

THE SAN DIEGO EARLY MUSIC SOCIETY

presents

*Emma Kirkby, Daniel Taylor, and  
Martin Haselböck / Musica Angelica*



**"PERGOLESI TRANSFORMED: THE BACH/PERGOLESI PSALM 51"**

Musica Angelica Orchestra

Martin Haselböck organ and direction

Ilia Korol, violin • Cynthia Roberts, violin

Robert Diggins, viola • Erza Seltzer, cello

Josh Lee, bass



**MONDAY, JANUARY 30, 2012, 8:00 p.m.**

St. James by-the-Sea  
743 Prospect Street, La Jolla

~ PROGRAM ~

**G. F. Handel:**

Concerto grosso XI A-Major, HWV 329, op 6 no 11

Andante larghetto e staccato

Allegro

Largo e staccato

Andante

Allegro

“Welcome as the dawn of day” duet from *Solomon*

“Thou fair inhabitant,” recitative

“Bless’d the day” aria for soprano from *Solomon*

Sonata IV in G-Major for 2 Violins, Viola, and Basso Continuo, HWV 399, op5 No 4

Allegro

A tempo ordinario

Passacaille

Gigue

Menuet

“Gentle Morpheus” soprano aria from *Alceste*


“Oh, Lovely Peace” duet from *Judas Maccabeus*

— INTERMISSION —

**J. S. Bach:**

Psalm 51 “Tilge, Höchster meine Sünden”

(after Pergolesi’s *Stabat Mater*), BWV 1083

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- Please be sure to turn off any electronic devices that could make noise during the performance.
  - No videotaping or recording without express permission from the performers.
  - You are warmly invited to join us for a reception in the Van Schaik room following tonight’s concert.
  - This concert partially underwritten by the Evelyn Lakoff Fund.

## PROGRAM NOTES

### **Concerto Grosso in A major, op.6, #11, HWV329**

First published in 1739, the twelve concerti grossi comprising Handel's op.6, were probably conceived not as independent concert works, but as *entr'actes* for his oratorios. The *concerto di camera* of Corelli was Handel's model for these works, rather than the more contemporary solo concerto style favored by Vivaldi.

The A-major concerto was adapted in October 1739 by Handel from his organ concerto HWV 296, which had premiered at the King's Theatre, Haymarket, the previous March. Handel scholar Donald Burrows notes "one of the remarkable features of the op.6 concertos is the quality of the finished article. ... [They] show Handel on top form as a composer of instrumental music."

### **"Welcome as the dawn of day," duet**

### **"Thou fair inhabitant," recitative**

### **"Bless'd the day" aria for soprano from *Solomon***

While Handel's final opera premiered in 1741, he continued to write the more profitable oratorios for over a decade, achieving great renown among his contemporaries. The oratorios from 1742 forward are considered the fullest flower of Handel's genius for this form. *Solomon* is dated 1748, and was first performed at Covent Garden. Solomon greets his bride-to-be with "Thou fair inhabitant of the Nile," and she responds to his call with "Bless'd the day." Together they sing "Welcome as the dawn of day," a love duet for Solomon and his unnamed Queen.

### **Trio Sonata in G-major for 2 violins, viola, and basso continuo, op.5, #4, HWV 399**

The Trio Sonatas, op.5, which includes BWV 399, were published in 1739; the music in this set is drawn largely from previous compositions. This is certainly true of op.5, #4: the reworked overture to *Athalia* is followed by a passacaglia from *Radamisto*, the gigue is drawn from *Terpsicore*, and the concluding minuet, from *Alcina*. These were all orchestral movements scaled back by Handel for inclusion in the trio sonata. Despite Handel's penchant for reworking and recycling themes and movements from one work for use in another, the music remains vintage Handel, and eminently enjoyable to hear.

### **"Gentle Morpheus," aria for soprano from *Alceste***

Handel's incidental music for *Alceste* was written in 1749-50 to accompany a play (now lost) by Tobias Smollett. The Covent Garden performance never took place, and with the disappearance of Smollett's text, it is somewhat difficult to determine how Handel's music would have been used. Never wasteful of his compositions, though, Handel incorporated much of what he had written for *Alceste* into several late oratorios, including the *Choice of Hercules* and the re-worked *Alexander Balus*. "Gentle Morpheus" was an air for the character Calliope, with his friend, soprano Cecilia Arne (wife of Thomas Arne), likely having been the singer for whom Handel wrote.

### **"Oh, Lovely Peace," duet from *Judas Maccabeus***

Thomas Morrell's libretto for the 1746 oratorio *Judas Maccabeus* draws on the account in I Maccabees of the 2<sup>nd</sup> century domination of Judea by the Syrians, and their attempt to suppress the Jewish religion. First performed at Covent Garden in 1747, it remains one of the most popular of Handel's oratorios. The duet for the Israelitish woman and man, "Oh, Lovely Peace," comes near the end of the third act, and celebrates the blessings of the peace secured by the "conquering hero" Judas.

## Psalm 51 “Tilge, Höchster meine Sünden BWV 1083

Sometime between 1745 and 1747 Bach adapted Pergolesi's masterpiece, *Stabat Mater*, written by the Italian composer in 1736 just before his death at 26, to the German words of Psalm 51 (“Tilge, Höchster, meine Sünden”). This transcription (or parody) recasts Pergolesi's depiction of the sorrows of the Virgin Mary into a meditation on original sin and the final reconciliation and cleansing of souls in Zion. This is one of the most significant examples of Bach's dedication to the latest forms of music (i.e., galant style) even in his final years. The most important changes are in the instrumental parts of the composition giving the continuo a rich and more elaborate bass and writing an independent line for the viola. As well as these changes he made the 7<sup>th</sup> stanza into an independent section, switched melodies around, and shifted the third from the end section with the second from the end of Pergolesi's version. What Bach retained is however quite as important as what he changed. Crucially, he kept Pergolesi's scheme of solo arias and duets between a soprano and an alto voice.

Specific performance dates of Bach's motet “Tilge, Hochster, meine Sunden,” BWV 1083, are as unknown as the history of its creative background. The piece was only rediscovered in 1946 by Karl Straube .

## PERFORMER BIOGRAPHIES

Originally, **Emma Kirkby** had no expectations of becoming a professional singer. As a classics student at Oxford and then a schoolteacher she sang for pleasure in choirs and small groups, always feeling most at home in Renaissance and Baroque repertoire. She joined the Taverner Choir in 1971 and in 1973 began her long association with the Consort of Musicke. Emma took part in the early Decca Florilegium recordings with both the Consort of Musicke and the Academy of Ancient Music, at a time when most college-trained sopranos were not seeking a sound appropriate for early instruments. She therefore had to find her own approach, with enormous help from Jessica Cash in London, and from the directors, fellow singers and instrumentalists with whom she has worked over the years.

Emma feels privileged to have been able to build long-term relationships with chamber groups and orchestras, in particular London Baroque, the Freiburger Barockorchester, L'Orfeo (of Linz), and the Orchestra of the Age of Enlightenment, and now with some of the younger groups such as the Palladian Ensemble, Florilegium, and the Theatre of Early Music.

To date she has made well over a hundred recordings of all kinds, from sequences of Hildegard of Bingen to madrigals of the Italian and English Renaissance, cantatas and oratorios of the Baroque, works of Mozart, Haydn, and J. C. Bach. Recent recordings include: *Handel: Opera Arias and Overtures 2* for Hyperion, Bach wedding cantatas for Decca, Bach Cantatas 82a and 199 for Carus; and four projects for BIS: with London Baroque, one of Handel motets and one of Christmas music by Scarlatti, Bach, and others; with the Royal Academy Baroque Orchestra the first recording of the newly-rediscovered *Gloria* by Handel; and with the Romantic Chamber Group of London, *Chanson d'amour: songs* by the American composer Amy Beach, who died in 1944.

More recent recordings: an anthology, *Classical Kirkby*, devised and performed with Anthony Rooley, on the BIS label, 2002; Cantatas by Cataldo Amodei, also for BIS, 2004; with Fretwork, consort songs by William Byrd, for Harmonia Mundi USA, 2005; *Honey from the Hive*, songs of John Dowland, with Anthony Rooley, for BIS, 2006; and *Musique and Sweet Poetrie*, also for BIS, 2007; lute songs from Europe with Jakob Lindberg; Bach/Pergolesi *Stabat Mater* with Daniel Taylor, for BIS, 2009.

In 1999 Emma was voted Artist of the Year by Classic FM Radio listeners; in November 2000 she received the Order of the British Empire, and in June 2007 was delighted to be included in the Queen's Birthday Honours List for appointment as a Dame Commander of the Order of the British Empire. BBC Music Magazine, April 2007, in a recent survey to find “The greatest sopranos,” placed Emma at number

10. While such things are inevitably parochial, partial, controversial, and outdated as soon as they appear, she is pleased at the recognition this implies for an approach to singing that values ensemble, clarity, and stillness alongside the more obvious factors of volume and display.

Despite all the recording activity, Emma still prefers live concerts, especially the pleasure of performing favourite programmes with colleagues; every occasion, every venue, and every audience will combine to create something new from this wonderful repertoire.

**Daniel Taylor's** debut at Glyndebourne in Handel's *Theodora* (recorded for Erato) followed on his operatic debut in Jonathan Miller's production of Handel's *Rodelinda* (EMI). He took the title role in Gluck's *Orfeo* at the Edinburgh Festival. His North American operatic debut was in Handel's *Cesare* at the New York Metropolitan Opera. Daniel receives invitations from an ever-widening circle of the world's leading early and contemporary music ensembles, appearing in opera (Metropolitan Opera, Glyndebourne, San Francisco, Rome, Welsh National Opera, Canadian Opera, Opera North, Montreal Opera, and Munich); oratorio (Gabrieli Consort, Monteverdi Choir/English Baroque Soloists, Bach Collegium Japan, Les Arts Florissants, Berlin Akademie für Alte Musik, Orchestra of the Age of Enlightenment, King's Consort); symphonic works (Cleveland, St. Louis, Lisbon, Philadelphia, Tonhalle Zurich, Toronto, Gothenburg, Rotterdam, Montreal); recital (Vienna Konzerthaus, Frick Collection, New York, Forbidden Concert Hall, Beijing, Lufthansa Baroque Festival, Wigmore Hall, London) and film (Podeswa's *Five Senses for Finline* — winner at Cannes and also of a Genie). Daniel Taylor is now recognized as "Canada's star countertenor" and "Canada's most prolific recording artist."

Daniel Taylor appears on more than 95 recordings which include Bach Cantatas/Monteverdi Choir/Gardiner (for Deutsche Grammophon Archiv and SDG); Renaissance duets with Bowman/Actor Ralph Fiennes/TEM (BIS); Handel's *Rinaldo* with Bartoli/AAM/Hogwood (Decca); Cantatas "Before Bach" with Collegium Vocale/Herreweghe (Harmonia Mundi); Sakamoto's pop-opera *Life* with the Dalai Lama and Salman Rushdie (Sony); Bach Cantatas with Bach Collegium Japan (BIS); a Bach recital with the Theatre of Early Music (Sony); Vivaldi *Gloria* with the Bethlehem Bach Choir/Funfgeld (Analekta); Vivaldi's *Stabat Mater* (BIS); four recordings of Handel's *Messiah*, these being with the Kammerchor Stuttgart (Carus), with the American Bach Soloists (Koch) and most recently a CD/DVD with Tafelmusik (Bravo Television) and a live recording with the New York Philharmonic. Daniel has recorded the CD/DVD of the Bach B minor Mass with the Ensemble Orchestrale Paris/Nelson (EMI Virgin) and also a CD with the Kammerchor Stuttgart/Bernius (Carus). Upcoming recordings include Handel's *Jephtha* with the Gabrieli Consort/McCreesh (Deutsche Gramophone Archiv), Bach Solo Cantatas with Lamon/Tafelmusik (Analekta), Bach *St. Matthew Passion* with the Kammerchor Stuttgart/Bernius (Carus) and Handel's *Judas Maccabeus* with Clarion/Fox (Telarc).

Highlights of past engagements include Handel's *Messiah* with San Francisco Symphony/Christophers; Handel's *Rinaldo* with the Academy of Ancient Music/Hogwood (with Bartoli for Decca); Handel's *Israel in Egypt* with the Cleveland Orchestra/McGegan; *Messiah* with the St. Louis Symphony/Christophers; Orff's *Carmina Burana* with the Toronto Symphony/Oundjan; Bach *Christmas Oratorio* with the National Arts Centre/Pinnock; Handel's *Rinaldo* at the Munich Opera House/Bickett; Bernstein's *Chichester Psalms* with the Philadelphia Orchestra/Dutoit; Handel's *Saul* with Bachakademie Stuttgart/Rilling (for Hänssler Classics); Buxtehude Cantatas with the Amsterdam Baroque Orchestra/Koopman (for Channel Classics); Orff's *Carmina Burana* with the Taiwan National Symphony/Grossman (for Koch) and Schnittke's *Faust Cantata* with the Rotterdam Philharmonic/Gergiev. Daniel also sang at a Pow-Wow of First Nations in Alberta and on Parliament Hill for Queen Elizabeth and the Prime Minister of Canada. He appeared on German Television for the Prime Minister of Germany, on Spanish Television for the Queen of Spain and in a recital for the King and Queen of Sweden. With the Gabrieli Consort/McCreesh, Daniel toured Europe in Purcell's *Odes*, appeared in recital on Polish Television and toured Purcell's *Dido and Aeneas*; he also appeared in the Bach *Christmas Oratorio* with the Tonhalle Zurich Orchestra/McCreesh. With the Madrid National

Orchestra/Goodwin, he sang in the Bach *St. Matthew Passion* on Spanish Television. With the Monteverdi Choir/Gardiner, Daniel appeared in Handel's *Israel in Egypt* at the BBC Proms; returning to the BBC Proms in recital with the Berlin Akamus.

During the 2010-2011 season, new recordings were released: Handel *Messiah* with the Montreal Symphony/Nagano (for Sony), Bach *St. John Passion* with the Bethlehem Bach Choir/Funfgeld (Analekta); Daniel also appeared on the new soundtrack with the Cirque du Soleil (Universal), Handel *Messiah* performances include Dallas Symphony/Rilling, Tafelmusik, the Montreal Symphony/Nagano and a return to the San Francisco Philharmonia Baroque/McGegan.

Highlights of 2011-2012 include the Bach *B minor Mass* in Los Angeles and San Francisco with the Philharmonia/McGegan, Bach *St. Matthew Passion* (recording for Carus) with the Kammerchor Stuttgart/Bernius, Orff *Carmina Burana* with National Arts Centre Orchestra/Matheus, Handel's *Messiah* with the Houston Symphony/Halls, Handel & Haydn Society Boston/Christophers (recording for CORO) and the Toronto Symphony/McGegan, Bach *St. John Passion* with the Montreal Symphony/Nagano, recital appearances across the United States culminating in his return to New York's Carnegie Hall, Thomas Ades Opera *The Tempest* with director Robert Legpage in a Quebec Opera/Metropolitan Opera co-production and an appearance in Handel's Opera *Rinaldo* at the Teatro Colon/Haselböck in Buenos Aires. This season sees the worldwide release of Daniel's new recital disc *Come Again, Sweet Love* on SONY.

Daniel is a Visiting Artist at the University of Toronto, Professor of Voice at the University of Ottawa, and an Adjunct Professor at McGill University. Daniel is Artistic Director and Conductor of the Choir and Orchestra of the Theatre of Early Music. Daniel is also Artistic Director of the International Festival of Sacred Music Quebec. The Theatre of Early Music performs more than 30 concerts every year in concert halls all over the world.

**Musica Angelica's** Music Director since 2004, **Martin Haselböck** has an outstanding international reputation as a solo organist, and an orchestral and opera conductor. His output of more than 50 recordings has earned him the Deutsches Schallplatten Critics' Prize as well as the Hungarian Liszt Prize. As Court Organist for Vienna, Haselböck began an intense commitment to conducting, which led to his founding the now-famous Vienna Akademie Ensemble in 1985. With this period instrument orchestra Haselböck established a year-round cycle of concerts in the Great Hall of the Vienna Musikverein. He made his debut as an opera conductor with the Handel Festival in Göttingen and regularly appears at the Zürich and Hamburg Operas where he has premiered several new productions. Haselböck introduced the use of historic instruments for the first time in Germany's modern history at the Theatre im Pfalzbau Ludwigshafen. Equally at home with period- and modern-instrument orchestras, Haselböck is frequently invited to conduct major European orchestras such as Berlin (Deutsches Sinfonieorchester), Dresden, Leipzig, Zürich, the National Philharmonic Orchestras of Hungary, Slovakia, Estonia, Slovenia, Croatia, Spain, Prague, and Brussels.

Following his North American debut conducting Bach's *B-Minor-Mass* in Seattle in 2000, Haselböck has been repeatedly invited to conduct major American orchestras such as the Pittsburgh Symphony, the St. Paul Chamber Orchestra, San Francisco's Philharmonia Baroque, the San Francisco Symphony Orchestra and the Philadelphia Orchestra, Detroit Symphony and Toronto Symphony, including a 2001 conducting appearance with the Los Angeles Philharmonic at the Hollywood Bowl.

In 2007, Haselböck was appointed Music and Artistic Director of the Austrian Festival in Reinsberg. Additionally, as a Conductor in Residence of the Raiding Liszt Festival, he directed Wiener Akademie in a major project, beginning in 2010 through 2011, in the performance and recording of the complete tone poems of Franz Liszt. With the American actor John Malkovich and Austrian director Michael Sturminger, Haselböck developed the theater drama *The Infernal Comedy*, a piece for actor, 2 sopranos, and orchestra. Since its premiere in Los Angeles, the work has enjoyed enormous success and has toured extensively,

including performances at major venues in Luxembourg, Brussels, Istanbul, Toronto, Quebec City, Bilbao, Prague, Vienna, and London.

**Musica Angelica** is a historically informed ensemble which performs on authentic original and recreated instruments of the Baroque era. Led by Music Director Martin Haselböck, the internationally renowned organist, conductor, and composer, Musica Angelica presents wide-ranging programs encompassing music from the 17th Century through the early Classical era. Since its co-founding in 1993 by lute player Michael Eagan and gambist Mark Chatfield, Musica Angelica has produced an annual season of orchestral and chamber concerts in venues throughout Los Angeles County, and has collaborated with the Los Angeles Opera, Long Beach Opera, the J. Paul Getty Museum, the Norton Simon Museum, Pacific Chorale, and the Los Angeles Master Chorale. Musica Angelica's first international tour, distinguished by sold-out performances and wide critical acclaim, took place in March 2007 in a joint venture with Haselböck's European orchestra, the Wiener Akademie of Vienna. The ensemble presented 13 performances of Bach's *St. Matthew Passion* in Los Angeles, New York, Savannah, Mexico, Hungary, Austria, Spain, Italy, and Germany. In 2007, Musica Angelica raised its profile with a contract for four recordings on the German-based New Classical Adventure (NCA) label. The first, released in 2007, is Handel's *Acis and Galatea*, the second in 2008 is a selection of Telemann Concertos, and the third, a trio of Bach Cantatas, was released in Fall 2009. In 2008, Musica Angelica premiered *The Infernal Comedy* a multimedia production created by visionary Music Director, Martin Haselböck and starring John Malkovich. Most recently, in October 2010, the ensemble returned from its 2nd international tour, performing 9 concerts in South America (Brazil, Uruguay, Chile, and Argentina). For more information, visit [www.MusicaAngelica.org](http://www.MusicaAngelica.org).

S D E M S



San Diego Early Music Society

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## SONG TEXTS

### Welcome as the dawn of day

#### Queen

Welcome as the dawn of day  
To the pilgrim on his way,  
Whom the darkness caus'd to stray,  
Is my lovely king to me.

#### Solomon

Myrtle grove, or rosy shade,  
Breathing odours through the glade  
To refresh the village maid,  
Yields in sweets, my queen, to thee.

### Thou fair inhabitant of Nile

#### Solomon

Thou fair inhabitant of Nile,  
Rejoice thy lover with a smile!

#### Queen

O monarch, with each virtue bless'd,  
The brightest star that gilds the east:  
No joy I know beneath the sun,  
But what's compris'd in Solomon.  
With thee, how quickly fled the winter's night,  
And short is summer's length of light.

### Bless'd the day when first my eyes

#### Queen

Bless'd the day when first my eyes  
Saw the wisest of the wise!  
Bless'd the day when I was led  
To ascend the nuptial bed!  
But completely bless'd the day,  
On my bosom as he lay,  
When he call'd my charms divine,  
Vowing to be only mine.  
Bless'd the day. . . *da capo*

### Gentle Morpheus, son of night,

hither speed thy airy flight!  
and his weary senses steep  
in the balmy dew of sleep.

That when bright Aurora's beams  
glad the world with golden streams,  
he, like Phoebus, blithe and gay  
may retaste the healthful day.

### O lovely peace, with plenty crown'd

#### Israelitish Woman (and Man)

O lovely peace, with plenty crown'd,  
Come, spread thy blessings all around.  
Let fleecy flocks the hills adorn,  
And vallies smile with wavy corn.  
Let the shrill trumpet cease, nor other sound  
But nature's songsters wake the cheerful morn.  
O lovely peace. . .

### Motet Tilge, Höchster, meine Sünden (German)

#### Versus 1

Tilge, Höchster, meine Sünden.  
deine Eifer laß verschwinden,  
laß mich deine Huld erfreun.

#### Versus 2

Ist mein Herz in Missetaten  
und in große Schuld geraten,  
wasch es selber, mach es rein.

#### Versus 3

Missetaten, die mich drücken,  
muß ich mir itzt selbst aufrücken;  
Vater, ich bin nicht gerecht.

#### Versus 4

Dich erzürnt mein Tun und Lassen,  
Tun und lassen mußt du hassen,  
weil die Sünde mich geschwächt.

#### Versus 5

Wer wird seine Schuld verneinen  
oder gar gerecht erscheinen?  
Ich bin doch ein Sündenknecht.

#### Versus 6

Wer wird, Herr, dein Urteil mindern  
oder deine Strafe hindern?  
Du bist recht, dein Wort ist

#### Versus 7

Sieh, ich bin in Sünd empfangen,  
Sünden hab ich hier begangen,  
seit daß ich geboren ward.

#### Versus 8

Sieh, du willst die Wahrheit haben,  
die geheimen Weisheitsgaben  
hast du selbst mir offenbart.

#### Versus 9

Wasche mich doch rein von Sünden,  
daß kein Makel mehr zu finden,  
wenn der Isop mich besprengt.

#### Versus 10

Laß mich Freud und Wonne spüren,  
laß mich fröhlich triumphieren,  
wenn das Kreuz mich hart bedrängt.

#### Versus 11

Schauen nicht auf meine Sünden,  
tilge sie, laß sie verschwinden.  
Geist und Herze mache neu.

#### Versus 12

Stoß mich nicht von deinen Augen,  
und soll fort mein Wandel taugen,  
o, so steh dein Geist mir bei.

#### Versus 13

Gib, o Höchster, Trost ins Herze,  
heile wieder nach dem Schmerze,  
rüst mich aus mit deinem Geist.

**Versus 14**

Denn ich will die Sünder lehren,  
daß sie sich zu dir bekehren  
und nicht tun, was Sünde heißt.

**Versus 15**

Laß, o Tilger meiner Sünden,  
alle Blutschuld gar verschwinden.  
daß mein Loblied, Herr, dich ehrt.

**Versus 16**

Öfne Lippen, Mund und Seele,  
daß ich deinen Ruhm erzähle,  
der alleine dir gehört.

**Versus 17**

Denn du willst kein Opfer haben,  
sonsten brächt ich meine Gaben;  
Rauch und Grand gefällt dir nicht.

**Versus 18**

Herz und Geist, voll Angst und Grämen,  
wirst du, Höchster, nicht beschämen,  
weil dir das dein Herze bricht.

**Versus 19**

Laß dein Zion blühend dauern,  
baue die verfallnen Mauern,  
alsdann opfern wir erfreut.

**Versus 20**

Alsdann soll dein Ruhm erschallen,  
alsdann werden dir gefallen  
Opfer der Gerechtigkeit.  
Amen.

**(English)****Versus 1**

Blot out, Highest, my transgressions,  
thy stern ardor let now vanish,  
let me now thy care enjoy.

**Versus 2**

If my heart in sinful actions  
and in greatest guilt hath fallen  
wash it thyself, make it clean.

**Versus 3**

Sinful actions which oppress me  
I must now myself acknowledge;  
Father, I have not been just.

**Versus 4**

Thee offend my deeds and failings,  
deeds and failings scorn thou shouldst  
for my sins have made me weak.

**Versus 5**

Who will his own guilt deny then,  
or even think it righteous?  
I'm in truth to sin a thrall.

**Versus 6**

Who will, Lord, thy judgment weaken,  
or yet thy damnation hinder?  
thou art fair, thy word is fair.

**Versus 7**

Lo, I was in sin conceived,  
sinful deeds I've here committed  
since the day that I was born.

**Versus 8**

Lo, thou wouldst the truth be given,  
All the hidden gifts of wisdom  
thou thyself to me revealed.

**Versus 9**

Wash me clean of my transgressions,  
that no spot more be discovered  
when by hyssop I'm asperged.

**Versus 10**

Let me feel the joy and pleasure,  
let me gladly sound the triumph,  
when the cross me hard doth press.

**Versus 11**

Do not look upon my errors,  
blot them out, let them now vanish,  
Heart and soul do thou renew.

**Versus 12**

Thrust me not from out thy vision,  
and if then my conduct merits,  
O, then me thy spirit help.

**Versus 13**

Fill, O Highest, heart with comfort,  
health restore amidst my suff'ring,  
arm me with thy Spirit's strength.

**Versus 14**

For I would all sinners monish  
that they be to thee converted  
and not do what sin doth bid.

**Versus 15**

Let, destroyer of my error,  
Ev'ry mortal crime now vanish  
that my anthem, Lord, thee praise.

**Versus 16**

Open lips and mouth and spirit,  
that I may thy fame be telling,  
which alone to thee belongs.

**Versus 17**

For no sacrifice thou seekest,  
else I'd bring to thee my off'ring;  
Smoke and flame content thee not.

**Versus 18**

Heart and soul full fear and terror  
wilt thou, Highest, not confound then,  
for they cause thy heart to break.

**Versus 19**

Let thy Zion last and flourish,  
build again the fallen towers,  
and we'll sacrifice with joy.

**Versus 20**

And then shall thy glory echo,  
and then will to thee bring pleasure  
Off'rings of pure righteousness.  
Amen