

 GIUNTI  
PSYCHOMETRICS



 HELIOSFERO

 TISSEURS  
DES SONS



 KOF-Konzert Opera Florence



 OPERA  
NETWORK

Co-funded by the  
Erasmus+ Programme  
of the European Union



# VIRTUAL STAGE

Giunti Psychometrics Italy  
Ensemble San Felice *Italy*  
ESME Sudria *France*  
Heliosfero *Holland*  
Tisseurs des Sons *France*  
Silesian Theatre Opava *Czech Republic*

*in collaboration with*  
Lira Transalpina  
KOF-Konzert Opera Florence  
Opera Network

***Opera in Sacred Music***  
**Artistic Direction Rebecca Huber, Carla Zanin**

**Wednesday 25 May 2022, 20.00 Rotterdam**

***Flemish music to be defined***  
**Organ Giacomo Benedetti**

***Musical program to be defined***  
**Heliosfero**  
**Artistic Director Rebecca Huber**

# Giacomo Carissimi

(Marino 1605 - Roma 1674)

## Iefte

Conductor **Federico Bardazzi**

*sopranos* Chloé Roussel, Lucie Minaudier, Karolina Janů  
*alto* Giovanni Duci  
*tenor* Leonardo De Lisi  
*basses* Etienne Planel, Sandro Degl'Innocenti

*recorders* Marco Di Manno  
*traversiere* Elodie Colombier  
*violins* Jean Marie Gardette, Pietro Battistoni  
*gamba* Evan Buttar  
*cello* Anna Litvinenko  
*violone* (Heliosfero to be defined)  
*baroque bassoon* Takako Kunugi  
*theorbo, baroque guitar* Aurélien Dubuis  
*harpsichord, midi keyboard* Andrea Bareggi  
*organ, midi keyboard* Cecilia Iannandrea  
*baroque harp midi* Dimitri Betti  
*organ, harpsicord* Giacomo Benedetti  
*drums* Orlando Aguilar Velazquez

---

**Thursday 26 May 2022, 20.00 (Den Haag)**

***Musical program to be defined***

**Heliosfero**

***Artistic Director* Rebecca Huber**

# Giacomo Carissimi

(Marino 1605 - Roma 1674)

## Jephte

# Marc Antoine Charpentier

(Paris 1643 - 1704)

## Judith

Conductor **Federico Bardazzi**

*sopranos* Chloé Roussel, Lucie Minaudier, Karolina Janů

*alto* Giovanni Duci

*tenor* Leonardo De Lisi

*basses* Sandro Degl'Innocenti, Etienne Planel

*recorders* Marco Di Manno

*traversiere* Elodie Colombier

*violins* Jean Marie Gardette, Pietro Battistoni

*gamba* Evan Buttar

*cello* Anna Litvinenko

*violone* (Heliosfero)

*theorbo, baroque guitar* Aurélien Dubuis

*harpsichord, midi keyboard* Andrea Bareggi

*organ, midi keyboard* Cecilia Iannandrea

*baroque harp midi* Dimitri Betti

*organ, harpsichord* Giacomo Benedetti

*drums* Orlando Aguilar Velazquez

*\* the sounds of the live midi instruments were realized by Nicola Cavina and Edoardo Angelini on the original instruments of:*

*Double harp* Marina Bonetti

*cornetto* Andrea Inghisiano

*trumpet* Manolo Nardi

*trombones* Ermes Giussani, Mauro Morini, David Brutti, Fabio Costa, David Yacus

*regale* Massimo Cialfi

*harpsichord, organ* Giacomo Benedetti



## **New horizons for opera live performance**

### *Philology & Technology*

Virtual Stage is a project born in response to the pandemic and financed from European Union Erasmus + Program, the partners are Giunti Psychometrics (Italy), Ensemble San Felice Firenze (Italy), ESME Sudria (France), Heliosfero (Holland), Silesian Theatre Opava (Czech Republic), Tisseurs des Sons (France).

The concept came out from an idea by Carla Zanin and developed by Federico Bardazzi. The pandemic era has pushed musical production companies and artists to research and experiment new "horizons" for live performance which take into account the need to limit gatherings, to define correct social distances and therefore to create a safe working environment and at the same time to protect/preserve the performative quality and philology. To achieve such ambitious aim, the new technologies can really give great support: the first was to create a virtual music library.

The main guideline has been to operate on blended systems, to a different extent depending on the conditions and needs of the moment (restrictions of various levels etc.).

The two concerts are organized from Heliosfero under the Artistic Direction of Rebecca Huber and realized with the Virtual Stage system by all the project partners in cooperation with Lira Transalpina, Konzert Opera Florence and Opera Network Firenze.

The first experience where this innovative method has been performed, took place in Florence in June 2021 and saw the staging of the opera "L'Orfeo" by Claudio Monteverdi produced by Opera Network.

The musical realization wonderfully combines the philological approach, which has always distinguished the interpretations of the involved groups, with the development of innovative technological solutions capable of enhancing the sublime expressiveness of the Carissimi and Charpentier masterpieces. The vocal instrumental ensemble will perform live, interacting with pre-recorded sections, sampled sounds, delays, sound and acoustic effects. The prerogative of this show is the flexibility of realization that allows to identify different musical and staging solutions and to modulate them according to the space and the variables deriving from the contingent emergency situation.

The involved musicians from Czech Republic, France, Italy and Holland interacted online for the preparation on distance to test and experiment the innovative softwares and solutions of the Virtual Stage method.

**Giacomo Carissimi** At the age of 18, in 1623 he entered the chapel of the Tivoli Cathedral as a cantor. From 1627 he was chapel master of the Cathedral of San Ruffino in Assisi and, finally, in 1630 he was appointed chapel master and teacher of the seminarians of the Basilica of Sant'Apollinare of the Germanic Hungarian College. The uniform existence of Carissimi spent between the duties of teacher, director and composer of the annexed chapel of Sant'Apollinare, in the composition of music commissioned from him by the Archconfraternity of the Crucifix for his oratory and by numerous patrician houses and courts in Italy and abroad. Carissimi's family life was studded with difficulties and dramatic events, including the loss of his brother Giovan Francesco and his niece Angela.

The Oratory is a composition born in Rome in the early 17th Century on the wave of the growing success of the Lyric Opera just born in those years in Florence, and it was a ploy to represent this theatrical form without incurring the papal prohibition.

The narrative richness of the biblical stories offered images and inspirations of great dramatic effect, made particularly suggestive by the mastery and musical sensitivity of Giacomo Carissimi, a true propeller of this particular theatrical genre, demonstrating that there is no sacred or profane music, but only subjects of different origins: in fact the character of the Daughter of Jephthah can be assimilated to Iphigenia, as a Madonna by Caravaggio can tell the intense humanity and femininity of Venus.

The spirit of the Counter-Reformation aimed at the spiritual elevation of the faithful in the sentiment of the Catholic restoration and the advent of the monody accompanied by the dramatization of the Spiritual Lauda will influence the historical development of the musical Oratory. The name Oratorio derives from the meeting place of a devoted lay congregation, where members gathered to pray and sing devotional songs such as the Lauda. Carissimi's compositions are the first existing Oratorios properly so-called Among the 16 Carissimi's oratorios the masterwork is Jephthah.

The Oratorio is a sacred but not liturgical dramatic composition, in which a biblical subject is presented in the form of recitatives, arias, duets, triplets and choirs, usually with the help of a narrator or historian. The choir, which sometimes acts as a spectator extracting the moral sense from the story, but which more often takes part in the action, is written in a rigorously chordal and extremely rhythmic style, articulated by the inflamed anapaests and the hammering dactyls of the Latin language. The concentration on the rhythm in the choral writing compensates for the simplicity of the harmonic structure: the extraordinary linearity of the harmony comes to light not only in

the emphatic use of arpeggiated melodies in the recitative, but also in the insistence on a few simple chords. Carissimi's oratorical school expanded not only in Italy but throughout Europe through its numerous and often famous pupils, among which Charpentier in France and Kerll in Germany, while later also Haendel, like all the great exponents of the mature Baroque, drew inspiration from the structure of Carissimi's oratorios.

**Marc Antoine Charpentier's** *histoires sacrées* show the strong influence of his teacher Carissimi. His first sacred history, *Judith*, was composed in the mid-1670s, shortly after returning from Rome: the alluring widow Judith dominates with her succession of solos (aptly characterised by Dagmar Sasková), as she seduces and then brutally beheads the sleeping Assyrian warrior Holofernes. The shorter and more engaging *Caedes sanctorum innocentium* (probably 1683-85) recounts Herod's massacre of the innocent children of Bethlehem: a lovely pastoral sinfonia introduces the Angel warning Joseph to flee to Egypt, but the action moves rapidly to a double chorus that puts Herod's soldiers and the defiant mothers of Bethlehem in dramatic opposition and is then interjected by the mothers' plaintive lamentations.

**Jean-Marie Leclair** was a French composer born in Lyon city center (1er arrondissement). Pupil of the violin virtuoso Somis, from Turin, became an acclaimed violinist and composer in the middle of XVIII century in Paris. The music of Leclair is a wonderful synthesis of the French and Italian style and represents one of the highest example of the concept of "gouts reunis", heritage of F. Couperin. Leclair published in 1737 two *Récréations de musique d'une exécution facile*. The first, Opus 6, for two violins, the latter, Opus 8, for two flutes. The *Récréation* is a divertimento in the form of the dance suite. The apparent light character of this composition is blended with a well mastered compositional style – making the Opus 8 the ideal musical accompaniment to festivities of the French aristocratic class.

The organ program aims to compare the styles of organ music of the first half of 17th century italian baroque period and later french baroque period.

Carla Zanin

---

## JEPHTE

**Historicus** Cum vocasset in proelium filios Israel rex filiorum Ammon et verbis Jephthe acquiescere noluisset,

factus est super Jephthe Spiritus Domini  
et progressus ad filios Ammon votum vovit Domini dicens:

**Jephthe** Si tradiderit Dominus filios Ammon in manus meas, quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.

**Coro** Transivit ergo Jephthe ad filios Ammon, ut in spiritu forti et virtute Domini pugnaret contra eos.

**Historicus** Et clangebant tubae et personabant tympana et proelium commissum est adversus Ammon.

**Soli** Fugite, cedite, impii, perite gentes, occumbite in gladio.  
Dominus exercituum in proelium surrexit et pugnat contra vos.

**Coro** Fugite, cedite, impii, corruite, et in furore gladii dissipamini.

**Historicus** Et percussit Jephthe viginti civitates Ammon plaga magna nimis. Et ululantes filii Ammon, facti sunt coram filiis Israel humiliati. Cum autem victor Jephthe in domum suam reverteretur, occurrens ei unigenita filia sua cum tympanis et choris praecinebat:

**Filia** Incipite in tympanis, et psallite in cymbalis. Hymnum cantemus Domino, et modulemur canticum. Laudemus regem coelitem, laudemus belli principem, qui filiorum Israel victorem ducem reddidit.

**Duetto** Hymnum cantemus Domino, et modulemur canticum, qui dedit nobis gloriam et Israel victoriam.

**Filia** Cantate mecum Domino, cantate omnes populi, laudate belli principem, qui dedit nobis gloriam et Israel victoriam.

**Coro** Cantemus omnes Domino, laudemus belli principem, qui dedit nobis gloriam et Israel victoriam.

**Historicus** Cum vidisset Jephthe, qui votum Domino voverat, filiam suam venientem in occursum, in dolore et lachrimis scidit vestimenta sua et ait:

**Jephthe** Heu mihi! Filia mea, heu decepisti me, filia unigenita, et tu pariter, heu filia mea, decepta es.

**Filia** Cur ergo te pater, decipi,  
et cur ergo ego filia tua unigenita decepta sum?

**Jephthe** Aperui os meum ad Dominum ut quicumque primus de domo mea occurrerit mihi, offeram illum Domino in holocaustum.

Heu mihi! Filia mea, heu decepisti me,  
filia unigenita, et tu pariter, heu filia mea, decepta es.

**Filia** Pater mi, si vovisti votum Domino, reversus victor ab hostibus, ecce ego filia tua unigenita, offer me in holocaustum victoriae tuae, hoc solum pater mi praesta

filiae tuae unigenitae antequam moriar.

**Jephthe** Quid poterit animam tuam,  
quid poterit te,  
moritura filia, consolari?

**Filia** Dimitte me, ut duobus mensibus circumeam montes, et cum sodalibus meis plangam virginitatem meam.

**Jephthe** Vade, filia mia unigenita, et plange virginitatem tuam.

**Historicus e soli** Abiit ergo in montes filia Jephthe, et plorabat cum sodalibus virginitatem suam, dicens:

**Filia** Plorate colles, dolete montes, et in afflictione cordis mei ululate! (Eco: Ululate!) Ecce moriar virgo et non potero morte mea meis filiis consolari, ingemiscite silvae, fontes et flumina, in interitu virginis lachrimate! (Eco: Lachrimate!) Heu me dolentem in laetitia populi, in victoria Israel et Gloria patris mei, ego, sine filiis virgo, ego filia unigenita moriar et non vivam. Exhorrescite rupes, obstupescite colles, valles et cavernae in sonitu horribili resonate! (Eco: Resonate!) Plorate filii Israel, plorate virginitatem meam, et Jephthe filiam unigenitam in carmine dolore lamentamini.

**Coro** Plorate filii Israel, plorate omnes virgines, et filiam Jephthe unigenitam in carmine doloris lamentamini.

**Historian Alto** *When the king of the children of Ammon made war against the children of Israel, and disregarded Jephthah's message, the Spirit of the Lord came upon Jephthah and he went on to the children of Ammon, and made a vow to the Lord, saying:*

**Jephthe** *If You will indeed give the sons of Ammon into my hand, then whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice.*

**Chorus** *So Jephthah crossed over to the sons of Ammon with the spirit, strength, and valor of the Lord to fight against them.*

**Duet** *And the trumpets sounded, and the drums resounded, and battle against Ammon ensued.*

**Historian Bass** *Flee and give way, godless ones; perish, foreigners! Fall before our swords, for the Lord of Hosts has raised up an army, and fights against you.*

**Chorus** *Flee, give way, godless ones! Fall down! And with our raging swords, be scattered!*

**Historian Soprano** *And Jephthah struck twenty cities of Ammon with a very great slaughter.*

**Chorus** *And the children of Ammon howled, and were brought low before the children of Israel.*

**Historian Bass** *When Jephthah came victorious to his house, behold, his only child, a daughter, was coming out to meet him with tambourines and with dancing. She sang:*

**Daughter** *Strike the timbrels and sound the cymbals!*

*Let us sing a hymn and play a song to the Lord, let us praise the King of Heaven, let us praise the prince of war, who has led the children of Israel back to victory!"*

**Duet** *Let us sing a hymn and play a song to the Lord, who gave glory to us and victory to Israel!*

**Daughter** *Sing with me to the Lord, sing all you peoples! Praise ye the prince of war, who gave glory to us and victory to Israel!*

**Chorus** *Let us all sing to the Lord, let us praise the prince of war, who gave glory to us and victory to Israel!*

**Historian Alto** *When Jephthah, who had sworn his oath to the Lord, saw his daughter coming to meet him, with anguish and tears he tore his clothes and said:*

**Jephth** *Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone."*

**Daughter** *How, then, are you undone, father, and how am I, your only-born daughter, undone?"*

**Jephth** *I have opened my mouth to the Lord that whoever comes first out of the doors of my house to meet me, I will offer him to the Lord as a complete sacrifice. Woe is me! Alas, my daughter, you have undone me, my only daughter, and you, likewise, my unfortunate daughter, are undone.*

**Daughter** *My father, if you have made an oath to the Lord, and returned victorious from your enemies, behold! I, your only daughter offer myself as a sacrifice to your victory, but, my father, fulfill one wish to your only daughter before I die."*

**Jephth** *But what can I do, doomed daughter, to comfort you and your soul?"*

**Daughter** *Send me away, that for two months*

*I may wander in the mountains, and with my companions bewail my virginity.*

**Jephth** *Go, my only daughter, go and bewail your virginity."*

**Chorus** *Then Jephthah's daughter went away to the mountains, and bewailed her virginity with her companions, saying:*

**Daughter** *Mourn, you hills, grieve, you mountains, and howl in the affliction of my heart!*

**Echo** *Howl!*

**Daughter** *Behold! I will die a virgin, and shall not in my death find consolation in my children. Then groan, woods, fountains, and rivers, weep for the destruction of a virgin!*

**Echo** *Weep!*

**Daughter** *Woe to me! I grieve amidst the rejoicing of the people, amidst the victory of Israel and the glory of my father, I, a childless virgin, I, an only daughter, must die and no longer live. Then tremble, you rocks, be astounded, you hills, vales, and caves, resonate with horrible sound!*

**Echo** *Resonate!*

**Daughter** *Weep, you children of Israel, bewail my hapless virginity, and for Jephthah's only daughter, lament with songs of anguish.*

**Chorus** *Weep, you children of Israel, weep, all you virgins, and for Jephthah's only daughter, lament with songs of anguish.*

## JUDITH

### **Première partie**

**Chorus Assyriorum** *Stabat Hoolfernes super montes urbis Bethuliae, ut eam oppugnaret, et accesserunt ad eum duces exercitus ejus, et illi dixerunt:*

**Tres duces** *Asyrii Filii Israel nec in lanciis nec in sagitti confidunt, sed montes defendun illos colles in praecipitio, constitute.*

*Ut ergo sine pugna possis eos superare, pone, custodes fontium ut non hauriant a quam ex ipsis.*

*Et sitis ariditis ariditate fatigati, trident tibi civitatem suam.*

**Historicus ex Assyriis** *Et placuerunt haec verba coram Holoferne, et expleta per viginti dies fontium custodia, defecerunt aquae omnibus habitantibus Bethulia, ita ut site pane intevirent.*

**Historicus ex filiis Israel** *Tunc congregati sunt ad Oziam, principem Juda Omnes viri, et dixerunt illi: Judicet Deus inter nos et te, quoniam fecisti in nos mala, nolens loqui pacifice cum Assyriis, et propter hoc tradidit nos Deus noster, in manibus eorum, ecce omnis populus prosternatur ante oculos eorum in siti.*

*Trade nos Holoferni erit finis noster brevis in ore gladii, qui longior esset in siti.*

**Historicus ex Israel** *Et cum haec dixissent, factus est fletus, et ululatus magnus in ecclesia, clamantium ad Deus, et dicentium:*

**Filii Israel** *Peccavimus Domine: injuste egimus, iniquitatem fecimus.*

*Sed tu, qua pius es, miserere nostri.*

Et cum his clamoribus et fletibus lassati tacuissent, surrexit Ozia sic locutus est:

**Ozias** Aequo animo es tote fratres, et hos qui dies expectemus a Deo misericordiam.

Forsitan enim indignationem suam abscindet, et dabis gloria nomine suo. Si autem transactis quinque diverba quae locuti estis.

Aequo animo estote fratres. Quod cum audisset Judith vidua valde timens Deum, et in omnibus famosa, et pulchra, surrexit et ait:

**Judith** Quod est hoc verbum Ozias, in quo consentis? Ut vos o populi, qui estis qui tentatis Dominum? Non est iste tempus miserationis Domini et in arbitrium vestrum, diem constituistis ei.

Sed quia patiens est, in hoc ipso paeniteamur, et in dulgentiam eius, fuis lacrymis postulemus.

Et humiliati dicamus ei, ut secundem voluntatem suam sic faciat nobis, ut sicut conturbatum est cor nostrum in superbia eorum.

Ita etiam in humilitate nostra, gloriemur.

Ozias Vera sunt omnia quae locuta sum, Dei esse cognoscis, ita quod facere disposui probas si ex Deo est.

Stabitis vos ad portam, custodientes civitate, et ego nocte ista cum ancilla exeam. Vos autem nolo ut scrutemini actum meum, et usque dum renuntiem vobis, nihil aliud fiat, quo oratio pro me ad Dominum, ut firmum faciat consilium meum.

**Chorus ex Israel** Vade in pace, et Dominum sit tecum, o mulier sancta, vade in pace, et Dominum sit tecum, o mulier pulchra. Vade in pace, et Dominum sit tecum, o mulier sancta.

**Historicus ex Israel** Nocte autem sequente, Judith induta cilicio, posuit cinerem super caput suum, et oravit Dominus dicens:

**Judith** Domine Deus, Deus patris mei, qui dedisti illi gladium in ultionem contra gentes alienigenas, quae rentos animas populi tui fidelis: respice, Domine, respice superbiam Assyriorum, et humilitatem filiorum Israel.

Fac Domine quaeso, ut Holofernes capiatur laqueo, oculorum suorum in me et proprio gladio, superbia ejus amputetur.

Da mihi in animo constantiam et virtutem brachio, ut evertam illum.

Erit enim hoc memoriale nominis tui, cum manus foeminae dejecerit eum; exaudi me, deprecantem et de tua misericordia praesumentem. Domine Deus, Deus patris mei.

**Historicus** Post hoc Judith deposuit cilicium et lanata, et uncta myrrho optimo et discriminato crine capitis sui, induit vestimenta jucunditatis suae, et exivit, e civitate cum ancilla sua.

## **Secunde partie**

**Ancilla** Cum autem Judith descenderet montem, circa ortum solis, ocurerunt ei, exploratores Assyriorum, et tenuerunt eam, dicentes:

**Duo exploratores ex Assyriis** Unde venis mulier? Quo vadis, tam disumelo?

**Judith** Filia sum Hebraeorum, et fugiam esi quoniam futurum agnovi, quod dentur vobis in praedationem, pro eo quod contemnentes vos noluerunt, ultro se tradere, ut in venirent misericordiam in conspectus vestro.

Vado ad faciem Holofernus ut indica illi secreta illorum, et ostendam illi quo additu passit eas obtinere.

**Duo exploratores ex Assyriis** Conservasti animam tuam, o mulier pulchra, veni ad nostrum principum, veni eris gratissima in corde ejus.

**Chorus** Cumquam intrasset in conspectu principis, subit captus est Holofernes in laqueo, oculorum suorum eam; et prostratam, ut adoraret eum, jussit elevari et ait illi:

**Holofernus** Aequo animo esto. Quoniam ego nunquam nocui servientibus. Et noli pavere in corde tuo. Quoniam ego nunquam nocui servientibus Nabucodonosor; populus autem tuis, si non contempsisset me, non levassem lanceam meam super eum. Nunc igitur, dic mihi, quare, receviti ab illis, et quomodo placuit tibi, ut venires ad nos?

**Judith** Sume verba ancillae tuae, princeps maxime; quoniam si secutus fueris ea, semper factam faciat tecum Dominus. Constate nim Deum nostrum sic peccatis filiorum Israel esse offensum, ut mandaverit eis, per prophetas tuos quo Deus tradat in manu tua.

Tremor tuus super ipsos est, insuper etiam sitisset fames innaserunt eos. Desique sancta Dei sui quae praecepit Dominus estingi, ordinaverunt in frumento, vino, et oleo inpendere. Quae propter certum est, quod in perditionem dabuntur, quod ego, ancilla tua, noscens fugi ab istis. Ego enim etiam apud te deum colo, ipse faciet ut te ad ducam per mediam Bethuliam, et habebis omnem populus Israel sicut oves, quibus non est pastor. Et habebis omnem populum Israel, sicut oves, quibi non est pastor. Et misit me, Dominus meus, haec ipso mentipere tibi!

**Holofernes** Bene fecit Deus tuus, qui misit te ut destra filios Israel in manibus nostris, et quoniam bona est promissio tu, si feceti hoc mihi Deus tuus, erit et Deus meus.

Bene faciam tibi in domo regis. Eris opulenta et magna! Intra in loco ubire posuit thesauros meos, ibi mecum manducabis, ibi mecum vinam bibet in jucunditate, intra et noli pavere.

**Judith** Quae ego sum, ut contradicam Domino meo, quae ego sum, ut contradicam Domino meo, quid tibi placuerit hoc ait mihi optimum, in diebus vitae meae.

**Historicus ex Assyriorum** Et ingressa Judith in tabernaculo, cum Holoferne, clausa est janua, et abierunt qui clauserunt eam, steti que puella ante faciem principis; manducavit et bibis ad mensam ejus, et Holofernes factus est jucundus ad eam, bibitas vinum multum nimis.

**Ancilla** Ut autem sero factum est Holofernes in lecto jacebat nimia ebrietate sopitus, stetit que Judith ante lectu orans cum lacrymis, et labiorum motu in silentio. Et ad cedens ad columnam qui erat ad caput lecti principis pugionem ejus, qui in ea ligatus pendeat evaginavit. Et apprehendens conam capitis ejus, hoc verbum protubit, confirma me, Domine Deus, in hac ora! Et bis percussit in cervicem ejus, et truncum caput posuit in peram tuam, et tacite transivimus castra, et gyrantes vallem venimus ad portam civitatis, tunc Judith clamavit longe custodibus murorum.

Aperite portas, custodes fideles! Quoniam nobiscum est Deus, fecit enim virtutem tu Israel!

**Chorus** Et cum audisset filii Israel vocem ejus: concurrerunt ad eam, omnes minimo usque ad maximum, et accedentes, luminaria congregaverunt circa eam singuli. Et ascendens illa super eminentiorem locum, imposuit silentium populo, et laeta sic locuta est:

**Judith** Laudate Dominum Deum nostrum, qui non deseruit sperantes in se. Ad implevit in me, ancilla sua, misericordiam suam, et interfecit in manu mea hostem populi sui hac nocte.

Ecce caput Holofernus quem percussit Dominus per manum foeminae; ipse est qui hinc ex euntem ibi com morantem, et inde huc revertentem sine macula peccavit vobis vocavit me.

Hymnum cantate Domino, dicite illi canticum; annuntiate gentibus, quoniam suavis est, et mansuetus, quoniam in saeculum misericordia ejus.

**Chorus** Hymnum cantemus Domino quoniam suavis est, quoniam in saeculum misericordia ejus, et tu, benedicta es mulier, quae omnibus super terram, quae non pepercisti animae tuae, propter angustias generis tui, benedictus Deus Israel, qui per manum tuam percussit Holofernem, et tu, benedicta es mulier prae omnibus super terram, Judith fortis, Judith pulchra, Judith casta, magnificabitur nomen tuum per universa terram.

## **Part one**

**Chorus of Assyrians** Holofernes stood ready above the mountains of the city of Bethulia to attack it; and the captains of his army came to him, and said unto him:

**Three Assyrian captains** The children of Israel trust not in their spears, nor in their arrows, but the mountains are their defence, and the steep hills and precipices guard them. Wherefore that thou mayst overcome them without joining battle, set guards at the springs, that they may not draw water out of them. And being wearied with thirst and drought they will yield up their city to thee.

**A narrator from the Assyrians** And these words pleased Holofernes, and when they had kept up this watch for full twenty days, the waters failed among all the inhabitants of Bethulia, so that they would die of thirst.

**A narrator from the Children of Israel** Then all the men, gathering themselves together to Ozias, the prince of Juda, said unto him:

**Three Israëlite men** God be judge between us and thee, for thou hast done evil against us, in that thou wouldst not speak peaceably with the Assyrians; and for this cause God hath sold us into their hands. And behold, all the people is cast down before their eyes in thirst. Yield us up to Holofernes: then our end will be short by the edge of the sword, rather than being longer out of thirst.

**A narrator from the Children of Israel**

And when they had said these things, there was great weeping and lamentation of all in the assembly, and all with one voice cried to God, saying:

**Children of Israel** We have sinned, O lord, we have sinned; we have done unjustly, we have committed iniquity. But have thou mercy on us, because thou art good.

**A narrator from the Children of Israel** And when being wearied with these cries, and tired with these weepings, they held their peace, Ozias arose, and spake thus:

**Ozias** Be of good courage, my brethren, and let us wait these five days for mercy from the Lord. For perhaps he will put a stop to his indignation, and will give glory to his own name. But if after five days be past there come no aid, we will do the things which you have spoken. Be of good courage . . .

**A narrator from the Children of Israel** When the widow Judith, who feared the Lord very much, and was greatly renowned among all and exceedingly beautiful, had heard these words, she arose and said:

**Judith** What is this word, Ozias, by which thou hast consented to give up the city to the Assyrians? And you, O people, who are you that tempt the Lord? This is not a word that may draw down mercy, but rather that may stir up wrath, and enkindle indignation. And why have you set a time for the mercy of

*the Lord, and appointed him a day, according to your pleasure? But forasmuch as the Lord is patient, let us be penitent for this same thing, and with many tears let us beg his pardon; and let us humbly ask him that according to his will so he would shew his mercy to us: that as our heart is troubled by their pride, so also we may glorify in our humility.*

**Ozias** *All things which thou hast spoken are true. Now therefore pray for us, for thou art a holy woman, and one fearing God.*

**Judith** *As you know that what I have been able to say is of God: so that which I intend to do, prove ye if it be of God. You shall stand at the gate this night, and I will go out with my maidservant.*

*But I desire that you search not into what I am doing, and till I bring you word let nothing else be done but to pray for me to the Lord our God, that he may strengthen my design.*

**Chorus of Children of Israel** *Go in peace, and the Lord be with thee, O holy woman, O valiant woman, O beautiful woman, O chaste woman!*

**A narrator from the Children of Israel** *The following night, putting on haircloth, Judith laid ashes on her head: and she prayed to the Lord, saying:*

**Judith** *Lord God, God of my father, who gavest him a sword to execute vengeance against strangers, who sought to obtain the souls of thy faithful people, look down, O Lord, look down on the pride of the Assyrians and the humility of the children of Israel. Bring to pass, O Lord, I beseech thee, that Holofernes may be caught in the net of his own eyes in gazing upon me, and that his pride may be cut off with his own sword.*

*Give me constancy in my mind and fortitude in my arm that I may overthrow him. For this will be a glorious monument for thy name, when he shall fall by the hand of a woman. Hear me, a poor wretch, making supplication to thee, and presuming of thy mercy, Lord God, God of my father.*

**A narrator from the Children of Israel** *After this Judith took off her haircloth, and she washed her body, and anointed herself with the best ointment, and plaited the hair of her head, and clothed herself with the garments of her gladness, and went out of the city with her maid.*

**Night**

## **Part two**

**Judith's maid** *When Judith went down the hill, about break of day, the watchmen of the Assyrians met her, and stopped her, saying:*

**Two Assyrian watchmen** *Whence comest thou, woman? Whither goest thou so early in the morning?*

**Judith** *I am a daughter of the Hebrews, and I am fled from them, because I knew they would be made a prey to you, because they despised you, and would not of their own accord yield themselves, that they might find mercy in your sight. I go to the presence of Holofernes, that I may shew him by what way he may take them.*

**Two Assyrian watchmen** *Thou hast saved thy life, O beautiful woman; come to our prince, come, O beautiful woman, thou wilt be most acceptable to his heart.*

**Chorus of Assyrians** *And when she was come into the prince's presence, forthwith Holofernes was caught by his eyes in her snare. And when she prostrated herself to the ground that she might pay homage to him, he commanded her to be lifted up and said to her:*

**Holofernes** *Be of good comfort, and fear not in thy heart: for I have never hurt those that were willing to serve Nabuchodonosor. And if thy people had not despised me, I would never have lifted up my spear against them. But now tell me, for what cause hast thou left them, and why it hath pleased thee to come to us?*

**Judith** *Receive the words of thy handmaid, O great prince, for if thou wilt follow her, the Lord will do with thee a perfect thing. For it is certain that our God is so offended with the sins of the children of Israel that he hath sent word by his prophets to the people, that he will deliver them up into thy hands for their sins. For thy dread is upon them. Moreover also thirst and famine hath come upon them. And the consecrated things of the Lord their God which God forbade them to touch, in corn, wine, and oil, these have they purposed to make use of. Therefore it is certain they will be given up to destruction. And I thy handmaid knowing this, am fled from them. For I worship God even now that I am with thee. He will cause me to bring thee through the midst of Bethulia, and thou shalt have all the people of Israel, as sheep that have no shepherd. And the Lord my God hath sent me to tell these very things to thee. Thy God hath done well who sent thee, that thou mightest give the children of Israel into our hands: and because thy promise is good, if thy God shall do this for me, he shall also be my God, and thou shalt be rich and great in the house of the king. Go into the place where my treasures are laid up. There thou shalt eat with me, there thou shalt drink wine with me and be merry. Go in, and be not afraid.*

**Judith** *Who am I, that I should gainsay my lord? Whatsoever shall please thee, that shall be best to me all the days of my life.*

**Narrators from the Assyrians** *And when Judith had gone into the tent with Holofernes, the door was closed, and those that had closed it did go away. And the young woman stood before the face of the prince, and ate and drank at his table. And Holofernes was made merry on her occasion, and drank exceeding much wine.*

**Judith's maid** *And when it was grown late, Holofernes lay on his bed, fast asleep, being exceedingly drunk. And Judith stood before the bed praying with tears, and the motion of her lips in silence.*

*And going to the pillar that was at the head of the prince's bed, she loosed his sword that hung tied upon it, drew it out and, taking him by the hair of his head, uttered these words: 'Strengthen me, O Lord God, in this hour.' And she struck twice upon his neck, and placed the severed head in my wallet. And we passed the camp in silence, and having compassed the valley, came to the gate of the city. Then Judith from afar off cried to the watchmen upon the walls:*

**Judith** *Open the gates, ye faithful watchmen.*

*For God is with us, who hath shewn his power in Israel. Open the gates, ye faithful watchmen.*

**Chorus of Children of Israel** *And when the children of Israel heard her voice, they all ran to meet her from the least to the greatest. And lighting up lights they all gathered round about her: and she went up to a higher place, and commanded silence to be made, and joyfully spake thus:*

**Judith** *Praise ye the Lord our God, who hath not forsaken them that hope in him. And by me his handmaid he hath fulfilled his mercy:*

*and he hath killed the enemy of his people by my hand this night.*

*Behold the head of Holofernes, whom the Lord slew by the hand of a woman.*

*The same Lord [was my keeper] going hence, and abiding there, and returning from thence hither, and hath brought me back without pollution of sin.*

*Praise the Lord . . .*

*Sing a hymn unto the Lord, utter a canticle to him, tell it out among the peoples, for he is gentle and kind, for his mercy endureth for ever.*

**Chorus** *Let us sing a hymn unto the Lord: for he is gentle, for his mercy endureth for ever. And blessed art thou, O woman, above all women upon the earth; for that thou hast not spared thy life, by reason*

*of the distress of thy people. Blessed be the God of Israel who by thy hand*

*struck Holofernes. And blessed art thou, O woman, above all women upon the*

*earth. Valiant Judith, beautiful Judith, chaste Judith, thy name will be*

*magnified throughout all the earth.*

**GIUNTI**  
PSYCHOMETRICS



**HELIOSFERO**  
CONSERVATORIO MUSICA GIUNTI

TISSELOS  
SCHS



Konzerthaus Opera Firenze



**OPERA**  
NETWORK

Co-funded by the  
Erasmus+ Programme  
of the European Union



## ORGANIZATION

Each partner brings 5 members.

### Planning:

- 23 August 9.00-13.00 Ognissanti (only Firenze in presence)
- 30 August 16.30: test Jamulus (Lyon, Firenze, Den Haag, Opava)
- 31 August 9.00-13.00 rehearsal Jamulus (Lyon, Firenze, Den Haag, Opava)
- 10 September 14-16 Etienne, Andrea, Federico *to be confirmed*
- 13 September 18.30-20 Sacha, Andrea, Federico *to be confirmed*
- 16 September 12.00 test Jamulus (Lyon, Firenze)
- 16 September 16.30-18.30 Chloé, Andrea, Federico *to be confirmed*  
*to be defined Opava singers, Federico*
- 22 September 9.00-13.00 rehearsal Jamulus (only singers bc. Lyon, Firenze, Opava)
- 23 October 9.00-13.00 rehearsal Jamulus (Lyon, Firenze, Den Haag, Opava)

**Rehearsal method:** technology will be used in several parts of the project. This will include

- Common score with real time share pdf with [www.pdfescape.com](http://www.pdfescape.com) (not tested)
- Midi keyboards (Giacomo, Andrea, Dimitri)
- Pre-recorded choirs (Federico, Ludek)
- Online real time rehearsal with Jamulus (tested)

Examples:

### Judith

**Approx. Metronome** (main tutti sections and arioso)

pag. 2 b.1	96=¼
pag. 6 b. 81	88=¼
pag. 9 b. 124	120=½
pag. 10 b. 195	120=½
pag. 11 b. 202	100=½
pag. 11 b. 215	120=¼

pag. 13 b. 289	120=1/2
pag. 16 b. 332	90=1/2
pag. 18 b. 424	60=1/2
pag. 20 b. 255	120=1/4
pag. 24 b. 571	120=1/2
pag. 26 b. 669	60=3/4 (in 1)
pag. 28 b. 735	60=3/4 (in 1)
pag. 29 b. 774	96=1/4
pag. 30 b. 787	60=1/2
pag. 31 b. 813	60=1/2
pag. 33 b. 890	60=3/4 (in 1)

---

## Division sopranos/instruments

### JEPHTE

Chloé Filia / Historicus S1 choirs

Opava soprano S2 Historicus rec. Pag. 11, duetti and cori

Sacha S3 Historicus duetti e cori

### JUDITH

Sacha Judith/soprani choirs

Chloé Ancilla/soprani choirs

Opava alti choirs

### Viola da gamba bassa

*In the choirs of Jephthe and Judith follow the vocal tenor part*

### JUDITH

pag. 3 b.11-21/30-33 vocal tenor

pag. 4 b.46-56 vocal tenor

pag. 6 b.81-121 vocal tenor

pag.9 b.127-189 continuo

pag.11 b.215-265 continuo

pag.12 b.279-289 continuo

pag. 13 b.289-295/299-306/311-317/322-325 vocal tenor

pag.16 b.332-367 continuo

pag.21 b.496-524 vocal tenor

pag.23 b.542-567 continuo

pag.24 b.571-616 continuo

pag.26 b.664-668 continuo

pag.27 b.727-729 continuo tremolo

pag.29 b.774-811 vocal tenor

pag.31 b.813-822/831-853/871-881 continuo

pag.35 b.937-967/972-980/987-997/1001-fine vocal tenor

## **JEPHTE**

pag. 11 b.78 vocal alto (only instrumental ritornello)

pag. 14 b.99-105 continuo

pag. 15 b.120-105 continuo

pag. 17 b.128 continuo (only instrumental ritornello)

pag. 19 b.151 continuo

*(pag 19 second time after choir b.151)*

from pag. 28 follow the Filia continuo

## **Bassoon**

### **JUDITH**

pag. 2 b. 1–21 *continuo*

pag. 3 b. 30–38 *continuo*

pag. 5 b. 36 (second beat) – 75 *vocal bass*

pag. 8 b. 122–126 *continuo*

pag. 10 b. 19–201 *vocal bass*

pag. 10 b. 19–201 *vocal bass*

pag. 13 b. 289–295/300-306/311-317/322-325 *continuo*

pag. 20 b. 455-457 (first 2 beats) *continuo*

pag. 20 b. 472-483 *continuo*

pag. 21 496-524 *continuo*

pag. 22 b. 530-541 *continuo*

pag. 26 b. 669-710 *continuo*

pag. 27 b. 727-729 (first 2 beats) *continuo*

pag. 29 b. 774-787 (first 2 beats) *continuo*

pag. 32 b. 852–862 *continuo*

pag. 33 b. 882-890 *continuo*

pag. 33 b. 895-897 *continuo*

## **Ensemble Correspondances, Sébastien Daucé**

38'-40'

01) Stabat Holofernes super montes (Chorus) [Judith, sive Bethulia liberata, H. 391, Première partie: Stabat Holofernes super montes \(Chorus...](#)

30 sec

02) Filii Israel (Tres duces Assyrii) <https://youtu.be/28IAMpG9rLA> 1 min

03) Et placuerunt (Historicus ex Assyriis) <https://youtu.be/-1hSiAdNcQ> 3 min, mm.72

03bis) Filii Israel (Peccavimus, Domine)

[https://www.youtube.com/watch?v=CLMr4fDMVtU&list=OLAK5uy\\_nC2BfEyaL\\_ZUe9UIJExIBCoj3NxWaJ7cw&index=19&ab\\_channel=harmoniamundimusic](https://www.youtube.com/watch?v=CLMr4fDMVtU&list=OLAK5uy_nC2BfEyaL_ZUe9UIJExIBCoj3NxWaJ7cw&index=19&ab_channel=harmoniamundimusic)

04) Et, cum his clamoribus <https://youtu.be/KH1x9GXZ9ok> 2 min, mm.108 (mes127)

05) Quod cum audisset (Historici ex filiis) <https://youtu.be/LRz0QfkM4kw> mm.120

06) Quod est hoc verbum (Judith) <https://youtu.be/ecApK4IqR9A> 2'15" mm.72

07) Vera sunt omnia (Ozias, Judith, Chorus) <https://youtu.be/IY4ibMrbGdw> 3' mm.69

08) Nocte autem sequetem (Historicus) <https://youtu.be/nLmu6NXqxy8> 3'45" mm.76

09) Post hæc Judith deposuit <https://youtu.be/ERkq-uvFrUs> 1' mm.54

10) La nuit (instru) <https://youtu.be/SkBKP9qdQM8> 3' mm.56

11) Cum autem Judith descenderat montem <https://youtu.be/vsQzgrSgBR4> 2'30" mm.66

12) Æquo animo esto (Holofernes, Judith) <https://youtu.be/k8aaGhTHPK4> 6' mm.66

13) Et ingressa Judith (Historici ex Assyriis) <https://youtu.be/-gy4NbcLFVc> 50" mm.60

14) Ut autem sero factum est (Ancilla) <https://youtu.be/ZqHyAmtJTGw> 1'40" mm.72

15) Aperite portas, custodes fideles (Judith) <https://youtu.be/S9J1RLfCy2I> 45" mm.60

16) Et cum audissent filii Israel (Chorus) [https://youtu.be/Ndt\\_ztt0Um4](https://youtu.be/Ndt_ztt0Um4) 1'40" mm.44-60

 GIUNTI  
PSYCHOMETRICS



 HELIOSFERO  
ENSEMBLE SAN FELICE

 TISSELOS  
SCHS



Konzert Opera Firenze



 OPERA  
NETWORK

Co-funded by the  
Erasmus+ Programme  
of the European Union



17) Laudate Dominum Deum nostrum (Judith) <https://youtu.be/NGpc3rJ-CF0>  
4'20" mm.92