Monteverdi
Vespers of 1610

"This is surely one of the most refined versions of the Vespers currently available."
EARLY MUSIC TODAY
GRAMMY® Nominated

Monteverdi
Selva morale e spirituale Vol. II

"There is a feeling of easiness with Monteverdi’s harmonic and especially rhythmic vocabulary that lends a tripping lightness to the performances."
INTERNATIONAL RECORD REVIEW

Monteverdi
Selva morale e spirituale Vol. III

"Insightfully dramatic and precise... a series well worth collecting."
GRAMOPHONE

Monteverdi
Selva morale e spirituale Vol. I

"These are some of the most spirited and individual performances of this repertory available."
BBC MUSIC MAGAZINE

To find out more about The Sixteen, concert tours, and to buy CDs visit
www.thesixteen.com
It took Monteverdi quite some time to find fulfilment in his work and his workplace but in the end he was revered by all. It is a tribute to the reverence in which he was held that after his death some of his unpublished works were printed. These make up the 1650 *Messa a quattro voci et salmi* and we will be continuing our survey of Monteverdi’s music with two volumes of this publication. It is jam-packed with brilliant works, from solo songs to thrilling eight-part vocal pieces, some with added strings; every composition is full of luscious harmonies which are always inventive and beautifully constructed for all concerned.

Once again the five days we spent recording Monteverdi’s works proved to be some of the most enjoyable and evocative music-making in which we have ever participated. In effect, we recorded in the round, the harpsichord precariously placed (well, it looked that way but was actually very safe) on top of the chamber organ, so that Al could move with ease from one instrument to the other, chitarrone, harp and strings on either side with the choir facing them. Everyone was in eye contact so that each subtle nuance and invention could be passed aurally and visually from one to another with great ease. Not that the music is easy; Monteverdi stretches every singer’s versatility to the limit. It is demanding but so exhilarating. Just listen to the rhythmic vitality of the three-part *Lauda Jerusalem* – its stately start belying the speed at which words need to trip off the tongue in its later passages; the relative simplicity of the full choir’s rendering of his old style *Laetaniae della Beata Vergine* with its tender invocations and plaintive petitions shared between various groups of singers; and then the heavenly duet *Confitebor tibi Domine*, where Grace and Mark deliver their text over a walking ground bass punctuated by a jaunty string ritornello, everything full of contrasts not only vocally but also instrumentally, culminating in the most exquisite *Amen*. Frances, Dai and Al luxuriate in Monteverdi’s harmonic language: the variety of textures and sonorities they achieve are quite extraordinary.

Performing Monteverdi’s sacred music is in many ways no different from performing his operas; the same principles apply. It is essential we follow his dictum: *recitar cantando* (speak through singing). This allows the most amazing licence. As a result, time relationships do not become mechanical but are intuitively felt, thus giving us the freedom to be expressive and interpret the words, just as any great actor recites Shakespeare. A set of words, often repeated many times, can have different inflections, a different gesture each time. *Beatus vir* is just that – a series of gestures.

This is the first volume of this particular Monteverdi collection and I am so looking forward to completing the series. Thanks to the whole choir but, in particular, Elin, Grace, Jeremy, Mark, George, Steven, Stuart and Jimmy for their extraordinarily versatile singing; Simon, Andrea and Joe for being always intuitive and responding so instinctively in their interplay with the singers, all finally signed and sealed by our classy continuo team, Al, Dai and Frances. Simply a pleasure!
Monteverdi

Dixit Dominus (Primo) a 8 SV191 7.33
Choir 1: Grace Davidson, Jeremy Budd, Mark Dobell, Jimmy Holliday
Choir 2: Elin Manahan Thomas, Steven Harrold, George Pooley, Stuart Young

Monteverdi

Confitebor tibi Domine (Secondo) a due voci SV194 8.06
Grace Davidson, Mark Dobell

Monteverdi

Lauda Jerusalem a 3 SV202 8.49
Jeremy Budd, George Pooley, Jimmy Holliday

Cavalli

Magnificat 9.40
Grace Davidson, Elin Manahan Thomas,
Jeremy Budd, Mark Dobell, George Pooley, Jimmy Holliday

Monteverdi

Laetatus sum a 5 SV199 6.49
Soprano: Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas
Alto: Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter
Tenor: Simon Berridge, Mark Dobell, Steven Harrold, George Pooley
Bass: Ben Davies, Eamonn Dougan, Tim Jones, Stuart Young

Monteverdi

Nisi Dominus a 3 SV200
Grace Davidson, Mark Dobell, Stuart Young

Monteverdi

Laudate pueri a 5 SV196 5.06
Soprano: Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas
Alto: Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter
Tenor: Simon Berridge, Mark Dobell, Steven Harrold, George Pooley
Bass: Ben Davies, Eamonn Dougan, Tim Jones, Stuart Young

Monteverdi

Laetaniae della Beata Vergine a 6 SV204 9.37
Soli: Grace Davidson, Elin Manahan Thomas, Jeremy Budd, Mark Dobell,
George Pooley, Jimmy Holliday
Soprano: Julie Cooper, Grace Davidson, Kirsty Hopkins, Elin Manahan Thomas
Alto: Ian Aitkenhead, David Clegg, Daniel Collins, Kim Porter
Tenor: Simon Berridge, Mark Dobell, Steven Harrold, George Pooley
Bass: Ben Davies, Eamonn Dougan, Tim Jones, Stuart Young

Monteverdi

Beatus vir a 7 SV195 8.48
Soli: Grace Davidson, Elin Manahan Thomas, Kim Porter,
Jeremy Budd, George Pooley, Mark Dobell, Jimmy Holliday
Soprano: Julie Cooper, Kirsty Hopkins, Kim Porter
Alto: Ian Aitkenhead, David Clegg, Daniel Collins
Tenor: Simon Berridge, Jeremy Budd, Ben Davies,
Mark Dobell, Steven Harrold, George Pooley
Bass: Eamonn Dougan, Jimmy Holliday, Tim Jones, Stuart Young

Total running time 71.29
Towards the end of his life Monteverdi published two large collections of his work. One – the *Madrigali guerrieri et amorosi* (1638) – contained secular music. The second, the *Selva morale et spirituale* of 1641 was, in effect, a summing up of nearly 30 years of Monteverdi’s work in Venice as choirmaster of the Doge’s chapel of San Marco. It is a reflection of the esteem in which Monteverdi was held at Venice, though, that even after his death in 1643 at the age of 76, one of his publishers still felt it worthwhile to issue some of his hitherto unpublished music. The results were the *Messa et salmi* of 1650 and the *Madrigali e canzonette...libro nono* of 1651.

Far from being simply a collection of poor leftovers, or reprints from earlier volumes, the *Messa et salmi* includes some of Monteverdi’s most attractive, novel, and inventive music. The contents of the book were probably collected by its printer, Alessandro Vincenti, though Francesco Cavalli, then first organist of San Marco, may have had a hand in the enterprise; certainly he supplied the *Magnificat* setting with which the book closes. In dedicating the book Vincenti said:

‘These sacred relics of the works of the Most Excellent Monteverdi, which, not without a miracle, it fell to me piously to collect, are now published by me to satisfy the common devotion.’

Even allowing for an element of rhetorical exaggeration in Vincenti’s extended metaphor, his words suggest that these works had not been stored safely and accessibly in the choir library of San Marco, but came rather from Monteverdi’s own stock of manuscripts,
which had somehow survived the seven years since his death, possibly in the possession of his elder son Francesco, though since Monteverdi’s will has not yet been discovered, we have no idea of its provisions.

The volume contains, as its title implies, a Mass setting, psalm settings for the evening service of Vespers, and a Litany of the Virgin Mary. It does not include Vespers hymns, such as are found in the Selva morale; but, significantly, it does include festal settings of psalms, not found in the Selva, that are appropriate for a Vespers of the Blessed Virgin or other female saints (Laetatus sum, Nisi Dominus, Lauda Jerusalem).

One of the most fascinating aspects of the posthumous collection is the light that it throws on Monteverdi’s working processes. The first of the two settings of Dixit Dominus (Psalm 109; Book of Common Prayer 110), for eight voices in two choirs, provides a fascinating example of this since, apart from the setting of verse 1, it shares much of its material with the first Dixit Dominus published in Monteverdi’s Selva morale of 1641. In a modern edition with barlines, the 1641 version is some 45 bars longer than that of 1650, and where the two pieces share material, the 1641 version often elaborates the simpler material of 1650, though the setting of verse 7 – ‘De torrente in via bibet’ – is actually much shorter.

The 1650 setting is probably the earlier of the two. The setting of verses 1 and 2 hint at this. In the 1650 setting the two verses are carefully crafted in parallel, with three musical clauses in each.¹ The first two employ the plainsong psalm tone for mode 8, the first part of which is heard in the soprano of choir 1, accompanied by block harmony, and the second part as a solo accompanied by short interjections from two other voices. These short phrases are then used to initiate the third and final clause of the verse. In verse 1 Monteverdi creates a busy texture for this, perhaps to suggest the confusion of the king’s (or Venice’s) enemies. Similarly, verse 2 ends with a passage with fanfare-like motifs for the words ‘in medio inimicorum tuorum’ (in the midst among thine enemies). The consistency of this opening structure is abandoned in the 1641 setting, where verse 1 is set as a grand opening to the psalm, three times as long as the 1650 setting, with no reference at all to the plainsong. In this version the plainsong appears only at the beginning of verse 2, from which point it shares material with the 1650 setting.

We know that, in addition to his duties at San Marco, Monteverdi was able to supplement his income by providing and performing sacred music for other patrons. In a letter of 13th March 1620, for example, he said ‘whoever can engage [the choirmaster] to look after their music – not to mention the payment of 30 ducats, and even 40, and up to 50 for two Vespers and a Mass – does not fail to take him on’. Dixit Dominus was the first psalm in most Vespers services and Monteverdi may have felt under pressure to produce a regular stream of new settings of the text. Under these circumstances, and particularly since settings for eight voices were demanded for special feasts at San Marco, it is not surprising to find him reworking an existing setting.

Beatus vir (Psalm 111; BCP 112) is another long psalm text that Monteverdi must have set a number of times at Venice since it forms part of the sequence of psalms appointed for feasts of male saints. In his 1650 setting for seven voices and two violins he followed a template that he also used for the more famous six-voice setting in the Selva morale, treating the first line of the psalm as a refrain which binds together what would otherwise be disparate sections of music in which he translates the images of the text in a madrigalian manner: a full texture for ‘Potens in terra’ (verse 2) for example, illustrating the might of the blessed man’s descendants, or the sustained bass line for

¹ In some recent Catholic psalters – the Liber Usualis, for example – the text ‘Donec ponam inimicos tuos scabellum pedum tuorum’ is given as verse 2 of the psalm. In the version set by Monteverdi, as in the Book of Common Prayer, it forms part of verse 1, with verse 2 beginning ‘Virgam virtutis’.
"quia in aeternum non commovebitur" (for he shall never be moved) (verse 5), or the dotted rhythms as the wicked man gnashes his teeth (verse 9). The subtle and reflective way in which Monteverdi weaves the refrain into other textures, however, sets this apart from the more extrovert Selva version, forming one of his most exquisite settings.

Monteverdi had at his disposal a number of virtuoso singers whose abilities he put to good use in psalm settings for one, two and three voices in styles that would not have been out of place in Venetian songbooks of the early- and mid-17th century. The second of the Confitebor tibi Domine (Psalm 110; BCP 111) settings, in fact, adopts an approach analogous to Monteverdi’s canzonetta Chiome d’oro in his Seventh Book of Madrigals (1619). It begins with an introduction for two violins in two sections, each of them over a bass that elaborates a rising and falling scale of C major. The second section is then brought back as a ritornello, punctuating the verses of the psalm. The melodious vocal lines to which the verses of the psalm are set are themselves variations over a bass that elaborates a falling scale of C. Their steady unfolding is interrupted only for significant phrases of text, such as ‘Magnus opera Domini’ (verse 2: The works of the Lord are great) and ‘Sanctum et terrible nomen eius’ (verse 9: Holy and reverend is his name).

Without Alessandro Vincenti’s work we should have been deprived of what might be called Monteverdi’s ‘Venetian Vespers of the Blessed Virgin’ – psalm settings for the feasts of female saints that did not form part of the composer’s plan for the Selva morale but illustrate his genius every bit as much as the settings in the earlier publication. Nisi Dominus (Psalm 126; BCP 127) and Lauda Jerusalem (Psalm 147; BCP 147, vv 12-20), both for three voices, are the fourth and fifth psalms of Vespers for female saints. Nisi Dominus begins with a melodic line in paired quavers – a style that characterized Monteverdi’s ‘French style’ setting of Confitebor tibi in the Selva morale but illustrate his genius every bit as much as the settings in the earlier publication. Nisi Dominus (Psalm 126; BCP 127) and Lauda Jerusalem (Psalm 147; BCP 147, vv 12-20), both for three voices, are the fourth and fifth psalms of Vespers for female saints. Nisi Dominus begins with a melodic line in paired quavers – a style that characterized Monteverdi’s ‘French style’ setting of Confitebor tibi in the Selva morale. The images of Nisi Dominus – getting up early; eating the bread of misery; arrows in the hand of a powerful man – provide ample opportunities for nuances of word painting, and the setting is rounded off by a return to the opening music for ‘as it was in the beginning’. In Lauda Jerusalem Monteverdi uses extended passages of the triple-time writing often found in Venetian songbooks. His triple-time setting of verse 1 is contrasted with a striking setting in duple time for verse 2 which is brought back at verse 6 and again in the Gloria Patri, where Monteverdi also plays the trick of reintroducing the opening ‘Lauda Jerusalem Dominum’ after the word ‘semper’ so that we are enjoined always to praise the Lord.

In his five-voice setting of Laetatus sum (Psalm 121; BCP 122) – the third psalm of Marian Vespers – we hear Monteverdi the expert contrapuntist at work, inventing and combining motifs in ways that are as challenging for the choir as anything in his more colourful settings. Word painting is not central to the setting, though in the dragging, syncopated phrase that Monteverdi invents for verse 2, we can perhaps hear a near aural equivalent for ‘Stantes erant pedes nostri in atris tuis’ (Our feet shall stand in thy gates); and finding the word ‘abundantia’ in two verses (6 and 7) Monteverdi used the same musical phrase for both. Perhaps the chief delight of the setting is heard in the extended phrases for ‘et in saecula saeculorum’ (world without end) and ‘Amen’, which Monteverdi sets both separately and combined together.

Monteverdi constructed his setting of Laudate pueri (Psalm 112; BCP 113) in paragraphs covering single verses, or pairs of verses when the sense of the text runs on. One of the themes of the psalm is God’s dwelling on high, but raising up the humble. Monteverdi underpins this by using audibly related rising motifs for the phrases ‘et super caelos’ (verse 4: above the heavens) ‘qui in altis habitat’ (verse 5: that hath his dwelling so high) ‘suscitans a terra inopem’ (verse 6: he taketh up the simple out of the dust) ‘et de stercore erigens pauperem’ (verse 6: and lifteth the poor out of the mire). As in his setting of Lauda Jerusalem,
Monteverdi rounds off the setting by bringing back the music of the opening, this time to illustrate the words 'sicut erat in principio' in the Gloria Patri.

The canticle Magnificat forms the climax of Vespers, with a ceremonial censing of the altar, and Cavalli rose to the occasion with a fine setting for six voices and two violins that provided a fitting culmination to the 1650 book. Its texture is thoroughly typical of the mid-17th century, with solos, duets and trios predominating and the full complement of voices and instruments reserved for such appropriate moments as 'omnes generationes' (all generations), 'fecit potentiam' (he hath showed strength), and the end of the 'Gloria Patri'. Triple-time writing also plays a part, suggesting pleasure, as at 'Esurientes implevit bonis' (he hath filled the hungry with good things) and the contemplation of God's eternal glory ('et in saecula saeculorum').

Devotion to the Virgin Mary was a powerful force in Venetian religious life, and the feeling that the city was under the special protection of the Virgin was reinforced when Pope Pius V declared that the Venetians' victory over the Turks in 1571 at the battle of Lepanto was due to the intervention of the Madonna of the Rosary. The many polyphonic settings of the Litany of the Blessed Virgin that were written for Venice and other Italian centres during the 17th century seem to have been prompted by the new wave of Marian devotion that followed the victory at Lepanto.

The litany is a series of invocations and petitions. It begins and ends with invocations familiar from the mass – 'Kyrie eleison' and 'Agnus Dei' – though here they have new petitions added. Between these are groups of petitions to the Trinity, to Mary as saint, mother and virgin, as personification of biblical and other images, and as queen. Monteverdi’s setting is in eight sections, with the groups of petitions characterized by varied scorings.

© John Whenham, 2016

TEXTS AND TRANSLATIONS

## Dixit Dominus (Primo) a 8 SV191

**Dixit Dominus Domino meo:**
Sede a dextris meis,
donc ponam inimicos tuos
scabellum pedum tuorum.

**Virgam virtutis tuae emittet Dominus ex Sion; dominare in medio inimicorum tuorum.**

**Tecum principium in die virtutis tuae in splendoribus sanctorum:**
ex utero, ante luciferum, genui te.

**Iuravit Dominus et non poenitebit eum:**
Tu es sacerdos in aeternum secundum ordinem Melchisedech.

**Dominus a dextris tuis:**
confregit in die irae suae reges.

**Iudicabit in nationibus, imp oggi in terra multorum.**

The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies thy footstool.

The Lord shall send the rod of thy power out of Sion: be thou ruler, even in the midst among thine enemies.

In the day of thy power shall the people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning.

The Lord sware, and will not repent:
Thou art a priest for ever after the order of Melchisedech.

The Lord upon thy right hand:
shall wound even kings in the day of his wrath.

He shall judge among the heathen;
he shall fill the places with the dead bodies:
and smite in under the heads over divers countries.
De torrente in via bibet: propterea exaltabit caput.


Psalm 109 in Roman psalter

He shall drink of the brook in the way: therefore shall he lift up his head.

Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now and ever shall be: world without end. Amen.

Psalm 110 in Book of Common Prayer

Confitebor tibi Domine (Secondo) a due voci SV194

Confitebor tibi, Domine, in toto corde meo: in consilio iustorum, et congregatione.

Magna opera Domini: exquisita in omnes voluntates eius.

Confessio et magnificentia opus eius: et iustitia eius manet in saecula saeculi.

Memoriam fecit mirabilium suorum, misericors et miserator Dominus: escam dedit timentibus se.

I will give thanks unto the Lord with my whole heart: secretly among the faithful, and in the congregation.

The works of the Lord are great: sought out of all them that have pleasure therein.

His work is worthy to be praised and had in honour: and his righteousness endureth for ever.

The merciful and gracious Lord hath so done his marvellous works: that they ought to be had in remembrance. He hath given meat unto them that fear him.

Memor erit in saeculum testamenti sui: virtutem operum suorum annuntiabit populo suo.

Ut det illis haereditatem gentium: opera manuum eius vertas et iudicium.

Fidelia omnia mandata eius: confirmata in saeculum saeculi: facta in veritate et aequitate.

Redemptionem misit Dominus populo suo: mandavit in aeternum testamentum suum.

Sanctum et terrible nomen eius: initium sapientiae timor Domini.

Intellectus bonus omnibus facientibus eum: laudatio eius manet in saeculum saeculi.


Psalm 110 in Roman psalter

He shall ever be mindful of his covenant. He hath shewed his people the power of his works:

That he may give them the heritage of the heathen. The works of his hands are verity and judgement.

All his commandments are true. They stand fast for ever and ever: and are done in truth and equity.

[The Lord] sent redemption unto his people: he hath commanded his covenant for ever;

Holy and reverend is his name. The fear of the Lord is the beginning of wisdom. A good understanding have all they that do thereafter; the praise of it endureth for ever.

Glory be to the Father, and the Son, and to the Holy Ghost: As it was in the beginning, is now and ever shall be: world without end. Amen.

Psalm 111 in Book of Common Prayer

Psalm 111 in Roman psalter
Lauda Jerusalem Dominum: lauda Deum tuum Sion.

Quoniam confortavit seras portarum tuarum: benedixit filiis tuis in te.

Qui posuit fines tuos pacem: et adipe frumenti satiat te.

Qui emittit eloquium suum terrae: velociter currit sermo eius.

Qui dat nivem sicut lanam: nebulam sicut cinerem spargit.

Mittit crystallum suum sicut buccellas: ante faciem frigoris eius quis sustinebit?

Emittet verbum suum, et liquefaction: et fluent aquae.

Qui annuntiat verbum suum Jacob: iustitias et iudicia sua Israel.

Non fecit taliter omni nationi: et iudicia sua non manifestavit eis.

Praise the Lord, O Jerusalem: praise thy God, O Sion.

For he hath made fast the bars of thy gates: and hath blessed thy children within thee.

He maketh peace in thy borders: and filleth thee with the flour of wheat.

He sendeth forth his commandment upon earth: and his word runneth very swiftly.

He giveth snow like wool: and scattereth the hoar-frost like ashes.

He casteth forth his ice like morsels: who is able to abide his frost?

He sendeth out his word, and melteth them: he bloweth with his wind, and the waters flow.

He sheweth his word unto Jacob: his statutes and ordinances unto Israel.

He hath not dealt so with any nation: neither have the heathen knowledge of his laws.

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour.

For he hath regarded the lowliness of his handmaiden: for, behold, from henceforth all generations shall call me blessed.

And his mercy is from generation unto generation, unto them that fear him.

He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts.
Deposuit potentes de sede: et exaltavit humiles.

Esurientes implevit bonis: et divites dimisit inanes.

Suscepit Israel puerum suum: recordatus misericordiae suae.

He hath put down the mighty from their seat and exalted the humble.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He hath supported Israel, his servant, being mindful of his mercy.

As he spoke to our forefathers, to Abraham and his seed for ever.

Glory be to the Father and to the Son, and to the Holy Ghost:

Jerusalem, quae aedificatur ut civitas, cuius participatio eius in idipsum.

Illuc enim ascenderunt tribus, tribus Dominii: testimonium Israel, ad confitendum nominii Domini.

Quia illic sedent sedes in iudicio: sedes super domum David.

Rogate quae ad pacem sunt Jerusalem: et abundantia diligentibus te.

Fiat pax in virtute tua: et abundantia in turribus tuis.

Propter fratres meos et proximos meos: loquebar pacem de te.

Propter domum Domini Dei nostri: quasivi bona tibi.

Gloria Patri et Filio, et Spiritui Sancto:

Stantes erant pedes nostri in atris tuis, Jerusalem.

I was glad when they said unto me: We will go into the house of the Lord.

Our feet shall stand in thy gates: O Jerusalem.

Jerusalem, quae aedificatur ut civitas, cuius participatio eius in idipsum.

Ille est Deus our God: he is risen from the dead: he is the God of our salvation: and he is the Lord of all ages.

As it was in the beginning, is now and ever shall be: world without end. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost:

Psalm 121 in Roman psalter

Psalm 122 in Book of Common Prayer
<table>
<thead>
<tr>
<th>6 Nisi Dominus a 3 SV200</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nisi Dominus aedificaverit domum: in vanum laboravere qui aedificaverunt eam.</td>
</tr>
<tr>
<td>Nisi Dominus custodierit civitatem: frustra vigilat qui custodit eam.</td>
</tr>
<tr>
<td>Vanum est vobis ante lucem surgere: surgite postquam sederitis, qui manducatis panem doloris.</td>
</tr>
<tr>
<td>Cum dederit dilectis suis somnum. Ecce haereditas Domini, filii: merces, fructus ventris.</td>
</tr>
<tr>
<td>Sicut sagittae in manu potentis: ita filii excussorum.</td>
</tr>
<tr>
<td>Beatus vir qui implevit desiderium suum ex ipsis: non confundetur cum loquatur inimicis suis in porta.</td>
</tr>
</tbody>
</table>

Psalm 126 in Roman psalter

Except the Lord build the house: their labour is but lost that build it.

Except the Lord keep the city: the watchman waketh but in vain.

It is but lost labour that ye haste to rise up early, and so late take rest, and eat the bread of carefulness: for so he giveth his beloved sleep.

Lo, children and the fruit of the womb: are an heritage and gift that cometh of the Lord.

Like as the arrows in the hand of the giant: even so are the young children.

Happy is the man that hath his quiver full of them: they shall not be ashamed when they speak with their enemies in the gate.

Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now, and ever shall be: world without end. Amen.

Psalm 127 in Book of Common Prayer

<table>
<thead>
<tr>
<th>7 Laudate pueri a 5 SV196</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laudate pueri Dominum: Laudate nomen Domini.</td>
</tr>
<tr>
<td>Sit nomen Domini benedictum: ex hoc nunc et usque in saeculum.</td>
</tr>
<tr>
<td>A solis ortu usque ad occasum: laudabile nomen Domini.</td>
</tr>
<tr>
<td>Excelsus super omnes gentes Dominus: et super caelos gloria eius.</td>
</tr>
<tr>
<td>Quis sicut Dominus Deus noster, qui in alitis habitat: et humilia respicit in caelo et in terra?</td>
</tr>
<tr>
<td>Suscitans a terra inopem: et de stercore erigens pauperem;</td>
</tr>
<tr>
<td>Ut collocet eum cum principibus: cum principibus populi sui.</td>
</tr>
<tr>
<td>Qui habitare facit sterilum in domo: matrem filiorum laetantem.</td>
</tr>
<tr>
<td>Gloria Patri et Filio, et Spiritui Sancto:</td>
</tr>
</tbody>
</table>

Praise the Lord, ye servants: O praise the name of the Lord.

Blessed be the name of the Lord: from this time forth for evermore.

The Lord's name is praised: from the rising up of the sun unto the going down of the same.

The Lord is high above all heathen: and his glory above the heavens.

Who is like unto the Lord our God, that hath his dwelling so high: and yet humbleth himself to behold the things that are in heaven and earth?

He taketh up the simple out of the dust: and lifteth the poor out of the mire;

That he may set him with the princes: even with the princes of his people.

He maketh the barren woman to keep house: and to be a joyful mother of children.

Glory be to the Father, and to the Son, and to the Holy Ghost:
Sicut erat in principio, et nunc et semper,
et in saecula saeculorum. Amen.

Psalm 112 in Roman psalter

As it was in the beginning, is now, and ever shall be:
world without end. Amen.

Psalm 113 in Book of Common Prayer

The Laetaniae della Beata Vergine a 6

Kyrie eleison. Christe eleison.
Christe, audi nos. Christe, exaudi nos.
Pater de caelis, Deus, miserere nobis.
Fili redemptor mundi, Deus, miserere nobis.
Spiritus Sancte, Deus, miserere nobis.
Sancta Trinitas, unus Deus, miserere nobis.
Sancta Maria, ora pro nobis.
Sancta Dei genetrix, ora pro nobis.
Sancta Virginum, ora pro nobis.
Mater Christi, ora pro nobis.
Mater divinae gratiae, ora pro nobis.
Mater purissima, ora pro nobis.
Mater castissima, ora pro nobis.
Mater inviolata, ora pro nobis.
Mater intemerata, ora pro nobis.
Mater amabilis, ora pro nobis.
Mater admirabilis, ora pro nobis.

Lord, have mercy. Christ, have mercy.
Christ, hear us. Christ, graciously hear us.
Father from heaven, God, have mercy on us.
Son, redeemer of the world, God, have mercy on us.
Holy Spirit, God, have mercy on us.
Holy Trinity, one God, have mercy on us.
Holy Mary, pray for us.
Holy Mother of God, pray for us.
Holy Virgin of virgins, pray for us.
Mother of Christ, pray for us.
Mother of the divine grace, pray for us.
Mother most pure, pray for us.
Mother most chaste, pray for us.
Mother untouched, pray for us.
Mother undefiled, pray for us.
Loveable mother, pray for us.
Mother most worthy, pray for us.

Mater creatoris, ora pro nobis.
Mater salvatoris, ora pro nobis.
Virgo prudentissima, ora pro nobis.
Virgo veneranda, ora pro nobis.
Virgo prædicanba, ora pro nobis.
Virgo potens, ora pro nobis.
Virgo clemens, ora pro nobis.
Virgo fidelis, ora pro nobis.

Speculum iustitiae, ora pro nobis.
Sedes sapientiae, ora pro nobis.
Causa nostrae laetitiae, ora pro nobis.
Vas spirituale, ora pro nobis.
Vas honorabile, ora pro nobis.
Vas insigne devotionis, ora pro nobis.
Rosa mystica, ora pro nobis.
Turris Davidica, ora pro nobis.
Turris eburnea, ora pro nobis.
Domus aurea, ora pro nobis.
Fecundis arca, ora pro nobis.
Iamua caeli, ora pro nobis.
Stella matutina, ora pro nobis.
Salus infirmorum, ora pro nobis.
Refugium peccatorum,
Consolatrix afflictorum,
Auxilium Christianorum, ora pro nobis.

Mater creatoris, ora pro nobis.
Mater salvatoris, ora pro nobis.
Virgo prudentissima, ora pro nobis.
Virgo veneranda, ora pro nobis.
Virgo prædicanba, ora pro nobis.
Virgo potens, ora pro nobis.
Virgo clemens, ora pro nobis.
Virgo fidelis, ora pro nobis.

Speculum iustitiae, ora pro nobis.
Sedes sapientiae, ora pro nobis.
Causa nostrae laetitiae, ora pro nobis.
Vas spirituale, ora pro nobis.
Vas honorabile, ora pro nobis.
Vas insigne devotionis, ora pro nobis.
Rosa mystica, ora pro nobis.
Turris Davidica, ora pro nobis.
Turris eburnea, ora pro nobis.
Domus aurea, ora pro nobis.
Fecundis arca, ora pro nobis.
Iamua caeli, ora pro nobis.
Stella matutina, ora pro nobis.
Salus infirmorum, ora pro nobis.
Refugium peccatorum,
Consolatrix afflictorum,
Auxilium Christianorum, ora pro nobis.

Mother of the creator, pray for us.
Mother of the saviour, pray for us.
Wisest Virgin, pray for us.
Worshipful Virgin, pray for us.
Prophesied Virgin, pray for us.
Powerful Virgin, pray for us.
Kind Virgin, pray for us.
Faithful Virgin, pray for us.

Mirror of justice, pray for us.
Seat of wisdom, pray for us.
Reason for our rejoicing, pray for us.
Spiritual vessel, pray for us.
Honourable vessel, pray for us.
Vessel worthy of devotion, pray for us.

Mystic rose, pray for us.
Tower of David, pray for us.
Tower of wars, pray for us.
Golden home, pray for us.
Ark of the covenant, pray for us.
Gates of heaven, pray for us.
Morning star, pray for us.
Cure of the sick, pray for us.
Refuge of the sinners,
Consoler of the afflicted,
Help of Christians, pray for us.
Regina Angelorum, ora pro nobis.
Regina Patriarcharum, ora pro nobis.
Regina Prophetae, ora pro nobis.
Regina Martyrum, ora pro nobis.
Regina Confessorum, ora pro nobis.
Regina Virginum, ora pro nobis.
Regina Sanctorum omnium, ora pro nobis.

Queen of the Angels, pray for us.
Queen of the Patriarchs, pray for us.
Queen of Prophets, pray for us.
Queen of Martyrs, pray for us.
Queen of Confessors, pray for us.
Queen of Virgins, pray for us.
Queen of all Saints, pray for us.

Agnus Dei, qui tollis peccata mundi, parce nobis, Domine.
Agnus Dei, qui tollis peccata mundi, exaudi nos, Domine.
Agnus Dei, qui tollis peccata mundi, miserere nobis.

Blessed is the man that feareth the Lord: he hath great delight in his commandments.
His seed shall be mighty upon earth: the generation of the faithful shall be blessed.
Riches and plenteousness shall be in his house: and his righteousness endureth for ever.

Exortum est in tenebris lumen rectis: misericors et miserator et iustus.
Lucundus homo qui miseretur et commodat, dispone et sermone suo in iudicio: quia in aeternum non commovebitur.
In memoria aeterna erit iustus: ab audittione mala non timebit.
Paratum cor eius, sperare in Domino, confirmanum est cor eius: non commovebitur donec despiciat inimicos suos.
Dispersit, dedit pauperibus: iustitia eius manet in saeculum saeculi: cornu eius exaltabit in gloria.
Pecator videbit et irascetur, dentibus suis fremet et tabescat: desiderium peccatorum peribit.

Unto the godly there ariseth up light in the darkness: he is merciful, loving, and righteous.
A good man is merciful, and lendeth, and will guide his words with discretion: for he shall never be moved.
And the righteous shall be had in everlasting remembrance: he will not be afraid of any evil tidings.
For his heart standeth fast, and believeth in the Lord; his heart is established: and [he] will not shrink: until he see his desire upon his enemies.
He hath dispersed abroad, and given to the poor: and his righteousness remaineth for ever; his horn shall be exalted with honour.
The ungodly shall see it, and it shall grieve him: he shall gnash with his teeth, and consume away; the desire of the ungodly shall perish.
Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now, and ever shall be: world without end. Amen.

Psalm 112 in Book of Common Prayer
Harry Christophers is known internationally as founder and conductor of The Sixteen as well as being a regular guest conductor for many of the major symphony orchestras and opera companies worldwide. He has directed The Sixteen choir and orchestra throughout Europe, America and Asia-Pacific, gaining a distinguished reputation for his work in Renaissance, Baroque and 20th- and 21st-century music. In 2000 he instituted The Choral Pilgrimage, a national tour of English cathedrals from York to Canterbury in music from the pre-Reformation, as The Sixteen's contribution to the millennium celebrations. The Pilgrimage in the UK is now central to The Sixteen's annual artistic programme.

Since 2008 Harry Christophers has been Artistic Director of Boston's Handel and Haydn Society; he is also Principal Guest Conductor of the Granada Symphony Orchestra. As well as enjoying a partnership with the BBC Philharmonic, with whom he won a Diapason d’Or, he is a regular guest conductor with the Academy of St Martin in the Fields. With The Sixteen he is an Associate Artist at The Bridgewater Hall in Manchester and features in the highly successful BBC television series, Sacred Music, presented by Simon Russell Beale.

Harry has conducted numerous productions for Lisbon Opera and English National Opera as well as conducting the UK premiere of Messager's opera Fortunio for Grange Park Opera. He is a regular conductor at Buxton Opera where he initiated a very successful cycle of Handel's operas and oratorios including Semele, Samson, Saul and Jephtha.

Harry Christophers is an Honorary Fellow of Magdalen College, Oxford, as well as the Royal Welsh College of Music and Drama and has been awarded the Honorary Degree of Doctor of Music by the University of Leicester. He was awarded a CBE in the 2012 Queen's Birthday Honours.

The Sixteen tours internationally giving regular performances at the major concert halls and festivals. At home in the UK, The Sixteen are 'The Voices of Classic FM’ as well as Associate Artists of The Bridgewater Hall, Manchester, Artistic Associate of Kings Place and hold a 2015-2016 Artist Residency at Wigmore Hall. The group also promotes The Choral Pilgrimage, an annual tour of the UK's finest cathedrals.

The Sixteen's period-instrument orchestra has taken part in acclaimed semi-staged performances of Purcell's The Fairy Queen in Tel Aviv and London, a fully staged production of Purcell's King Arthur in Lisbon's Belém Centre, and new productions of Monteverdi's Il ritorno d'Ulisse at Lisbon Opera House and The Coronation of Poppea at English National Opera.

Over 140 recordings reflect The Sixteen's quality in a range of work spanning the music of 500 years. In 2009 the group won the coveted Classic FM Gramophone Artist of the Year Award and the Baroque Vocal Award for Handel's Coronation Anthems. The Sixteen also features in the highly successful BBC television series, Sacred Music, presented by Simon Russell Beale.

In 2011 the group launched a new training programme for young singers, called Genesis Sixteen. Aimed at 18- to 23-year-olds, this is the UK's first fully funded choral programme for young singers designed specifically to bridge the gap from student to professional practitioner.