



Dmitry
BORTNIANSKY

I cried out to the Lord
Hymns and Choral Concertos

Ensemble Cherubim • Marika Kuzma



Dmitry
BORTNIANSKY
(1751-1825)

- | | |
|--|------|
| 1 Cherubic Hymn No. 7 | 4:01 |
| Choral Concerto No. 15: Priidite, vospoim, liudiye (Come, let us praise in song, O people) | 5:44 |
| 2 Allegro maestoso | 2:24 |
| 3 Adagio | 2:03 |
| 4 Allegro moderato | 1:17 |
| Choral Concerto No. 21: Zhiviy v pomoshchi vishniaha (He that dwelleth in the help of the Most High) | 7:18 |
| 5 Largo | 2:22 |
| 6 Allegro maestoso | 1:23 |
| 7 Adagio | 2:01 |
| 8 Allegro moderato | 1:31 |
| Choral Concerto No. 1: Vospyte Hospodevi piesn novu (O sing to the Lord a new song) | 5:36 |
| 9 Allegro – Maestoso | 2:07 |
| 10 Andante con moto – Largo | 2:01 |
| 11 Allegro moderato | 1:28 |
| Choral Concerto No. 27: Hlasom moim ko Hospodu vozzvakh (With my voice unto the Lord have I cried) | 8:57 |
| 12 Adagio | 3:18 |
| 13 Allegretto vivace | 1:47 |
| 14 Larghetto | 1:30 |
| 15 Allegro moderato | 2:22 |
| Choral Concerto No. 6: Slava vo vishnikh Bohu (Glory to God in the highest) | 4:56 |
| 16 Allegro | 1:18 |
| 17 Adagio | 1:41 |
| 18 Andante | 0:41 |
| 19 Allegro | 1:16 |
| Choral Concerto No. 18: Blaho yest ispoviedatisia Hospodevi (It is good to give thanks unto the Lord) | 6:12 |
| 20 Larghetto | 1:54 |
| 21 Allegretto | 0:49 |
| 22 Adagio – Moderato | 1:58 |
| 23 Allegro comodo | 1:32 |

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Ensemble Cherubim

Marika Kuzma, Director



Photo: Nathalie Agostini

Ensemble Cherubim is comprised of singers who have engaged in exploring choral music, particularly Slavic choral music, with Marika Kuzma in her work at the University of California, Berkeley, with the Choeur St-Laurent and the Montréal Symphony Chorus. The singers gathered from various locations – New York City, Montréal, Toronto, Bloomington, Los Angeles, and Berkeley – to record this music in San Francisco. The recording was made in July 2009 and January 2011 at the San Francisco Conservatory Concert Hall.

Marika Kuzma

Marika Kuzma has directed critically acclaimed choirs across the United States and Canada. At the University of California she has led concerts of music from Machaut to Mozart, Verdi and Reich. She has also been invited to prepare choruses for professional orchestras and conductors such as the Berkeley Symphony (Joana Carneiro), Midsummer Mozart Orchestra (George Cleve), Oakland Symphony (Michael Morgan), Orchestre symphonique de Montréal (Kent Nagano), Philharmonia Baroque Orchestra (Nicholas McGegan and Jane Glover), the Philharmonia Orchestra (Esa-Pekka Salonen), and the Simón Bolívar Orchestra (Gustavo Dudamel). Of Ukrainian descent, she has a particular affinity for Slavic choral music. Her award-winning research on Dmitry Bortniansky has gained the praise of Eastern and Western European scholars alike, and she has authored articles on Bortniansky for *The New Grove Dictionary of Music* and the *Journal of Musicology*. This recording reflects her research in various music archives in Eastern and Western Europe and her own critical edition of the Bortniansky choral concertos.

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**31 Коль славен**

Коль славенъ нашъ Господь в Сионѣ,
Не можетъ изъяснить языка.
Великъ Онъ въ небесахъ на тронѣ,
В былинкахъ на земли великъ.
Вездѣ, Господь, вездѣ Ты славенъ,
Въ нощи, во дни сянѣемъ равенъ.

Тебя твой Агнецъ златорунной
Въ себѣ изображаетъ намъ;
Псалтырю мы десятиструнной
Тебѣ приносимъ фимиамъ.
Прими отъ насъ благодаренье,
Какъ благовонное куренье.

О Боже, во Твое селенье
да внидутъ наши голоса,
И въздеть наше умиление
къ Тебе, как утрення роса!
Тебѣ в сердцахъ алтарь мы ставимъ,
Тебя, Господь, поемъ и славимъ.

– Сл. М. Хераскова (1733-1807), стихи 1, 2, 4

In the sacred texts above, the Cyrillic orthography intentionally includes archaic letters to signal an earlier, St. Petersburg pronunciation of Church Slavonic that differs from current Russian or Ukrainian practices. (These same archaic letters are included in the vernacular Kheraskov text as well for consistency.) The numbering of Psalms beneath the Cyrillic text reflects the Septuagint numbering of the Orthodox Psalter.

31 Kol slaven

How great is our Lord in Zion,
our tongues cannot express.
He is exalted on his heavenly throne,
and in every blade of grass on earth exalted.
Everywhere, O Lord, everywhere You are praised,
By day or night reigning in radiance.

Your golden-haloed Lamb
reveals your image to us:
Accompanied by ten-stringed psaltery,
we bring sacrifices of incense to You.
Accept from us our adoration
like a sacred burnt offering.

O God, let our voices
enter into Your dwelling place,
And let our sweet singing to you
rise up like the morning dew!
To You, we place an altar in our hearts;
Lord, we sing and praise You.

– Poem by M. Kheraskov (1733-1807), verses 1, 2, 4

English translation of Psalm texts: Copyright © 1974, Holy Transfiguration Monastery, Brookline, MA, used by permission. All rights reserved. A few minor textual modifications have been made with the permission of H.T.M. Modifications have been made to allow greater congruity with the syntax or meaning implied in the music. The numbering of Psalms beneath the English translation reflects not the numbering in the HTM translation but the Hebrew numbering of the Psalms. This numbering is offered to allow reference to the equivalent verses in the *King James* or *Revised Standard* translation. English translation of Cherubic Hymn and *Kol slaven* by M. Kuzma.

**Choral Concerto No. 32: Skazhī mi, Hospodi, konchinu moyu
(Make me to know, O Lord, mine end)****24 Andante moderato****25 Largo****26 Adagio****27 Moderato****9:26****3:11****1:24****0:43****4:08****Choral Concerto No. 9: Sey deñ, yeho zhe sotvori Hospod
(This is the day that the Lord hath made)****28 Allegro moderato****29 Largo****30 Andante****6:34****2:36****2:36****1:22****31 Kol slaven nash Gospod v Sione (How great is our Lord in Zion)****4:20**

1-30 Sacred texts in Church Slavonic. 31 Text by Mikhail Kheraskov (1733-1807).

Ensemble Cherubim**SOPRANOS**

Melanie Anderson ^{21/3}
Corey Carleton ^{9, 27}
Sarah Hiebert*
Katherine Howell ^{15, 18, 21}
Phoebe Jevtovic* ¹⁸
Bridget O'Keefe**
Amy Smith**
Josie Vertz**
Vanessa Yang ^{6/2}
Allison Zelles ^{1, 9, 15}
Angelique Zuluaga* ³²

ALTOS

Kaitlin Emanuel* ^{6/2}
Elspeth Franks ^{6/4, 15}
Beth Helsley
Natasha Keith** ^{6/2, 27/3}
Vanessa Langer** ^{9/1, 15/1}
Clarissa Lyons* ³²
Nicole Takesono**
Yumi Thomas ^{1, 9, 27}
Kim Rankin*
Elizabeth Roth
Sonia Sasseville ^{21, 27/3}
Jen Wang**

TENORS

Kevin Baum
Edward Betts
Galen Beyea**
Mickey Butts
David Benson**
Michael Eisenberg ^{6, 27}
Nicholas Kotar ^{ChH, 9, 21}
David Martinez
Mark Mueller* ^{1, 15}
Wolodymyr
Smishkewycz* ^{18, 32}

BASSES

Axel van Chee ^{15, 32}
Lawrence Chu
Andrew Chung
Sean Dougall**
Elias Dubelsten
Toby Scott ^{1, 9, 15, 18, 27}
Normand Richard ^{A 21, 27/3}
Timothy Roth*
Geoffroy Salvas ^{1, 6, 9, 15}
Gabriel Wong**

(solo indicated by concerto number and movement number)

** Concertos 1, 6, 15, 21, 27, Kol slaven only

* Concertos 9, 18, 32, Cherubic Hymn only

• Concertos 1, 15 only

^ Soloist only

This recording was made possible thanks to generous sponsorship from Phil and Yaryna Bodrock, Nadia Haftkowycz, Orest and Oksana Kuzma, Virginia and Frank Lew, and Adrian and Christine Slywotzky





Dmitry Bortniansky (1751-1825)

I cried out to the Lord: Hymns and Choral Concertos

Dmitry Bortniansky's *Choral Concerto No. 27* begins with a small still voice. The words "With my voice unto the Lord have I cried" are uttered in a spare octave by soprano and alto soloists. Just a few measures later, the response this "voice" elicits from the full chorus is powerful and majestic. The choral sounds that ensue in the course of the entirety of *Concerto No. 27* are nuanced, colourful, and sophisticated. Like this concerto, our recording as a whole gives voice to the composer Dmitry Bortniansky, whose choral music is at once intimate and magnificently expressive. The recording aims to recreate what Hector Berlioz must have heard during his travels to Russia. In his *Soirées de l'orchestre* he describes a performance of Bortniansky's music wherein there was "an entanglement of voice parts that seemed impossible: vague murmurs as one sometimes hears in dreams and attacks that, in their intensity, resembled outbursts, seizing the heart all of the sudden."

Dmitry Bortniansky was born in Ukraine, grew up singing in the choir of the Russian Imperial court, studied composition in Italy, and later became the first native Slavic *Kapellmeister* to the Czars. He was, by all accounts, a consummate choral director and highly successful composer. During his directorship of the Imperial Court Chapel, the choir performed not only his music and that of his contemporaries in St. Petersburg but also Handel's *Messiah*, Haydn's *Creation*, and, most notably, the world première of Beethoven's virtuosic *Missa solemnis*. Because his singers were trained to sing a *cappella* motets, large-scale choral-orchestral works, and opera alike, Bortniansky's choir had a varied sound unique to all of Europe. In his own music for the Orthodox church, which forbids the use of instruments, Bortniansky incorporated a symphonic approach to the *a cappella* choral medium. The flexible grouping and alternation of *solo* and *tutti* voices that he developed in the choral concertos influenced the works of all later Slavic composers. Bortniansky's *Cherubic Hymn No. 7*, which opens this recording, is among the best-known pieces in

the Slavic choral repertoire. His hymn *Kol slaven* was for a period adopted as an unofficial Russian anthem. Translated into many languages, the hymn was originally intended as an expression of universal brotherhood.

In total Bortniansky composed over fifty choral concertos for four-voice and double chorus. Some of the concertos include moments of great joy; for example the opening movements of *Concerto No. 1*, *Concerto No. 6* (a Christmas concerto), and *Concertos No. 9* and *No. 15* (Easter concertos). The middle movement of *Concerto No. 15* includes one of the most searing passages in all of the concertos — a description of the crucifixion replete with chromaticism. There are also moments of profound contemplation, as in *Concerto No. 32*, Tchaikovsky's favourite of the Bortniansky concertos. This concerto ends with an unusually long and poignant fugue, an expression of both resistance and resignation to death. The final fugue of *Concerto No. 27*, on the other hand, expresses the rule of God's righteousness in an absolute, obstinate, (Beethovenian) three-note anacrusic motive.

The brilliance of Bortniansky's "voice" as a composer perhaps has become obscured over the centuries and for various reasons. His music defies simple categorization. Bortniansky lived on the cusp of Classicism and Romanticism: the ornaments in his music sound like Mozart, while his weighted accents and wide dynamic range resemble Schubert. Bortniansky was Slavic by heritage yet educated in Italy. He was a singer by training with a symphonic imagination. After his death, his identity became lost first in the polemics of late nineteenth-century nationalism (Russians saw his music as too Italianate) and later in the anti-religious sentiment of the Soviet era. There is also something in this sacred music that perhaps disturbs the Orthodox ethos. What seems important to the Orthodox sensibility is an aura of mystery: music should reflect the overall spirit of scripture without calling attention to the literal meaning of individual words. Bortniansky's music in all its textural variety and dynamic contrast is often very illustrative of specific

24-27 Концерт 32

Скажи ми, Господи, кончину мою,
и число дней моих, кое есть,
да разумею, что лишаюся азъ.
Се ядѣи положилъ еси дни моя,
и составъ мой яко ничтоже предъ Тобою,
обаче всяческая суета.
Убо образомъ ходитъ человекъ,
обаче всеу мѣтается:
сокровиществуеть,
и не вѣсть кому собрать я.

Отстави отъ мене раны Твоя:
отъ крѣпости бо руки Твоя, азъ исчезохъ.
Услыши молитву мою, Господи,
и моление мое вьнуши;
слезъ моихъ не премоличи.

Ослаби ми, да почю, прежде даже не отыду,
и ктому не буду.

— Пс. 38, ст. 5-9, 13, 15, 16, 17

28-30 Концерт 9

Сей день, его же сотвори Господь,
возрадуемся и возвеселимся в онь.
Воскликнемъ Богу Спасителю нашему,
и возвѣстимъ славу Его въ родъ и родъ.

Яви намъ, Господи, милость Твою,
заповѣждь силую Твоею,
и укрѣпи, еже содѣлалъ еси въ насъ.
Дни на дни цареви проложихи,
и лѣта его до дне рода и рода.

Препудеть в вѣкъ предъ Богомъ,
милость и истину Его кто възыщеть?
Тако воспоемъ и поемъ имени Твоему во вѣки.

— Пс. 117, ст. 24; 94, ст. 1; 78, ст. 14, 84, ст. 7; 67, ст. 29;
60, ст. 6-8

24-27 Choral Concerto No. 32

Make me to know, O Lord, mine end,
and the number of my days, what it is,
that I may understand what I lack.
Behold, as a handbreadth, Thou hast placed my days,
and my being is as nothing before Thee.
Nay, all things are as vanity.
Surely man walketh about like a shadow,
nay in vain doth he disquiet himself:
he layeth up treasure,
and knoweth not for whom he shall gather it.

Take away from me Thy scourges;
for from the strength of Thy hand I have fainted.
Hearken unto my prayer, O Lord,
and unto my supplication give ear;
unto my tears, be not silent.

Spare me, that I may be refreshed before I go hence,
and be no more.

— Ps. 39: 4-6, 10, 12, 13

28-30 Choral Concerto No. 9

This is the day which the Lord hath made;
let us rejoice and be glad therein.
Let us shout with joy to God, our Saviour,
and let us declare His glory from generation to generation.

Show us, O Lord, Thy mercy,
give Thou command with Thy strength,
and fortify, that which Thou hath wrought within us.
Days shalt Thou add to the days of the king,
and his years unto days for generation and generation.

He shall abide before God forever,
As for His mercy and truth, who shall seek them out?
Thus will we shall chant and sing unto Thy name for ever.

— Ps. 118:24; Ps. 95:1; Ps. 79:13; Ps. 85:8; Ps. 68:28;
Ps. 61:6-8





И возрадъсть ми Господь по правдѣ моей
и по чистотѣ руку мою.

Яко сохранихъ пути Господни
и нечестивовахъ отъ Бога моего.
Яко вся судьбы Его предо мною,

и оправданія Его не отступиша отъ мене.

— Пс. 76: 1, 2; Пс. 17: 6, 18-22

16-19 Концерт 6

Слава во вышнихъ Богу, і на земли миръ.

Днесь воспріемлетъ Вифлеемъ
Съдѣющаго выну со Отцемъ,
днесь ангели Младенца рожденнаго

богогѣпно славословятъ:

«Слава во вышнихъ Богу, і на земли миръ,
въ чловѣцѣхъ благоволеніе».

— Стихира по 50-м псалме на Рождество Христово

20-23 Концерт 18

Благо есть исповѣдаться Господеви,
и гѣти імени Твоему, Вышній:
возбѣщати за утра милость Твою
и истину Твою на всяку ночь,

въ десятиструннѣмъ псалтири с пѣснію въ гуслехъ.

Яко возвеселилъ мя еси, Господи, в трореніи Твоемъ,
и въ дѣлѣхъ руку Твоею возрадоуюся.
Ты же Вышній во вѣкъ, Господи.

Да возвеселятся вси уповающіи на Тя,
і да похвалятся о Тебѣ вси любящіи имя Твое.

— Пс. 91, ст. 1-3, 7; 5, ст. 11, 12

And the Lord rewarded me according to my righteousness,
and according to the purity of my hands.

For I have kept the ways of the Lord,
and I have not acted impiously toward my God.
For all His judgments are before me,

and His statutes departed not from me.

— Ps. 77: 1, 2; Ps 18: 6, 18-22

16-19 Choral Concerto No. 6

Glory to God in the highest, and on earth peace!

Today Bethlehem receives
the One seated forever with the Father;
today the angels unto the Newborn Child

sing praises worthy of God:

"Glory to God in the highest, and on earth peace,
good will toward men."

— Sticheron after Ps. 51 for the Nativity of Christ

20-23 Choral Concerto No. 18

It is good to give thanks unto the Lord,
and to sing unto Thy name, O Most High:
to proclaim in the morning Thy mercy
and Thy truth every night,

on a psaltery of ten strings, with an ode upon the harp.

For Thou hast gladdened me, O Lord, by Thy deeds,
and in the works of Thy hands will I rejoice.
But Thou art Most High for ever, O Lord.

And let all them be glad that hope in Thee,
and let all glory in Thee that love Thy name.

— Ps. 92: 1-4, 8; Ps. 5: 11

words. *Concerto No. 21*, for example, verges on
madrigalism with its descriptions of treading
trepidaciously on serpents and victoriously prevailing over
lions, dragons, and thousands of enemies.

Finally, Bortniansky's music perhaps has been
misunderstood owing to the nature of the editions and the
recordings available. There are recordings in the rich,
legato choral style of traditional Russian choirs. While
beautiful, these tend to create a wash of sound that blurs
the fine detail indicated in Bortniansky's scores.
Recordings with a strictly leaner sound, however, seem to
minimize the broad contrasts indicated in the scores and
might trivialize the drama and rhetoric inherent to the text
and music. The *a cappella* sound that Bortniansky seems
to have cultivated in his choir and imagined in composing
his concertos has a wide emotional range: as varied as
the words expressed in the Psalm verses Bortniansky
chooses. The actual, authentic Bortniansky walks the line
between modest and luxurious, economical and ornate,
meditative and extroverted.

The present recording is the first to turn to several
early archival sources to seek out all the original pitches,
rhythms, *solo-tutti* indications, dynamic indications, and
unusual accents of Bortniansky's scores. This recording is
also the first to restore the authentic pronunciation of
Church Slavonic as it would have been practiced in early
nineteenth-century St. Petersburg: a diction that differs
from either Ukrainian or Russian current practices. It also
attempts to recreate the unique sound of Bortniansky's
choir: both pure and fully embodied. With this approach,
our recording hopes to convey the full expressive range of
the sacred texts that Bortniansky so ingeniously depicts in
his score and the music that Berlioz praised so effusively.

This recording features various Bortniansky pieces
that explicitly and repeatedly mention the act of singing to
the Lord a new song, crying out to God with one's voice,
singing praises for ever and ever. Fundamentally,
Bortniansky's music gives voice to the Orthodox precept
that humans can best understand the word of God and

best achieve communion with God in the act of singing
and hearing song. In hearing Bortniansky's concertos,
they are able to sense both God's glorious majesty and
tender mercy. In singing this music, they are able to "set
aside all earthly care" and enter the transcendent realm of
the Cherubim.

A personal note of gratitude and reflection from the conductor

I am very grateful to the many helpful music scholars and
librarians in St. Petersburg, and to the University of
California, Berkeley, for its support of this project. I am
also grateful to the dedicated choral singers I have
directed while working on my critical edition of the
Bortniansky choral concertos. In a sense the edition and
this recording began very early, in my childhood. This is
some of the first music I ever heard or sang. A more
discerning understanding of Bortniansky's music began in
the summer of 1991. Just a few years after the fall of the
Berlin wall and a few months before the dissolution of the
Soviet Union, I travelled to Russia to research the music
of Bortniansky in the archives of (then still called)
Leningrad. The timing of this pilgrimage now seems very
poetic to me. During those months in Russia and in the
years since, I have been struck by how much Bortniansky
as a composer straddled the shifting borders of Eastern
and Western European music, sacred and secular
sensitivity, as well as Orthodox and Western Christian
theology. Bortniansky belongs exclusively to no single
culture or tradition. His voice is uniquely his own. I am
grateful that Bortniansky crossed borders in his life and in
his music. Similarly, I hope that his music and this
recording will help to challenge barriers of musical style,
religion, and vocal aesthetic and will find new listeners
with newly opened ears.

Marika Kuzma





1 Херувимская пѣснь, No. 7

Иже херувими тайно образующе,
і животворящей Троицѣ трисвятую пѣснь припѣвающе,
всякое нынѣ житейское отложимъ попечение.
Аминь.
Яко да Царя всѣхъ подымема,
ангельскими невидимо доносима чиними.
Аллилуя.

2-4 Концертъ 15

Приидите, воспоимъ, людіе
Спасово тридневное востаніе,
имже избавихомся адовыхъ нерѣшимыхъ узъ,
и нетлѣние и жизнь вси воспріяхомъ зовуще:

«Распныйся и Погребыйся

и Воскресый, спаси ны воскресеніемъ Твоимъ,
Едине Человѣколюбче!»

— Стихира воскресна на "Господи, воззвахъ"

5-8 Концертъ 21

Живый в помощи Вышняго,
в кровѣ Бога небеснаго водворится.
Речеть Господеві: заступникъ мой еси и
прибѣжище мое,
Богъ мой, и уповаю на Него.

Яко той избавитъ тя отъ сѣти ловчи
и отъ словесе мятежна,
плещма Своима осенитъ тя,
і подъ криль Его надѣбѣси:
оружіемъ обидеть тя истина Его.
Падѣтъ отъ страны твояе тысяца
и тма одесную тебѣ,
къ тебѣ же не приблизится.

1 Cherubic Hymn No. 7

We, who mystically manifest the Cherubim
by singing the thrice-holy hymn to the life-creating Trinity,
let us now set aside all earthly cares.
Amen.
That we may receive the King of all,
who comes invisibly upborne by the angelic host.
Alleluia.

2-4 Choral Concerto No. 15

Come, O people, let us praise in song
the Saviour's resurrection on the third day,
by which we have been freed from the unbreakable
bonds of hell,
and have all received life and incorruption, crying out:

"O Thou Who wast crucified and buried

and art risen, save us by Thy resurrection,
Thou Only Lover of Mankind!"

— Resurrectional sticheron at "Lord, I have cried"

5-8 Choral Concerto No. 21

He that dwelleth in the help of the Most High
shall abide in the shelter of the God of heaven.
He shall say unto the Lord: Thou art my helper and
my refuge.
He is my God, and I will hope in Him.

For He shall deliver thee from the snare of the hunters
and from every troubling word.
With His shoulders will He overshadow thee,
and under His wings shalt thou have hope;
with a shield will His truth encompass thee.
A thousand shall fall at thy side
and ten thousand at thy right hand,
but unto thee shall it not come nigh.

Яко ангеломъ Своимъ заповѣсть о тебѣ,
сохранити тя во всѣхъ путехъ твоихъ.
На рукахъ возьмутъ тя,
да некогда преткнеши о камень ногу твою,
на аспида наступиши,
и попереши льва и змія.
Яко на Мя упова, и избавлю и:
покрыю и, яко позна имя Мое.

Воззоветъ ко Мнѣ, и услышу его:
съ нимъ есмь в скорби,
изму его, и прославлю его,
долготою дней исполню его,
и явлю ему спасеніе Мое.

— Пс. 90, ст. 1-4, 7, 11-16

9-11 Концертъ 1

Воспойте Господеві пѣснь нову,
хваление Его въ церкви преподобныхъ.
Да возвеселится Израиль о Сотворшемъ Его,
и сынове Сиони возрадуются о Царѣ своемъ.

Да восхвалятъ имя Его въ лицѣ,
въ тимпанѣ и псалтири, да поють Ему.

Яко благоволитъ Господь в людехъ Своихъ,
и вознесетъ кроткія во спасеніе.

— Пс. 149, ст. 1-4

12-15 Концертъ 27

Гласомъ моимъ ко Господу воззвахъ,
гласомъ моимъ къ Богу и внять ми.
В день скорби моея призвахъ Господа,
и услыша мя отъ храма святаго Своего.

И бысть Господь утверженіе мое,
и возведе мя на высоту, яко восхотѣ мя.

For He shall give His angels charge over thee,
to keep thee in all thy ways.
On their hands shall they bear thee up,
lest at any time thou dash thy foot against a stone.
Upon the asp shalt thou tread,
and thou shalt trample upon the lion and dragon.
For he hath set his hope on Me, and I will deliver him;
I will shelter him, because he hath known My name.

He shall cry unto Me, and I will hearken unto him.
I am with him in affliction,
and I will rescue him and glorify him.
With the length of days will I satisfy him,
and I will show him My salvation.

— Ps. 91: 1-4, 7, 11-16

9-11 Choral Concerto No. 1

Sing unto the Lord a new song:
His praise is in the church of the saints.
Let Israel be glad in Him that made him,
and let the sons of Zion rejoice in their King.

Let them praise His name in the dance,
with the timbrel and the psaltery let them sing unto Him.

For the Lord taketh pleasure in His people,
and He shall exalt the meek with salvation.

— Ps. 149: 1-4

12-15 Choral Concerto No. 27

With my voice unto the Lord have I cried,
with my voice unto God, and He was attentive unto me.
In the day of my affliction, I sought out the Lord,
and He heard my voice out of His holy temple.

And the Lord became my firm support,
and He led me forth into a high place,
because He desired me.

