

FAVELLA LYRICA

Sweet Torment

Virtuoso duets of seventeenth-century Italy and Germany

Pamela Murray, soprano

Pamela Dellal, mezzo-soprano

Michael Beattie, harpsichord

Claudio Monteverdi (1567 - 1643)

1. Tornate, o cari baci (1619, book vii)
2. O come sei gentile (1619, book vii)
3. Ardo (1632, book ix)
4. Perchè fuggi (1619, book vii)
5. Zefiro torna (1632, book ix)

Luzzasco Luzzaschi (1545? - 1607)

6. Cor mio, deh non languire (1601)
7. Stral pungente d'amore (1601)
8. Deh vieni ormai (1601)

Martino Pesenti (c. 1600 - 1648)

9. Ardo (1647, op. 16)

Sigismondo D'India (1582 - 1629)

10. Langue al vostro languir (1615)
11. Dove potrò mai gir (1609)
12. La mia Filli crudel (1615)

Heinrich Schütz (1585 - 1672)

13. Der Herr ist groß (SWV 286; KGK I:v)
14. Ihr Heiligen, lobset dem Herren (SWV 288; KGK I:vii)
15. Herr, ich hoffe darauf (SWV 312; KGK II:vii)
16. O lieber Herre Gott (SWV 287; KGK I:vi)
17. Erhöre mich (SWV 289; KGK I:viii)
18. Habe deine Lust an dem Herren (SWV 311; KGK II:vi)

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Musical Assistant: Roy Sansom

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Harpsichord: Italian single manual, Hubert Bedard.

FAVELLA LYRICA

Favella Lyrica made its debut appearance in September, 1990, to rave reviews. The Boston Globe exclaimed: "It was an enjoyable, satisfying concert...Murray and Dellal achieved just the right mix of blend and friction to give their sound an extra spin...the musicianship was keen...one half wanted to stop passing strangers on Newbury Street to tell them about it." Since then, *Favella Lyrica* has toured New England presenting concerts for the Summer Series of the Society for Historically Informed Performance and at the Currier Gallery in New Hampshire. *Favella Lyrica* means "lyric speech" and the ensemble aims to capture the communicative power of its chosen repertoire, the vocal chamber music of the 17th and 18th centuries. Its three members, Pamela Murray, soprano, Pamela Dellal, mezzo-soprano, and Michael Beattie, harpsichordist, have a wide range of performing experience, with repertoire spanning the 12th to the 20th centuries. Their collective credits include: the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Sequentia, the Dallas Bach Society, Opera Company of Boston, the Banff Festival of the Arts, the Tanglewood Music Center, and the Mozart/Da Ponte operas directed by Peter Sellars. Their exciting performances and imaginative programming have won them critical acclaim:

“world-class performance...stunning artistry”

----- Jules Becker, *Weston Town Crier*

"...postively fizzed with the energy and interest of risks taken and risks surmounted."

"...an even keener virtuosity, and an ensemble so dextrous and elegant that one takes it for granted." ----- Richard Buell, *The Boston Globe*

Favella Lyrica was included in the Boston Globe's roundup of the best events in classical music for 1992.

PAMELA MURRAY

Pamela Murray, soprano, is rapidly becoming one of Boston's most sought-after soloists. She has appeared with many of its early music organizations, including the **Handel & Haydn Society**, **Boston Baroque**, the **Cambridge Bach Ensemble**, **Emmanuel Music**, **Ensemble Abendmusik**, and **La Fenice** as part of the **Boston Early Music Festival**. Her extensive solo oratorio credits include Mozart's *Requiem*, Haydn's *Theresienmesse*, Stravinsky's *Mass*, Purcell's *King Arthur* and Handel's *Messiah* with **Boston Baroque**, the Monteverdi *1610 Vespers*, Mozart's *c-minor Mass* conducted by John Oliver, and Mendelssohn's *Elijah* at Harvard University. In addition, Ms. Murray is very active in the field of contemporary music. She has premiered numerous works for such groups as **Underground Composers**, **NuClassix**, and **Extensionworks**, and she performed Charles Fussell's *Goethe Songs* as part of the **Warebrook Contemporary Festival**. Besides performing, Ms. Murray enjoys a successful teaching career, and is a member of the voice faculties at the Walnut Hill School for the Performing Arts, the Brooks School, the New England

Conservatory Extension Division, and the Harvard University Chorus. Ms. Murray's education includes the Tanglewood Vocal Program and an M.M. in vocal performance from Boston University, where she was a student of Phyllis Curtin.

PAMELA DELLAL

Mezzo-soprano Pamela Dellal's singing has been praised for its "exquisite vocal color...matched by musical sensitivity." She has appeared as soloist with some of the nation's leading Baroque ensembles, including **Boston Baroque**, the **Boston Early Music Festival** under Roger Norrington, the **Dallas Bach Society**, and the **Handel and Haydn Society** under Christopher Hogwood and William Christie. In 1994 she made her Avery Fisher Hall debut, singing *Messiah* under William Christie and the Handel and Haydn Society. She has also performed with **the National Chamber Orchestra**, the **Baltimore Choral Arts Society** and the **Jacksonville Symphony Orchestra**. Ms. Dellal has received critical acclaim for performances of Handel's *Messiah*, Wagner's *Wesendonck-Lieder*, Purcell's *Dido and Aeneas*, Mozart's *Die Zauberflöte* and the *c-minor Mass*, and Bach's *St. Matthew Passion*. She has worked with **the New Boston Theatre Project**, toured New England with **the Opera Company of Boston**, and appeared in concert in Brussels, Salzburg, and Cologne. A noted recitalist, she has been featured in recital on "A Note to You", an internationally syndicated radio program, and in **Emmanuel Music's** three chamber music series of Schumann, Debussy and Brahms. She is also a regular soloist in the renowned Bach Cantata series presented by Emmanuel Music. In the spring of 1993 Ms. Dellal began a continuing association with the world-famous medieval ensemble **Sequentia** for a U.S. tour and recordings of the music of Hildegard von Bingen. Her broad range of repertoire encompasses twelfth-century monody, Renaissance lute songs, 18th and 19th century art songs, and premieres of works by contemporary composers. She has recorded for **Arabesque Records**, **Deutsche Harmonia Mundi**, and **KOCH International**.

MICHAEL BEATTIE

Michael Beattie has established himself as one of Boston's most versatile keyboard players. He has been the continuo organist in **Emmanuel Music's** series of the complete Bach cantatas since 1988 and continuo organist and harpsichordist for the **Cantata Singers** and **Boston Baroque**. As a collaborative pianist, Mr. Beattie performs with many leading singers and instrumentalists. As a member of **Emmanuel Music** he has appeared with the **Mark Morris Dance Group** and participated in the series of the complete lieder and chamber works of Schumann, Debussy, and Brahms. Mr. Beattie also performed as piano soloist with the **Emmanuel Chamber Orchestra** to benefit the Aids Action Committee. For two summers he was a resident artist in chamber music at the Banff Centre for the Arts and has twice been awarded fellowships to the Tanglewood Music Center. In 1988 he began his association with the Peter Sellars/Craig Smith productions of the Mozart Da Ponte operas with which he has toured (as assistant conductor) to New York, Paris, Barcelona, Boston and Vienna, where the operas were filmed. Mr. Beattie was educated at the Eastman School of Music and Boston University, where he has served on the faculty of the collaborative piano and opera departments.

PROGRAM NOTES

The music for two voices from the dawn of the Italian Baroque period is some of the richest, most passionate, and most ambitious material ever written for the human voice. It combines the kaleidoscopic penetration of the Mannerist madrigal, the emotional honesty of the early operatic monody, and the brilliant coloratura and sprezzatura of the instrumental works that sprang up so fruitfully during this period. One transcendent genius dominates this repertoire, and it is no accident that he is one of the greatest opera composers of all time: Claudio Monteverdi (1567 - 1643). The vast majority of Monteverdi's chamber duets come from the Seventh Book of Madrigals, published in 1619. **Zefiro torna**, set to an infectious chaconne bass, is a captivating depiction of nature. The breathless list of the beauties of spring tumble out one over another, perfectly reflected by the relentless ostinato. So brilliantly set is this tableau that the listener could scarcely miss the billowing waves, echoing caves, and even a sunrise! And when, without warning, the poet plunges into despair, only to return to his euphoric singing, the melodrama becomes irresistible. Drastically different in style is the free, fantasy-like **O come sei gentile**. Of particular note are the varied ways in which the composer portrays the singing of both the little bird and the rejected lover: the bird is rigid, almost mechanical, and emotionless, while the lover is swept away on a wave of uncontrollable passion. Dramatic changes in tessitura and painful chromaticism color the schizophrenic text of **Ardo**. The poet experiences a conflict between the intense need to express his desire, and his fear of rejection; the composer illustrates this struggle with minute responses to the textual images, rapidly shifting from passionate outpouring to choked silence. **Perchè fuggi** treats a more violent subject, indecent assault, and turns the tables on the assaulter. The dominant character of the music is the urgency both of the pursuer and of the pursued. A triple-meter section briefly slows the pace before the chase is resumed. The delightful **Tornate, O cari baci** opens with the word "tornate [return]" set in an antiphonal stretto which creates a wonderful sense of excitement. The middle section exploits the dialogue possibilities between two voices in a playful manner, with the upper voice impatiently interrupting the languid utterances of the lower voice until the lower voice is persuaded to join her companion in a merry canon.

The music written by Luzzasco Luzzaschi (1545? - 1607) for the court singers of the Duke of Ferrara, known throughout Italy as the "Three Ladies of Ferrara", had a great influence on the composition of music for small ensembles of solo voices during the 17th century. The publication of the *Concerte delle Dame* in 1601 showed clear links to the madrigal style of the late 16th century, at which Luzzaschi excelled, but also broke new ground in the use of written-out virtuosic ornamentation and the new emphasis on the expressive power of the solo voice, both elements of which were derived from the skill of these brilliant singers. Alone of the works on this recording, Luzzaschi's music employs written-out tablature for the accompanying instrument, which would have been either lute or harpsichord. **Cor mio** demonstrates its madrigal roots with unsettling harmonic shifts, reminiscent of Gesualdo, and its modernity with the flashing scales on the words "desire" and "vita [life]." **Stral pungente d'Amore** has a steely quality that matches the strong images of the text. The piercing arrow of Love is matched by the impenetrable breast of the

beloved, and the only softness is provided by an improvisatory melisma on the words "bel petto [lovely breast]." **Deh, vieni ormai** illustrates the subtle intermingling of the older and newer approaches, with the dying day painted in the dark low ranges of the voices, and the free ornamentation on the words "beata voce [blessed voice]" heralding the virtuosity of the solo singer. The ultimate vision of the disk of the sun slipping below the horizon is one of the very great moments in all of this repertoire.

Martino Pesenti (c. 1600 - 1648) was a Venetian composer and harpsichordist who was blind from birth. With a relatively small output, he never achieved much notoriety in his day or in ours. **Ardo** displays one of Pesenti's hallmarks, the use of new metrical forms. Here an intense, almost clinical illumination of the violent images of the poem in the opening section is characterized by close canons at the unison and a terrific sense for the inherent rhythm of the words. This gives way to a hypnotic passacaglia that outdoes in intensity all the tortured devices that preceded it.

Sigismondo D'India (1582 - 1629) is particularly known for his expressive solo pieces, but his highly individual style is apparent in these three distinctive duets. The use of written-out ornamentation that appeared in Luzzaschi's work is beautifully integrated into the structure of D'India's **Langue al vostro languir**, in which the nuanced etching of mood and virtuosic display combine to serve unusual contrasts between fevered and languid passion. His harmonic daring during the passage "e quel che vi scolora [that which pales you]" is an uncanny musical analogue to the visual image. **Dove potrò mai gir** is written in a form quite different from the other music presented here: two free lines over a full-fledged melody in the bass. The ground in this case is the famous theme called "Aria di Ruggiero." Although the constant underlying tune and the Renaissance-like form establish a static harmonic environment, tremendous contrast is created by the motion of the voices in response to the searching text -- which, just as the music, cannot escape an all-enveloping force. The arrows, wings, and assaults of Love are depicted as accurately as anything in Monteverdi, but suffused with a warmth derived from the steady pacing of the underlying theme. **La mia Filli crudel** is an example of another blend of old and new, a light dance form transformed by searing suspensions and harmonic twists. The playful yet cruel poem, with both lovers causing each other more pain than mere teasing would do, is perfectly reflected by this composition. D'India wrote many pieces on this model.

The duets of Heinrich Schütz (1585 - 1672) are from the first and second book of *Kleine Geistliche Konzerte*, published in 1639, during his scaled-down period of the Thirty Years' War. Schütz's studies in Italy in the seminal early 17th century resulted in his lifetime love of both the massed choral forces of Gabrieli and the passionate solo outpourings of Monteverdi, and in the intimate

chamber settings of the *KGK* he was able to explore this language in a highly personal way. The *KGK* duets are characterized by strikingly individual themes for each contrasting line of text, with a spontaneity of utterance and fervor of intent that both echo the Italian school and have a uniquely Christian exaltation. No composer from this period matches Schütz in the musical expression of joy: his strettos and crescendos on the Alleluias and final statements of these psalm settings achieve heights of emotion that leave one's heart beating faster. **Der Herr is Groß**, the first piece of the set, is a wonderfully noble expression of God's greatness. The gleaming melismas that open the work are followed by expansive whole notes proclaiming His might, which are subtly contradicted by an undertone whispering "ist unaussprechlich [it is inexpressible]." **Ihr Heiligen** is a more humble song of praise. The contrast between the sadness at evening and the joy in the morning is a fine example of Schütz's emotional sensitivity. **Herr, ich hoffe darauf** is all about excitement. The rhythmic interplay of the text and the rising sequences that dominate the beginning and end of this work all emanate from the zeal for God's grace. **O lieber Herre Gott**, the only one of these six pieces set to a New Testament text, uses its theme of the wise virgins awaiting the Bridegroom to create a sense of nuptial urgency. The impending arrival of the Son is greeted by a gay, triple meter dance, a metrical shift strikingly similar to the one in **Perchè fuggi** and a further link to the sensuality of the Italian School. The final phrase combines two different motives in a striking example of emotional as well as musical counterpoint, with the active, angular Amen penetrated by placid, floating statements of the name - Jesum Christum. **Erhöre mich** projects a sense of tremendous unification. The entire duet is one heartfelt cry, from its mysterious opening to the ringing cadence at the end. This short piece affords a terrific display of Schütz' ability to intensify over several phrases, so that the whole seems like a single phrase. **Habe deine Lust an dem Herren** is the largest of the six duets, with a scope that exceeds them by an order of magnitude. A sense of ever-expanding vistas, the result of heightened vision, drives the music forward. A quiet opening reminiscent of **Ihr Heiligen** is followed by a free recitative section, which melts into an radiant passage marked by rising scales (Hoffe auf den Herren [Hope in the Lord]). A recapitulation of the opening material is developed in a more personal manner, setting the stage for a staggering Alleluia that extends for over a third of the length of the entire piece. Schütz explores this realm in every corner; alleluias answer antiphonally, chase each other contrapuntally, weave in and out of each other. Every syllable is stressed alternately in the various settings of this word. The triple-meter section is like an explosion of joy; another level has been reached. Just when the intensity seems to have peaked, a final chain of suspensions achieves the culmination of the ecstatic vision.

notes by Pamela Dellal and Pamela Murray

TEXTS AND TRANSLATIONS

Tornate, o cari baci

a ritornarmi in vita,
baci, al mio cor digiuno esca gradita!
Voi, di quel dolce amaro,
per cui languir m'è caro,
di quel vostro non meno
nettare che veleno,
pascete i miei famelici desiri,
baci, in cui dolci provo anco i sospiri.

(Marini - 1619, book vii)

O come sei gentile,

caro augellino.
O quanto è'l mio stato amoroso al tuo simile!
io prigion - tu prigion.
tu canti - io canto.
tu canti per colei che t'a legato -
et io canto per lei.
Ma in questo è differente
la mia sorte dolente:
che giova pur a te l'esser canoro -
vivi cantando, et io cantando moro.

(Guarini - 1619, book vii)

Ardo

e scoprir, ah! lasso, non ardisco
quel che porto nel sen, rinchiuso ardore.
E tanto più dolente ogni hor languisco
quanto più sta celato il mio dolore.
Fra me tal'hor mille disegni ordisco
con la lingua discior anco il timore.
E all'hor fatt'ardito, i' non pavento
gridar soccorso al micidial tormento.
Ma s'avvien ch'io m'appressi a lei davante,
per trovar al mio mal pace e diletto,
divengo tosto palido in sembiante,
e chinare l'occhi a terra son costretto.
Dir vorrei, ma non oso.
indi tremante comincio, e mi ritengo;
alfin l'affetto s'aprir nuntia del cor
la lingua vole:

Return, o dear kisses,

to restore me to life--
kisses, welcome bait for my hungry heart!
You, whose sweet bitterness,
for which it is pleasure to languish,
which is not less
nectar than poison,
nourish my famished desires,
kisses, in whom even sighs taste sweet.

O, how lovely you are,

dear little bird!
O how much my amorous state is like yours!
I a prisoner - you a prisoner.
You sing - I sing.
You sing for her who has bound you -
and I sing for her.
But in this is my sorrowful state
different:
only you profit by being a singer -
you live by singing, and I, singing, die.

I burn

and I do not dare, alas, to reveal
what I carry in my breast, suppressed passion.
I suffer more sorrowfully every hour,
the more my misery remains hidden.
Within myself, at times, a thousand schemes I plot
to loosen even fear with my tongue,
and then, made bold, I do not fear
to cry for help for my murderous torment.
But, it happens that I, in her presence to find peace
and pleasure for my sickness,
become suddenly pale,
and am forced to drop my eyes to the ground.
I would speak, but I don't dare.
Then, trembling, I begin -- and hold myself back;
finally desire wills the tongue,
herald of the heart, to open:

si tronca su le labbra le parole.

(Unknown - 1632, book ix)

Perchè fuggi tra salci

Ritrosetta ma bella,

O cruda de le crude pastorella?

Perchè un bacio ti tolsi?

Miser più che felice,

Corsi per sugger vita

E morte colsi.

Quel bacio che m'ha morto

Tra le Rose d'amor pungente spina

Fu più vendetta tua che mia rapina.

(Marini - 1619, book vii)

Zefiro, torna, e di soavi accenti

l'aer fa grato, e'l piè discioglie a l'onde,

e mormorando tra le verdi fronde fa danzar

al bel suon su'l prato i fiori

inghirlandato il crin Fillide e Clori

note temprando amor care e gioconde,

e da monti e da valli, ime e profonde

raddoppian l'armonia gli antri canori;

sorge più vaga in Ciel l'aurora,

e'l Sole sparge più luci d'or,

più puro argento fregia di Teti

il bel ceruleo manto;

sol io, per selve abbandonate e sole,

l'ardor di due begli occhi è'l mio tormento;

come vuol mia ventura hor piango, hor canto.

(Rinuccini - 1632, book ix)

Cor mio, deh non languire

Che fai teco languir l'anima mia,

Odi i caldi sospiri a te gl'invia

La pietate e'l desire.

Mira in questi d'amor languidi lumi

Come il duol me consumi,

S'i ti potessi dar morend' aita,

Morrei per darti vita.

Ma vivi, oime, ch'ingiustamente more

Chi vivo tien nel altrui petto il core.

(Guarini - 1601)

the words break off on my lips.

Why are you fleeing among the willows,

reluctant but beautiful,

O cruelest of the cruel shepherdess?

Because I wrenched a kiss from you?

Wretched more than happy,

I gave chase to sip life,

but culled death.

That kiss which has killed me,

among the roses of love a piercing thorn,

was more revenge for you than theft for me.

Zephyr, return, and with sweet accents

make the air pleasant -- loosen the step of the wave,

and murmuring among the green branches set dancing

to the lovely sound the flowers on the field,

garlanding the brows of Phyllis and Cloris --

love-tempered notes, dear and joyous;

and from the mountains and the valleys, heights and depths,

the singing caves redouble the harmony;

the dawn rises more ravishingly in the sky,

and the sun scatters more golden light;

purser silver adorns the beautiful blue

mantle of Tethys--

only I, through lonely and abandoned woods,

the fire of two beautiful eyes is my torment;

as my fate would have it now I weep, now I sing.

My heart, O do not languish

since you make my soul languish with you,

Listen to the hot sighs that are sent to you

by pity and desire.

See in these languid lamps of love

how sorrow consumes me;

If I could in dying be of help to you,

I would die to give you life.

But live, alas, for it is unjust to die

to give life to the heart in another's breast.

Stral pungente d'amore

Di cui segno è il mio core,
Deh fa ch'in me t'aventi
Per trarmi all'ultime hore,
O quel bel petto tenti
Si duro a miei lamenti.

(Guarini - 1601)

Deh vieni ormai cor mio

A l'usato soggiorno
Che già s'envola a l'Occidente il giorno.
E la mia vita stanca
Non men che'l giorno manca.
Vieni consoli il mio cordoglio atroce
Quella beata voce.
E fieno spirto al mio languir tue note
E freno al sol, c'ha già nel mar le rote.

(Guarini - 1601)

Ardo

Ma non ardisco il chiuso ardore
De l'alma aprir,
Che'l tacito, cocente,
Quasi invisibil fulmine cadente,
Dentro mi strugge, e non appar di fore.
Ben negli sguardi e ne' sospiri
Amore l'arsura palesar cerca sovente,
Ma vinta dal timor la fiamma ardente
fugge, fugge dal volto
E si concentra al core.
Così tremo et agghiaccio
Ove la mia face più avampa.
Hor chi, misero aspetto,
Che à non veduto mal rimedio dia?
Soffri e taci, o mio cor,
Fatto ricetta di sì bel foco,
Incenerisci, e sia
De le ceneri tui sepolcro il petto.

(Marino - 1647, op. 16)

Langue al vostro languir

L'anima mia, e dico, ah,
Forse a sì cocente pena

Piercing dart of love

whose target is my heart,
O, may you enter me so
that you drag me to my last hour,
or try that lovely breast
so impenetrable to my laments.

Ah, come now my beloved

to the accustomed retreat,
for already the day flees towards the West,
and my life expires
no less than the dying day.
Come, comfort my horrid melancholy
with your blessed voice;
and with your notes give spirit to my langour,
and rein in the sun, which already dips its wheels into the sea.

I burn

but I do not dare open
the locked burning of my soul.
Since the silence, searing
like invisible bolts of lightning,
struggles within me, and does not appear without.
Even in glances and in sighs
Love seeks often to disclose the fever;
but conquered by fear, the blazing flame
flees from the face
and concentrates itself in the heart.
Thus, I tremble, and freeze,
there where my torch flames the hottest.
Now who, wretched countenance, since
they have not seen your illness, might provide a cure?
You suffer and keep silent, o my heart,
made the shelter of so beautiful a fire;
you burn utterly, and may my breast
be the sepulchre of your ashes.

I languish at your suffering

my beloved, and say, ah,
perhaps to such scorching pain

Sua ferita la mena.
O anima d'Amor troppo rubella,
Quanto meglio vi fora
Provar quel caro ardor che vi fa bella
Che quel che vi scolora.
Perchè non piace alla mia sorte
Ch'io arda del vostro foco
e voi del mio?

(Guarini - 1615)

Dove potrò mai gir tanto lontano
Ch'io non senta d'Amor l'acuto strale?
Dove mai fuggirò che non sia invano
Innanzi a quel che ha sì veloce ale?
Dove ne andrò che quella bianca mano
E quei begli occhi, donde Amor m'assale,
Non me sian sempre innanzi in ogni loco,
Sì ch'arda più quanto ho più lungi il foco?

(Unknown - 1609)

La mia Filli crudel spesso mi fugge
E gioisce d'Amor che'l cor mi strugge,
Ma pietosa talvolta mi mira, m'ascolta.
Ah, se provasse i miei gravi martiri,
O felice i miei caldi sospiri.

(Unknown - 1615)

Der Herr ist groß, und sehr löblich
und seine Größe ist unaussprechlich.
Kindeskind werden deine Werke preisen,
und von deiner Gewalt sagen. Alleluia!

(Ps. 145, 3-4 - SWV 286; KGK I:v)

Ihr Heiligen, lobset dem Herren,
danket und preiset seine Herrlichkeit,
denn sein Zorn währet einen Augenblick,
und er hat Lust zum Leben.

Den Abend lang währet das Weinen,
aber des Morgens die Freude.

(Ps. 30, 5-6 - SWV 288; KGK I:vii)

Herr, ich hoffe darauf,
dass du so gnädig bist,
mein Herz freuet sich,

her wound has brought her.
O soul too fevered with Love,
how much better for you it would be
to feel that dear passion that makes you lovely
instead of that which pales you.
Why is it not my fate
that I might burn with your fire
and you with mine?

Where could I ever wander far enough
that I could not feel the sharp dart of Love?
Where could I ever flee that would not be in vain
before him who has such quick wings?
Where could I go, where that white hand
and those lovely eyes, from which Love attacks me,
would not be before me in every place,
So that I burn the more, the farther I am from the flame?

My cruel Phyllis often flees me
and delights in the Love that seizes my heart,
But sometimes she pityingly looks on me and listens to me.
Ah, if she only felt my heavy torments,
O how happy would be my hot sighs.

The Lord is great, and worthy of praise
and his greatness is inexpressible.
One generation shall praise your works to another,
and speak of your power. Alleluia!

You holy ones, sing praise to the Lord,
be grateful and praise his glory,
Because his anger lasts but a moment,
and he has joy in life.
During the night the weeping endures,
but in the morning comes joy.

Lord, I trust therefore
that you will be gracious;
my heart rejoices

dass du so gerne hilfst.
Ich will dem Herren singen,
dass er so wohl an mir tut. Alleluia!
(Ps. 13:6 - SWV 312; KGK II:vii)

O lieber Herre Gott,
wekke uns auf, das wir bereit sein
wenn dein Sohn kömmt,
ihn mit Freuden zu empfangen,
und dir mit reinem Herzen zu dienen,
durch denselbigen deinen lieben Sohn,
Jesum Christum. Amen.
(Advent collect - trans. Joh. Spangenberg - SWV 287; KGK I:vi)

Erhöre mich, wenn ich rufe,
Gott meiner Gerechtigkeit,
der du mich tröstest in Angst, sei mir gnädig,
und erhöre mein Gebet,
vernimm mein Schreien,
mein König und mein Gott.
(Ps. 4:2; 5:3 - SWV 289; KGK I:viii)

Habe deine Lust an dem Herren,
der wird dir geben was dein Herz wünschet.
Befiel dem Herren deine Wege,
und hoffe auf ihn,
er wirds wohl machen.
Erzürne dich nicht über die Bösen,
sei nicht neidisch über die Übeltäter,
denn wie das Gras werden sie bald abgehauen,
und wie das grüne Kraut werden sie verwelken.
Hoffe auf den Herren, und tue Guts;
bleib im Lande und nähre dich redlich.
Alleluia!
(Ps. 37:4-5; 1-3 - SWV 311; KGK II:vi)

that you so willingly help.
I will sing to the Lord,
since he does good things for me. Alleluia!

O dear Lord God,
awaken us, that we may be ready
when your Son comes,
to welcome him with joy,
and to serve you with a pure heart,
through the selfsame your beloved Son,
Jesus Christ. Amen.

Hear me when I call,
God my righteousness,
you that comfort me in trouble, be gracious to me,
and hear my prayer,
accept my cry,
my King and my God.

Let your joy be in the Lord;
he will give you what your heart desires.
Dedicate your ways to the Lord,
and trust in him;
he will make things well.
Trouble not yourself over the wicked;
do not be envious of the evildoers,
since like the grass they will soon be mowed down,
and like the green weed they will wither.
Hope in the Lord, and do good;
so shall you dwell in the land, and be well nourished.
Alleluia!