem (II)*  
Who would not seek thee?

*Bridegroom*  
Were I to speak?

*Bridegroom and Daughters of Jerusalem*  
Who would not be refreshed?

## 6. Symphony

*Bridegroom*  
Go then to my spouse sick of love with flowers, and say unto her; "Be comforted, and tune sweet songs; behold, here cometh thy beloved, full of delights, leaping upon the mountains, skipping upon the hills".

*All*  
let us go, with quick steps, let us go up to the mountain; let us bring flowers and apples, and say unto our sister; "Behold, here cometh thy beloved, chosen among the thousands; he maketh haste upon hills and mountains; and divine love biddeth thee to the fields and the fountains. let us arise, let us go to the mountain".

SPONSUS  
Mario Boccardo

**7. Bridegroom**  
Rise up, my spouse, rise up; open the door.  
Why sleepest thou?

*Bride*  
I hear the voice of my beloved.

*Bridegroom*  
Rise up, open the door, my spouse; why sleepest thou? It is I; why tarriest thou?

*Bride*  
I hear the voice of my beloved; but, wretched that I am, sleep numbeth, me.

*Sponsus*  
Ah, non dormit amor verus, amor ardens et sincerus.  
Flamma semper vigilat.

*Sponsa et Sponsus*  
Ecce, surgo, dilecte mi. /Non, dormi, pigra, dormi.

*Sponsa*  
Ah, discessit infidelis, heu fugit crudelis!

*Sponsa et Sponsus*  
Luge, plange, cor afflictum, perdidisti praedilectum; tunde pectus, funde questus, et amare lachrimare.

## DOMINE QUIS HABITABIT

ANIMAE  
Nunzia Santodirocco I  
Pamela Borri II

**8. Anima (I)**  
Domine, quis habitabit in tabernaculo tuo aut quis requiescet in monte sancto tuo?

*Christus*  
Qui ingreditur sine macula et operatur justitiam.

*Anima(II)*  
Quis ascendit in montem Domini aut quis stabit in loco sancto ejus?

*Christus*  
Qui non accepit tinvano animam suam nec juravit in dolo proximo suo; hic accipiet benedictionem a Domino et misericordiam a Deo salutari suo.

*Animae(I, II)*  
Beati, beati qui ambulant in domo tua, Domine, quoniam in saecula saeculorum laudabunt te.

**9. Anima(I)**  
Domine Deus meus, ubi posuisti tabernaculum tuum?

*Christus*  
Tabernaculum meum cum hominibus et habitabo cum eis.

*Anima (II)*  
Ubi, ubi Domine permanet sedes tua?

*Bridegroom*  
Ah, true love, burning and sincere love, sleepeth not. Its flame waketh always.

*Bride and Bridegroom*  
Behold, I rise, O my beloved. /No, idle one, sleep.

*Bride*  
Ah, the unfaithful hath withdrawn, the cruel hath fled!

*Bride and Bridegroom*  
Cry, weep, afflicted heart, thou hast lost thy beloved; smite thy breast, lament, and pour bitter tears.

CHRISTUS  
Francesco Sclaverano

**8. Soul (I)**  
Lord, who shall abide in thy tabernacle? who shall dwell in thy holy hill?

*Christ*  
He that walketh uprightly, and worketh righteousness.

*Soul(II)*  
Who shall ascend into the hill of the Lord? or who shall stand in his holy place?

*Christ*  
He who hath not lifted up his soul unto vanity, nor sworn deceitfully. He shall receive the blessing from the Lord, and righteousness from the God of his salvation.

*Souls (I, II)*  
Blessed, blessed are those that walk in thine house, Lord, for they shall praise thee for ever and ever.

**9. Soul(I)**  
Where, O Lord my God, where hast thou set thy tabernacle?

*Christ*  
My tabernacle is with men, and with them I shall dwell.

*Soul (II)*  
Where, O where is thy throne, my Lord?

*Christus*

In coelo sedes mea, in qua iusti tecum vivunt et gaudebunt in aeternum.

**10. Omnes**

O salus amata, o domus beata, ubi in Domino gaudebunt et exultabunt Sancti in conspectu Dei. O sedes amata, o domus beata, ubi in Domino gaudebunt et exultabunt Sancti in conspectu Dei.

**EZECHIAS**

HISTORICUS  
Alia Simonichvili /  
Nunzia Santodirocco //  
Chorus

ISAIAS  
Pamela Borri

**11. Symphonia**

*Historicus (I, II)*

Aegrotante Ezechia, locutus est Dominus ad Isaiam dicens:

*Dominus*

Vade, Isaia, vade ad regem Israel Ezechiam et proxime illi stantem mortem annuncia.

**12. Historicus (I, II)**

Surrexit Isaias et, sicut praeceperat ei Dominus, ad regem ingressus, ait:

*Isaias*

Ezechia, hoc tibi dicit Dominus: dispone, o rex, domui tuae.

*Ezechias*

Quare: "Disponere domui meae"?  
Quia fortasse moriar?

*Isaias*

Moriaris, moriaris Ezechias et amplius non vives.

**13. Historicus (I, II)**

Tunc convertens Ezechias faciem suam ad parietem totus effusus in lacrimis oravit dicens:

*Christ*

My throne is in heaven, where the righteous live with me, and shall rejoice for ever.

**10. All**

O beloved salvation, O blessed house, where in the Lord shall the Saints rejoice, and be exceeding glad before God. O beloved throne, O blessed house, where in the Lord shall the Saints rejoice, and be exceeding glad before God.

EZECHIAS  
Francesco Scloverano

DOMINUS  
Aurio Tomcicich

**11. Symphony**

*Narrator (I, II)*

And Hezekiah was sick, and the Lord spake to Isaiah, saying:

*The Lord*

Go, Isaiah, go to Hezekiah, king of Israel, and say unto him that death is near.

**12. Narrator (I, II)**

Isaiah rose and, as the Lord had commanded, came unto the king, and said unto him:

*Isaiah*

Hezekiah, thus saith the Lord: Set thine house in order, O king.

*Hezekiah*

Wherefore: "Set mine house in order"?  
Shall I then die?

*Isaiah*

Thou shalt die, Hezekiah, and not live.

**13. Narrator (I, II)**

Then Hezekiah turned his face toward the wall, and wept sore, and prayed unto the Lord:

*Ezechias*

Obscuro Domine; memento, quaeso, quomodo ambulaverim semper coram te in veritate et corde perfecto, et nunc ecce moriar, et in dimidio annorum meorum vadam ad portas inferi. Parce mihi, Domine, et miserere. Reminiscere, Domine, quanta bona fecerim in oculis tuis et quomodo legem tuam et mandata tua custodierim; et ecce moriar, nec amplius videbo Dominum in terra viventium, nee ultra aspiciam habitatorem quietis. Parce mihi, Domine, et miserere. Clamabo ad te, Domine, sicut pullus hirundinis, et meditabor ut columba quoniam praecisa est a te velut a texente vita mea, dum adhuc ordire manus tua succidit me. Parce mihi, Domine, et miserere.

**14. Historicus (I, II)**

Misertus est autem Dominus Ezechiae et ait:

*Dominus*

Ezechia, *audivi* orationem tuam et vidi lacrimas tuas.

Ecce ergo adiciam super dies tuos quindecim annos et de manu Assyriorum eruam te et civitatem tuam et protegam eam.

*Ezechias*

Quod erit mihi signum quod hoc mihi facies, Domine, quod locutus es.

*Dominus*

Hoc erit tibi signum. Ecce, ego reverti faciam umbram linearum per quas descenderat in horologio sol et retrorsum decem lineis.

**15. Historicus (I, II)**

Et reversus est sol decem lineis per gradus quos descenderat; quod videns Ezechias benedixit Dominum dicens:

*Ezechias*

Dextera Domini fecit virtutem, exaltavit me; non moriar sed vivam et narrabo opera Domini.

*Omnes*

Narrabimus omnes opera Domini et mirabilia eius annuntiabimus in aeternum.

*Hezekiah*

I pray thee, O Lord; remember now, I beseech thee, how I have walked before thee in truth, and with a perfect heart. And now, in the cutting off of my days, I shall go to the gates of the grave. Spare me, O Lord, have mercy. Remember, Lord, that I have done that which is good in thy sight, and have kept thy law and thy statutes. Yet, I shall die, and shall see the Lord in the land of the living no more, no more shall I behold the inhabitants of the world. Spare me, O Lord, have mercy. while yet thou weavest. Spare me, O Lord, and have mercy. As the chick of the swallow, so I will cry unto thee, O Lord; I will mourn as a dove; I have cut off like a weaver my life; thou cuttest me off with thine hand,

**14. Narrator (I, II)**

The Lord had pity on Hezekiah, and said:

*The Lord*

Hezekiah, I have heard thy prayer, I have seen thy tears: behold, I will add unto thy days fifteen years. And I will deliver thee and this city out of the hand of the Assyrians: and I will defend this city.

*Hezekiah*

What shall be a sign, Lord, that thou wilt do this thing that thou hast spoken?

*The Lord*

This shall be the sign. Behold, I will bring again the shadow of the degrees, which is gone down in the sun dial, ten degrees backward.

**15. Narrator (I, II)**

And the sun returned ten degrees, by which degrees it was gone down; seeing this, Hezekiah blessed the Lord, saying:

*Hezekiah*

The right hand of the Lord is exalted: the right hand of the Lord doeth valiantly. I shall not die, but live, and declare the works of the Lord.

*All*

We shall all declare the works of the Lord, and shew forth all his wonderful works for ever.

## ORATORIO DELLA SS. VERGINE

oratorio in due parli di Francesco Balducci (1579  
1642)

LA VERGINE  
Pamela Borri

Patrizia Pace *canto I*  
Nunzia Santodirocco *canto II*

Luigi Petroni *alto*  
Francesco Scloverano *tenore I*  
Mario Boccardo *tenore II e basso I*  
Aurio Tomicich *basso II*

### PARTE PRIMA

#### 1. Sinfonia

##### *Canto I e II*

Ghirlandata di rose  
colte per man dell' Hore in Oriente  
la bionda Aurora usciva.  
E d'orme luminose  
stampando etheree piaggie il Di nascente  
da lunge la seguiva.  
Ridea la Riva, e s'indorava il fiume  
al nuovo lume.

Al mormorar de' venti  
che lievi percotean ne verdi allori,  
svegliati gl' augelletti  
di soavi concenti  
givano empiendo i gratiosi horrori  
de' nativi boschetti;  
E ne' prati i fioretti apriano un riso  
di Paradiso.

Quando dal mare  
sovra cerulea nube  
in Cielo alzata  
gran Donna appare,  
e cento Alati e cento,  
e in soave concento,  
come forse farian gl' Angioli, oh Dio,  
un simil suono uscìo.

##### 2. *La Vergine*

Io de l'eterna Mente  
primogenita eterna  
e del fecondo seno  
della miglior Natura  
grand' e mirabil parto:

### FIRST PART

#### 1. *Symphony*

##### *Canto I and II*

Garlanded with roses  
gathered in the Orient by the Hours' hand,  
fair Aurora stepped out.  
And with bright steps  
marking the ethereal lands, the breaking Day  
from afar followed her.  
Laughed the Shore, and the river was gilded  
by the new light.

Awakened by the murmur  
of the winds that lightly struck  
the green laurels, the little birds  
with sweet harmony  
filled the graceful wilderness  
of the native woods;  
And in the meadows, the flowers bloomed a laugh  
of Paradise.

When from the sea,  
over a cerulean cloud  
to Heaven risen,  
a great Woman appears,  
and an hundred Winged ones, and an hundred,  
and in sweet harmony,  
as would the Angels do, O God,  
sang in unison.

##### 2. *The Virgin*

I of the eternal Mind  
eternal first born  
and of the fruitful bosom  
of best Nature  
great and wondrous issue,

che quando di sua mano  
locava su gl' Abissi i fondamenti  
deWampia terra il Facitor del tutto  
e distendeele intorno il Cielo, e l'aure,  
lo de gli immensi giri  
misurava gli spatii, lo mi volgea  
seco per l'universo, e sovra i flutti  
ne già del mar profondo;  
nè senza me fora sì bello il mondo.

##### *Tenore*

Chi è costei  
che di rugiade  
tutta stillante  
si trahe dall' onde fuori,  
quasi un'Aurora?

E l'Alba forse,  
che l' Di precorre  
col piè lucente?  
Ma sì bello esser suole  
appena il sole.

##### *La Vergine*

Non era ancor di stelle adorno il Cielo,  
nè men di raggi il sole,  
d'ombre la notte, e di sua luce il giorno  
quand' lo di sol vestita  
mi volgea luminosa  
per l' Universo a tondo;  
nè senza me fora sì bello il mondo.

##### *Basso*

Chi è costei, cui l' Universo inchina  
come Reina,  
e gl' odorati fumi  
offrono i Numi?  
Offre sù gl' Astri  
da terra il capo;  
e l' piè per l' aria bruna  
calza di luna.  
Certo somiglia  
un sol che spunti  
a l'aurea testa.  
Ma che? Le chiome belle  
fregia di Stelle.

when, by his hand,  
the Maker of all things placed  
in the Deep the foundations of the wide earth,  
and spread around it the Sky and the air,  
I of the immense cycles  
measured the space, I turned  
with it in the universe, and walked above  
the waves of the deep sea;  
nor without me would the world be so beautiful.

##### *Tenore*

Who is this one  
who, all  
exuding dew,  
comes forth out of the waves,  
like an Aurora?

Is she Dawn,  
preceding Day  
with her shining foot?  
But so beautiful hardly  
is the sun.

##### *The Virgin*

Not yet with stars adorned was the Sky,  
nor more with rays the sun,  
with shadows night, and with its light the day,  
when I, sun-clothed,  
revolved bright  
around the Universe;  
nor without me would the world be so beautiful.

##### *Basso*

Who is this one to whom the Universe bows,  
as if she were a Queen,  
and scented vapours  
offer the Gods?  
Unto the Stars,  
from earth, she offers her head;  
and her foot in the dark air  
by moon is shod.  
Surely her golden head  
resembles  
a sun arising.  
But what? Her beautiful hair  
she adorns with Stars.

*La Vergine*

Non ardea ancor ne la sua sfera il foco,  
quando ardea nel mio petto  
d'Amor la fiamma  
al prima lume accesa.  
Non bagnavan le nubi  
di pioggia il suolo e non spiravan l'aure,  
quando su "Alba, d'Increato Spirto  
spirava nel mio cor tepida l'aura,  
e già di sue rugiade il sen fecondo;  
nè senza me fora sì bello il mondo.

*Alto*

Veste di nubi  
il sol che l'have  
di sol vestita.  
Ahi, che miri, alma mia?  
Ella è Maria.

*La Vergine*

Hor chi m'intesse  
di voi mortali  
nuove ghirlande?  
Hor chi mi porge  
di voi bell'alme  
del Libano le palme?  
Fiaccato al serpente  
chè 'l piè vi morse, e l'uno, e l'altro corno;  
risorto è il Possente  
che per voi cadde, e già 'l rivede il giorno  
di spoglie adorno.  
Sù, sù spiegate à l'aure, alme redente,  
l'insegne del Potente.

**3. Canto I, II e Coro**

Ecco al vento le bandiere  
del gran Dio vittorioso,  
poste in fuga ha l'empie schiere  
de l'Inferno insidioso.  
Splende pur con cento lampi  
de la Croce il gran mistero  
ardon pur de l'aria i campi  
riede il giorno à l'Emisfero.  
Hor di nuovo si raccende  
de' suoi rai la luna e 'l sole,  
ride il Cielo, e l'aria splende,  
e l'Inferno se ne duole.

*The Virgin*

Not yet flamed in its sphere the fire,  
when in my bosom flamed  
the flame of Love,  
lit at first light.  
Nor were the clouds sprinkling  
with rain the earth, nor were the breeze blowing,  
when, at Dawn, breathed in my heart  
the tepid breeze of Uncreated Spirit,  
and already with its dew's graced my bosom;  
nor without me would the world be so beautiful.

*Alto*

Veiled in clouds  
is the sun who  
clothed her in sun.  
Alas, what dost thou gaze upon, my soul?  
She is Maria.

*The Virgin*

Now who weaves for me,  
among ye mortals,  
new garlands?  
Now who offers me,  
among ye, beautiful souls,  
of Lebanon the palms?  
Broken of the serpent  
who bit your foot the one horn and the other,  
risen from the dead is the Mighty  
who for you fell down, and the day sees him again  
adorned with spoils.  
Come, come, unfold to the breezes, redeemed souls,  
the standards of the Almighty.

**3. Canto I, II, and Chorus**

Behold in the wind the banners  
of the great victorious God;  
he put to flight the ungodly hosts  
of insidious Hell.  
With an hundred lightnings the great  
mystery of the Cross shines too;  
the fields of the air burn too;  
the day returns to the Hemisphere.  
Now again the moon and the sun  
light up with their rays;  
the Sky laughs, and glows the air,  
and Hell is burdened with regrets.

**PARTE SECONDA**

**4. Tenore II**

Taccia Betulia  
colei che forte  
il ferro strinse,  
e poi le man si tinse  
nell'empio sangue,  
che di sua spada  
avvien che cada  
ebro che giace in molli piume avvinto,  
dal sonno in prima e poi dal ferro estinto.

*Alto*

Ma tu possente  
altr'armi stringi  
contra il serpente  
cui par non vide mai Delo né Colco,  
e pur non tingi,  
Vergine invitta  
qual fé Giuditta  
de le mamme intatte  
il puro latte.

*Basso II*

Lasciava il ferro  
in suo sentiero  
sì profondo il solco  
ch'apriasi in valle la lasciata striscia  
dell'empia biscia.  
Tra le sue spire  
chiudeansi i monti,  
seccava i fiumi et attoscava i fonti,  
ben che la sete del mortifer angue  
fosse di sangue;  
e già levata havea sovra le nubi  
la cretata fronte,  
quando del mostro a fronte  
la Verginella Ebraea da chiuse porte  
scatenò il Forte,  
e fatto già degl'empì aspro governo,  
spoglio l'Inferno.

**5. Alto, tenore e basso I**

Sù, sù si spogli  
di fiori il prato  
e se n'intessa  
serto odorato.

**SECOND PART**

**4. Tenor II**

Let Betulia be silent,  
she who tightly  
clasped the iron,  
and then tinted her hands  
with impious blood,  
for it happens so  
that by her sword the drunkard  
falls who lies wrapped in soft feathers,  
by sleep at first, and then by sword extinguished.

*Alto*

But, O thou mighty one,  
take other arms  
against the serpent,  
whose equal neither Delos nor Cholcos ever saw;  
and do not yet colour,  
unconquered Virgin,  
as Judith did,  
the pure milk  
of thine untouched breasts.

*Basso II*

The wild one did leave  
in his path  
so deep a groove,  
that the trail left by the wicked snake  
opened like a valley.  
Within his spires  
the mountains were enclosed,  
he dried up the rivers and poisoned the fountains,  
though the deadly snake's thirst  
was for blood.  
And above the clouds he had just raised  
his crested front,  
when against the monster  
the Hebrew Virgin, from behind closed doors,  
unleashed the Strong one,  
and meting out harsh treatment to the ungodly,  
she voided Hell.

**5. Alto, Tenor, and Bass I**

Come, come, let us strip  
the meadow of flowers,  
and weave  
a fragrant garland.

*Tenore*

Che non isdegna  
questa Reina  
che il crin s'infiori  
ben che s' indori  
de le sue stelle.

*Alto, tenore e basso I*

Sù, verginelle.  
hor ch'è fuggito  
dal nostro lito  
il freddo verno  
e 'l giro alterno  
d'amiche stelle,  
empie le piaggie  
di tanti odori,  
cogliete fiori.

*Basso II*

Ecco che pur l'Aurora  
negli horti d'Oriente  
la sua chioma lucente  
di fresche rose infiora.

*Alto*

Sù, sù per queste erbette  
tessendo ghirlandette  
gareggiam con le stelle,  
chi sa trecchie di fior  
tesser piu belle.

*Alto, tenore e basso 1*

Sù, verginelle.  
hor ch'è fuggito  
dal nostro lito  
il freddo verno  
e 'l giro alterno  
d'amiche stelle,  
empie le piaggie  
di tanti odori,  
cogliete fiori.

*Canto I e II*

Colorite homai  
la guancia sbigottita, egri mortali,  
la vittoria contro i mai  
si guadagna a spada e lancia.

*Alto, tenore I e basso I*

Dopo i turbini e procelle  
si serena il ciel pietoso.  
Sa il nocchier per mare ondosio  
approdar le rive belle.

*Tenor*

For she does not disdain,  
this Queen,  
the adorning of her hair with flowers,  
although gilt  
with her stars.

*Alto, Tenor, and Bass I*

Come, young virgins,  
now that the cold  
winter has fled  
from our shore,  
and the alternate round  
of friendly stars  
fills the land  
with plentous scents,  
pick the flowers.

*Basso II*

Behold, now also Aurora,  
in the gardens of the Orient,  
her shining hair  
with fresh roses adorns.

*Alto*

Come, come, on these greenswards  
weaving little garlands,  
let us compete with the stars  
to find who best knows how to *weave*  
the most beautiful braids of flowers.

*Alto, Tenor, and Bass III*

Come, ye young virgins,  
now that the cold  
winter has fled  
from our shore,  
and the alternate round  
of friendly stars  
fills the land  
with plenteous scents,  
pick the flowers.

*Canto I and II*

Colour by now  
the blanched cheek, ye ailing mortals:  
*victory against evil*  
is won with sword and spear.

*Alto, Tenor I, and Bass I*

After the swirls and the storms,  
the merciful sky becomes bright.  
The shipmaster on the billowy sea knows  
how to reach pleasant shores.

*6. Tutti*

Notte mai non è sì nera  
ch'alla fin non habbia Aurora;  
dopo il verno i prati infiora  
l'odorata primavera.

**ORATORIO DI DANIELE PROFETA**

STORICO

Luigi Petroni

DARIO

Aurio Tomicich

DANIELE

Aris Christofellis

**PARTE PRIMA**

*7. Storico*

Nella famosa terra  
di Media, illustre per gl'imperi estinti,  
regi abbattuti e soggiogati regni,  
frasse la sorte prigioniero, in guerra,  
fra quei ch'in Gerosolima [fur] vinti  
dall'Assiria potenza,  
Daniele, il gran profeta,  
famoso già per li scoperti inganni  
dell'infame lascivia  
dell'esecrandi vecchi,  
orditi all'innocenza di Susanna.

Costui reser famoso

appresso Dario, che di Medi e Persi  
reggea l'impero, i dichiarati sogni  
di Nabuccodonosorre, il re superbo,  
e d'altri regi i presagiti eventi,  
onde fidati al suo valore egregio  
i più gravi maneggi,  
quasi di Dario sostenea le veci.  
Hor, com'uso è de' regi,  
Dario chiamò Daniele, e fra lor dui  
così spiegorno un dì gli accenti sui:

*Dario*

Daniele, o scorta fida  
di questo scettro, e nelle gravi imprese  
della mia destra non fallace guida:  
già l'Assirio paese debellaro poc'anzi,  
come ben sai, le mie vittrici squadre.  
Hor è ben che si pensi  
a stabilir del soggiogato regno  
in me la gran corona.

*6. All*

Never is the night so black  
that in the end it has no Aurora;  
after the winter, the perfumed spring  
covers the meadows with flowers.

SATRAPI ED EUNUCHI

Nunzia Santodirocco I

Patrizia Pace II

Sara Allegretta III

Vittoria D'Annibale IV

Maurizio Ripa V

Luigi Petroni VI

Mario Boccardo VII

**FIRST PART**

*7. Narrator*

To the famous land  
of Media, renowned for extinct empires,  
fallen kings and conquered kingdoms  
fate brought as captive in war,  
among those defeated at Jerusalem  
by mighty Assyria,  
the great prophet Daniel,  
celebrated already for deceits discovered,  
deceits hatched by the wicked lust  
of the execrable elders  
against Susannah's innocence.

He had achieved fame

before Darius, who ruled the empire of the Medes  
and Persians, for he had interpreted the dreams  
of Nebuchadnezzar, the haughty king,  
and predicted events of other kings;  
wherefore, in his egregious worth entrusted  
with the gravest works,  
almost in Darius' stead he acted.  
Now, as is the custom with kings,  
Darius called Daniel, and between them,  
thus were one day their words unfolded:

*Darius*

Daniel, O faithful escort  
of this sceptre, and in the grave deeds  
of my right hand no false guide:  
already the Assyrian land has been subdued,  
as thou well knowest, by my victorious host.  
Now it is good to think  
of endowing me with the great crown  
of the subjugated kingdom.

Tu, dunque, ch'i miei sudditi correggi  
per mio volere, homai volgi l'ingegno  
a pensar quai si denno  
colà da noi formare ordini e leggi.

*Daniele*

Signor, al tuo gran senno  
d'huopo non è di ricercare altrove  
ch'in se stesso i consigli.  
Pur, mentre la fidanza  
ch'in me, gran Re, per tua bontade hai po[s]to  
m'apre largo sentiero  
di teco favellar, sciolgo la lingua  
ch'accompagnata da un ardente zelo  
non sapra proferirti altro ch'il vero.

Godo Signor, che l'espugname mura  
di Babilonia altera,  
onde l'Assirio impero a te soggiace,  
di palme gloriose ornì tua fronte;  
t'è gloria, o Dario, che l'invitta destra,  
fra i sanguinosi assalti, de' nemici  
fiaccato habbia l'orgoglio,  
e che tutto un impero,  
oltre i tuoi propri hereditari regni,  
pieghi l'alta cervice al tuo gran soglio,  
e riceva da te legge severa.

Ma fra queste tue glorie,  
fra queste alte memorie,  
io ne desio, Signor, una più vera.  
Se diede là fra l'armi  
di robusta fortezza  
i chiari segni il tuo valor verace,  
deposta la fierezza,  
da te si mostri hor la giustizia in pace.  
Non ti pregiar, se vai di palme onusto,  
ma ti gloria, Signor,  
se sarai giusto.

Gl'imperi più grandi,  
i re più potenti,  
da Dio furon spenti  
con modo ammirandi.  
Gli scettri temuti  
ch'il Cielo sprezzaro,  
con ordine raro  
son tosto caduti.  
Se giusto non è,  
non pensi il potente  
posar lungamente  
sui trono i suoi pie.

Thou, then, who rulest my subjects  
by my will, now turn thy mind  
to think what statutes  
and laws should be made there by us.

*Daniel*

Lord, thy great wisdom  
needst not to seek advice  
elsewhere than from itself.  
But since the trust  
that by thy goodness thou hast set in me, great king,  
offereth me great opportunity  
to speak to thee, I let my tongue loose,  
so that, with burning zeal,  
I shall utter to thee nothing but truth.

I rejoice, Lord, that, the conquered walls  
of proud Babylon,  
having subjected the Assyrian empire to thee,  
now glorious palms adorn thy head;  
it bringeth glory to thee, O Darius, that thy invincible  
hand amidst bloody assaults  
weakened the pride of the enemies,  
and that, beside thy inherited kingdoms,  
a whole empire  
boweth its high head to thy great throne,  
and receiveth from thee strict laws.

But among these glories,  
these high memories,  
I wish, Lord, for something more true:  
If thy very valour  
there gave in arms  
clear signs of great vigour,  
relinquishing fierceness  
now shew righteousness in peace.  
Do not be proud in going wreathed with laurel,  
but glory, Lord,  
in being righteous.

The greatest empires,  
the mightiest kings,  
by God were extinguished  
in an admirable manner.  
The feared sceptres  
that contemned Heaven  
now in order unusual  
have fast fallen down.  
If he is unrighteous,  
let the mighty think not  
that he shall rest for long  
his feet on the throne.

*Dario*

Si, son degni di te  
si saggi consigli:  
non temo perigli  
s'il Cielo mi diè,  
ne' stanchi mie di,  
ministri di fè.

Pensa, caro Daniele,  
a ciò che far si debba,  
che questa [etade] annosa,  
questa stanca mia mente  
piu ch'in altro mio fido  
in te riposa.

*Starico*

Veeda la schiera de' ministri regi  
gl'honori ch'a Daniele il Re facea,  
e già la Corte tutta,  
del novello ministro a' gesti egregi,  
d'invidia piena, e di livore ardea.

O stato miserabile de' grandi,  
che sottoposto sei  
a non potere in alto alzare un giusto,  
senza ch'il dente infame  
ti laceri di cento e cento rei!

Covava in sen l'invidia  
de' Satrapi ed Eunuchi  
l'in[s]idiosio stuolo,  
onde così fra loro  
ordiro a Daniele  
infame tradimento, aspra perfidia.

**8. Satrapo (I)**

Dunque [n'andra  
con] chiaro trofeo  
di nostra sciocchezza  
con tanta alterezza  
il giovane ebreo?  
E' ch'il soffrirà?

*Darius*

Yes, such wise advice  
is worthy of thee:  
Perils I fear not,  
if Heaven hath given me  
in my weary days  
truthful ministers.

Think, dear Daniel,  
about what should be done,  
so that in late age  
my tired mind  
more than in any other faithful attendant  
reposest in thee.

*Narrator*

The multitude of the king's ministers observed  
the honours given to Daniel by the king;  
and already all the Court  
burned with jealousy and malice  
because of the new minister's worthy feats.

O your miserable state, ye great!  
that ye are doomed  
not to be able to raise a righteous man high,  
without being torn by the wicked  
teeth of an hundred and an hundred evil ones.

Jealousy was brooding in the bosoms  
of the Satraps and the Eunuchs,  
the insidious swarm;  
and then among themselves  
they plotted against Daniel  
an infamous betrayal, a bitter perfidy.

**8. Satrap (I)**

Shall he then go  
with clear trophy  
of our foolishness,  
with such pride,  
the young Hebrew?  
And who shall suffer it?

*Satrapo (II)*

È Dario sì folle  
 ch'estolle  
 per primo nel regno  
 l'indegno!  
 E noi che tant'anni  
 gl'affanni  
 dell'ampio suo stato  
 habbiamo sofferto,  
 siam privi di merto,  
 e ognuno soggiace  
 a vil forastiero.

*Satrapo (I)*

No, no, non fia vero,  
 si scacci l'audace  
 comune avversario,  
 o 'l regno di Dario  
 non [h]abbia mai pace.

*Satrapo*

No, no, non fia vero,  
 si scacci l'audace  
 comune avversario,  
 o 'l regno di Dario  
 non habbia mai pace.

*Satrapo (V)*

Ma quai mezzi useremo, [e con qual] arte,  
 del Re, che quasi ammal[i]ato sembra  
 dal saggio forastiero,  
 muover potremo a nostro pro la mente?

*Satrapo (I)*

Io credo già d'haver oprato in parte  
 ciò che conduce al nostro fine. Io dissi  
 appunto hieri del Re ch'ordine dasse  
 ch'alcun, per qualche tempo,  
 non sia ch'ardisca o tenti  
 di chieder cosa alcuna  
 nè al ciel nè ad huomo in terra  
 se non al Re medesimo;  
 e meta un mese al termine prefissi  
 dicendo esser parer d'Eunuchi e Saggi.  
 Il Re tutto consente,  
 e l'ordine già dato,  
 publicossi pur hoggì imminente,  
 con pena horrenda [d'essere gettato]  
 nel lago de' leoni  
 chi fino al dì prescritto  
 di trasgredir presume il regio editto.

*Satrap (II)*

Is Darius so foolish  
 that he exalteth  
 as first in his kingdom  
 the unworthy one!  
 And we, who for so many years  
 the troubles  
 of his great state  
 have endured,  
 are without merit,  
 every man subjected  
 to a vile stranger.

*Satrap (I)*

No, no, it shall not be true,  
 let us drive out our bold  
 common rival,  
 or Darius' kingdom  
 shall never have peace.

*Satrapo*

No, no, it shall not be true,  
 let us drive out our bold  
 common rival,  
 or Darius' kingdom  
 shall never have peace.

*Satrap (V)*

But what means shall we use, and with which arts  
 shall we be able to move the mind of the king,  
 who appeareth almost  
 bewitched by the wise stranger, in our favour?

*Satrap (I)*

I think that I have yet, in part, done  
 what will lead us to our end. I proposed  
 only yesterday to the king to command  
 that no one, for a certain time,  
 dare or attempt to ask a petition  
 of any God or man  
 save of the king himself;  
 and gave as the prescribed time a month,  
 saying that this was the advice of the Eunuchs  
 and Wise men.  
 The king consenteth to all,  
 and the command, already imparted,  
 was immediately published today,  
 with the awful penalty, that he be cast  
 into the lion's den,  
 whosoever until the prescribed day  
 presumeth to transgress the royal decree.

*Daniele*

ch'al suo Dio  
 ben spese volte il dì manda preghiere,  
 nella pena è caduto  
 in questo stesso giorno. Hor noi, d'accordo,  
 al Re accorriamo, e dichiariam per reo  
 il favorito ebreo;  
 né scusa alcuna in suo favor s'accetti,  
 finché nel lago de' leon si getti.  
 Ecco Dario che viene, all'opra, all'opra!

*Dario*

Addio, miei cari e fidi,  
 o di mia stanca etade e del mio regno  
 vero honore e sostegno,  
 che qui fra voi si tratta?

*Satrapo (II)*

Signor, s'al giusto arridi,  
 al delitto hoggì mai la pena adatta.  
 Daniele, quel tuo saggio,  
 ch'a gli ocehi tuoi pareo che portasse  
 nel volto un divin raggio,  
 non è trascorso un giorno  
 che gl'ordini reali  
 in non cale ponendo  
 ben quattro volte orando  
 nella pena cadea del regia bando.  
 Hor noi, per tutto il Regno,  
 siamo a pregarti a castigar l'indegno.

*Satrapo (I, II, V)*

Si, sì, pèra l'indegno  
 ch'i regi editti sprezza,  
 provi l'aspra fiera  
 de' feroci leoni.

Deh, non si perdoni  
 delitto sì reo,  
 e 'l perfido ebreo  
 a morte si doni.

*Dario*

Ohimè, che sento, ohimè dunque degg'io  
 dar a morte Daniele, il fiar de' saggi,  
 per sì lieve cagione?  
 Deh, si faccia, vi prego,  
 più maturo consiglio,  
 e se errate  
 l'error sopra me piglio.

*Daniel*

who to his God  
 many times a day sendeth his prayers,  
 has incurred the penalty  
 this very day. Now all in agreement  
 let us hasten to the king and declare guilty  
 the favoured Hebrew;  
 nor let us accept any excuse in his favour,  
 that he shall be cast into the lion's den.  
 Behold, Darius is coming; to work, to work!

*Darius*

Hail, my dear and faithful ones,  
 O ye of my advancing years and of my kingdom,  
 true honour and support,  
 what subject treat ye here, among yourselves?

*Satrap (II)*

Lord, if thou favourest him that is righteous,  
 to the crime today adapt at last the punishment.  
 Daniel, that wise man of thine,  
 who in thine eyes appeareth as if on his face  
 there shone a divine ray,  
 when not even one day hath passed,  
 to the royal statutes giving no heed,  
 praying up to four times,  
 the penalty hath incurred of the royal decree.  
 Now we, on behalf of the whole kingdom,  
 have here come to pray thee that thou punish  
 the unworthy.

*Satrap (I, II, VI)*

Yea, yea, let the unworthy die,  
 who despiseth the royal statutes;  
 let him try the harsh fierceness  
 of the savage lions.

Pray let there not be condoned  
 so wicked a crime,  
 and let the perfidious Hebrew  
 be sent to his death.

*Darius*

Alas, what do I hear; alas, must I therefore  
 put to death Daniel, the wisest of wise men,  
 for so slight a reason?  
 Let there be taken, I pray you,  
 more considered advice,  
 and let the ruling be changed; should ye err,  
 I take the error upon myself.

*Satrapì*

Dario, non più s'indugi,  
dona a morte Daniele;  
e se nostra richiesta  
sara da te negletta  
guerra fiera e mortal, guerra t'aspetta.

**PARTE SECONDA**

**9. Storico**

Nell'udir che fé Dario la richiesta  
de' primati del Regno,  
giusta doglia nel cuor di lui si desta,  
riputando Daniele  
di pene no, ma ben di premio degno;  
e, conoscendo de' maligni l'arte,  
pria che dar la risposta  
in tal guisa parlò fra sé in disparte:

*Dario*

O dignità reale, o grave peso  
tanto ambito qua in terra  
dall'humana follia;  
venite, venite o voi ch'avete il petto acceso  
di desio di trattar scettri e corone,  
venite a contemplar la pena mia.  
Del conquisto de' regni è prezzo il sangue  
de' regni antichi, onde talhor si strugge  
l'uno per far dell'altro Regno acquisto.  
Se in pace si governa, alberga un'angue  
entro nel sen caolui ch'al regia manto  
sembra più ch'uomo, e pare altrui felice.

Che sei, Dario, e che siete  
voi che cotanto accende  
cli terrene grandezze avida sete?  
Io non son che comando:  
altri meco contende,  
e vuol che péra un giusto  
contra mia voglia istessa;  
et io, tiranneggiato,  
convien che sottoscriva un atto ingiusto.  
Daniele infelice,  
io nel sublime stato,  
che fabbricò l'invidia al tuo gran merito,  
ergere ti potei;  
hor, dagli invidi rei  
per te non vaglio ad impetrar perdono?  
Che sono i Regni, e che gli scettri sono?

*Satrapìs*

Darius, let us tarry no more;  
put Daniel to death;  
and should our request  
be neglected by thee,  
war waiteth for thee, fierce and mortal war.

**SECOND PART**

**9. Narrator**

Darius, hearing the request  
of the princes of his kingdom,  
felt a righteous sorrow in his heart,  
as he thought Daniel  
worthy not of punishment, but rather of reward;  
and knowing the artfulness of the malicious,  
before giving an answer  
thus he spake to himself:

*Darius*

O royal dignity, O grave burden  
so longed for on this earth  
by human folly;  
come, come, ye whose bosoms burn  
with the desire for crown and sceptre,  
come to see my suffering.  
The price of the conquest of kingdoms is the blood  
of ancient kingdoms, so that at times  
one kingdom is destroyed to acquire another.  
If he ruleth in peace, a snake dwelleth  
in the the bosom of him who, in his royal robe,  
seemeth more than a man, and looketh happy to  
others.

What art thou, Darius, and what are ye,  
ye that are so burning  
with greedy thirst for earthly greatness?  
It is not I who rule:  
others contend with me,  
and want a righteous man to die,  
against my will;  
and, forced, I  
must abide, and subscribe to an unrighteous deed.  
Unhappy Daniel,  
I to the lofty state  
that yielded such jealousy of thy great merit  
could raise thee;  
and now, from jealous evil men  
I cannot impetrate pardon for thee?  
What are kingdoms? what are sceptres?

Nella suddita terra

a un Dario, a un Re che debellò poc'anzi  
imperi intieri, e si fé Re soggetti,  
[ev]vi chi minacciar osa la guerra  
perch'un giusto punir aborre e sdegna:  
che sarà di chi regna  
con men giusti pensieri?  
O vie scoscese, o aspri, erti sentieri  
che, a chi non vi conosce,  
vaghi sembrate, ond'huomo aspiri al trono:  
che sono i Regni, e che gli scettri sono?

*Storico*

Ciò fra sé disse, e poi  
alia schiera si volse,  
e in tali accenti la sua lingua sciolsse:

*Dario*

Non più udità ferità!  
Petti fieri e inesorabili,  
implacabili  
negli sdegni e crudeltà:  
ecco già la vostra rabbia infelonita  
torre a un giusto può la vita,  
e ad un Re la potestà.  
Non più udità ferità!  
Sia vostro Daniele,  
tinga il sangue innocente  
dei feroci leoni  
di nobil ostro pur gli artigli e 'l dente.

**10. Storico**

Poiché la schiera infame  
il suo disegno a fine hebbe ridotto,  
ciò disse Daniele, incatenato,  
avanti a lor condotto:

*Daniele*

Queste dure ritorte  
che mi cingon le membra  
a me son lieve incarco,  
e questa a me da voi bramata morte  
per viver più felice  
apre all'anima mia del Cielo il varco.  
Del fiero mar del mondo  
solear non desiai l'onde felici,  
né di beni fugaci  
unqua m'accese il petto avida sete.  
Pascete pur, pascete  
di dominar qua giù l'ardenti brame,  
e me fieri ponete  
de' leon vostri a satollar la fame.

In the subdued land,

to a Darius, to a king who hath just conquered  
entire empires, and subjugated kings,  
there are those who dare to threaten war,  
for he abhorreth and scorneth punishing a righteous  
man:  
what will happen to those who rule  
with less righteous thoughts?  
O precipitous ways, O hard, precipitous paths  
that, to those that do not know you,  
seem graceful, for which men aspire to the throne:  
What are kingdoms? what are sceptres?

*Narrator*

This he said to himself, and then  
he turned to the multitude,  
and with these words he loosened his tongue:

*Darius*

Never before was greater fierceness heard!  
Fierce and inexorable bosoms,  
implacable  
in resentment and cruelty:  
already your cruel rage  
is able to take away the life of a righteous man,  
and the power of a king.  
Never before was greater fierceness heard!  
Let Daniel be yours,  
let his innocent blood colour  
with noble purple  
the claws and teeth of the fierce lions.

**10. Narrator**

After the loathsome multitude  
their scheme accomplished,  
thus spoke Daniel, chained,  
brought unto their presence:

*Daniel*

These hard chains  
that bind my limbs  
are a light burden to me,  
and this death of mine, that ye yearn for,  
opens to my soul  
the gate of heaven, for an happier life.  
I did not wish to plough the happy waves  
of the fierce sea of the world,  
nor of fleeting riches  
greedy thirst ever lit my bosom.  
Nourish, if ye like, nourish  
your burning lust to rule down here,  
and send me, fierce ones,  
to satisfy your lions' hunger.



Ché s'il mio Dio vorrà che l'alma lasci  
 queste spoglie mortali,  
 spiegherà l'ali  
 con vol sublime a un nobile conforto.  
 Voi restate fra l'onde, io vado al porto.

Hor, chi sospende  
 le destre irate?  
 Via, sù, che fate?  
 L'anima accende  
 vago desio  
 di girne a Dio.  
 L'ira animate,  
 sù, via si doni  
 cibo a' leoni:  
 che più tardate?  
 Rompete pur gl'indugi,  
 ché l'anima anelante  
 questa fragile spoglia  
 di lasciar brama, e girne a Dio davante.  
 Adempite la voglia  
 d'esser soli all'impero:  
 io d'un Regno più vero  
 nel cuor l'imgo e nella mente porto.  
 Voi restate fra l'onde, io vado al porto.

**11. Satrapo (V poi I, II, V)**  
 Taci, lingua perversa:  
 tu, seduttore audace,  
 a Dario stesso im[pri]mer ne la mente  
 la tua legge volevi, ai nostri avversa.  
 Taci, lingua perversa.

*Daniele*  
 O, se il mio Dio permesso  
 m'havesse tanta gratia, O lui felice.

*Satrapo (I)*  
 E pur osi dannar le leggi nostre?

*Daniele*  
 Non si possono laudar le leggi vostre.

*Satrapo (II)*  
 Sù, tosto fra i leon  
 l'empio si metta.

*Daniele*  
 Quest'ira tua le mie dolcezze affretta.

For, if my God willeth that my soul leave  
 this mortal coil,  
 she will unfold her wings  
 in a sublime flight to a noble solace.  
 Ye stay among the waves, I go to heaven.

Now, who raiseth  
 the angered right hand?  
 Come, now, what do ye?  
 My soul is lit  
 by a fair desire  
 to go to God.  
 Rekindle your hunger,  
 let now be given  
 food to the lions:  
 why tarry ye?  
 Take action,  
 for my longing soul  
 wisheth to abandon  
 this frail coil, and go before God.  
 Fulfill your wish  
 to be the only rulers:  
 I of a truer Kingdom  
 in my heart harbour the image, and in my mind.  
 Ye stay among the waves, I go to heaven.

**11. Satrap (V then I, II, V)**  
 Be silent, wicked tongue:  
 thou daring seducer,  
 in Darius' mind itself thou wishedst  
 to stamp thy law, hostile to our people.  
 Be silent, perfidious tongue.

*Daniel*  
 O had my God allowed  
 me so much grace, O happy he.

*Satrap (I)*  
 And still darest thou condemn our laws?

*Daniel*  
 Your laws cannot be praised.

*Satrap (II)*  
 Quick, among the lions  
 let the wicked be cast.

*Daniel*  
 This anger hasteneth my sweet things.

*Satrapo (V, poi I, II, III)*  
 Hor pagherai di tant' audacia il fio.

*Daniele*  
 Non teme voi chi nel suo cuore ha Dio.

*Satrapo*  
 S' uccida, s' estingua  
 sacrilega lingua  
 di mente profana,  
 che legge sì insana  
 nell' anima annida:  
 s' uccida s' estingua.

*Satrapo (V, then I, II, III)*  
 Now thou shalt pay the price of such insolence.

*Daniel*  
 He feareth you not who in his heart hath God.

*Satrapo*  
 Let us kill, let us extinguish  
 the sacrilegious tongue  
 of a profane mind,  
 that such an insane law  
 in the soul harboureth:  
 Let us kill, let us extinguish.