

WIGMORE HALL

Friday 10 January 2025
7.30pm

Armonico Consort

Christopher Monks director

Hannah Fraser-Mackenzie soprano soloist	Alex Jones bass soloist	Dan Shilladay viola
Billie Robson soprano soloist	Tom Clough bass	Hetti Price cello
Laura Moretto soprano	Kelly McCusker leader	Andrew Durban double bass
William Towers alto soloist	Edmund Taylor violin	Peter Mankarious trumpet
Francis Gush alto	Kate Agostino violin	Geoffrey Webber organ
Graham Neal tenor soloist	Rebecca Windram violin	
Matthew Pochin tenor	Joanne Miller viola	

Francesco Scarlatti (1666-1741)

Daniele (*London première*)

*Sinfonia & Chorus: 'Alle straggi alle vendette' •
Dario: Recitative & Aria 'Di Bello, del Cielo' •
Daniele: Recitative & Aria 'Misero non cader' • Dario &
Daniele: Recitative & Duet 'Che brami veder più' •
Dario & Daniele: Recitative; Daniele: Aria 'D'Israele il Dio
sovrano' • Abacucco: Recitative & Aria 'Correre per
soccorrere' • Demone: Recitative & Aria 'La sostanza vi
lascio' • Angelo: Recitative & Aria 'Tutto governa' •
Daniele: Recitative & Aria 'Non son per credere' •
Dario: Recitative; Tutti Aria 'Per terra' • Angelo:
Recitative & Aria 'Combattere per vincere' • Daniele:
Recitative & Aria 'L'empia fiera' • Dario: Recitative & Aria
'De' Leoni chiudete stringete' • Daniele: Recitative &
Ecco Aria 'Poco, poco è la morte' • Abacucco & Angelo:
Recitative; Daniele, Abacucco & Angelo: Trio 'Mai
sempre dona' • Abacucco, Daniele & Angelo: Recitative;
Angelo, Daniele & Abacucco: Trio 'Restati lieto intanto' •
Dario: Recitative; Chorus 'Gloria al Dio d'Israele'*

Interval

George Frideric Handel (1685-1759)

Dixit Dominus HWV232 (1707)
No. 6a Judicabit

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Brother of Alessandro and uncle of Domenico, violinist and composer **Francesco Scarlatti** was one of several Scarlatti family musicians, male and female, who dominated Neapolitan musical life around the turn of the 18th Century. Francesco came to England in 1719, and a few of his works survive in libraries here, notably his oratorio *Il Daniele nel lago de' leoni* - 'The [prophet] Daniel in the lake [or den] of lions'.

This tells the familiar tale of Daniel surviving the den of lions, but also covers other aspects of his remarkable story, notably his encounter with a smoking dragon which explodes after eating a combustible meal devised by Daniel. The work contains spectacular string writing, and an echo aria (depicting the pit of lions) in which the echoes are not vocal, but played by a violin and viola.

The 'da capo' arias in the work are all of the earliest type developed in the 1690s: in Handel and Bach we are used to the contrasting middle section being relatively short, but here it is the opening section that is short, followed a free development of the opening material. The anonymous libretto brings life to all the main characters of the story, creating a typical Italian oratorio that was every bit as dramatic as an opera, and which was designed to entertain the audience in Lent when the opera houses were closed.

It is unfortunate that so much of Francesco's music has been lost, but at least his time in England led to some significant survivals in the libraries in London, Oxford and Cambridge. It has been suggested that his setting of the *Miserere*, which survives in the British Library as well as in Vienna, was composed in support of his application to Vienna in 1715. Clearly he brought this piece along with others including his *Messa* and *Dixit Dominus* to England to help boost his chances for employment. The Oxford survivals in particular show his versatility and imagination as a composer, resulting in vocal textures extremely rare in the baroque repertoire.

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Handel was a prodigiously gifted musician who by the time he had reached his 20s was already an experienced composer and performer with an established reputation. Like many ambitious musicians he was drawn to Italy, the birthplace of opera, and so in 1707 he went to Rome for three years, where he hoped to further his career as an opera composer. Though raised in the Lutheran faith, Handel always willingly composed for other denominations and was soon patronised by the Catholic Church in Rome, and by many of the city's principal movers and shakers.

Dixit Dominus is a setting of Psalm 110 (109 in the Latin Vulgate) which Handel composed in 1707, when he was only 22. Along with other Latin psalm settings and motets composed at about the same time, it very probably formed part of a setting of the Carmelite Vespers for the feast of the Madonna del Carmine. The work is in eight movements, scored for five-part chorus, soloists, strings and continuo.

At that time the talents of the finest Italian instrumentalists were regularly on display in the brilliant concertos of Vivaldi, Corelli and others, and singers were

similarly able to parade their skills in opera, the exciting new musical theatre that had become all the rage, thanks to composers such as Alessandro Scarlatti and Antonio Caldara.

Dixit Dominus is a showpiece for both singers and players alike, and whilst its unremitting energy and dramatic intensity presents all the musicians with considerable challenges, the demands that Handel makes on the choir are extremely testing, and seldom equalled in his later works. The piece is an extraordinary tour-de-force, particularly for a 22 year-old composer, and demonstrates Handel's precocious mastery of counterpoint, of harmonic and melodic invention and, perhaps most impressively, of powerful dramatic gesture. Clearly, he viewed the commission as an opportunity to display his total command of the Italian style, and so make the most memorable impression possible on his hosts. Not surprisingly, *Dixit Dominus* is regarded as one of his finest works.

It seems likely that the text was originally intended for a coronation, later becoming part of the liturgy for Sunday Vespers and the ordination of priests. It is one of the most frequently referenced psalms, and from early times has been seen as one of the primary portrayals of Christ as prophet, priest and king not only of his own people but of all nations. Nowadays it seems uncomfortably bellicose, but in Handel's time it would have been cheerfully read as a prophecy of Christ's victory not only over his earthly enemies, but also over the devil and all his works.

The psalm is set by Handel to music of exceptional brilliance, the dramatic contrasts within and between movements vividly illustrating and reinforcing the words. The work is unified by a plainsong *cantus firmus* - a melody in greatly extended notes, against which the remaining parts weave decorative lines - which appears in both the opening and closing movements. After the energetic opening chorus comes a simple and elegant alto solo, followed by a beautifully lyrical movement for soprano, built on a repeated triplet figure. The drama resumes in the fourth movement, one of alternating slow and fast sections, the measured 'Juravit Dominus' being notable for its daring chromatic harmony and bold dissonances. The sixth and longest movement combines verses 5 and 6 of the psalm text. The unmistakable influence of Corelli can be heard in the instrumental introduction, with the two violin parts and then the voices constantly overlapping in a series of striking suspensions. The ensuing section, 'Judicabit in nationibus', is a busy fugato which appropriately disintegrates at the word 'ruinas'.

There follows one of the most remarkable passages in this unique work: a series of percussive chords repeated to the same syllable (a device very reminiscent of Monteverdi) graphically depicts a crushing military victory. The Gloria brings back the *cantus firmus*, this time set against even more brilliant figuration than in the opening movement, and the work closes with an extended and superbly executed fugue.

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Francesco Scarlatti (1666-1741)

Daniele

Darius has become king of the Babylonians, who worship as gods both a clay idol, Bel (Baal) and a dragon demon.

Each day the priests leave sacrifices of food and wine for the idol, Bel, in its temple, which appear to have been consumed the following morning. Darius's friend and close companion, the prophet Daniel, refuses to acknowledge that Bel is a god, incurring the wrath of the Babylonian priests.

Sinfonia & Chorus: 'Alle straggi alle vendette'

Daniel and Baal

Alle straggi, alle vendette, cada l'empio fulminato; abbattuto lacerato dentro fulmini e saette.	To slaughter, to revenge! May the evil one be cut down by lightning, cut to pieces by its arrows.
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Dario: Recitative & Aria 'Di Bello, del Cielo'

<i>Dario</i> Daniele, che pensi, che fai, stolto, ove giri mal fondati i tuoi sensi? Torna in te stesso, pur che se non miri che il Ciel, che Belo offendi, nemico a Belo al Ciel crudel ti vendi.	<i>Darius</i> Come to your senses, Daniel; can you not see that Baal does not offend heaven, and that you are making yourself an enemy to Baal, to the cruel heaven?
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<i>Dario</i> Di Belo, del Cielo, se miri i portenti, confessa potenti lor pregi e virtù. Pentito, contrito con gemiti e pianti, adora i suoi vanti, né bramo di più.	<i>Darius</i> Admire the power and strength of Baal and heaven. Be contrite and repent with tears and sighs, and worship his power – I want no more.
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Daniele: Recitative & Aria 'Misero non cader'

<i>Daniele</i> Ah, Dario, ah, tu deliri e quei vanti rimiri in quell'Idolo infame e osservi intento. Deh, raffrena l'accento,	<i>Daniel</i> It is you, Darius who is delirious, you who is in awe and gaze at his power. Ah, stop your raving
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e brama sol che
d'Israele il nume
porga agli occhi ciechi il
vero lume.

Daniele
Misero, non cader,
non traviar così mentre non
miri,
né già così
voler
chiudere gl'occhi al dì se al
giorno aspiri.

and only hope that the
God of Israel
bring the true light to the
eyes of the blind.

Daniel
Alas, poor wretched one,
do not go astray while
you are unable to see.
Do not close your eyes to
the light,
if you crave
daylight!

Dario & Daniele: Recitative & Duet 'Che brami veder più'

<i>Dario</i> Non vedi tu, non io, se il culto venerar nieghi al mio Dio.	<i>Darius</i> It is you who are blind, not me, if you condemn the worshipping of my god.
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<i>Daniele</i> È demone costui.	<i>Daniel</i> He is a demon.
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<i>Dario</i> Pazzo ti credo se nel tuo dir freneticar ti vedo; quante vittime ogn'ora Belo inghiotte e divora per gradire il desio d'alma devota! Cortese il dente arruota a pro' de' suoi devoti, onde s'errore l'alta credenza mia tu crederai, ben punir ti vedrai dal mio furore.	<i>Darius</i> You are mad, since I see That you are raving when you speak; Look how many sacrifices have been devoured by Baal to appease the wishes of a devoted soul! He sharpens his teeth to the benefit of his worshippers - so if you think that my strong belief is mistaken, you will surely be punished by my rage.
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<i>Dario</i> Che brami veder più? Né credi ancor; del mio rigor bersaglio sarai tu.	<i>Darius</i> What more proof do you need? And you still do not believe! You will receive my harsh punishment.
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Song continues overleaf. Please turn the page as quietly as possible.

<i>Daniele</i>	<i>Daniel</i>
Più veder voglio.	I don't need to see more.
Non credo, rido al tuo orgoglio.	I don't believe it – and I laugh at your pride.

Dario & Daniele: Recitative; Daniele: Aria 'D'Israele il Dio sovrano'

<i>Dario</i>	<i>Darius</i>
Che, che vuoi veder?	What, what do you want to see?
<i>Daniele</i>	<i>Daniel</i>
Su quell'altar profano le vittime riponi e ancor ricopri di cenere quel suolo, e poi, se vano sia il mio pensier, tempo verrà che scopri.	Put the sacrifices on that profane altar, cover the ground with ashes, and then, if my thoughts are misjudged, time will tell.
Chiudi quell'orcio rio, d'errori infesto, ché a Dio convien poi di scoprire il resto.	Close that evil vessel, haunted with error: God will reveal the rest.
<i>Daniele</i>	<i>Daniel</i>
D'Israele il Dio sovrano so che il ver discoprirà, e saprà con la sua mano rischiarar tua cecità.	The sovereign God of Israel will, I know, reveal the truth, and with His hand will open your eyes to the light.

Abacuccho: Recitative & Aria 'Correre per soccorrere'

<i>Abacuccho</i>	<i>Habakkuk</i>
Abacuccho, è pur l'ora d'incaminarti ove ragion richiede; e che s'indugia ancora ad affrettare e accelerare il piede?	Come, Habakkuk it is now time to set out whither you must go; tarry not, hasten.
Già lassi e stanchi al faticar noioso, braman di ristorar la fame orrenda famelici i bifolchi, onde ozioso dritto non è che ancora il piè sorprenda.	The starving peasants, tired with hateful work, are eager to assuage their dreadful hunger, so it is not right that you should linger lazily.
<i>Abacuccho</i>	<i>Habakkuk</i>
Correre per soccorrere a chi languendo sta.	Hasten to give aid to him who is in anguish.

Per me non mancherà con passo intrepido vigor, valor nel piè; scorgo ch'il Ciel mi diè benigno e lepido.	With fearful passion and steadfast footsteps, I shall not lack the strength and valour that, I see, the kind Heavens provide.
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Demone: Recitative & Aria 'La sostanza vi lascio'

<i>Demone</i>	<i>Dragon demon</i>
Ministri miei, le vittime ridutte eccole pronte; or per l'occulta strada da voi che più si bada d'entrar furtivi e trangugliarle tutte.	My priests, here are the sacrifices ready to be taken; now through a secret passage make sure that you sneak in and devour them all.
Sia il vostro furto occulto ancora al cielo, e credo e pur che le divora un Belo.	Let your theft be secret to heaven too, and it will be believed that Baal has devoured them.
<i>Demone</i>	<i>Dragon demon</i>
La sostanza vi lascio e i sapori, se a fascio gl'onori recidere io vo.	I leave to you the tasty offerings, if I can seize all the honours in one fell swoop.
Se a nudrirmi di fumo ho speranza, più bella sostanza del fumo non ho.	If I can only hope to be fed with smoke, there is no better offering than that for me.

Angelo: Recitative & Aria 'Tutto governa'

<i>Angelo</i>	<i>Angel</i>
Sceso dall'alte sfere, alato messaggiero Angel son io che in queste rupi solitarie e nere rapido vengo, or che l'impone Dio, Dio che con ciglio puro vide e vuol ch'io ripari anche al futuro.	A winged messenger, I have come from the high spheres, hastening to these black and sinister rocks, because God, the clear-sighted God, wills that I remedy what may befall.
<i>Angelo</i>	<i>Angel</i>
Tutto governa, tutto prevede, ripara tutto l'alto motor. La luce eterna che tutto vede	He who causes all motion, foresees everything and resolves everything. The eternal light that all sees

tenebre e tutto muta in
chiaror.

all darkness turn to
light.

Daniele: Recitative & Aria 'Non son per credere'

Daniele
Dario che più dirai
se ne la sparsa polve
stampate e
imprese
rimanon l'orme? Or miri.

Daniel
Darius, what say you,
now you see
these footprints
imprinted
in the scattered ashes?

Di non dar fé più mai
oggi Dario risolve
al falso nume, e dove
vòi mi tiri;
se quanto il popol credulo
dispensa
rende a ministri rei lauta la
mensa,
credere quanto tu credi ho
sol desio,
pur che tu creda il nostro
drago un Dio.

Today Darius resolves
to believe no longer
in the false god – take me
wherever you want.
If what the gullible
populace offers
only enriches the table of
our evil ministers,
then my only wish is to
believe what you do,
even if you believe our
dragon a god.

Daniel and the Dragon

Daniele
Non son per
credere
quel mostro
indomito,
re miserabile,
qual credi tu.
Farollo cedere
d'ira al mio fomito;
reso incurabile,
non vivrà più.

Daniel
I am not prepared to
believe
in that indomitable
monster
in which you believe,
O wretched king.
I will make him succumb
to my fire of my anger,
and, rendered helpless,
he will not survive.

Dario: Recitative; Tutti Aria 'Per terra'

Dario
Per or come chiedesti
Belo fracassa, e poi
vedrò come dicesti
contro il mostro possente i
vanti tuoi.

Darius
For now, as you asked,
destroy Baal, and then
I shall see how you fare
against our powerful
monster.

Daniele
Per terra va'
pur
fracassato,
né rieder più già,
quest'empio
che scempio
del misero fa.

Daniel
Be shattered
and thrown to the
ground,
and do not return,
evil monster
that destroys
the wretched.

Demone
Mi atterra
l'iniquo spietato,
Che scempio del misero fa.

Dragon
My evil adversary, who
destroys the wretched,
knocks me to the ground.

Daniele, Dario, Angelo
Mi atterra
l'iniquo spietato,

Daniel, Darius, Angel
Evil monster that
destroys the wretched;

Demone,
Abacuccho
Mi atterra
l'iniquo spietato,
Che scempio del misero fa.

Dragon demon,
Habakkuk
Evil adversary who
destroys the wretched,
knocks me to the ground.

Angelo: Recitative & Aria 'Combattere per vincere'

Angelo
Già Daniele il piede

move ove il Drago ha stanza,
ed armato di fede
di vincere ha certezza, e non
speranza.

Angel
Daniel is already
advancing
to where the dragon lives;
armed with faith,
he is sure, not hopeful, to
prevail.

Angelo
Combattere per vincere
può lenta mano e tenera
armata di pietà?
Abbatte ed
avvincere,
se il Cielo invoca e venera,
l'inferno anche potrà.

Angel
Can a tender, gentle hand
armed with pity
win the battle?
It can strike down and
defeat –
if he prays to heaven –
even the powers of hell.

Daniele: Recitative & Aria 'L'empia fiera'

Daniele
Ecco l'orrenda belva
che infesta questa selva
lo, mentre di furore il
seno accendo
in Dio, spero ed
attendo che con tal pania
ad ingoiar accinta
soffocata rimanga, oppressa
e vinta.

Daniel
Here is the horrible beast
that infests this forest.
While I light up my breast
in divine fury,
I hope that as it
tries to swallow this bait
it will choke and be
vanquished.

Song continues overleaf. Please turn the page as quietly as possible.

<i>Daniele</i>	<i>Daniel</i>
L'empia fiera, morta e pallida più severa esser non può. E non io la resi squallida, ma il mio Dio la soffogò.	The evil beast, dead and pale, can be harsh no more. It was not I who made it powerless, but my God has choked it.

Dario: Recitative & Aria 'De' Leoni chiudete stringete'

Daniel in the Lions' Den

<i>Dario</i>	<i>Darius</i>
Ahi, che il popolo tutto sento che morto brama Daniele. Infelice, ei coglierà per frutto vendetta al suo servir, morte a sua fama, né contraddir mi lice, se ben son re, per mio martire e duolo che contro tanti alfine un solo è solo.	Alas, all the people want poor Daniel dead. Oh, wretched! He will be repaid with vengeance for his service, death for his good deeds. And although I am king, to my pain and sorrow, I cannot go against them: against many, one is, after all, always alone.

<i>Dario</i>	<i>Darius</i>
De' leoni chiudete, stringete nel lago l'afflitto, che invito pugnò. Se in brev'ora bramate ch'ei mora, più stragge severa, più fiera non ho.	Close the door of the lions' den, and shut inside the poor man who fought successfully. If you wish him to die quickly, then there is no fiercer, harsher death than this.

Daniele: Recitative & Ecco Aria 'Poco, poco è la morte'

<i>Daniele</i>	<i>Daniel</i>
S'è tuo voler, mio Dio, ch'io sia di fiere un miserabil gioco, con fervido desio stimo lieve il patir, la morte poco.	If, my God, it is your wish that I should be the plaything of wild beasts, then, with ardent desire, I consider suffering a trifle, death of no consequence.

<i>Daniele</i>	<i>Daniel</i>
Poco è la morte, se vuoi ch'io mora	Death is of no consequence, if you wish me to die

per adempire tua volontà. Più dura sorte se trovi ancora, l'alma a patire piegata sta.	to fulfil your will. Even if you find a worse fate for me, my spirit is resigned to endure it.
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Abacuccho & Angelo: Recitative; Daniele, Abacuccho & Angelo: Trio 'Mai sempre dona'

<i>Abacuccho</i>	<i>Habakkuk</i>
Ma chi sei tu, che paraninfo alato rassembi al guardo mio?	Who are you, who seems to me like a winged nymph?

<i>Angelo</i>	<i>Angel</i>
Tal son quale ho sembrato: paraninfo celeste Angel di Dio.	I am that which you think I am: a heaven-sent, nymph-like angel of God.

<i>Abacuccho</i>	<i>Habakkuk</i>
Angel di Dio, dove tu spieghi il volo?	Angel of God, whither are you flying?

<i>Angelo</i>	<i>Angel</i>
A te ne vengo e solo perché meco precorra e in Babel Daniele oggi soccorra; sì vòl colui che domina le stelle.	To you, and I am alone, because I need you to come with me to help Daniel today in Babylon; this is the will of He who rules the stars.

<i>Abacuccho</i>	<i>Habakkuk</i>
Chi è questo Daniele, ov'è Babelle?	Who is this Daniel, and where is Babylon?

<i>Angelo</i>	<i>Angel</i>
Se nol sai, vieni meco, che per il crin sospeso io la ti reco.	If you do not know, then come with me: I will carry you there, holding you by your hair.

<i>Abacuccho</i>	<i>Habakkuk</i>
Oh che stupore, oh come sospeso per le chiome in un tratto rimiro parte giammai veduta.	Oh wonder, oh look! Hanging by my hair, I see at once lands I have never seen before!

<i>Daniele</i>	<i>Daniel</i>
Oh Cielo, respiro.	O Heaven! I still have breath!

Daniele
Mai sempre dona
soccorso gradito
a cor contrito
divina pietà.

Daniel
To the repentant heart,
divine mercy
always offers
welcome succour.

Angelo
Non abbandona
l'eterno superno.

Angel
The eternal God
never abandons him.

Abacuccho
Soave e caro
riparo ci dà.

Habakkuk
Tenderly and kindly,
he comes to our rescue.

Abacuccho, Daniele & Angelo: Recitative; Angelo, Daniele & Abacuccho: Trio 'Restati lieto intanto'

Abacuccho
Prendi, uomo giusto: il
creator pietoso
vuol fugarci di fame il
duolo rio.

Habakkuk
Take this food, just man,
the merciful creator
wishes to spare you the
evil pangs of hunger.

Daniele
Chi si alimenta in
Dio trova
riposo.

Daniel
He who nourishes himself
with God, always finds
rest.

Angelo
Riparo trova uom che
fida in Dio;
Daniele, mi parto e
ti disvelo
che il regnator del Cielo
già stabili
de la superna
fede
di darti vita e libertade al
piede.

Angel
The man who trusts in
God is always rescued.
Daniel, I am leaving, and
reveal to you
that the ruler of heaven
has decreed that,
because of your great
faith,
you should have freedom
and life.

Angelo
Rèstati lieto intanto.

Angel
Be happy now!

Daniele
Cheto mi
resterò.

Daniel
I shall enjoy quiet and
rest.

Abacuccho
Tergi dagli occhi il
pianto.

Habakkuk
Wipe the tears from your
eyes.

Daniele
Quanto vuol Dio farò.

Daniel
I shall do what God wills.

Dario: Recitative; Chorus 'Gloria al Dio d'Israele'

Dario
Da le fiere
spietate
vedrò se Daniel già
pasto è reso,
ché da le zanne
irate
esser non può che sia
rimasto illeso.
Ma illeso egl'è,
dunque se vive
ancora
e tra fiere e tra fame
non vuole
il Ciel
che mora,
adempirò mie brame:
Daniele vivrà
libero e sciolto,
e perisca in sua vece
il volgo
stolto.

Darius
I shall go to see whether
Daniel
has been fed to the
ferocious beasts.
It cannot be that he has
remained untouched
by their furious
fangs.
But he is unharmed –
therefore, if he is still
alive
and Heaven has decreed
that he should not die of
hunger or be mauled by
the beasts,
I shall keep my promise:
Daniel shall live
unshackled and free,
and the foolish people
who wanted him dead
shall perish instead.

Gloria al Dio d'Israele.

Glory to the God of Israel.

Daniele
D'un cor contrito
l'eccelso Dio
dolce e gradito,
benigno e pio
fa dominar le
stelle.

Daniel
Kindly pleased
with a contrite heart,
God on high,
benign and pious,
makes the stars shine
brighter.

Interval

George Frideric Handel (1685-1759)

Dixit Dominus HWV232 (1707)

Liturgical text

Dixit Dominus Domino meo: Sede a dextris meis Donec ponam inimicos tuos Scabellum pedum tuorum.	The Lord said unto my Lord: sit thou on my right hand, until I make thine enemies thy footstool.
Virgam virtutis tuae Emittet Dominus ex Sion: Dominare in medio inimicorum tuorum.	The Lord shall send the rod of thy power out of Sion: be thou ruler, even in the midst of thine enemies.
Tecum principium in die virtutis tuae In splendoribus sanctorum: Ex utero ante luciferum genui te.	In the day of thy power shall people offer thee free-will offerings with an holy worship: the dew of thy birth is of the womb of the morning.
Juravit Dominus, et non poenitebit eum: Tu es sacerdos in aeternum Secundum ordinem Melchisedech.	The Lord hath sworn, and will not repent: thou art a priest for ever after the order of Melchizedech.
Dominus a dextris tuis Confregit in die irae suae reges. Judicabit in nationibus, Implebit ruinas, Conquassabit capita in terra multorum.	The Lord upon thy right hand: shall wound even kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies, and smite in sunder the heads over divers countries.
De torrente in via bibet: Propterea exaltabit caput.	He shall drink from the brook in the way: therefore shall he lift up his head.
Gloria Patri, et Filio, Et Spiritui Sancto. Sicut erat in principio, Et nunc, et semper, Et in saecula saeculorum. Amen.	Glory be to the Father and to the Son and to the Holy Ghost. As it was in the beginning, and is now, and ever shall be, world without end. Amen.