



Tatiana Daubek Photography

GREEN MOUNTAIN PROJECT

Jolle Greenleaf *soprano*
Molly Quinn *soprano*
Virginia Warnken Kelsey *alto*
Clara Osowski *alto*
Jason McStoots *tenor*
James Reese *tenor*
Aaron Sheehan *tenor*
Sumner Thompson *tenor*
Mischa Bouvier *bass*
Steven Hrycelak *bass*

Jolle Greenleaf *artistic director*
Jeffrey Grossman *music director*

DARK HORSE CONSORT

Greg Ingles *sackbut & music director*
Kiri Tollaksen *cornett*
Alexandra Opsahl *cornett*
Liza Malamut *sackbut*
Erik Schmalz *sackbut*
Mack Ramsey *sackbut*

Julie Andrijeski *violin*
Dongmyung Ahn *violin*
Daniel Elyar *viola*
Jessica Troy *viola*
Ezra Seltzer *cello*
Anne Trout *violone*
Hank Heijink *theorbo*
Daniel Swenberg *theorbo*
Charles Weaver *theorbo*
Jeffrey Grossman *organ*

NEW FOCUS RECORDINGS OLDE FOCUS RECORDINGS

CLAUDIO MONTEVERDI

VESPRO DELLA BEATA VERGINE

GREEN MOUNTAIN PROJECT

CLAUDIO MONTEVERDI (1567–1643)

VESPERS OF 1610

DISC 1

1. Deus in adiutorium/Domine ad adiuvandum (Versicle & Response)
2. Dixit Dominus (Psalm 109)
3. Nigra sum (Motet for one voice) *Aaron Sheehan*
4. Laudate pueri (Psalm 112)
5. Pulchra es (Motet for two voices) *Jolle Greenleaf and Molly Quinn*
6. Laetatus sum (Psalm 121)
7. Duo seraphim (Motet for three voices) *Jason McStoots, James Reese, and Aaron Sheehan*
8. Nisi Dominus (Psalm 126)
9. Audi coelum (Motet for one voice, and at the end for six voices) *Sumner Thompson, Jason McStoots (echo)*
10. Lauda Jerusalem (Psalm 147)

DISC 2

1. Sonata sopra Sancta Maria ora pro nobis
2. Ave maris stella (Hymn) *Virginia Warnken Kelsey, Clara Osowski, and Jason McStoots*
3. Magnificat
 4. Et exultavit
 5. Quia respexit
 6. Quia fecit
 7. Et misericordia
 8. Fecit potentiam
 9. Deposuit potentes
 10. Esurientes
 11. Suscepit Israel
 12. Sicut locutus est
 13. Gloria Patri
 14. Sicut erat in principio

Recorded live at Church of St. Jean Baptiste, New York City, January 2–3, 2020.

Recording engineer: Ryan Streber

Assistant engineer: Charles Mueller

Mastered by Ryan Streber, Oktaven Audio

The **Green Mountain Project** began with a 400th anniversary performance of Monteverdi's *Vespers of 1610* on Sunday, January 3, 2010. It was a momentous occasion that brought together a cast of 29 musicians and 800 audience members at the Church of St. Mary the Virgin in New York City. Spearheaded by co-directors Jolle Greenleaf and Scott Metcalfe, the concert was offered free to the public, and received a rave review from *The New York Times*. Thus began the tradition of offering annual performances of works by Monteverdi and his contemporaries, and solidifying a place in the city's musical landscape.

In 2012, Jolle Greenleaf brought the Green Mountain Project under the institutional umbrella of **TENET Vocal Artists** to ensure the project had an organizational home and financial security. Under her artistic direction, TENET Vocal Artists has won acclaim for its innovative programming, virtuosic singing and command of repertoire that spans the Middle Ages to the present day. Highlights of recent seasons include performances of J.S. Bach's *St. Matthew Passion*, *St. John Passion*, Bach's motets, Handel's *Messiah*, a three-year cycle of Carlo Gesualdo's *Tenebrae Responsories*, regular performances of works by Purcell and his contemporaries celebrating St. Cecilia (music's patron saint), two medieval survey series (*The Sounds of Time* and *The Cycle of Invention*), and original theatrical performances highlighting works composed by, for, and about women in 17th century Italy. Renowned for their interpretations of Renaissance and Baroque repertoire, TENET Vocal Artists' distinguished soloists have been praised for their pristine one-voice-to-a-part singing "to an uncanny degree of precision" (*The Boston Globe*).

During the project's decade-long history, the Green Mountain Project performed Monteverdi's works in New York, Connecticut, and Massachusetts to glowing reviews, sold-out audiences, and in radio broadcasts. The cast of the Green Mountain Project includes America's best early music vocal and instrumental specialists, including Dark Horse Consort brass ensemble. In addition to performing Monteverdi's *Vespers of 1610*, the Green Mountain Project offered reconstructed *Vespers* by Scott Metcalfe. For the final offering in 2020, the Green Mountain Project performed Claudio Monteverdi's *Vespers of 1610* in New York City, and for the first time in Venice, Italy, in homage to the location where Monteverdi lived and worked for thirty years, and was buried. TENET Vocal Artists and the Green Mountain Project wish to share their incredibly gratitude to the musicians, supporters, fans, and patrons of the project as they all shared in the project's extraordinary journey.

The Green Mountain Project would like to thank Scott Metcalfe for his inspiring leadership during the course of the project's history. His thoughtful scholarship and beautifully reconstructed *Vespers* were incredible additions to our musical offerings.

We also wish to thank TENET Vocal Artists's Board of Directors for supporting and sustaining the Green Mountain Project over the past decade, creating a welcome and much-needed organizational home.



NOTES

In 1610 Claudio Monteverdi was 43 years old and had long been employed at the Gonzaga court in the northern Italian city of Mantua, where he was overworked, underpaid, and unhappy. His wife had died in 1607 and a young protégée who was scheduled to sing the lead in his opera Arianna died of smallpox the following year. Even the air of Mantua did not agree with him. His father, a physician, believed it to be the cause of a terrible itch that afflicted the composer about the waist and he feared, wrote Monteverdi in a letter in December of 1608, that “the air alone could be the death of me before long.” Monteverdi had good reason to think that he was one of the greatest musicians of the age and he was eager to find stable employment in a more welcoming and more salubrious environment. While there is no proof, many scholars believe that the great publication of 1610 from which this evening’s Vespers is drawn represents Monteverdi’s bid for a job working for the Pope at the Vatican.

The title page reads as follows (text in brackets from the Bassus generalis part-book only):

**FOR THE MOST HOLY VIRGIN,
A MASS FOR SIX VOICES
[FOR CHURCH CHOIRS]
AND VESPERS TO BE SUNG
BY SEVERAL VOICES,
WITH SEVERAL SACRED SONGS,
SUITED FOR CHAPELS OR THE CHAMBERS OF PRINCES
THE WORK
OF CLAUDIO MONTEVERDI,
RECENTLY COMPOSED
AND DEDICATED TO THE MOST BLESSED POPE PAUL V.
Venice, by Riccio Amadino.
1610.**

The print contains, first, a mass for six unaccompanied voices based on a motet by the early 16th-century composer Nicolas Gombert and written in the strict polyphonic style known as the *prima pratica*, perfectly suited to the conservative tastes of the dedicatee’s Sistine Chapel choir. The music for Vespers which follows consists of the response (“*Domine ad adiuvandum me*”) to the plainchant versicle which opens the Vespers service (“*Deus in adiutorium*”); five psalms; the Marian hymn *Ave maris stella*; and two settings of the *Magnificat*, one with and one without instruments. A rubric in the *Bassus generalis* part-book describes the music for Vespers as “Vespers of the Blessed Virgin in the concerto style, composed on cantus firmi”:

that is to say, these works are based on plainchant *cantus firmi*, but are scored for voices and instruments together and employ all the modern techniques of the avant-garde “concerto style” and the *seconda pratica*, of which Monteverdi was the undisputed master. Finally there are five non-liturgical items, the “several sacred songs,” which are interspersed with the psalms. These are scored for increasing number of parts, *Nigra sum* for one, *Pulchra es* for two, *Duo seraphim* for two and then three, *Audi coelum* for one tenor with an echo, culminating in a six-voice chorus, and finally the spectacular *Sonata sopra Sancta Maria ora pro nobis* for eight instruments and one vocal line chanting an eleven-fold prayer to the Virgin.

The collection shows off everything Monteverdi might offer a prospective employer (the Pope, say, to whom the print is dedicated). On the one hand, he could compose according to the strictest rules of 16th-century counterpoint (the Mass). On the other, he could combine the most ancient melodies of the Church (plainchant) with the most up-to-date compositional style (in the psalms, hymn, and two Magnificats). Monteverdi’s accomplishment here is all the more astonishing when one considers that the chants for the psalms and the Magnificat are simple recitation formulas that serve to intone any number of verses of unmeasured poetry and consist mainly of one note repeated as needed to accommodate any number of syllables—a most unpromising sort of *cantus firmus*. The “sacred songs” or motets emphasize his mastery of virtuosic vocal writing and his ability to break the old rules of counterpoint in order to heighten the effect of the text, while the *Sonata sopra Sancta Maria* and the concerted *Magnificat* demonstrate his command of instrumental techniques.

Despite dedicating this magnificent dossier to the Pope, Monteverdi did not get a job at the Vatican. Three years later, however, he was appointed *maestro di cappella* at St Mark’s in Venice, the most prestigious ecclesiastical position in northern Italy. He remained in the post, honored and celebrated by the Most Serene Republic, until his death in 1643.

All Vespers services take the same form. Vespers begins with the versicle *Deus in adiutorium* and its response, *Domine ad adiuandum me*, and continues with five psalms, a hymn, and the canticle *Magnificat*, as well as various prayers and other items. A short antiphon precedes and follows each of the psalms and the *Magnificat*, the same antiphon serving as introduction and afterword. The six antiphons vary according to the liturgical occasion: their texts relate the psalms and the canticle to the season or feast being observed. On an ordinary day all these texts would be chanted, but on important feasts in 17th-century Italy, a religious establishment of any size or musical ambition would have sung at least some of the psalms and the *Magnificat* in polyphony. It was also common to replace the repeat of the plainchant antiphon with a piece of polyphonic music, whether vocal or instrumental. For example, a 1639 ordinance governing rituals in Venetian confraternities specified that “between the psalms at Vespers, one can sing motets on pious, devout texts which are taken from holy books and ecclesiastical authors” and letters from a German composer living in Venice in the late 1640s mentioned that at Vespers in various churches “a sonata or motet was always performed between the psalms.”

Abraham et semini eius in secula.
Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in secula seculorum. Amen.

to Abraham and his seed forever.
Glory be to the Father, and the Son, and the Holy Spirit.
As it was in the beginning, is now, and forever shall be,
world without end. Amen.



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Sumens illud ave, Gabrielis ore,
Funda nos in pace, mutans Evae nomen.
Solva vincla reis, profer lumen caecis,
Mala nostra pelle, bona cunctis posce.
Monstra te esse matrem:
sumat per te preces,
Qui pro nobis natus,
tulit esse tuus.
Virgo singularis, inter omnes mitis,
Nos culpis solutos mites fac et castos.
Vitam praesta puram, iter para tutum,
Ut videntes Jesum semper collaetemur.
Sit laus Deo Patri, summo Christo decus,
Spiritui Sancto, trinus honor unus. Amen.

Magnificat anima mea Dominum,
et exaltavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem
ancillae suae: ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est,
et sanctum nomen eius.
Et misericordia eius a progenie in progenies
timentibus eum.
Fecit potentiam in brachio suo: dispersit
superbos mente cordis sui.
Deposuit potentes de sede
et exaltavit humiles.
Esurientes implevit bonis,
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,

Receiving that “ave” from the mouth of Gabriel,
give us peace in abundance, reversing the name “Eva.”
Loose the chains of the guilty, bring light to the blind,
drive out our evils, seek blessings for all.
Show yourself to be a mother:
May he receive through you our prayers
who, born for us,
deigned to be yours.
Peerless virgin, gentle above all others,
when we are freed from sins, make us gentle and chaste.
Grant us a pure life, prepare us a secure way,
that, seeing Jesus, we may rejoice forever.
Praise be to God the Father, honor to Christ the most high,
and to the Holy Spirit, triple honor in one. Amen.

My soul magnifies the Lord,
and my spirit has rejoiced in God my savior.
For he has regarded the lowliness
of his handmaiden: behold, henceforth
all generations shall call me blessed.
For he that is mighty has made me great,
and holy is his name.
And his mercy is on them that fear him, from
generation to generation.
He has shown strength with his arm: he has scattered
the proud in the imagination of their hearts.
He has put down the mighty from their seat
and exalted the humble.
The hungry he has filled with good things,
and the rich he has sent empty away.
He has helped his servant Israel,
in remembrance of his mercy.
As it was promised to our forefathers,

Monteverdi’s 1610 collection supplies polyphonic settings of the Mass, the Vespers response, all five psalms required for Vespers on a Marian feast, the Marian hymn *Ave maris stella*, and two versions of the *Magnificat*. There are also those five non-liturgical items that Monteverdi calls “sacred songs” which may be intended as antiphon substitutes. In short, the publication provides almost all the music one might desire for a sumptuous celebration of Mass and Vespers on a great Marian feast day. *Almost* all, for if the “sacred songs” are meant to serve as antiphon substitutes, one might have expected Monteverdi to include six, since antiphons are required for each of the five psalms and the *Magnificat*. A grand setting of the *Salve regina* could have rounded out the collection, as that work was often sung to conclude Vespers. And the Trinitarian motet *Duo seraphim* seems to sit oddly in the midst of all the Marian texts: could it really have been sung in a Marian Vespers?

These and other issues have led many scholars and performers to regard the music of the 1610 print not as a “work,” but rather as a collection from which one might draw as needed—choosing, for instance, between two *Magnificats*. This view may be correct, but it may also be unnecessary, from a practical, 17th-century point of view, to draw a distinction between the two. Monteverdi composed the music for use in Vespers services, not for a concert in our sense of the term, and his *Vesperae* lend themselves to diverse uses—a church musician might select a piece or two for a given occasion, for example, or plan a Vespers service without all the extra instruments in which the response is chanted, the ritornellos for *Dixit Dominus* and the hymn are omitted (a rubric in the Bassus generalis partbook suggests the possibility), the Sonata is omitted, and the *Magnificat* for voices and organ alone is performed. But the response, psalms, hymn, and *Magnificats*, although they were almost certainly not created together at one time, do constitute a coherent set: they are all “composed on cantus firmi,” as advertised in the rubric in the Bassus generalis partbook, and Monteverdi’s title page calls the collection *Vesperae*, Vespers, not simply *Salmi* or Psalms like so many other contemporary publications of Vespers music. Each sort of use, including a concert performance, offers the opportunity to construct a meaningful whole out of the print’s constituent parts.

As for the “sacred songs,” it is quite possible that their place in the print, interspersed between the psalms, is merely the result of a calculation to make the most efficient use of paper (as unpublished research by Joshua Rifkin suggests), their sequence simply the consequence of adhering to the common practice of ordering pieces by number of voices. It is nevertheless clear from evidence like that mentioned above that motets were often used in place of antiphons. Furthermore, I am not sure that we know enough about what may have been liturgically permissible in early 17th-century Italy to be certain that *Duo seraphim* might not somehow belong in a Marian Vespers. Of the four motet texts in the 1610 collection, *Duo seraphim* was by far the most frequently set: Jeffrey Kurtzman has identified 42 settings published between 1600 and 1620 alone. It is a little hard to imagine why the text was so exceedingly popular if its use was strictly limited to the Feast of the Trinity and possibly Saint Michael and the Angels.

The Green Mountain Project's January 2020 concert performance is not a service or a reconstruction of one, but it mirrored the plan of a festive Vespers, with each psalm preceded by a plainchant antiphon and followed by a sacred song. For the live performance, antiphons for First Vespers on the Feast of the Purification of the Blessed Virgin (February 2) were sung. However, for the recording, we have left off the chants to focus on Monteverdi's works from the 1610 collection.

A few other features of this performance are worth remark. We sang virtually everything one voice to a part, which was clearly the norm in Monteverdi's time for music "in the concertato style." *Altus* parts (those second from the top) are sung either by high tenors, as Monteverdi would have had, or a female alto. The highest parts are sung by women rather than falsettists, castrati, or boys. Since we have chosen the Magnificat with instruments and thus have a plethora of players on hand, we have scored some sections of the psalms with doubling instruments. We performed at A466 (one semitone above the modern standard of 440), which is the most common pitch of cornetts and other wind instruments that survive from Monteverdi's time and was the general standard in Venice and northern Italy. Most of the changes between duple and triple meter that occur in the music are handled proportionally, in the traditional manner of Monteverdi's 16th-century training.

This last detail points in a small way to one reason why Monteverdi's *Vespers of 1610* is so rich and compelling. Born in 1567, Monteverdi was a musician with one foot in the Renaissance and one in the Baroque; indeed, he was one of the principal innovators who created the new style on the foundation of the old. In the first decade of the 17th century the mix of old and new made for a heady brew indeed. The 1610 collection, which was assembled in part from pre-existing music, is a dazzling anthology of musical styles. It looks now to the strict polyphony of the 16th century, now to the harmonic audacities of the basso continuo era, answering (for example) the massive polychoral splendor of *Nisi Dominus* with the astonishing solo virtuosity and echo effects (both textual and musical) of *Audi coelum*—all leading to the most directly personal and touching moment of the work, when six singers address the Virgin directly: "Blessed art thou, Virgin Mary, world without end." The *Vespers of 1610* juxtaposes old and new, spiritual and theatrical, solo and choral, personal and hieratic. Finally, the foundation of this most modern work is built on plainchant cantus firmus, the oldest music of the Christian church. The *1610 Vespers* is, in short, one of the most profound, most spiritual, most historically aware, most musically audacious, most entertaining and deeply moving variety shows ever conceived, sure to sound as fresh and vivid at its five hundredth anniversary in 2110 as it does today.

—Scott Metcalfe

vitam aeternam. Consequamur.
Sequamur.

Praestet nobis Deus Pater
hoc et Filius et Mater,
cuius nomen invocamus,
dulce miseris solamen.
Amen.

Benedicta es, Virgo Maria, in saeculorum saecula.

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 bucellas:
ante faciem frigoris eius, quis sustinebit?

Emittit verbum suum, et liquefaciet ea:
flabit spiritus eius, et fluent aquae.

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

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

Gloria Patri...

Sancta Maria, ora pro nobis.

Ave maris stella, Dei mater alma,
Atque semper virgo, felix coeli porta.

eternal life. Let us seek her.
Let us follow.

May God the Father grant us this,
and the Son and the Mother,
whose name we invoke,
sweet solace for the unhappy.
Amen.

Blessed are you, Virgin Mary, world without end.

Praise the Lord, O Jerusalem,
praise your God, O Sion.

For he has strengthened the bars of your gates:
he has blessed your children within you.

He makes peace within your borders,
and fills you with the finest of the wheat.

He sends forth his commandment upon the earth:
very swiftly runs his word.

He gives snow like wool:
he scatters cloud like ashes.

He casts forth his ice like morsels:
in the face of his cold, who shall stand?

He will send out his word and melt them:
his wind will blow and the waters will flow.

He reveals his word to Jacob,
his statutes and judgements unto Israel.

He has not dealt so with any other nation,
and he has not shown his judgements to them.

Glory be to the Father...

Holy Mary, pray for us.

Hail, star of the sea, nurturing mother of God
and perpetual virgin, happy gate of heaven.

Sicut sagittae in manu potentis:
ita filii excussorum.

Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquetur
inimicis suis in porta.

Gloria Patri...

Audi coelum verba mea,
plena desiderio
et perfusa gaudio.

Audio.

Dic, quaeso, mihi: quae est ista
quae consurgens ut aurora
rutilat, ut benedicam?

Dicam.

Dic, nam ista pulchra ut luna,
electa ut sol replet laetitia
terras, coelos, maria.

Maria.

Maria virgo illa dulcis,
praedicata de propheta Ezechiel
porta orientalis,

Talis.

Illa sacra et felix porta,
per quam mors fuit expulsa,
introducata vita,

Ita.
quae semper tutum est medium
inter homines et Deum,
pro culpis remedium.

Medium.

Omnes hanc ergo sequamur,
quae cum gratia mereamur

As arrows in the hand of the mighty,
so are children of the vigorous.

Blessed is the man who has fulfilled his longing by them:
he shall not be confounded when he speaks
to his enemies at the gate.

Glory be to the Father...

Hear, O heaven, my words,
full of desire
and suffused with joy.

I hear.

Tell me, I pray: who is she
who, rising like the dawn,
shines, that I may bless her?

I shall tell.

Tell, for she is beautiful as the moon,
exquisite as the sun which fills with joy
the earth, the heavens, and the seas.

Mary.

Mary, that sweet virgin,
foretold by the prophet Ezechiel,
gate of the rising sun,

Such is she.

that holy and happy gate
through which death was expelled,
but life brought in,

Even so.
who always is a sure mediator
between man and God,
a remedy for our sins.

A mediator.

All, let us all then follow her
by whose grace we obtain

TEXTS AND TRANSLATIONS

Deus in adiutorium meum intende.

Domine ad adiuvandum me festina.

Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc, et semper,
et in secula seculorum. Amen.

Dixit Dominus Domino meo: sede a dextris meis,
donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion:
dominare in medio inimicorum.

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

Iuravit dominus et non penitebit eum:
tu es sacerdos in aeternum
secundum ordinem Melchisedech.

Dominus a dextris tuis
confregit in die irae suae reges.

Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.

De torrente in via bibet:
propterea exaltabit caput.

Gloria Patri...

Nigra sum, sed formosa filia Jerusalem.

Ideo dilexit me rex et introduxit in cubiculum suum
et dixit mihi: Surge, amica mea, et veni.
Iam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra:
tempus putationis advenit.

O God, make speed to save me.

O Lord, make haste to help me.

Glory be to the Father, and the Son, and the Holy Spirit:
as it was in the beginning, is now, and forever shall be,
world without end. Amen.

The Lord said to my Lord: be seated at my right hand,
until I make of your enemies your footstool.

The Lord shall send the rod of your strength out of Zion:
reign in the midst of your enemies.

Yours is the foundation in the day of your power:
in the splendor of holiness, from out of the womb,
before the morning star I have borne you.

The Lord has sworn and will not repent:
you are a priest for ever
after the order of Melchizedek.

The Lord at your right hand
has destroyed kings in the day of his wrath.

He will judge the nations, he will fill them with ruins:
he will shatter heads in the populous land.

From the torrent on the way shall he drink:
therefore he will hold his head high.

Glory be to the Father...

I am dark, but a comely daughter of Jerusalem.
Therefore the king loved me and led me into his chamber
and said to me: Arise, my love, and come away.
Now the winter has passed, the rains are over and gone,
and flowers have appeared in our land:
the time of pruning is come.

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc et usque in seculum.
A solis ortu usque ad occasum,
laudabile nomen Domini.
Excelsus super omnes gentes Dominus,
et super coelos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in coelo et in terra:
Suscitans a terra inopem
et de stercore erigens pauperem,
Ut collocet eum cum principibus,
cum principibus populi sui?
Qui habitare facit sterilem in domo,
matrem filiorum laetantem?
Gloria Patri...

Pulchra es, amica mea,
suavis et decora filia Jerusalem.
Pulchra es, amica mea,
suavis et decora sicut Jerusalem:
terribilis ut castrorum acies ordinata.
Averte oculos tuos a me,
quia ipsa me avolare fecerunt.

Laetatus sum in his quae dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri
in atriis tuis Jerusalem:
Jerusalem, quae aedificatur ut civitas
cuius participatio eius in idipsum.

Praise the Lord, O children:
praise the name of the Lord.
May the name of the Lord be blessed,
from this time forth and for evermore.
From sunrise until sunset,
worthy of praise is the name of the Lord.
High above all nations is the Lord,
and his glory above the heavens.
Who is like unto the Lord our God,
who dwells on high
and beholds the humble in heaven and earth:
raising the helpless from the earth
and lifting from the dungheap the poor man,
to place him alongside princes,
with the princes of his people?
Who makes the barren women to keep house,
a joyful mother of children?
Glory be to the Father...

You are beautiful, my love,
a sweet and comely daughter of Jerusalem.
You are beautiful, my love,
sweet and comely as Jerusalem:
terrible as the sharp lines of an army's camp.
Turn your eyes from me,
for they have made me flee.

I was glad when they said unto me:
we shall go into the house of the Lord.
Our feet were standing
within your gates, O Jerusalem:
Jerusalem, which is built as a city
that is compact together.

Illuc enim ascenderunt tribus, tribus Domini,
testimonium Israel.
ad confitendum nomini Domini.
Quia illic sederunt 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
quaesivi bona tibi.

Duo seraphim clamabant alter ad alterum:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:
plena est omnis terra gloria eius.
Tres sunt qui testimonium dant in coelo:
Pater, Verbum, et Spiritus Sanctus:
et hi tres unum sunt.
Sanctus, sanctus, sanctus Dominus Deus Sabaoth:
plena est omnis terra gloria eius.

Nisi Dominus aedificaverit domum,
in vanum laboraverunt qui aedificant eam.
Nisi Dominus custodierit civitatem,
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris:
cum dederit dilectis suis somnum.
Ecce hereditas Domini, filii:
merces, fructus ventri.

For thither ascend the tribes, the tribes of the Lord,
to testify unto Israel,
to give thanks to the name of the Lord.
For there are set the seats of judgment,
the thrones over the house of David.
O pray for the peace of Jerusalem,
and abundance to those who love you.
Peace be within your strength,
and abundance within your towers.
For the sake of my brothers and my neighbors
I will ask peace of you.
For the sake of the house of the Lord our God
I have sought good things for you.

Two seraphim were calling one to the other:
Holy, holy, holy Lord God of Hosts:
the whole earth is full of his glory.
There are three who give testimony in heaven:
the Father, the Word, and the Holy Spirit:
and these three are one.
Holy, holy, holy Lord God of Hosts:
the whole earth is full of his glory.

Except the Lord build the house,
they labor in vain that build it.
Except the Lord keep the city,
the watchman wakes but in vain.
It is vain for you to rise before dawn:
rise after you have sat down,
you who eat the bread of sorrow:
for he has given his beloved sleep.
Behold, children are an inheritance of the Lord:
and the fruit of the womb, a reward.