

REQUIEM IN C MINOR

CHERUBINI

Luigi Cherubini (1760–1842): *Missa pro Defunctis* for chorus and orchestra in C minor (1816)

The greatest of the greatest of his work...no other production of this great master can bear any comparison with it for the abundance of ideas, fullness of form and sustained sublimity of style...no one before or after Cherubini has possessed this kind of skill in chiaroscuro, the shades and the progressive deterioration of sound. Hector Berlioz

Notwithstanding such fulsome praise, much more of which Berlioz wrote in his obituary for his early teacher, in the later *Memoirs* Berlioz characterised Cherubini as a crotchety pedant, perhaps because of his notoriously bad temper and the didactic influence of his 1835 textbook on counterpoint and fugue. But his verdict on the music was widely shared among the most eminent of Cherubini's contemporaries. Beethoven, though he never composed one, said: "If I were to write a Requiem, Cherubini's would be my only model". He valued it over Mozart's Requiem and it was sung at his memorial service in Vienna in 1827. Mendelssohn praised Cherubini for "his sparkling fire, his clever and unexpected transitions, and the neatness and grace with which he writes", Schumann said the Requiem in C was "without equal in the world", while for Brahms, his works were simply "marvellous"; Bruckner copied out movements of his masses for study; Brahms, who conducted several performances of the Requiem in C, kept a copy of Ingres' portrait of Cherubini in his study, alongside a picture of Bach and a bust of Beethoven; and even Wagner referred to him as "certainly the greatest of musical architects, a kind of Palladio, rather stiffly symmetrical, but so beautiful and assured". He was without question the most eminent composer of his time in his adopted home of France: he was made a Chevalier de la Légion d'honneur in 1814 and appointed a Commandeur in 1841, the first musician ever to receive that title, as well as being a Membre de l'Académie des Beaux-Arts from 1815. These distinctions testify not only to the cultural and aesthetic significance of his music but equally to his talent for political survival throughout the radical changes of the French revolution and its aftermath.

Born in Florence, Cherubini's first teacher was his father, a theatre harpsichordist. By his early adolescence he had composed a Mass, performed in 1773, and had written several other sacred and dramatic secular works. His 1778 cantata, *La pubblica felicità* (Public Happiness), so pleased the Grand Duke of Tuscany, in whose honour it was composed, that he supported Cherubini's further study with Giuseppe Sarti, maestro di Capello at Milan cathedral and an established composer of opera for the Teatro della Scala. Under his tutelage, Cherubini composed operas for performance in Florence and other Italian cities. From



Luigi Cherubini

1784-6 he was in London, where he composed and had performed two operas and in 1788 settled in Paris, where he was presented to Queen Marie Antoinette and, under the patronage of the King's brother, collaborated with the impresario Viotti to produce a series of operas whose novel, Gluck-inspired style caused a sensation, culminating in the considerable success of *Lodoiska* at the new Théâtre Feydeau in 1791. By this time, however, the French revolution was reaching its peak and the volatile political climate curtailed the opera's run, forced Viotti into exile in London, and led Cherubini to retreat discreetly to the French countryside.

He returned to Paris in 1793 and was appointed an inspector at the new Institut National de Musique which later became the Paris Conservatoire, where he was appointed Professor of Composition in 1816 and made Director in 1822 - a position he held until shortly before his death two decades later. He set mainly secular texts approved by the secular post-revolutionary regime, composed the earlier of his six string quartets and resumed composition of operas, among them his most successful, *Médée* in 1797, despite a waning of enthusiasm for his distinctive style. His talent for survival was evident also in successfully negotiating

the approval of Napoleon, who had initially found his work too complex, and was appointed his Director of Music in 1805, after the emperor's occupation of Vienna. Whilst there, Cherubini attended the first performance of *Fidelio* - influenced, according to Beethoven, by Cherubini's operas *Les Deux Journées* (Paris, 1800) and *Faniska* (Vienna, 1806), which was praised also by Haydn.

The Requiem in C minor was commissioned in 1816 by the restored French king Louis XVIII, for a formal state ceremony to mark the reinterment of the remains of Louis XVI and Marie Antoinette in the abbey church of St Denis, the traditional burial site for French monarchs. The first performance, before a large audience in the church crypt, was on January 21 1817 - the 25th anniversary of their execution by guillotine. Cherubini anticipates the solemnity of the occasion by dispensing entirely with solo voices, thus avoiding any obvious association with opera, though there are nevertheless moments of high musical drama clearly intended to reinforce the deep religious significance of this form of the Mass. Yet the tone overall is one of classical austerity and formal restraint in the deployment of both choral and orchestral resources.

The Introit and Kyrie are linked in a single opening movement marked *Larghetto sostenuto* and commenced quietly by cellos and bassoons, joined by violas as the choir begin softly to declaim the text, initially in block chords then enlivened by counterpoint on 'Te decet hymnus...' and elaborated further at 'Et lux perpetua...' until altos lead into the Kyrie. The whole movement of 141 bars, notwithstanding occasional designations of *crescendi* and *sforzandi*, is marked *pp* and darkly orchestrated, with muted timpani - a display of the expertise in slow *diminuendi* for which Cherubini was renowned.

There follows a short Gradual to a broadly flowing accompaniment, setting text from Psalm 112 asserting eternal remembrance of the righteous, without fear of evil tidings - an unusual but clearly apposite inclusion. It closes in a soft calm which is shattered by the opening of Dies Irae. A dramatic, *allegro maestoso* flourish of blasts of brass, interrupted by a colossal, single crash of the tam-tam gong sets the fearsome scene for the day of judgment. The first two movements are not scored for violins, a strategy later used by Brahms in *A German Requiem*, but they are introduced in this movement to exacerbate with the other strings the opening sense of dread. Their agitated worrying in a threatening *pianissimo* sustains a sense of foreboding before the forceful return of the brass on 'Rex tremendae

majestatis'. Over this vivid, powerful orchestration the female voices begin to sing, a single measure ahead of tenors and basses. Cherubini sustains the movement as a unity, responding with accomplished musicality to the shifting moods of the lengthy text: a huge brass climax for the last trumpet call of 'Tuba mirum', an awed hush at the evocation of death on 'Mors stupebit'; a deep pathos of quietly descending voices on 'Salva me, fons pietatis', recapitulated for the plea of 'Voca me cum benedictis'; vocal parts alternate on the plea for remembrance, 'Recordare, Jesu pie', complemented by alternating violin accompaniment. Finally, at 'Lacrimosa dies illa' the dynamic marking changes to an expansive *Largo* to produce a slow, closing calm whose dignified rhythms are punctuated with sudden dynamic vocal shifts from *forte* to *piano* at the beginning of each phrase.

The Offertorium is a remarkable three-part choral movement, again displaying Cherubini's imaginative musicality in responding to the liturgical text. It opens gently with 'Domine Jesu Christe' but almost immediately the strings speed up to accompany the singing of 'rex gloriae' before their fierce agitation at 'poenis inferni' and the sombre darkening harmonies on 'profundo lacu' and the threatening depths of 'ne cadant in obscurum'. In complete contrast, the sopranos and altos lead sweetly into the radiant melody of 'sed signifer sanctus Michael' before basses begin the vigorous, sustained triple fugue on three subjects: first the energetic 'Quam olim Abrahae', then the broader tempo and simpler texture of 'Hostias et preces tibi', followed by a return to the high energy of 'Quam olim'.

The Sanctus, whilst relatively short, is nevertheless characteristically celebratory and majestic and is followed by a Pie Jesu of three simple verses, the first two of which consist of miniature arias for sopranos, then tenors, before the full chorus joins in a quiet reverence, concluding with widening intervals between words as the orchestra moves through an extended series of chords, descending to a hushed *ppp*. Again, as in the first two movements, the violins are omitted from the orchestration.

The final movement combines Agnus Dei with Lux aeterna luceat eis. After a powerful opening it quietens gently into 'dona eis requiem sempiternam', leading to a closing passage of devotional beauty as the choir repeat 'luceat eis' with deep solemnity to a low, dark, spare orchestral accompaniment.

Paul Filmer, June 2022

REQUIEM IN C MINOR

CHERUBINI

Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam:
ad te omnis caro veniet.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Graduale

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis!
In memoria aeterna erit justus,
ab auditione mala non timebit.

Dies irae

Dies irae, dies illa
solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.

Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit;
nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

*Grant them eternal rest, O Lord,
and may perpetual light shine upon them!
There will be songs of praise to You in Zion,
and prayers in Jerusalem.
Hear my prayer;
all earthly flesh will come to You.*

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

*Grant them eternal rest, O Lord,
and may perpetual light shine upon them!
The righteous will be in everlasting remembrance,
he will not be afraid of evil tidings.*

*The day of wrath; that day
will dissolve the world into glowing ashes,
as David and the Sibyl prophesied.*

*What trembling will there be,
when the Judge shall come
to examine everything in strict justice.*

*The trumpet's wondrous call sounding abroad
in tombs throughout the world
will gather all before the throne.*

*Death and nature shall stand amazed
when Creation rises again
to answer to the Judge.*

*A written book will be brought forth
in which everything is contained
from which the world shall be judged.*

*So when the Judge takes his seat,
whatever is hidden will be made known:
nothing shall go unpunished.*

*What can a wretch like me say at that time?
Whom shall I ask to plead for me
when scarcely the righteous are safe from damnation?*

*King of awesome majesty,
who grants salvation to those that are to be saved,
save me, O fount of mercy.*

Recordare, Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die!

Quaerens me sedisti lassus,
redemisti crucem passus,
tantus labor non sit cassus!

Juste judex ultionis,
donum fac remissionis
ante diem rationis!

Ingemisco tamquam reus,
culpa rubet vultus meus:
supplicanti parce, Deus!

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae,
sed tu, bonus fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab hoedis me sequestra,
statuens in parte dextra!

Confutatis maledictis,
flammis acribus addictis:
voca me cum benedictis!

Oro supplex et acclinis,
cor contritum quasi cinis;
gere curam mei finis!

Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus:
Huic ergo parce, Deus!
Pie Jesu Domine,
dona eis requiem. Amen.

Offertorium

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni,
et de profundo lacu!

Libera eas de ore leonis,

*Remember, dear Jesus,
that I am the reason for Your journey into this world:
do not cast me away on that day!*

*Seeking me, You sat down wearily,
Enduring the Cross You redeemed me;
let not such toil have been in vain!*

*Just Judge of vengeance,
grant me the gift of pardon
before the day of reckoning!*

*I groan like one condemned:
my face blushes for my sins:
spare a suppliant, O God!*

*You who absolved Mary Magdalen,
and heard the prayer of the thief,
has given me hope as well.*

*My prayers are not worthy:
but show mercy, O benevolent one,
lest I burn in the everlasting flame.*

*Give me a place among the sheep,
and separate me from the goats,
setting me on Your right hand.*

*When the accursed have been confounded
and sentenced to the fierce flames,
call me along with the blessed!*

*I prostrate myself in supplication,
my heart in ashes, repentant;
take my ending into Your care!*

*That day will be one of weeping
on which shall rise from the embers
the guilty man, to be judged.
Therefore spare him, O God.
Merciful Lord Jesus,
grant them rest. Amen.*

*Lord Jesus Christ, King of glory,
deliver the souls of the faithful departed
from the punishments of hell,
and from the deep pit!*

Deliver them from the mouth of the lion,

ne absorbeat eas tartarus,
ne cadant in obscurum.

Sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

Hostias et preces tibi,
Domine, laudis offerimus.
Tu suscipe pro animabus illis
quarum hodie memoriam faciemus.

Fac eas, Domine,
de morte transire ad vitam.

Sanctus

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis!

Pie Jesu

Pie Jesu Domine, dona eis requiem sempiternam.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem
sempiternam.

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum quia pius es!
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis!

*that hell may not swallow them up,
and that they may not fall into darkness.*

*But may the holy standard-bearer Michael
lead them to that holy light
which You once promised to Abraham
and his descendants.*

*Sacrifices and prayers to You,
O Lord, we offer with praise.
O receive them for the souls of those
whom we commemorate today .*

*Grant, O Lord, that they might
pass from death into life.*

*Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest!*

*Blessed is he that comes
in the name of the Lord.
Hosanna in the highest!*

Merciful Jesus, grant them everlasting rest .

*Lamb of God, who takes away the sins of the world, grant
them rest.
Lamb of God, who takes away the sins of the world, grant
them everlasting rest.*

*May eternal light shine upon them, O Lord, with Your
saints forever, for You are merciful!
Grant them eternal rest, O Lord, and may perpetual light
shine upon them!*

INTERVAL of 20 minutes

during which patrons are requested not to enter the performing area nor to touch any of the instruments

CANTATA 51

BACH

Johann Sebastian Bach (1685–1750): Cantata 51 (1730): ‘Jauchzet Gott in allen Landen...’

...the music is unmatched. It's far more difficult than any other soprano work in the cantatas, and its virtuoso trumpet solo adds to the challenge; the models are Italian rather than German. (Nicholas Kenyon, 2011)

By 1730 Bach was fully settled in his post as Cantor of St Thomas, Leipzig. The municipal patronage of the city council had freed him from the more arbitrary prescriptiveness of his earlier experience of Court patronage and enabled him to compose his own music for the ecclesiastical year, to the extent that he had made a collection of sacred works sufficient to the requirements of the principal liturgical occasions and services. This in turn allowed him to concentrate on his direction of the Collegium Musicum in order to improve the quality of both instrumentalists and choristers required for the performance of his Passions, Oratorios and later Masses – the detailed necessity for which he had set out in his exasperated 1730 *Entwurf* to the Leipzig town council. He was able by this time also to compose Cantatas for more unusual liturgical occasions, which offer insights into his devout theological sensibility as well as displaying his musical virtuosity.

Cantata 51 is such a work. It was designated initially for performance *in ogni tempo* – at any time – but was later specified for the 15th Sunday after Trinity and first performed on 17 September 1730. Several of the assigned scriptural components of the liturgy for that Sunday focus on the sources of authority of Christ's teaching and the nature and responsibilities of apostolic vocation - hence the opening invocation to shout God's praises joyfully in all lands, a 'shouting' that is represented by exquisitely virtuosic vocal and instrumental musicality from soprano and trumpet soloists. The first and last of the five movements are in the style of an Italian concerto and display the dazzling interrelation of the soloists as they exchange matching melodic lines on an equal basis.

The theme of the opening movement, 'Jauchzet Gott...', an aria in *da capo* form, opens with a triad fanfare from the trumpet, developed as a *ritornello* by the orchestra and explored by the soprano through extended coloraturas. The second movement is a recitative: 'Wir beten zu dem Tempel...' (We pray at your temple) in which the soprano moves through rhythmically complex coloraturas to develop the idea of enthusiastic ordinary talk, 'lallen', about God's wonders. Then follows a second aria: 'Hochster, mache deine Gute...' (Highest one, renew your goodness) in which coloratura passages are again deployed to express devotion and gratitude for the divine blessings that fall to a child of



https://commons.wikimedia.org/wiki/File:Statue_of_Johann_Sebastian_Bach_at_the_St._Thomas_Church_in_Leipzig-2.jpg

God. The fourth movement is a *chorale fantasia*: 'Sei Lob mit Preis und Ehren..' (Glory and Praise with honour), sung to the accompaniment of two violins and continuo and leads directly to the final movement, a fugal 'Alleluia' in which trumpet and soprano once again swap melodic lines spectacularly, with the soprano reaching an exultant top C.

Paul Filmer June 2022

Aria

Jauchzet Gott in allen Landen!
 Was der Himmel und die Welt
 An Geschöpfen in sich hält,
 Müssen dessen Ruhm erhöhen,
 Und wir wollen unserm Gott
 Gleichfalls itzt ein Opfer bringen,
 Dass er uns in Kreuz und Not
 Allezeit hat beigestanden.

*Shout for joy to God in every land!
 All the creatures contained
 in heaven and earth
 must exalt his glory,
 and to our God we would
 now likewise bring an offering
 since in affliction and distress
 at all times he has stood by us.*

Recitative

Wir beten zu dem Tempel an,
 Da Gottes Ehre wohnt,
 Da dessen Treu,
 So täglich neu,
 Mit lauter Segen lohnet.
 Wir preisen, was er an uns hat getan.
 Muss gleich der schwache Mund von seinen Wundern lal-
 len,
 So kann ein schlechtes Lob ihm dennoch wohlgefallen.

*We pray at the temple
 where God's honour dwells,
 where his faithfulness
 that is renewed every day
 Rewards us with unmixed blessing.
 We praise what he has done for us.
 Even if our weak mouths have to babble about his won-
 ders,
 yet imperfect praise can still please him.*

Aria

Höchster, mache deine Güte
 Ferner alle Morgen neu.
 So soll vor die Vätertreu
 Auch ein dankbares Gemüte
 Durch ein frommes Leben weisen,
 Dass wir deine Kinder heißen.

*Most High God, make your goodness
 new every morning from now on.
 Then to your fatherly love
 a thankful spirit in us in turn
 through a devout life will show
 that we are called your children.*

Chorale

Sei Lob und Preis mit Ehren
 Gott Vater, Sohn, Heiligem Geist!
 Der woll in uns vermehren,
 Was er uns aus Gnaden verheißt
 Dass wir ihm fest vertrauen,
 Gänzlich uns lass'n auf ihn.
 Von Herzen auf ihn bauen,
 Dass uns'r Herz, Mut und Sinn
 Ihm festiglich anhangen;
 Drauf singen wir zur Stund:
 Amen, wir werd'n's erlangen,
 Glaub'n wir aus Herzensgrund.

*May there be praise and glory and honour
 For God the Father, Son and Holy Spirit!
 May it be his will to increase in us,
 what he promises us through his grace,
 so that we firmly trust in him,
 rely completely on him,
 from our hearts build on him,
 so that our heart, spirit and mind
 depend steadfastly on him;
 about this we now sing:
 Amen, we shall achieve this,
 if we believe from the bottom of our hearts.*

Aria

Alleluja!

Alleluia!

PSALM 42

MENDELSSOHN

Felix Mendelssohn-Bartholdy (1809–1847): Psalm 42, Op.42 (1837) : ‘Wie der Hirsch schreit...’

...my best sacred piece...the best thing I have composed in this manner...I hold (it) in greater regard than most of my other compositions. (Mendelssohn)

(This was the) highest point that he reached as a composer for the church. Indeed the highest point recent church music has reached at all. (Robert Schumann, 1837, on Mendelssohn's setting of Psalm 42.)

Mendelssohn set Martin Luther's German translation of Psalm 42 and himself conducted the first performance, on New Year's Day 1838, by the Leipzig Gewandhaus Orchestra, of which he had been Musical Director since 1835. One of the best known psalms, it has also become familiar in its adaptation as the text of the Anglican hymn, 'As pants the hart for cooling streams...'

The setting is organised into a symmetrical structure of seven movements, for soprano soloist and chorus. The first, last and central (fourth) are full choruses; the second and third, fifth and sixth, all for different kinds of performance by the soloist.

The opening chorus, 'Wie der Hirsch schreit...' (As the hart cries out) and marked *Lento e sostenuto*, begins an initially gentle assertion establishing the text's central metaphor of the spiritual longing of the human soul for God, likened to the hart's longing for refreshing water. As the verse is reiterated by all voices, it gathers assertive force into a crescendo on 'so schreit meine Seele, Gott, zu Dir' (so longs my soul for Thee, O God) before softening again to the calm of its opening.

The soprano soloist makes her first appearance in the second movement with the aria 'Meine Seele dürstet nach Gott...' (My soul thirsteth for God), to lyrical oboe accompaniment over a considerable range, moving to a soaring conclusion expressive of the textual longing to attain the house of God.

The third movement again features the soloist in a brief opening recitative 'Meine Tränen sind meine Speise Tag und Nacht...' (Day and night my tears are my meat) followed by a brisk, expressive aria 'Denn ich wollte gern hingehen...' (For I had gone forth gladly).

The chorus returns forcefully for the central movement, marked *allegro maestoso assai*, as tenors and basses in psalmic unison state the existential question, 'Was betrübst du dich, meine Seele...' (Why so vexed, my soul...)

followed by the firm responsive injunction: 'Harre auf Gott!' (Put thy trust in God), carrying the psalm's fundamental theological message.

The short fifth movement opens with the soprano's brief arioso 'Mein Gott, betrübt ist meine Seele in mir' (My God, my soul is vexed within me) followed by a recitative in which, as the psalm singer, she agonises over her forsakenness, far from God, soaring over an instrumental accompaniment which represents the 'Wasserwogen und Wellen' (waves and storms) that rage over and around her.

She continues to express her anguish in the sixth movement quintet, 'Der Herr hat des Tages verheissen...' (The Lord has commanded), repeating the lament of the undevoted, those 'not in God', while the orchestra unobtrusively picks up the waves motif of the previous movement. But the mood is quite different: the soprano sings over a quartet of male voices offering a sense of gentle devotion, suggestive of a chorale. Mendelssohn offers more than a faint echo here of the touchingly lovely chorus: 'For he shall give his angels charge over thee...' in 'Elijah'.

The chorus returns in force for the final movement, consisting of two homophonic blocks which combine to constitute a musical expression of unshakeable faith in God. The opening restates the troubled introspection of the vexed soul from the preceding movements, to which the stern response is the fourth movement's imperative command to 'Put thy trust in God'. This is just a prelude, however, to the triumphant concluding fugue. Tenors, then altos, sopranos and finally basses follow one another in sequential alternations of the confident assertion: 'Preis sei dem Herrn, dem Gott Israels! Von nun an bis in Ewigkeit' (Praise be to the Lord, the God of Israel! From now until eternity).

Paul Filmer, June 2022

PSALM 42

MENDELSSOHN

Chorus

Wie der Hirsch schreit
nach frischem Wasser,
So schreit meine Seele, Gott, zu Dir.

Aria

soprano

Meine Seele dürstet nach Gott
nach dem lebendigen Gott!
Wann werde ich dahinkommen
dass ich Gottes Angesicht schaue?

Recitative and Aria

soprano

Meine Tränen sind meine Speise
Tag und Nacht,
weil man täglich zu mir sagt:
"Wo ist nun Dein Gott?"
Wenn ich des Inne werde
So schütte ich mein Herz aus bei mir selbst
Denn ich wollte gern hingehen
Mit dem Haufen und mit ihnen
Wallen zum Hause Gottes,
Mit Frohlocken und mit Danken
unter dem Haufen die da feiern.

Chorus

Was betrübst Du Dich meine Seele
Und bist so unruhig in mir?
Harre auf Gott! Harre auf Gott!
Denn ich werde Ihm noch danken
dass Er mir hilft mit seinem Angesicht.

Recitative

soprano

Mein Gott, betrübt ist meine Seele in mir.
Darum gedenke ich an Dich!
eine Fluten raschen daher
Dass hier eine Tiefe,
Und dort eine Tiefe,
Alle Deine Wasser Wogen
Und Wellen gehen über mich.
Mein Gott, betrübt ist meine Seele in mir.

Quintet

Der Herr hat des Tages
Verheißen seine Güte,
Und des Nachts singe ich zu Ihm.
Und bete zu dem Gott meines Lebens.
Mein Gott, betrübt ist meine Seele in mir.

Chorus

*As the hart cries out for fresh water,
so my soul cries, O God, to you.*

*My soul thirsts for God,
for the living God.
When will I reach the place
where I will behold God's countenance?*

*My tears are my meal, day and night,
since daily they say to me:
"Where, now, is your God?"
When I look inward
I pour out my heart in solitude;
For I would gladly go
with the crowd and make pilgrimage
to the House of God,
with rejoicing and thanksgiving among
the crowd who celebrate there.*

*Why do you trouble yourself, my soul,
and are so restless in me?
Wait for God!
For I will yet thank him,
since he brings me aid with his countenance*

*My God, my soul is troubled within me.
Therefore I remember you!
Your streams rush forth,
so here a deep,
and there a deep roar;
all the surges and waves
of your waters flood over me.
My God, my soul is troubled within me.*

*By day the Lord has
promised his mercy,
and by night I sing to him,
and I pray to the God of my life.
My God, my soul is troubled within me.*

Warum hast Du meiner vergessen?
Warum muss ich so traurig gehen?
Warum wenn mein Feind mich drängt?

Chorus

Was betrübst du dich meine Seele
Und bist so unruhig in mir?
Harre auf Gott! Harre auf Gott!
Denn ich werde Ihm noch danken
dass Er mir hilft mit seinem Angesicht.
Preis sei dem Herrn
Dem Gott Israëls
Von nun an bis in Ewigkeit.

*Why have you forgotten me?
Why must I go about so sorrowfully,
when my enemy oppresses me?*

*Why do you trouble yourself, my soul,
and are so restless in me?
Wait for God!
For I will yet thank him,
since he is the help of my countenance
and my God.
Praise be to the Lord, the God of Israel,
from now on until eternity.*

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