



Lassus Penitential Psalms
Cappella Amsterdam
Daniel Reuss

in ira tua



Orlande de Lassus (1532-1594)

Psalmi Davidis poenitentiales

Disc 1

Primus Psalmus Poenitentialis, LV 794

1	Domine ne in furore tuo arguas me	3. 22
2	Convertere Domine	5. 59
3	Exaudivit Dominus deprecationem meam	1. 44
4	Gloria Patri, et Filio, et Spiritui Sancto	1. 57

Secundus Psalmus Poenitentialis, LV 795

5	Beati quorum remissae sunt iniquitates	2. 21
6	Quoniam tacui	4. 52
7	Pro hac orabit ad te omnis sanctus	2. 05
8	Tu es refugium meum	5. 58
9	Gloria Patri, et Filio, et Spiritui Sancto	2. 11

Tertius Psalmus Poenitentialis, LV 796

10	Domine ne in furore tuo arguas me	1. 57
11	Non est sanitas in carne mea	6. 20
12	Domine ante te omne desiderium meum	5. 49
13	Ego autem tanquam surdus non audiebam	6. 47
14	Non derelinquas me Domine Deus meus	1. 31
15	Gloria Patri, et Filio, et Spiritui Sancto	1. 58

Total playing time: 55. 00

Disc 2

Quartus Psalmus Poenitentialis, LV 797

1	Miserere mei Deus	3. 27
2	Tibi soli peccavi	3. 45
3	Auditui meo dabis gaudium	6. 16
4	Libera me de sanguinibus Deus	5. 32
5	Gloria Patri, et Filio, et Spiritui Sancto	1. 58

Quintus Psalmus Poenitentialis, LV 798

6	Domine exaudi orationem meam	2. 24
7	Quia defecerunt sicut fumus, dies mei	6. 45
8	Tu autem Domine in aeternum permanes	3. 28
9	Quia aedificavit Dominus Sion	5. 14
10	Respondit ei in via virtutis suae	1. 49
11	Initio tu Domine terram fundasti	3. 33
12	Gloria Patri, et Filio, et Spiritui Sancto	2. 06

Sextus Psalmus Poenitentialis, LV 799

13	De profundis clamavi ad te Domine	3. 34
14	A custodia matutina usque ad noctem	2. 07
15	Gloria Patri, et Filio, et Spiritui Sancto	1. 58

Septimus Psalmus Poenitentialis, LV 800

16	Domine exaudi orationem meam	3. 34
17	Memor fui dierum antiquorum	6. 21

- 18 Spiritus tuus bonus deducet me in terram rectam 2. 16
 19 Gloria Patri, et Filio, et Spiritui Sancto 1. 57

Total playing time: 68. 13

Cappella Amsterdam

Daniel Reuss, conductor

Cappella Amsterdam

Discantus

Maria Köpcke
 Dorien Lievers
 Laura Lopes
 Eline Welle

Alto

Beat Duddeck
 Tobias Segura Peralta

Tenor

Harry van Berne
 Jon Etxabe Arzuaga
 Jelle Leistra
 Martin Logar
 Diederik Rooker

Bass

Matija Bizjan
 Jan Douwes
 Zigmārs Grasis
 Johan Vermeer

Orlande de Lassus' penitential psalms and the most beautiful musical manuscript in the world



Around the year 1559, Duke Albrecht V of Bavaria commissioned Orlande de Lassus, who worked at his court, to set the seven penitential psalms to music. Lassus' compositions were entered into two large-format choir books. Each of the seven psalms, which have been considered to belong together since antiquity, is linked to one of the seven deadly sins: the first penitential psalm argues against *superbia* (arrogance), the second against *avaritia* (greed, avarice), followed by psalms against *gula* (gluttony), *luxuria* (lust), *invidia* (envy), *acedia* (sloth) and finally the seventh penitential psalm against *ira* (anger) and *vana gloria* (lust for fame). The Munich painter Hans Mielich illustrated the psalm texts in these volumes, which total over 400 pages, with suitable depictions from

Biblical or historical scenes. The humanist Samuel Quiccheberg, who worked at Albrecht's court, wrote explanations for them, which are contained in two other books that are also magnificently illustrated. The psalm texts are thus interpreted through Lassus' music as well as Mielich's illustrations; the interaction of text, music, painting and Quiccheberg's commentaries creates a kind of *Gesamtkunstwerk* of great complexity. The entire manuscript, consisting of four volumes, is now kept in the Bavarian State Library and is one of its greatest treasures (available online via the QR-codes on page 12). The collection fulfils several functions. It is a devotional book, a kind of illustrated encyclopaedia and it serves representational goals. But it is also a music manuscript, a choir book, a type of source widely used at the time: on a double page, everything that is sung simultaneously is notated in individual parts. Choir books are large in format, and the music is written so large that a

small choir can easily sing from them. The court was aware of the immense value of the manuscripts. Albrecht probably only showed them to selected guests. Lassus' setting of the penitential psalms was also intended exclusively for use at court; it was *musica reservata*, withheld music. Lasso was not allowed to publish the penitential psalm cycle until 1584, 25 years after it was written and five years after the Duke's death. Of course, it was unavoidable that passages from it became known outside the Munich court earlier. The music writer Jean Pollet "stole" some parts and smuggled them out of the court.

The setting of the psalm texts by arguably the greatest composer of the second half of the 16th century will be examined below. The penitential psalms are relatively long texts whose musical and formal design requires careful consideration. Lassus structured his composition according to the psalm

verses. In doing so, he took up the old liturgical model of monophonic psalm recitation and transferred it to polyphony. How important it was to him to adhere closely to liturgy is also shown by the fact that he ended each psalm (as is liturgical practice) with the *Gloria Patri* — *Glory be to the Father* and the *Sicut erat in principio* — *As it was in the beginning*. With the sixth penitential psalm *De profundis clamavi ad te, Domine* — *From the depths I have cried to thee O Lord*, he goes even further: the composition is based on a monophonic liturgical recitation model as a cantus firmus. The psalms are set to music in line with the character of the manuscript, which shall be understood as a devotional book.

The structure of the entire cycle also follows a plan: the seven psalms are set in the first seven church modes, the first Psalm in Dorian, the second in Hypodorian, the following are in the Phrygian, Hypophrygian, Lydian and

Hypolydian modes, and the seventh is Mixolydian. This establishes tonal coherence. Only the eighth church mode, the Hypomixolydian, is missing. It is reserved for a large-scale motet on Psalms 148 and 150, which in the codex follows the seven penitential psalms as a hymn to God, but has been omitted in the present performance. The recording also draws on a historically verified practice: the two high-keyed psalms, the fifth and seventh, are transposed down a fourth.

Another special feature of the penitential psalm setting is the style: Lassus' music is usually characterized by surprising changes in compositional style, unexpected breaks in the texture, a result of his repeatedly extreme, extraordinarily imaginative interpretation of the text. We rarely find such outbursts in the penitential psalms: one example is the passage *Nolite fieri sicut equus et mulus* - *Do not become as horse and mule* in the eleventh section of the second penitential psalm, which

is reminiscent of the madrigal style. Lassus also sets the subsequent text *in quibus non est intellectus* — *who have no understanding* — to music in a way that is unusual for the style of the penitential psalms: the lack of understanding is expressed by a compositionally faulty cadence that ends in a different key than the one expected. Less spectacular, but clearly different from the style of the penitential psalms, are the short note values in the passage *valde velociter* — *very speedily* in the tenth section of the first penitential psalm and similarly in the seventh part of the seventh penitential psalm. Passages like these are, however, exceptions within the penitential psalm cycle. Throughout long stretches, the attitude of the composition is rather calm, meditative, devout, in other words adapted to the contemplative character of the texts. Samuel Quiccheberg's description of the music in the first volume of his explanations (folio IVv) should also be understood in this way; he writes that

Lassus expressed himself *lamentabili ac querula voce* — with a whining and complaining voice. Against the background of the relatively uniform, solemn style, the effect of those few outbursts is all the greater. In interpreting the text, it is also understandable that — as mentioned — Lassus bases the sixth penitential psalm on a simple, monophonic performance model characterized by repeated notes. This psalm is intended as a remedy against the sin of *acedia*, laziness. The melody used avoids movement, suggesting this *acedia*.

But Lassus' music, in all its beauty, is only part of a larger whole. The musical interpretation of the psalm texts is contrasted by Hans Mielich's illustrations commenting on the words. A passage in the second penitential psalm describes how image and psalm text interact, thus inspiring devotion and reflection. This psalm, which criticizes greed and avarice, contains the verse *Dixi: Confitebor adversum me injustitiam meam Domino;*

et tu remisisti impietatem peccati mei. — I said: I will confess against me my injustice to our Lord: and thou hast forgiven the impiety of my sin. Art historian Katharina Georgi has demonstrated how Mielich illustrated the psalm text using the biblical parable of the Prodigal Son. Luke 15:11-32 tells of a son who demands his inheritance from his father, goes abroad and leads a sinful life there. After squandering all his money, he has to tend pigs. He thinks back of his father, who offers his day labourers a better life than he is currently having. When he returns home, his father is very happy and organises a big party for him. His older brother, who has served his father faithfully at home, feels treated unfairly. His father replies that they should be happy because his brother was dead and has come back to life, and the lost son has been found. This stands for the sinner in the psalm who confesses his transgressions; in the first volume at the bottom of p. 62, it is shown how the father forgives the son's sin and takes him

back: He embraces the son who kneels before him. Opposite, on p. 63, we see the party with musical accompaniment that is being held in honour of the returned son. At the bottom left, the calf mentioned in Luke 15:23 is being slaughtered; below that, a chicken coop and, at the bottom right, a wine cellar. The party is therefore quite lavish. However, the manuscript serves other purposes: the musicologist Andreas Wernli has pointed out that the codex is a kind of illustrated encyclopedia, or — to use the contemporary technical term — a *theatrum sapientiae*, a display of knowledge. It is certainly no coincidence that the commentary on the penitential psalm codex was written by Samuel Quiccheberg. With his *Inscriptiones vel tituli theatri amplissimi*, published in 1565 (i.e. at the time when our codex was written), he produced a book that describes how to set up and design museums in a meaningful way. The subtitle to Quicchelberg's book tells us that a *theatrum* contains objects and



The Prodigal Son and father reconciled

pictures, the frequent viewing of which can provide unique knowledge of the things depicted. In fact, Mielich paints many different things in the codex. He depicts Noah's Ark several times, giving an idea of what this ship might have looked like (see pages 20, 66 and 92 in the first volume of the Codex, and pages 91 and 161 in the second volume). We also



Duke Albrecht V portrayed as a good monarch

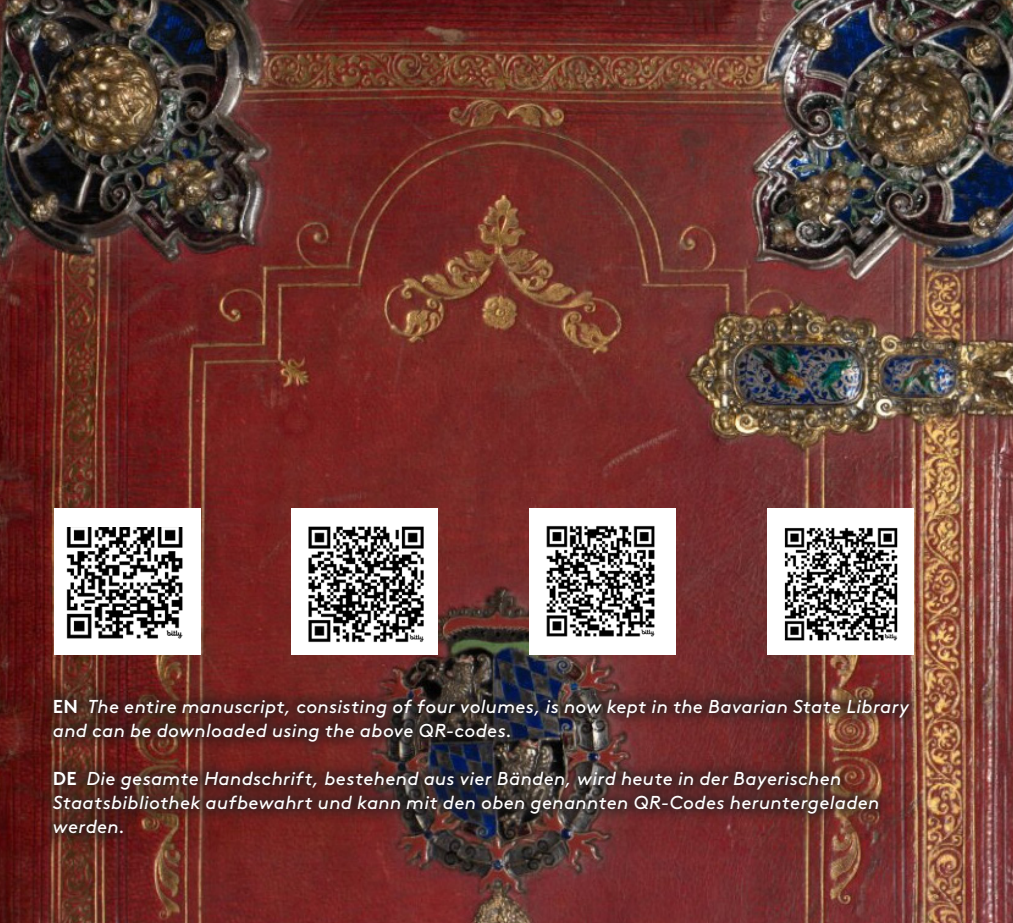
find numerous other depictions of objects or creatures: animals are given ample space; on page 66 of the first volume, for example, an elephant and a unicorn try to save themselves from the flood; on page 72, the whale is painted as it releases Jonah; and finally, considerable space is taken up by depictions of magnificent architecture.

The codex also serves as a representative object for the Bavarian ruling family, the Wittelsbachs. Duke Albrecht V is portrayed on page 2 of the first volume as a good monarch: he is charitable and cultivates hospitality, is devoted to the sciences, and — last but not least — he is a great lover of music. The latter is evident from one of the images on the edge of Albrecht's depiction: on the knees of a figure lies a music book on which *Musica* can be read.

As we have seen, Lassus' composition is part of a larger context; within the

penitential psalms codex it is part of a kind of *Gesamtkunstwerk*. Yet the penitential psalms are itself part of a larger whole: the seven psalms are — as mentioned — to be seen as a remedy against the seven deadly sins. Lassus' *Prophetiae Sibyllarum* and his first cycle with readings from the Book of Job were written immediately before the penitential psalms. The *Prophetiae*, prophecies of pre-Christian seers, are understood according to Christian understanding as predictions of the birth of Jesus. The Book of Job is associated with belief in the resurrection. All three texts have to do with the Christian plan of salvation. The penitential psalms, the lessons of Job and the *Prophetiae* thus form a group of works that belong together and arose from the spirit of the Counter-Reformation.

Dr. Bernhold Schmid
(translation: Calvin B. Cooper)



Orlando di Lassos Bußsalmen und die schönste Musikhandschrift der Welt



Es war um das Jahr 1559, als Herzog Albrecht V. von Bayern den an seinem Hof tätigen Orlando di Lasso beauftragte, die sieben Bußpsalmen zu vertonen. Lassos Kompositionen wurden in zwei großformatige Chorbücher eingetragen. Jeder der sieben seit der Antike als zusammengehörig empfundenen Psalmen ist gegen eine der sieben Todsünden gerichtet: der 1. Bußpsalm gegen die superbia (Hochmut), der 2. gegen die avaritia (Geiz, Habgier), es folgen die Psalmen gegen die gula (Völlerei), die luxuria (Wollust), die invidia (Neid), die acedia (Trägheit) und schließlich der 7. Bußpsalm gegen ira (Wut) und vana gloria (Ruhmsucht). Der Münchner Maler Hans Mielich illustrierte die Psalmtexte in diesen insgesamt über 400 Seiten umfassenden Bänden mit passenden Darstellungen aus der Bibel oder aus der

Geschichte. Dazu schrieb der am Hof Albrechts tätige Humanist Samuel von Quicchelberg Erläuterungen, die in zwei weiteren ebenfalls prächtig ausgestatteten Büchern enthalten sind. Die Psalmtexte werden also durch Lassos Musik und Mielichs Illustrationen ausgedeutet; im Zusammenwirken von Text, Musik, Malerei und von Quicchelbergs Kommentaren entstand eine Art Gesamtkunstwerk von großer Komplexität.

Das gesamte aus vier Bänden bestehende Handschriftenpaket wird heute in der Bayerischen Staatsbibliothek aufbewahrt und zählt zu deren größten Schätzen (online einsehbar unter die QR-Codes auf Seite 12). Das Konvolut erfüllt mehrere Funktionen. Es ist ein Andachtsbuch, eine Art Bilderlexikon und dient der Repräsentation. Es ist er aber auch eine Musikhandschrift, ein Chorbuch, ein Quellentyp, der zeitgenössisch weit verbreitet war: Auf einer Doppelseite ist in Einzelstimmen alles das notiert,



EN The entire manuscript, consisting of four volumes, is now kept in the Bavarian State Library and can be downloaded using the above QR-codes.

DE Die gesamte Handschrift, bestehend aus vier Bänden, wird heute in der Bayerischen Staatsbibliothek aufbewahrt und kann mit den oben genannten QR-Codes heruntergeladen werden.

was gleichzeitig erklingt. Chorbücher sind großformatig, die Noten sind so groß geschrieben, dass ein kleiner Chor problemlos daraus singen kann. Bei Hof war man sich des immensen Wertes der Handschriften bewusst. Albrecht hat sie wohl nur ausgewählten Gästen gezeigt. Auch Lassos Vertonung der Bußpsalmen war ausschließlich für den Gebrauch am Hof bestimmt, sie war *musica reservata*, zurückgehaltene Musik. Lasso durfte den Bußpsalmenzyklus erst im Jahr 1584 publizieren, 25 Jahre nach seiner Entstehung und fünf Jahre nach dem Tod des Herzogs. Freilich war nicht zu verhindern, dass Passagen daraus schon früher außerhalb des Münchner Hofes bekannt wurden. Der Notenschreiber Jean Pollet hat nämlich einige Teile „gestohlen“ und aus dem Hof geschmuggelt. Die Vertonung der Psalmtexte durch den wohl größten Komponisten der zweiten Hälfte des 16. Jahrhunderts sei im Folgenden betrachtet. Bei den Bußpsalmen handelt es sich um relativ lange Texte,

deren musikalisch-formale Gestaltung überlegt sein will. Lasso gliederte seine Komposition nach den Psalmversen. Damit griff er das alte liturgische Modell des einstimmigen Psalmvortrags auf und übertrug es auf die Mehrstimmigkeit. Wie sehr ihm an der Nähe zur Liturgie gelegen war, zeigt sich zudem daran, dass er jeden Psalm (wie liturgisch üblich) mit dem *Gloria Patri* – Ehre sei dem Vater und dem *Sicut erat in principio* – Wie es war im Anfang enden ließ. Beim 6. Bußpsalm *De profundis clamavi ad te, Domine* – Aus der Tiefe rufe ich, Herr, zu dir geht er noch weiter: Die Komposition ist auf einem einstimmigen liturgischen Vortragsmodell als *Cantus firmus* aufgebaut. Die Art und Weise der Vertonung der Psalmen entspricht also dem Charakter der Handschrift, die ja auch als Andachtsbuch zu verstehen ist. Auch der Aufbau des gesamten Zyklus folgt einem Plan: Die sieben Psalmen sind in den ersten sieben Kirchentonarten vertont, der 1. Psalm dorisch, der 2. hypodorisch, die folgenden stehen in der phrygischen,

hypophrygischen, lydischen und der hypolydischen Tonart, der 7. Bußpsalm schließlich ist mixolydisch. Es ergibt sich also tonal eine Einheit. Lediglich der 8. Kirchenton, das Hypomixolydische fehlt. Er ist einer großangelegten Motette über die Psalmen 148 und 150 vorbehalten, die im Codex als Gotteslob auf die sieben Bußpsalmen folgt, die in der vorliegenden Aufführung aber weggelassen wurde. Die Aufnahme greift zudem auf eine historisch verbürgte Praxis zurück: Die beiden hochgeschlüsselten Psalmen, der 5. und der 7., werden um eine Quarte nach unten transponiert.

Eine weitere Besonderheit der Bußpsalmenvertonung ist der Stil: Normalerweise ist Lassos Musik von überraschenden Wechseln der Kompositionsweise geprägt, sie lebt von oft unerwarteten Brüchen in der Faktur, die der immer wieder extremen, außerordentlich fantasievollen Textausdeutung geschuldet sind. In den Bußpsalmen finden wir

derartige Ausbrüche eher selten: So etwa bei der durchaus an den Stil des Madrigals erinnernden Stelle *Nolite fieri sicut equus et mulus* – Werdet nicht wie Pferd und Maultier im 11. Abschnitt des 2. Bußpsalms; auch den darauffolgenden Text *in quibus non est intellectus* – die ohne Verstand sind vertont Lasso in einer Weise, wie sie für den Stil der Bußpsalmen ungewöhnlich ist: Der fehlende Verstand wird durch eine satztechnisch fehlerhafte Kadenz ausgedrückt, die in einer anderen Tonart als der erwarteten endet. Weniger spektakulär, aber vom Stil der Bußpsalmen deutlich abgehoben, sind die kurzen Notenwerte bei der Textstelle *valde velociter* – sehr schnell im 10. Abschnitt des 1. Bußpsalms und ähnlich im 7. Teil des 7. Bußpsalms. Stellen dieser Art sind im Bußpsalmenzyklus jedoch die Ausnahme. Die Haltung der Komposition ist über weite Strecken eher ruhig, meditativ, devot, also dem besinnlichen Charakter der Texte angepasst. So wird auch Samuel von Quicchelbergs Beschreibung der Musik im

ersten Band seiner Erläuterungen (Blatt IVv) zu verstehen sein; er schreibt, Lasso habe sich *lamentabili ac querula voce* – mit jammernder und klagender Stimme ausgedrückt. Gerade vor dem Hintergrund des verhältnismäßig einheitlichen, getragenen Stils erzielen die wenigen Ausbrüche aus der Faktur umso größere Wirkung. Textausdeutend ist wohl auch zu verstehen, dass – wie erwähnt – Lasso dem 6. Bußpsalm ein schlichtes, von Tonrepetitionen geprägtes einstimmiges Vortragsmodell zugrunde legt. Dieser Psalm ist als Mittel gegen die Sünde der *acedia*, der Trägheit gedacht. Die vorgegebene Stimme vermeidet weitestgehend melodische Bewegung, könnte also durchaus mit *acedia* in Verbindung gebracht werden.

Doch Lassos Musik in ihrer Schönheit ist nur Teil eines größeren Ganzen. Der musikalischen Ausdeutung der Psalmtexte stehen Hans Mielichs die Worte kommentierenden Illustrationen



Depiction of Iniquity

gegenüber. Wie Bild und Psalmtext zusammenspielen und damit zur Andacht und zum Nachdenken anregen, sei an einer Stelle des 2. Bußpsalms beschrieben. Dieser gegen den Geiz und die Habgier gerichtete Psalm enthält den Vers *Dixi: Confitebor adversum me in justitiam meam Domino; et tu remisisti impietatem peccati mei.* – Ich sagte: Ich will dem Herrn meine

Frevel bekennen. Und du hast mir die Schuld vergeben. Die Kunsthistorikerin Katharina Georgi hat erläutert, wie Mielich den Psalmtext anhand des biblischen Gleichnisses vom verlorenen Sohn illustriert hat. Lukas 15: 11-32 erzählt von einem Sohn, der vom Vater sein Erbe einfordert, in die Fremde zieht und dort ein sündiges Leben führt. Nachdem er all sein Geld verprasst hat, muss er Schweine hüten. Er erinnert sich an seinen Vater, bei dem die Tagelöhner ein besseres Leben führen als er. Als er heimkehrt, wird ihm vom hoch erfreuten Vater ein großes Fest bereitet. Sein älterer Bruder, der zuhause dem Vater treu gedient hat, fühlt sich deshalb ungerecht behandelt. Der Vater antwortet ihm, dass man sich freuen müsse, denn sein Bruder sei tot gewesen und wieder lebendig geworden, der verlorene Sohn sei wiedergefunden worden. Dieser steht für den Sünder im Psalm, der seine Frevel bekennt; im ersten Band auf S. 62 unten wird dargestellt, wie der Vater dem Sohn die Schuld vergibt und ihn wieder aufnimmt: Er

umarmt den vor ihm auf die Knie gefallenen Sohn. Gegenüber, auf S. 63, sehen wir das Fest mit Musikbegleitung, das zu Ehren des Heimgekehrten veranstaltet wird. Links unten wird das Kalb geschlachtet, wovon bei Lukas 15: 23 die Rede ist; darunter ein Hühnerstall und rechts unten ein Weinkeller. Beim Fest geht es also recht üppig zu.

Die Handschrift dient jedoch weiteren Zwecken: Der Musikwissenschaftler Andreas Wernli hat darauf hingewiesen, dass mit dem Codex eine Art Bilderlexikon vorliegt, oder – um es mit dem zeitgenössischen Fachausdruck zu sagen – ein *theatrum sapientiae*, ein Zur-Schau-Stellen des Wissens. Es ist sicher kein Zufall, dass der Kommentar zum Bußpsalmencodex von Samuel von Quicchelberg verfasst wurde. Er hat nämlich mit seinen 1565 (also in der Zeit, als unser Codex entstanden ist) erschienenen *Inscriptiones vel tituli theatri amplissimi* ein Buch vorgelegt, in dem beschrieben wird, wie man Museen sinnvoll aufbauen und gestalten kann. Im

Untertitel zu Quicchelbergs Buch erfährt man, dass ein theatrum Gegenstände und Bilder enthält, deren häufige Betrachtung einmalige Kenntnisse der dargestellten Dinge vermitteln kann. In der Tat malt Mieliich im Codex vieles, das nicht überall zu sehen ist. So hat er mehrmals die Arche Noah abgebildet und damit eine Vorstellung gegeben, wie dieses Schiff ausgesehen haben könnte (vgl. im ersten Band des Codex die Seiten 20, 66 und



Noah's Ark with unicorn and elephant

92, im zweiten Band die Seiten 91 und 161). Wir finden auch sonst zahlreiche Darstellungen von Gegenständen oder Lebewesen, die man nicht ohne weiteres zu sehen bekommt: Breiter Raum wird Tieren gegeben; so versuchen sich auf S. 66 des ersten Bandes ein Elefant und ein Einhorn vor der Sintflut zu retten, auf S. 72 ist der Wal gemalt, als er Jonas freigibt; viel Raum nimmt schließlich auch die Darstellung von großartiger Architektur ein.

Und selbstverständlich dient der Codex dem bayerischen Herrschergeschlecht, den Wittelsbachern, als Repräsentationsobjekt. Herzog Albrecht V. lässt sich auf S. 2 des ersten Bandes als guter Fürst darstellen: Er ist mildtätig und pflegt die Gastfreundschaft, ist den Wissenschaften zugewandt, und schließlich ist er ein großer Musikfreund. Letzteres wird aus einer der Abbildungen am Rand der Darstellung Albrechts ersichtlich: Auf den Knien einer Figur liegt ein Notenbuch, auf dem Musica zu lesen steht.



God sees the wickedness of the human race

Lassos Komposition ist, wie wir sahen, in einen größeren Zusammenhang eingebunden, sie ist innerhalb des Bußpsalmen-Codex Bestandteil einer Art von Gesamtkunstwerk. Doch das Bußpsalmenwerk ist selbst schon Teil eines größeren Ganzen: Die sieben Psalmen sind – wie erwähnt – als Mittel gegen die sieben Todsünden zu sehen. Unmittelbar vor den Bußpsalmen entstanden Lassos Prophetiae Sibyllarum und sein erster Zyklus mit Lesungen aus dem Buch Hiob. Die Prophetiae, Weissagungen vorchristlicher Seherinnen, werden nach christlichem

Verständnis als Vorhersagen der Geburt Jesu verstanden. Das Buch Hiob wird mit dem Glauben an die Auferstehung in Verbindung gebracht. Alle drei Texte haben mit dem christlichen Heilsplan zu tun. Mit den Bußpsalmen, den Hioblektionen und den Prophetiae liegt also eine zusammengehörige Werkgruppe vor, entstanden aus dem Geist der Gegenreformation.

Dr. Bernhold Schmid



Daniel Reuss



Texts

Primus Psalmus Poenitentialis

Domine ne in furore tuo arguas me:
neque in ira tua corripas me.
Miserere mei Domine, quoniam infirmus sum:
sana me Domine, quoniam conturbata sunt
ossa mea.
Et anima mea turbata est valde: sed tu
Domine usquequo.

Convertere Domine, et eripe animam meam:
salvum me fac propter misericordiam tuam.
Quoniam non est in morte, qui memor sit tui:
in inferno autem quis confitebitur tibi?
Laboravi in gemitu meo, lavabo per singulas
noctes lectum meum: lacrymis meis stratum
meum rigabo.
Turbatus est a furore oculus meus: inveteravi
inter omnes inimicos meos.
Discedite a me omnes, qui operamini
iniquitatem: quoniam exaudivit Dominus
vocem fletus mei.

Exaudivit Dominus deprecationem meam:
Dominus orationem meam suscepit.

First Penitential Psalm

1 Lord rebuke me not in thy fury: nor chastise
me in thy wrath.
Have mercy on me Lord, because I am weak:
heal me Lord, because all my bones be
troubled.
And my soul is troubled exceedingly: but thou
Lord how long?

2 Turn thee O Lord, and deliver my soul: save
me for thy mercy.
Because there is not in death, that is mindful
of thee: and in hell who shall confess to thee?
I have laboured in my mourning, I will every
night wash my bed: I will water my couch
with tears.
Mine eye is troubled for fury: I have waxen
old among all mine enemies.
Depart from me all ye, that work iniquity:
because our Lord hath heard the voice of my
weeping.

3 Our Lord hath heard my petition:
our Lord hath received my prayer.

Erubescant, et conturbentur vehementer omnes inimici mei: convertantur, et erubescant valde velociter.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper: et in saecula saeculorum. Amen. Alleluia.

Secundus Psalmus Poenitentialis

Beati quorum remissae sunt iniquitates: et quorum tecta sunt peccata.

Beatus vir cui non inputavit Dominus peccatum: nec est in spiritu eius dolus.

Quoniam tacui, inveteraverunt ossa mea: dum clamarem tota die.

Quoniam die, ac nocte gravata est super me manus tua: conversus sum in aerumna mea, dum configitur spina.

Delictum meum cognitum tibi feci: et iniustitiam meam non abscondi.

Dixi, confitebor adversum me iniustitiam meam Domino:

et tu remisisti impietatem peccati mei.

Let all my enemies be ashamed, and very sore troubled: let them be converted, and ashamed very speedily.

4 Glory be to the Father, and to the Son, and to the Holy Ghost.

Even as it was in the beginning, and now, and ever: and world without end. Amen. Alleluia.

Second Penitential Psalm

5 Blessed are they whose iniquities are forgiven: and whose sins be covered.

Blessed is the man to whom our Lord hath not imputed sin: neither is there guile in his spirit.

6 Because I held my peace, my bones are waxen old: whilst I cried all the day.

Because day, and night thy hand is made heavy upon me: I am turned in my anguish, whilst the thorn is fastened.

I have made my sin known to thee: and my injustice I have not hid.

I said, I will confess against me my injustice to our Lord:

and thou hast forgiven the impiety of my sin.

7 Pro hac orabit ad te omnis sanctus: in tempore oportuno.

Verumtamen in diluvio aquarum multarum: ad eum non approximabunt.

8 Tu es refugium meum a tribulatione, quae circumdedit me: exultatio mea, erue me a circumdantibus me.

Intellectum tibi dabo, et instruam te in via hac, qua gradieris: firmabo super te oculos meos.

Nolite fieri sicut equus et mulus: quibus non est intellectus.

In camo et freno maxillas eorum constringe: qui non approximant ad te.

Multa flagella peccatoris: sperantem autem in Domino misericordia circumdabit.

Laetamini in Domino, et exultate iusti: et gloriamini omnes recti corde.

Gloria Patri etc.

Tertius Psalmus Poenitentialis

10 Domine ne in furore tuo arguas me: neque in ira tua corripas me.

7 For this shall every holy one pray to thee: in time convenient.

But yet in the overflow of many waters: they shall not approach to him.

8 Thou art my refuge from tribulation, which hath compassed me: my joy, deliver me from them that compass me.

I will give thee understanding, and will instruct thee in the way, that thou shalt go: I will fasten mine eyes upon thee.

Do not become as horse and mule: who have no understanding.

In bit and bridle bind fast their jaws that approach not to thee.

Many are the scourges of a sinner: but mercy shall compass him that hopeth in our Lord.

Be joyful in our Lord, and rejoice ye just: and glory all ye right of heart.

9 Glory be to the Father, etc.

Third Penitential Psalm

10 Lord rebuke me not in thy fury: nor chastise me in thy wrath.

Quoniam sagittae tuae infixae sunt mihi: et confirmasti super me manum tuam.

Non est sanitas in carne mea a facie irae tuae:

non est pax ossibus meis a facie peccatorum meorum.

Quoniam iniquitates meae supergressae sunt caput meum: et sicut onus grave gravatae sunt super me.

Putruerunt, et corruptae sunt cicatrices meae: a facie insipientiae meae.

Miser factus sum, et curvatus sum usque in finem: tota die contristatus ingrediebar.

Quoniam lumbi mei impleti sunt illusionibus: et non est sanitas in carne mea.

Afflictus sum, et humiliatus sum nimis: rugiebam a gemitu cordis mei.

Domine ante te omne desiderium meum: et gemitus meus a te non est absconditus.

Cor meum conturbatum est, dereliquit me virtus mea: et lumen oculorum meorum, et ipsum non est mecum.

Amici mei, et proximi mei: adversum me appropinquaverunt, et steterunt.

Et qui iuxta me erant, de longe steterunt: et vim faciebant, qui quaerebant animam

Because thy arrows are fastened in me: and thou hast confirmed thy hand upon me.

There is no health in my flesh in respect of thy wrath: my bones have no peace in respect of my sins.

Because mine iniquities are gone over my head: and as a heavy burden are become heavy upon me.

My scars are putrified, and corrupted: in respect of my foolishness.

I am become miserable, and am made crooked, even to the end: I went sorrowful all the day.

Because my loins are filled with illusions: and there is no health in my flesh.

I am afflicted, and am humbled exceedingly: I roared for the groaning of my heart.

Lord before thee is all my desire: and my groaning is not hid from thee.

My heart is troubled, my strength hath forsaken me: and the light of mine eyes, and the same is not with me.

My friends, and my neighbours: have approached, and stood against me.

And they that were near me, stood far off: and they did violence, which sought my soul.

11

12

meam.

Et qui inquirebant mala mihi, locuti sunt vanitates: et dolos tota die meditabantur.

Ego autem tanquam surdus non audiebam: et sicut mutus non aperiens os suum.

Et factus sum sicut homo non audiens: et non habens in ore suo redargutiones.

Quoniam in te Domine speravi: tu exaudies Domine Deus meus.

Quia dixi, ne quando supergaudeant mihi inimici mei: et dum commoventur pedes mei, super me magna locuti sunt.

Quoniam ego in flagella paratus sum: et dolor meus in conspectu meo semper.

Quoniam iniquitatem meam annuntiabo: et cogitabo pro peccato meo.

Inimici autem mei vivunt, et confirmati sunt super me: et multiplicati sunt, qui oderunt me inique.

Qui retribuunt mala pro bonis, detrahebant mihi: quoniam sequebar bonitatem.

Non derelinquas me Domine Deus meus: ne discesseris a me.

Intende in adiutorium meum: Domine Deus salutis meae.

Gloria Patri etc.

And they that sought out evils against me, spake vanities: and devised guiles all the day.

But I as deaf did not hear: and as one dumb not opening his mouth.

And I became as a man not hearing: and not having reprehensions in his mouth.

Because in thee O Lord have I hoped: thou shalt hear me O Lord my God.

For I have said, lest sometimes my enemies rejoice over me: and whilst my feet are moved, they spake great things upon me.

Because I am ready for scourges: and my sorrow is in my sight always.

Because I will declare my iniquity: and I will think for my sin.

But mine enemies live, and are confirmed over me: and they are multiplied that hate me unjustly.

They that repay evil things for good, did backbite me: because I followed goodness.

Forsake me not O Lord my God: depart not from me.

Incline unto my help: O Lord God of my salvation.

Glory be to the Father, etc.

13

14

15



Quartus Psalmus Poenitentialis

Miserere mei Deus: secundum magnam
misericordiam tuam.

Et secundum multitudinem miserationum
tuarum: dele iniquitatem meam.

Amplius lava me ab iniquitate mea: et a
peccato meo munda me.

Quoniam iniquitatem meam ego cognosco:
et peccatum meum contra me est semper.

Tibi soli peccavi, et malum coram te feci: ut
iustificeris in sermonibus tuis,
et vincas cum iudicaris.

Ecce enim in iniquitatibus conceptus sum:
et in peccatis concepit me mater mea.

Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae
manifestasti mihi.

Asperges me Domine hyssopo, et mundabor:
lavabis me, et super nivem dealbabor.

Auditui meo dabis gaudium, et laetitiam: et
exultabunt ossa humiliata.

Averte faciem tuam a peccatis meis: et
omnes iniquitates meas dele.

Fourth Penitential Psalm

1 Have mercy on me O God: according to thy
great mercy.

And according to the multitude of thy tender
mercies: blot out my iniquity.

Wash me more from my iniquity: and cleanse
me from my sin.

Because I know my iniquity: and my sin is
always against me.

2 To thee only have I sinned, and have done evil
before thee: that thou mayest be justified in
thy words, and mayest overcome when thou
art judged.

For behold I was conceived in iniquities:
and my mother conceived me in sins.

For behold thou hast loved truth:
the uncertain and hidden things of thy wisdom
thou hast made manifest to me.

Thou shalt sprinkle me with hyssop, and I
shall be cleansed: thou shalt wash me, and I
shall be made whiter than snow.

3 To my hearing thou shalt give joy, and
gladness: and humbled bones shall rejoice.

Turn away thy face from my sins: and blot out
all my iniquities.

Cor mundum crea in me Deus:
et spiritum rectum innova in visceribus meis.
Ne proicias me a facie tua:
et spiritum sanctum tuum ne auferas a me.
Redde mihi laetitiam salutaris tui:
et spiritu principali confirma me.

Docebo iniquos vias tuas:
et impii ad te convertentur.
Libera me de sanguinibus Deus, Deus salutis
meae:
et exultabit lingua mea iustitiam tuam.
Domine labia mea aperies:
et os meum annuntiabit laudem tuam.
Quoniam si voluisses, sacrificium dedissem
utique: holocaustis non delectaberis.
Sacrificium Deo spiritus contribulatus:
cor contritum, et humiliatum
Deus non despicias.
Benigne fac Domine in bona voluntate tua Sion:
ut aedificentur muri Hierusalem.
Tunc acceptabis sacrificium iustitiae,
oblaciones, et holocausta:
tunc inponent super altare tuum vitulos.

Gloria Patri etc.

Create a clean heart in me O God:
and renew a right spirit in my bowels.
Cast me not away from thy face:
and thy holy spirit take not from me.
Render unto me the joy of thy salvation:
and confirm me with a principal spirit.

I will teach the unjust thy ways:
and the impious shall be converted unto thee.
Deliver me from bloods O God, the God of
my salvation:
and my tongue shall extol thy justice.
Thou O Lord wilt open my lips:
and my mouth shall declare thy praise.
Because if thou wouldst have had sacrifice, I
had verily given it:
with burnt offerings thou wilt not be delighted.
A sacrifice to God is a troubled spirit:
a contrite, and humble heart
O God, thou wilt not despise.
Deal favourably O Lord, in thy good will with Sion:
and let the walls of Jerusalem be built up.
Then shalt thou accept sacrifice of justice,
oblations, and whole burnt offerings:
then shall they lay calves upon thy altar.

Glory be to the Father, etc.

Quintus Psalmus Poenitentialis

Domine exaudi orationem meam:
et clamor meus ad te veniat.
Non avertas faciem tuam a me:
in quacumque die tribulor, inclina ad me aurem
tuam.
In quacumque die invocavero te:
velociter exaudi me.

Quia defecerunt sicut fumus, dies mei:
et ossa mea sicut gremium aruerunt.
Percussus sum, ut faenum, et aruit cor meum:
quia oblitus sum comedere panem meum.
A voce gemitus mei:
adhaesit os meum carni meae.
Similis factus sum pellicano solitudinis:
factus sum sicut nycticorax in domicilio.
Vigilavi: et factus sum
sicut passer solitarius in tecto.
Tota die exprobrabant mihi inimici mei:
et qui laudabant me, adversum me iurabant.
Quia cinerem tamquam panem manducabam:
et potum meum cum fletu miscebam.
A facie irae et indignationis tuae:
quia elevans allisisti me.
Dies mei sicut umbra declinaverunt:

Fifth Penitential Psalms

6 O Lord hear my prayer:
and let my cry come to thee.
Turn not away thy face from me:
in what day soever I am in tribulation, incline thine
ear to me.
In what day soever I shall call upon thee:
hear me speedily.

7 For my days have vanished as smoke:
and my bones are withered as a dry burnt thing.
I am smitten as grass, and my heart is withered:
for I forgot to eat my bread.
From the voice of any groaning:
my bone hath cleaved to my flesh.
I am become like a pelican of the wilderness:
I am become as a night crow in the house.
I have watched: and am become
as a sparrow solitary in the housetop.
All the day did mine enemies upbraid me:
and they that praised me, swear against me.
For I did eat ashes as bread,
and mingled my drink with weeping.
At the face of the wrath of thine indignation:
for that lifting me up thou hast thrown me down.
My days have declined as a shadow:

et ego sicut faenum arui.
Tu autem Domine in aeternum permanes:
et memoriale tuum in generatione,
et generationem.
Tu exurgens Domine misereberis Sion:
quia tempus miserendi eius, quia venit tempus.
Quoniam placuerunt servis tuis lapides eius:
et terrae eius miserebuntur.
Et timebunt gentes nomen tuum Domine:
et omnes reges terrae gloriam tuam.
Quia aedificavit Dominus Sion:
et videbitur in gloria sua.
Respexit in orationem humilium:
et non spreuit precem eorum.
Scribantur haec in generatione altera:
et populus qui creabitur, laudabit Dominum.
Quia prospexit de excelso sancto suo:
Dominus de caelo in terram aspexit.
Ut audiret gemitus conpeditorum:
ut solveret filios interemptorum.
Ut annuncient in Sion nomen Domini:
et laudem eius in Hierusalem.
In conveniendo populos in unum:
et reges ut serviant Domino.

8 and I am withered as grass.
But thou O Lord endurest for ever:
and thy memorial in generation and generation.
Thou rising up shalt have mercy on Sion:
for it is time to have mercy on it, the time is come.
Because the stones thereof have pleased thy
servants:
and they shall have pity on the earth thereof.
And the Gentiles shall fear thy name O Lord:
and all the kings of the earth thy glory.
9 For our Lord hath builded Sion:
and he shall be seen in his glory.
He hath had respect to the prayer of the humble:
and he hath not despised their petition.
Let these things be written in another
generation: and the people that shall be
created, shall praise our Lord:
Because he hath looked forth from his high
holy place:
our Lord from heaven hath looked upon the earth.
That he might hear the groanings of the fettered:
and unbind the children of them that are slain.
That they may show forth the name of our
Lord in Sion: and his praise in Jerusalem.
In the assembling of the people together in one:
and kings to serve our Lord.

Respondit ei in via virtutis suae:
paucitatem dierum meorum nuncia mihi.
Ne revoces me in dimidio dierum meorum:
in generatione, et generationem anni tui.
Initio tu Domine terram fundasti:
et opera manuum tuarum sunt caeli.
Ipsi peribunt, tu autem permanes:
et omnes sicut vestimentum veterescent.
Et sicut opertorium mutabis eos, et mutabuntur:
tu autem idem ipse es, et anni tui non deficient.
Filii servorum tuorum habitabunt: et semen
eorum in saeculum dirigitur.

Gloria Patri etc.

Sextus Psalmus Poenitentialis

De profundis clamavi ad te Domine:
Domine exaudi vocem meam.
Fiant aures tuae intendentes:
in vocem deprecationis meae.
Si iniquitates observaveris Domine:
Domine, quis sustinebit?
Quia apud te propitiatio est:
propter legem tuam sustinui te Domine.

10 He answered them in the way of his strength:
show me the fewness of my days.
Call me not away in the half of my days:
thy years are unto generation, and generation.
11 In the beginning O Lord thou didst found the earth:
and the heavens are the works of thy hands.
They shall perish but thou remainest:
and they shall all wax old as a garment.
And as a vesture thou shalt change them,
and they shall be changed:
but thou art the selfsame, and thy years shall not
fail.
The sons of thy servants shall inhabit:
and their seed shall be directed for ever.
Glory be to the Father, etc.

Sixth Penitential Psalm

12 From the depths I have cried to thee O Lord:
Lord hear my voice.
Let thine ears be attentive:
13 unto the voice of my petition.
If thou wilt observe iniquities O Lord:
Lord, who shall endure it?
Because with thee there is pitifulness:
and for thy law I have expected thee O Lord.

Sustinuit anima mea in verbo eius: speravit anima mea in Domino.	14	My soul hath stayed in his word: my soul hath hoped in our Lord.
A custodia matutina usque ad noctem: speret Israel in Domino.		From the morning watch even until night: let Israel hope in our Lord.
Quia apud Dominum misericordia: et copiosa apud eum redemptio.		Because with our Lord there is mercy: and with him plentiful redemption.
Et ipse redimet Israel: ex omnibus iniquitatibus eius.	15	And he shall redeem Israel: from all his iniquities.
Gloria Patri etc.		Glory be to the Father, etc.

Septimus Psalmus Poenitentialis

Domine exaudi orationem meam, auribus percipe obsecrationem meam: in veritate tua, exaudi me in tua iustitia.	16	Lord hear my prayer, with thine ears receive my petition: in thy truth, hear me in thy justice.
Et non intres in iudicium cum servo tuo: quia non iustificabitur in conspectu tuo omnis vivens.		And enter not into judgment with thy servant: for every one living shall not be justified in thy sight.
Quia persecutus est inimicus animam meam: humiliavit in terra vitam meam.		For the enemy hath persecuted my soul: he hath humbled my life in the earth.
Collocavit me in obscuris sicut mortuos saeculi: et anxius est super me spiritus meus, in me turbatum est cor meum.		He hath set me in obscure places as the dead of the world: and my spirit is in anguish upon me, within me my heart is troubled.
Memor fui dierum antiquorum, meditatus sum in omnibus operibus tuis: et in factis manuum tuarum meditabar.	17	I was mindful of old days, I have meditated on all thy deeds: I have mused on the works of thy hands.

Seventh Penitential Psalm

Expandi manus meas ad te: anima mea sicut terra sine aqua tibi.		I have stretched forth my hands to thee: my soul as earth without water unto thee.
Velociter exaudi me Domine: defecit spiritus meus.		Hear me quickly O Lord: my spirit hath fainted.
Non avertas faciem tuam a me: et similis ero descendentibus in lacum.		Turn not away thy face from me: and I shall be like to them that descend into the lake.
Auditam fac mihi mane misericordiam tuam: quia in te speravi.		Make me hear thy mercy in the morning: for I have hoped in thee.
Notam fac mihi viam, in qua ambulem: quia ad te levavi animam meam.		Make the way known to me, wherein I may walk: because I have lifted up my soul to thee.
Eripe me de inimicis meis, Domine, ad te confugi: doce me facere voluntatem tuam, quia Deus meus es tu.		Deliver me from mine enemies, O Lord, to thee I have fled: teach me to do thy will, because thou art my God.
Spiritus tuus bonus deducet me in terram rectam: propter nomen tuum Domine vivificabis me in aequitate tua.	18	Thy good spirit shall conduct me into the right land: for thy name's sake O Lord thou shalt quicken me in thine equity.
Educes de tribulatione animam meam: et in misericordia tua disperdes inimicos meos.		Thou shalt bring my soul out of tribulation: and in thy mercy thou shalt destroy mine enemies.
Et perdes omnes, qui tribulant animam meam: quoniam ego servus tuus sum.		And thou shalt destroy all, that afflict my soul: because I am thy servant.
Gloria Patri etc.	19	Glory be to the Father, etc.



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