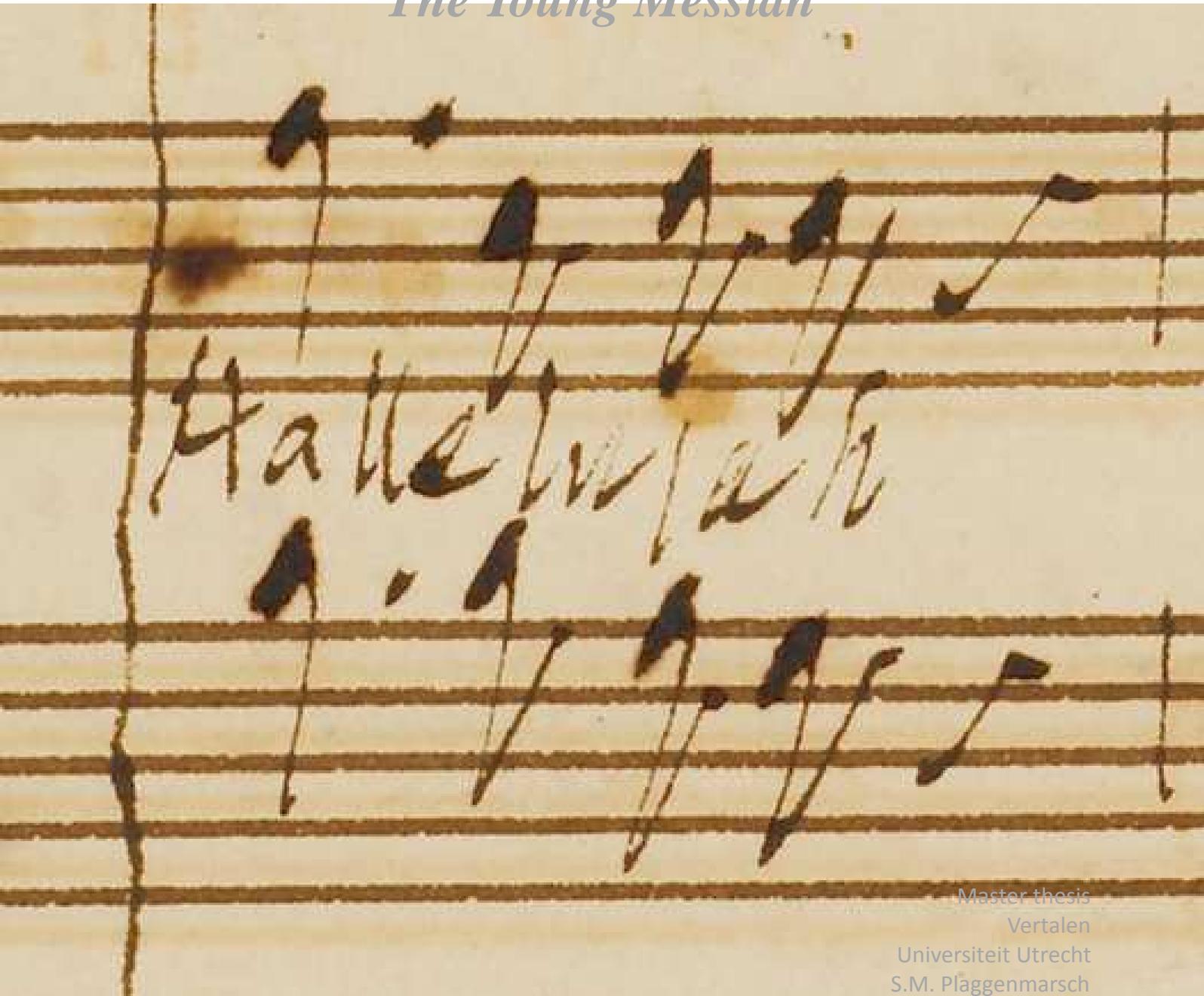


How to Handel:

A thesis on the translation of *Messiah* and *The Young Messiah*



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Abbreviations

TYM: The Young Messiah

KJB: King James Bible

SV: Dutch Authorised Version – Statenvertaling (1977)

HSV: Revised Dutch Authorised Version – Herziene Statenvertaling (2010)

NBV: New Bible Translation – De Nieuwe Bijbelvertaling (2004)

NBG: Bible translation by Nederlands Bijbelgenootschap (1951)

GNB: Groot Nieuws Bijbel – Nederlands Bijbelgenootschap (1996)

ST: Source text

TT: Target text

PN: proper name allusion

KP: key phrase allusion

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Introduction

George Frederic Handel was a devout composer of Italian opera. In the 1730s, however, a turning point was reached due to cultural and financial changes in the opera scene. This forced Handel to turn to English oratorio, with one of the results being that Handel composed the famous oratorio *Messiah* in 1741. This classical work is now one of his best-known compositions, which is, in a nutshell: “a representation of the fulfilment of Redemption through the Redeemer, Messiah” (Larsen, 96). The libretto of *Messiah* exists entirely out of biblical quotations and was compiled by Charles Jennens. On 13 April 1742, *Messiah* was first performed in Dublin and is since one of the most frequently performed works of choral music (Stapert, xi). In the first decades *Messiah* was performed in Passion Week annually. Over the centuries, *Messiah* became a Christmas tradition. In addition, there are also many arrangements and translations made of *Messiah*. One well-known example is Tom Parker’s modern version of *Messiah*, called *The Young Messiah (TYM)*, which he arranged in 1979. Both works know a very extensive performance practice in many different countries.

For this thesis, it is interesting to examine the text and language of *Messiah* in performances. This includes in which language *Messiah* is sung and how the text is presented at performances. There are various ways in doing so:

- 1) A performance of *Messiah* in the original language – English, provided with printed versions of *Messiah* accompanied with the parallel biblical translations in the target language.
- 2) An adaptation of music, text and language. One of the best-known singable versions is the German “Der Messias” by W.A. Mozart.
- 3) A translation of (parts of) the libretto which could be used for performances. Languages in which *Messiah* appeared include for instance Italian and Hebrew.

In the Netherlands, concert guides as in 1) are usually provided at concerts. However, *Messiah* and *TYM* are not available in full Dutch singable translations. When it comes to *TYM*, there have been performances in which recitative parts are rendered in Dutch. These texts, however, usually exist of the parallel quotations taken from a Dutch Bible translation rather than an actual translation of *TYM*’s original text. The lack of full translations and non-English performances of *Messiah* and *TYM* naturally raises questions as to why *Messiah* has rarely been performed in translation and why it

would be useful to have a singable and audible text of *Messiah* and *TYM*.

The aim of this thesis is to provide a Dutch translation of *Messiah* and *TYM* which could be used for performances. Furthermore, this thesis will try to determine the strategy that will be most desirable when translating *Messiah* and *TYM*. Several approaches for translating this work are by: 1) doing a personal translation of the source text; 2) following the available translations of the original texts in the Bible; 3) using a combination of the first two strategies. As this version is intended for performances, it is important that the texts fit to the music, which presents several interesting translation issues, such as the translation of songs and intertextuality, which I will examine in this thesis as well.

In doing all this, I hope to answer the following research question:

What is a desired strategy when translating Handel's *Messiah* and *The Young Messiah* into a singable Dutch version? What problems present themselves when translating *Messiah* and *TYM* and what are the possible and desirable solutions for these problems?

This thesis is divided into five sections. The first chapter will focus on giving a general overview of the history and function of *Messiah* and its place within Handel's oeuvre, as well as give a characterisation of the international distribution and performances of *Messiah* and *TYM*. Here Mozart's version of *Messiah* will be discussed, followed by the existent translations of *Messiah*. Chapter two will begin by laying out the theoretical dimensions of the research, and looks at the translation problems and strategies of text on music and intertextuality that the translator may encounter when faced with the translation of *Messiah*. This chapter concludes with a description of the chosen strategy for the translation of *Messiah*. In chapter three I will present my own translations of *Messiah* and *TYM*. Finally, chapter four assesses the conclusions of this thesis.

1. Introduction to Messiah and The Young Messiah

Handel's oeuvre includes 42 operas, 29 oratorios, 16 organ concerti and over 120 odes, cantatas, chamber music and arias, hymns, anthems, passions, concerto grossi and suites (Burrows, 331-7). Below, this chapter will first give an account of the history and function of *Messiah* and its place within Handel's oeuvre, as well as provide a characterisation of the performances. Then Mozart's version of *Messiah* will extensively be discussed, followed by the existent translations of the work. This chapter concludes with a characterisation of Parker's arrangement *The Young Messiah*.

1.1 A short history of Messiah

George Frederic Handel was born on 23 February 1685 in Halle, Germany. He was raised in Germany and he studied in Italy. His musical career in England began in 1710, when Handel arrived in London. It was not until 1741 that Handel composed his best-known work, *Messiah*. It took him three weeks to finish this work - from 22 August to 14 September 1741 (Tobin, 1). Six months later, its first concert performance took place in Passion Week in Dublin. *Messiah* is divided into three parts. J.P. Larsen summarised the parts as follows: the first part is about "the prophecy and realization of God's Plan to redeem mankind by the coming of the Messiah" (97). Part two regards "the accomplishment of redemption by the sacrifice of Jesus, mankind's rejection of God's offer and mankind's utter defeat when trying to oppose the power of the Almighty" (97). Part three concerns "a Hymn of Thanksgiving for the final overthrow of Death" (97). On the 6th of April Handel conducted *Messiah* for the last time (Shaw, 20). He died on 14 April 1759 and was buried in the Westminster Abbey in London.

The text of *Messiah* is compiled by Charles Jennens and mainly consists of biblical quotations from the King James Bible of 1611; some texts derive from the Great Bible of 1539. Jennens was born in 1700 in Leicestershire. He was a wealthy landowner and scholar and sincerely devoted to the arts and literature (Samdal, par 1). He was a great admirer of Handel's work, and as many others he "wanted to join in creating great art" (Smith, 107), since Handel was a leading composer in England (106). Jennens wrote in a letter to Edward Holdsworth on 10 July 1741 that he hoped that Handel would "lay out his whole Genius and Skill upon it, that the Composition may excel all his former Compositions, as the Subject excels every other Subject" (Smith, 107). Jennens also delivered the words for the oratorios *Israel in Egypt* (1738), *Saul* (1739), *l'Allegro* (1740), *il Penseroso ed il Moderato* (1740) and *Belshazzar* (1744). Jennens died on 20 November 1773.

According to the Handel House Museum, Jennens helped Handel to establish “immortal fame and popularity”, although he never asked for money in exchange for the libretti he wrote (The Guardian, par 4).

1.2 Function of *Messiah* and its place within Handel’s oeuvre

When Jennens had the idea for *Messiah*, what he described as “a fine entertainment” (Burrows 1991:55), he first completed the libretto and then presented it to Handel in order to be set on music (Smith, 102). *Messiah* was conceived as a work for performance in London in the Passion Week. However, Handel took it with him to Dublin for the first performance (Hicks, 157).

Messiah is different from Handel’s other oratorios. Burrows considers the subject matter to be the most important difference between *Messiah* and Handel’s other oratorios (Burrows, 56). This corresponds with Stapert, who says that although *Messiah* tells a hero story like the other oratorios, the hero in *Messiah* is divine (Stapert, 37). In addition, *Messiah* “tells a cosmic drama that transcends both time and space”, whereas the regular oratorios “present action that is limited in time and space” (Stapert, 37-8). Another characteristic of *Messiah* is that it does not contain metrical or rhymed verse, which is in strong contrast with most opera and oratorio. However, *Messiah* does contain “a controlled rhetorical flow: the English translations of the scriptures were, after all, intended as ‘performance texts’, to be read aloud at public worship” (Burrows, 56). The final feature Burrows mentions is the narrative format of the text: “There is no impersonation of dramatic characters. The narrative function is not concentrated in one voice”. The soloists as well as the chorus carry the story forward (56).

Over the centuries, *Messiah* developed into one of Handel’s most famous oratorios and according to Calvin Stapert, *Messiah* “became less and less an ‘elegant entertainment’ of the eighteenth century and more a sacrosanct musical icon of the nineteenth”, because of the “monumental size and Romantic ‘improvements’ of *Messiah*, [which] went hand in hand with a changed conception of its nature” (Stapert, 60). Instead of art in the service of religion, the art itself became a religion; feeling became more meaningful than the word (Stapert, 60).

1.3 From Italian opera to English oratorio

When Handel first arrived in London, the English opera tradition was barely five years old (Stapert, 17). “Handel wasted no time getting involved in London’s fledgling operatic scene with the composition of *Rinaldo*, [...] the first Italian opera by any composer written specifically for

production in England”, as Stapert says (18). In the following years, Handel composed several operas. However, due to financial and managerial problems which threatened the future of opera at the King’s Theatre, Handel started to write other compositions, which gave him experience with setting English texts to music and writing for choir (20). In 1719, the Royal Academy of Music was established and Handel was assigned to ‘Master of the Orchestra’. Handel’s operas received many performances. Nonetheless, after less than two decades of productions, financial and internal problems caused that the Royal Academy ceased to exist (Stapert, 21-4). According to Stapert, it was striking how popular Italian opera remained for so long in England (24). However, there was a turning point in 1728, when *The Beggar’s Opera* by John Gay and Johann Christoph Pepusch was produced. It was, in all respects, different from Italian opera. Stapert names three of those differences: *The Beggar’s Opera* was 1) in English, 2) filled with contemporary characters and 3) it alternated between spoken dialogue and “catchy popular tunes” (24). It became enormously successful and it was even seen as the opera that drove the Italian opera out of England (Stapert 24-6).

As mentioned above, Handel tried to keep Italian opera alive, even though the English were already thoroughly accustomed to long unstaged choral works, since these had for many years been a central feature of the annual celebrations for St. Cecilia’s Day. This made the public ‘ripe for oratorio’, according to Richard Lockett (Stapert, 31). Yet Handel still composed operas, but later, a competing opera company took over the King’s Theatre (Stapert, 31) and so during the late 1730s Handel “gradually interspersed unstaged English works among his operatic productions” (35).

Larsen emphasizes the important change of language for oratorios. Italian was the accepted language for opera and oratorios. However:

[D]ue to the curious way in which oratorio in England began [...], [the public performances of *Esther*] established the work and the genre in the consciousness of the English musical public, thus creating a basis for oratorio’s subsequent popularity. This development [...] resulted in oratorio with English text becoming an unavoidable reality, irrespective of the problems and difficulties which might thereby arise. (Larsen, 30)

Larsen also points out that this change was important in three ways:

- 1) Oratorio was freed from the conventional type of libretto common both to Italian opera and Italian oratorio.

2) Such librettos would have prevented oratorio from moving towards the simple and the monumental. Moreover, oratorio was brought closer to the English public and was made widely acceptable.

3) However, a difficulty presented itself to the performers: few of Handel's singers could express themselves naturally in English. (Larsen, 30)

In view of this, discussions raised about which language should be used for opera and oratorio.

According to Larsen, Handel

would undoubtedly have agreed wholeheartedly [...] that Italian was better and he showed no tendency either in 1732 or later on to break with the Italian tradition for opera. But in oratorio the change from one language to another became a fact without any outside prompting, even though it faced him with [...] the problem of the soloists. (Larsen, 32)

Due to financial problems, oratorio was the alternative, since it was a much cheaper production than operas, because "unlike operas, [oratorios] do not usually include acting, costumes, and stage prop[erties]" (Stapert, 3). Furthermore, the language issue plays part in the choice for oratorio as well. Handel's soloists were not proficient in English, neither was there room for the use of the Italian language in Handel's oratorios. Therefore, Handel had to replace his Italian soloist by English ones (Larsen, 33). Moreover, these Italian stars were too expensive to engage in his oratorios and he gradually tried to replace them by cheaper English or second-class Italian singers" (Larsen, 33). All this uproar paved the way for oratorio. In January 1741, Handel's career as an opera composer ended with *Imeneo* and *Deidamia* (Stapert, 35). A half year later, *Messiah* was a 'new sacred oratorio', composed by Handel.

1.4 Performances

Messiah was performed in Dublin first. Then, its success was enormous and soon the second performance in Dublin took place on June 3^d. According to Si Wages, "Handel struggled with the decision to perform it in London because the oversensitive Bishop of London might fail to recognize Handel's efforts to distance *Messiah* from that vulgar form of entertainment-'Opera'" (Wages, 15). Almost a year after Dublin, on 23 March 1743, *Messiah* was first performed in London (Shaw, 113). (15). Indeed, *Messiah* was less enthusiastically received here. David Vickers states that *Messiah* was the subject of great controversy in London. On the one hand "[Handel] was severely criticized by the some voices of the English social establishment for his artistic endeavours - some had

considered Italian operas ridiculous,” (Vickers, par 5), but now there actually was an oratorio in English, another point of discussion was raised by others who “believed that presented Biblical concert dramas or musical settings of scripture was profane,” as Vickers says(par 5).

Moreover, *Messiah* was not even favourably received by Charles Jennens. He was very discontented with Handel’s work:

His *Messiah* has disappointed me,’ he wrote to Holdsworth, because Handel ‘set it in great haste, tho’he said he would be a year about it, & make it the best of all his Compositions.’... Tis after all, in the main, a fine Composition, notwithstanding some weak parts, which he was too idle & too obstinate to retouch, tho’ I us’d great importunity to persuade him to it’ . (Stapert, 46)

Nevertheless, after the first successful performances of *Messiah*, it soon became a tradition to perform it in Passion Week and a month later in the Foundling Hospital. After 1750, Handel gave a benefit performance of *Messiah* in the Foundling Hospital every year until his death in 1759, after which the performances continued annually until 1777 (The Foundling Museum.org, par 4).

At this time, a trend of larger choirs was set in motion by Handel when he had more singers available for the London performances, where “he divide[d] the solo numbers between two soloists who would have sung the choruses, [and a]fter Handel’s death, *Messiah* performances generally followed a similar pattern” (Neff, 19). In 1784, the trend of larger choruses and matching orchestras with a performance in the Westminster Abbey reached new heights: “The organizers of this Handel tribute, a five-day festival, wanted to mount performances on such a scale of magnificence, as could not be equalled in any part of the world” (Neff, 19). They achieved this goal by assembling over 250 singers and 250 instrumentalists (Neff, 19).

From the nineteenth century onwards, “*Messiah* became more and more of a Christmas tradition, [and] its international reputation grew as well: ‘By the early 19th century, performances of *Messiah* had become an even stronger Yuletide tradition in the United States than in Britain’” (Kandell, 3). Furthermore, different views arose over the performances of *Messiah*. On the one hand, there were people who “wish[ed] to adhere closely to the composer’s own practice, which was followed by gestures of conscious departure” (van Asch, par 2), but on the other hand, “the availability of piano scores spawned the practice of performing the work with large (usually amateur) choirs accompanied by a single instrument, an organ or even a piano, resulting in versions

which not only distorted the Handelian score, but also ignored the composer's intentions", says David van Asch (par 2). Such a large performance, for instance, took place in 1859, when *Messiah* was sung with a choir of 2765 voices and an orchestra of 460 (Grundy, par 5). After that, there was a performance of the 'Hallelujah Chorus' at the Grand National Celebration of Peace, with 10,000 voices and an orchestra of 500 members (Grundy, par 5). Van Asch explains that due to much research that has been done in recent years, "the general awareness of the argument of authenticity in modern performances" raised (par 2). In the Handel anniversary year, 1985, "many articles and books have been published, all of which have led up to a greater understanding of the work", says van Asch (par 3). However, this does not mean that only small performances take place now, according to van Asch, "large scale performances are still very much the norm" (par 3).

In the Netherlands, Handel and his work became known in the twentieth century. *Messiah* has been performed by many professional and amateurish choirs and orchestras. Since 1946, the Dutch Handel Association (NHV) has a tradition of performing *Messiah* annually and it earned them a good reputation (Concertgebouw.nl, par 1).

1.5 Adaptations and translations of *Messiah*

Messiah has been performed in other languages as well. After Handel's death, a singing school founded by Johann Adam Hiller performed *Messiah* for the first time in Italian in 1786 in Berlin, because there were only Italian singers available (Stapert, 53). On 6 March 1789, Wolfgang Amadeus Mozart's orchestration, which was sung in German, was performed for the first time in Germany. Mozart had only heard *Messiah* once when he was in London as a child and when he was older in 1777 in Germany (Petersen, 111). By that time, Handel had such a reputation, that it was a "supreme compliment of re-orchestrating *Messiah*" that Mozart paid him (Kandell, 3). However, Mozart "confessed himself to be humble in the face of Handel's genius. He insisted that any alterations to Handel's score should not be interpreted as an effort to improve the music. 'Handel knows better than any of us what will make an effect,' Mozart said. 'When he chooses, he strikes like a thunderbolt.'" (Kandell, 3). Mozart's changes in *Messiah* are mostly changes on musical grounds. He makes more use of the wind section than Handel did and he adds other instruments, such as the clarinet, which did not exist in orchestras in Handel's time (Petersen, 113). On textual grounds, Mozart's arrangement particularly is a shortened version of *Messiah*. He left out parts of *Messiah*, such as a chorus in *Let all the angels of God worship Him*, the air *Thou art gone up on*

high and in *The trumpet shall sound*, for instance, he left out a part of the air and he shortened sentences (113). However, in comparison with the arrangements of that time, Mozart's changes are modest (114). Most changes are subtle distinctions in text or instrumentation.

In recent years, there is made and performed an Hebrew translation, the original language of the Bible (Stahl, par 1). The aim of this translation was "to try and maintain as much [as] possible the original Hebrew renditions of those particular scriptures", according to David Loden, soloist and head of the Liturgical Choir (Stahl, par 5). Their music conductor, Monika Vasques, points out the relevance of a translation of *Messiah*: "When you know the meaning of the words in another language it's not the same as when hearing in your own language" (Stahl, par 3). This performance was enthusiastically received by many Israeli and Jews, because they understand Handel's message clearer in their own tongue, Loden said (Stahl, par 9).

A search to a Dutch translation of *Messiah* yielded in only two references of Dutch *Messiah* performances. The first reference was found on the website of the Dutch Haendel Vereniging (NHV), which says that parts of *Messiah* were sung in Dutch in 1942 during World War II, because it was not allowed to sing in English at the time (par 2). However, this Dutch translation was not found anywhere to have a look at. A second reference was found in an article in the catalogue of the Dutch Royal Library (KB). In this article, which was published on 1 May 1975, the conductor C. Giesing mentions that his choir performed *Messiah* in Dutch in 1964. Giesing takes the view that songs should be performed in the original language, so, in his opinion, this performance was not received enthusiastically (Leeuwarder Courant, par 1). Both translated versions were not found.

1.6 The Young Messiah

In 1979, the British musician Tom Parker made an arrangement of Handel's *Messiah*, named *The Young Messiah (TYM)*. It was first performed by The New London Chorale, which was founded and conducted by Tom Parker. In 1979, the soloists were Vicki Brown, Madeline Bell, George Chandler, Steve Jerome and Hywel Bennett. Parker also arranged other classical works into pop songs, which he recorded with his choir, for instance, *The Young Amadeus Mozart* (1997), *The Young Puccini* (1991) and *The Young Matthew Passion* (1986). *The Young Messiah* was their first project (New London Chorale, 1).

TYM differs from *Messiah* in several ways. Firstly, Parker used the texts of only nineteen parts of *Messiah* and turned them into twelve songs. In an interview with Parker, he says in the

Dutch newspaper 'De Telegraaf' of 19 March 1992 that there is an audience that does not have the desire to listen to a classical work for hours, therefore he arranged *TYM* into a short version without affecting the melodies of Handel (De Telegraaf, par 1). The main difference between a classical and popular *Messiah* lays in the fact that Parker mainly altered the music so that *Messiah* fits in the contemporary time. The melodies of the parts of *Messiah* and *TYM* are roughly alike, however, the baroque ornaments Handel composed are absent. As a result, the melodic lines of *TYM* are straightforward, as Parker intended. Parker also changed the musical setting by adding contemporary instruments, like (electric) guitars and a rhythm section. Alterations of the text mainly concern the older spellings of words, such as 'crieth' becomes 'cries', and there is less repetition of phrases.

A difference concerning the structure of *TYM* is that Parker has not divided *TYM* into three parts, as Handel did with *Messiah*. Parker has taken thirteen parts from *Messiah's* first part, three came from part II and only two are taken from part III. The finale of the twelfth song – 'Worthy is the Lamb' consists of the 'Hallelujah'-chorus again, by way of encore, which *Messiah* does not have. Furthermore, Parker added a storyteller, who tells the texts of several parts of *Messiah*, which Parker added to the main songs he made. For example, the song 'Who shall abide' is combined with *Messiah's* recitative 'Thus saith the Lord of hosts' and the chorus 'He shall purify', which are told by the story-teller in *The Young Messiah*.

In addition, some choirs have made new arrangements of *Messiah* which follow the line of Parker. Yet, these arrangements are barely known, because they often were not published and only stayed in the hands of the choirs themselves. However, there is one production which is an arrangement of Parker's arrangement, *The New Young Messiah*, which was produced in 1993. In this version some other parts from *Messiah* which are missing in *TYM* are added, such as 'Surely he hath borne our griefs' and 'The trumpet shall sound'. This edition is performed by several artists, such as Wayne Watson, Sandy Patti and Steven Curtis Chapman and the songs are accommodated to the singers.

There is barely anything else written about the accomplishment, backgrounds or the reception of *The Young Messiah*. Some reviews are found on-line, which are not extensive. *TYM* is best known for its performance of The New London Chorale by Tom Parker himself in 1979. *TYM* was seen as contemporary, young and innovative, which made classical music approachable for a

larger audience (van den Wildenberg, par 6). Other performances of *TYM* are mainly performed by amateurish choirs. According to Wildenberg, *TYM* is very popular in the Netherlands since 1988, more than anywhere else (par 6).

A full Dutch singable translation of *TYM* has not been published yet. There have, however, been performances by a Dutch choir, named Samen Op Weg, in which the parts of the storyteller were spoken in Dutch (SOW, par 3). These Dutch texts are taken from the Dutch NBG-translation of 1951.

2: Translating songs and intertextuality

The aim of this thesis is to translate Handel's *Messiah* into a singable Dutch version that could be used for performances. The many constraints of this kind of song translation require a well-defined strategy. A translator is bound to the formal aspects of music. Singability of the work is, for instance, a necessary condition for such a specific translation. Peter Low has created an approach for this kind of translation: The Pentathlon Principle. This method will be discussed in the section below. Then another element of translating *Messiah* will be discussed: intertextuality. The entire text of *Messiah* stems from the Bible. These quotations are no intertexts in itself, however, these text bear another, new function, since it is set on the music of *Messiah*, and thus creates intertextuality. The second part of this chapter will elaborate on the strategies for translating the intertexts in *Messiah*.

2.1 A Pentathlon Approach to Translating Songs

Peter Low's 'Pentathlon Principle' offers an approach to the translation of musical texts. Low claims that singable translations could be very difficult for a translator, because of the many constraints of music. Therefore, it is important for a translator to "adopt an approach which looks forward to the future function of the TT and stresses the importance of its end-purpose" (Low, 185). This is called the *skopos*. The *skopos* of song translation is very complex and consists of two important things: the TT must fit the music and the essence of the ST must be retained (185). Low finds the *skopostheorie* a very practical approach to translating songs, because of its strong emphasis on the end-purpose (186). He reaches a method, which is the *Pentathlon Principle*. In his point of view, it is very important to adopt a certain amount of flexibility, because translating songs is impossible when a translator does not take some liberties (191). Moreover, a deliberate focus on function and purpose would help a translator to decide which are the features to prioritise in a given case and which are the features that may be sacrificed at less cost (186).

Low's pentathlon is a practical translation strategy which has a functionalistic approach. It is divided into five sections, which are respectively singability, sense, naturalness, rhythm and rhyme. This strategy is meant to be "a guide to micro-level decision-making", but should also be central to the overall strategy, finds Low (185). This pentathlon is about balancing between these five criteria. However, there is also a major difficulty of such translation, because these five criteria often conflict with each other.

2.1.1 Singability

The first criteria Low discusses, is singability. This category results from the *TTskopos*, as singability is a condition for a song. A translation of a song demands that the particular song is performable, says Low (192). Singability differs from written text in the sense that there is a time limit to being performed, whereas reading written texts gives one the opportunity to pause.

Translators need strategies to optimise the singability of a translated song. When translating into English, for instance, a translator should take the consonant clusters, closed syllables of the English language into account (193). By means of recitation, a translator can identify these clusters and find out where problems with diction arise. A translator's strategy could be to choose for a certain amount of semantic loss and replace it with other words (186). Low exemplifies that undersized vowels like 'it' and 'the' should not be placed on long, slurred or emphatic notes. Alternatives for these words could be 'these' or 'those'. 'Tiny' could be used instead of 'little', because 'tiny' is an easier word to sing.

In addition, the highlighting of particular words in the ST by musical means is another feature of singability. The musical highlighting must fall on the same words in a translation. In *Messiah* Handel frequently highlighted words by the music. For example, in the phrase "Every valley shall be exalted and every mountain and hill made low" (no.3) the word 'exalted' is sung on high notes and the melodic line goes down when 'made low' is sung. Another example is 'I will shake all nations' in "Thus saith the Lord"(no.5), in which 'shake' is highlighted on a melisma of 24 semi-quavers, which echoes a turmoil.

2.1.2. Sense

In translations, naturally the retention of the original meaning is required. However, song translation calls for flexibility: some stretching or manipulation of sense (194). A few examples given by Low are replacement of precise words with near-synonyms, superordinate terms for narrow terms and using different metaphors with the same function.

When a translator is bound to syllables, as is the case for song translation, stretching of sense is necessary; the value of the original song rests heavily on it, argues Low (195). When a set of TL words matches with the music, however mismatches with the meaning of the ST, it does not correspond to the *skopos* and could then hardly be called a translation any more.

2.1.3 Naturalness

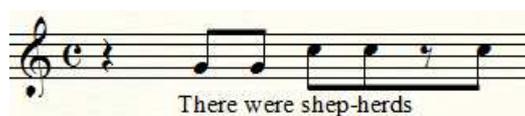
A translation must sound natural to the audience. Two important aspects of naturalness are register and word-order (195). A proper strategy is very important here, because semantic accuracy should not be the sole goal, says Low (195). Unnatural texts, consisting of for example translationese, archaisms and adjectives placed after nouns, stem from failure to assess the naturalness of ST and TT (195).

Moreover, it is essential for a translated text to communicate effectively on the first encounter (195), because there is only little time for the audience to process the lyrics. When a text is unnatural, the audience make extra redundant efforts from the audience to process a song (196).

2.1.4. Rhythm

Some say translating songs means counting syllables. Low finds this way of translating also highly desirable. However, he adds, small changes to the rhythm do not necessarily devalue a song: rhythmic details are not pinned down. Identical syllable count is desirable, nevertheless, adding or replacing syllables when in acceptable places is allowed. This could be necessary when a text becomes ambiguous or unnatural.

The rhythm could easier be changed in recitative parts than in lyrical phrases, mentions Low. *Messiah* has sixteen recitative parts, so when translating, changing the rhythm could be taken into consideration. Furthermore, alteration of the rhythm could best be done in places where the music has melismas and repeated notes. A translator could add a syllable on melismas and subtract them on repeated notes. For example, 'There were shepherds' (no. 14a) begins with the quavers g-g-c-c :



In a translation the repetition of the note g could be lost and turned it into a crotchet, or just dropped. Then the text "De herders..." could be sung on g-c-c. It becomes:



Another option Low suggests is to respectfully change the melody, although this is less preferable. A translator could opt for this when meaning or natural word-order are more significant

than the loss of a small melodic detail. Other suggestions of Low are the addition of new words or phrases, repetition of words or phrases and dropping notes from the music (as above). Whatever the adaptation, it must give the appearance of coming from the subtext of the source (197).

Additionally, stressed syllables and other aspects of music, such as the length of notes and rests are also a very important for a translator to take into account next to syllable counting.

2.1.5. Rhyme

Low's fifth criterion is rhyme. Translating rhyme calls for flexibility. Being too focused on re-creating rhyme possibly leads to the loss of other essential elements such as sense or word-order (198). The rhyme scheme of the TT does not necessarily be the same as the one of the ST. The other elements are indicative of how rhyme must be maintained in a TT. Other devices than perfect rhyme increase the options available to the translator. Such devices include imperfect rhyme, near rhyme and rhyme's cousins: off-rhyme, weak rhyme, half-rhyme, consonant rhyme, assonance and alliteration (199).

2.2 The Pentathlon in Messiah

In this section, I will further investigate Low's Pentathlon and, in particular, how the five criteria of his approach are present in *Messiah* and how this principle could be applied during the translation process of *Messiah* and TYM. I will give examples of the problems one may encounter and give possible solutions to these translation problems.

2.2.1 Singability

The ST words existed before Handel composed the original music. Therefore, the text fits perfectly in with the music and it is difficult to find a text in another language that fits right in with the music as well. The singability of a translation, therefore, forms an important aspect.

Firstly, closed syllables and consonant clusters must be identified to find problems with diction. The consonant clusters found in *Messiah* are often formed by a contraction of syllables, such as 'pardon'd' (Comfort ye), 'accomplish'd' (Ev'ry valley) and 'heav'ns' (Thus saith the Lord). Other consonant clusters are for instance 'hosts' (Thus saith the Lord), 'didst not' (But thou didst not leave), 'bonds asunder' (Let us break). These clusters could be difficult to sing, often because the text is rapidly sung. In the Statenvertaling (SV), consonant clusters appear in words such as 'heerscharen', 'heerschappij', 'komst', and 'verkondigster'. When these clusters cause unsingability,

one could look for synonyms to avoid the consonant clusters, such as for instance, 'verkondigster' could become 'vreugdebode'.

Another example is found in 'Thus saith the Lord' (no. 5), where 'heav'ns' is sung on one note.

Messiah: Yet once a little while, and I will shake the heav'ns, and the earth, the sea, and the dry land;



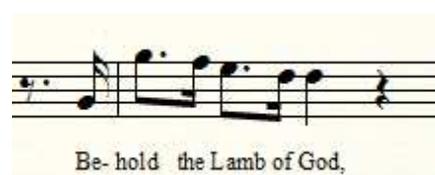
SV: Nog eens, een weinig tijds zal het zijn; en Ik zal de hemelen, en de aarde, en de zee, en het droge doen beven. (Hagg. 2.7)

In Dutch, contracting 'hemel' into 'hem'l', makes it unsingable. Another solution than the use of a synonym is possible. One could delete the article 'the', than it becomes 'hemel en aarde'. Yet, I could also change the way the words are set on the notes. Then, it would look like this:



Now, 'hemel' is singable and at the same time I did not change the sense as found in the quotation.

Many pieces in *Messiah* begin with a short, closed or unstressed syllable, such as 'And the glory of the Lord', 'But who may abide', 'And he shall purify', 'O thou' and 'For behold'. Handel placed them all on short notes, mostly quavers. He placed stressed syllables on longer notes. Tobin says: "Although Handel's setting of English often results in extremely false accentuation, his placing of the syllables invariably creates the syllabic rhythm which exactly expresses the spirit underlying the text. He was extremely sensitive to this syllabic rhythm" (139). 'Behold the Lamb of God' (no.22) is an interesting example of this:



The dotted motive creates a balance between the stressed and unstressed syllables. 'Be-', 'the' and

'of' are placed on semi-quavers, whereas the accent is laid on '-hold', 'Lamb' and 'God' by the longer notes. In the SV translation "Zie, het Lam Gods" (John 1.29) only 'het' is unstressed and has not enough syllables. Hence, one could turn to other Bible translations. The Herziene Statenvertaling (HSV) gives "Zie, het Lam van God". The accents are laid on the same syllables as in the ST. However, it has a shortage of one syllable. Adding 'en' before 'zie' could solve this. The translation then will be:



The last characteristic of singability given by Low is the highlighting of words. Handel used this technique several times. Earlier, examples were mentioned of 'the hills made low' (No.2) on descending notes and 'shake the heav'ns and earth' (no.5) on a melisma. Additionally, 'the trumpet shall sound' (no.48), 'sound' is sung on a slurred dotted breve, imitating the sound of a trumpet. Subsequently in no. 48, 'and the dead shall be raised incorruptible' is highlighted as well. 'Raised' is sung on high notes. This highlighting however, is debatable in Dutch:

SV: "Want de bazuin zal slaan, en de doden zullen onverderfelijk opgewekt worden" (I Cor. 50.52).

The meaning of 'slaan' does not immediately relate to 'sound', but only in the collocation with 'bazuin'. Therefore, it could be acceptable to use here, but, 'schalt' could be more desirable. It connotes with 'sound' and has a similar connotation in Dutch as well. On the other hand, the collocation 'de trompetten schallen' might be more familiar than the 'de bazuinen schallen'. The second part of the sentence presents some more translation issues, such as word-order, verbal form and syllable count. The highlighting occurs on 'raised', which in the Dutch sentence would be on 'opgewekt'. 'Opgewekt' however, needs two more notes to be sung on than 'raised', which is placed here on one long note or a melisma. Other bible translations also give 'opgewekt', which thus requires looking for another synonym for 'raised', which preferably consists of only one syllable. Moreover, the syllabic rhythm here faces one with some other problems, so solutions will be found and further discussed in the translation in section 3.1.

2.2.2. Sense

It is obviously in translating that meaning of a text is a very important criterion. Low mentions two essential remarks, which are flexibility of the translator and the value of the original song that rests heavily on its sense (194-5). This also concerns the oratorio *Messiah* covers the story of the passion of Jesus, which is presented in Bible texts from the KJB and is divided into three parts: the annunciation, the crucifixion and the resurrection of the Messiah. In translating, the SV will be used as much as possible as a guideline for the Dutch translation of the oratorio, because the SV has a similar status as the KJB. The translations of the KJB and SV correspond to a certain extent. A few years after the KJB was finished, the Dutch synod obtained information from the English translators on how to translate the Bible (Van der Vlis, par 1). Their strategy was based on literal translation, unless this would cause problems in Dutch, in which case the literal translation would be put in the annotations (par 3).

Nowadays, the language use in the KJB and SV is somewhat outdated. Nonetheless, this usage of the language will still be relevant, because it belongs to the specific characteristics of the text. Furthermore, in a translation as such, it will be a unique opportunity to create a significant difference between *Messiah* and a modern *The Young Messiah*. So, an evident difference in the use of the language will be desirable, with minimal loss of meaning.

To illustrate, Parker copied the text of *Messiah* in its entirety to the twelve songs of TYM. In this thesis, it is decided to draw a sharp distinction in the text of the storyteller in TYM in comparison with the according texts of *Messiah*, which will preferably be translated with texts from the SV, while the texts of TYM stem directly from the Nieuwe Bijbelvertaling (NBV).

Niet ver daarvandaan brachten herders de nacht door in het veld, ze hielden de wacht bij hun kudde. Opeens stond er een engel van de Heer bij hen en werden ze omgeven door het stralende licht van de Heer, zodat ze hevig schrokken. De engel zei tegen hen: 'Wees niet bang, want ik kom jullie goed nieuws brengen, dat het hele volk met grote vreugde zal vervullen: vandaag is in de stad van David jullie redder geboren. Hij is de Messias, de Heer (NBV: Luke 2.8-11).

This is in contrast with the SV text, which is:

En er waren herder in diezelfde landstreek, zich houdende in het veld, en hielden de nachtwacht over hun kudde. En ziet, een engel des Heeren stond bij hen, en de heerlijkheid

des Heeren omscheen hen, en zij vreesden met grote vrees. En de engel zeide tot hen: Vreest niet, want, ziet, ik verkondig u grote blijdschap, die voor het gehele volk wezen zal; Namelijk dat u heden geboren is de Zaligmaker, welke is Christus, de Heere, in de stad Davids (SV: Luke 2.8-11).

Generally, the essence of the meaning of both texts is similar. However, the text of the NBV sounds more natural to the audience of today than the text of the SV, which presents some complex sentences. In TYM, the NBV will be sufficient, but the SV calls for more flexibility. Moreover, this text is divided in several parts in *Messiah*, whereas it is one spoken text in TYM. This passage in *Messiah* is slightly more complicated, because other criteria such as singability and different rhythms are involved as well.

2.2.3 Naturalness

Two crucial parts of naturalness are register and word-order. The register of *Messiah* is defined by the King James translation of the Bible. Nowadays, the text of the KJB could sound archaic to the audience, but the KJB is still used in several churches, as is the case for the SV.

The intention of this thesis is however to create a translation of *Messiah* that is similar to the English version and therefore, the language will be of the same register. The language in the SV will be appropriate. However, a difference will be seen in comparison to the translation of TYM, in which a contrast will be made between the 300-years-old and classical *Messiah* and a young and modern TYM.

A difference will be drawn in the translation of pronouns, such as ye/thou/thee/thy/thine. This is translated as gij/ulieder/gij zijt in the SV and this will be retained as much as possible, because this register fits into the genre of the oratorio. Even though these words are no longer current in spoken language, they are typical biblical language. However, these words will be consistently translated in TYM with je/jouw in order to sound more natural and personal to a younger audience.

In addition, many obsolete verbal forms ending in -eth are present in the ST, such as tellest/taketh/dwelleth/crieth/justifieth. In the SV imperatives ending in -t appear, such as spreek/roept/uittrokt/vreest/heft sound unnatural nowadays and the -t is left out. A distinction between *Messiah* and TYM could be drawn here as well. The archaic forms could be used in *Messiah*, if they

are singable and in TYM the current words such as tells/cries could be translated with their current Dutch forms.

Another potential translation problem is word-order. Sentences in the SV texts are complex, consisting of many subordinate clauses. For example, the word-order of “And the angel said unto them” (no. 15) sounds natural in English, however, in the SV it is stated as follows:

En de engel zeide tot hen: Vreest niet, want, ziet, ik verkondig u grote blijdschap, die voor het gehele volk wezen zal; *Namelijk* dat u heden geboren is de Zaligmaker, welke is Christus, de Heer, in de stad Davids (Luke 2.10-11).

The word-order in verse 11 sounds unnatural. For example, the noun ‘de Zaligmaker’ after a verb is possible, but would sound better before the verbs. It is changed into a more natural construction in the HSV:

[...] *namelijk* dat heden voor u in de stad van David de Zaligmaker geboren is; Hij is Christus, de Heere (Luke 2.11).

A make-shift solution would be:

Want heden is u geboren in de stad van David, uw Heiland, de Christus, de Heer.

In this sentence, word-order is more natural, at the cost of rhythm and sense, because ‘stad’ is sung on two contracted D notes in the place of ‘ci-ty’ and ‘Zaligmaker’ is replaced by the synonym ‘Heiland’. And, ‘which is’ is placed on two semi-quavers and could also be contacted to a quaver, then ‘de’ could be cut out before ‘Christus’, which would be more logical.

2.2.4. Rhythm

Every part of *Messiah* has its own rhythm, which must be respected. Identical syllable-count is highly desirable here, states Low (197). However, adding or subtracting syllables could be acceptable as well, rather in recitatives. *Messiah* exists of several recitatives. The recitatives in TYM are actually told by the storyteller and he can set the pace, for as long as the text is enclosed in the given bars of the songs. For instance, the text of the storyteller in the song “He shall feed his flock” (no. 7) must be told within six bars of a 6/8 time signature. With the right pace and stresses the text of the NBV will perfectly fit in, because the clauses are short.

Kom naar hem, jullie die vermoeid zijn en onder lasten gebukt gaan, dan zal hij jullie rust geven. Neem zijn juk op je en leer van hem, want hij is zachtmoedig en nederig van hart. Dan zullen jullie werkelijk rust vinden (Matthew 11.28-29).

The text of the SV, however, demands for change, because this text is sung. The translation of this part can be found in chapter 3.1.

Furthermore, Low suggest that even change of melody is not out of the question either. The score is a couple of times provided with added staves to suggest another melody and rhythm as in “If God be for us” (no. 52). The text “If God be for us” can be sung on six crotchets (g-b-a-g-d-d), four crotchets followed by a semi-breve (g-b-a-g-d), and a few bars further, on a crotchet, semi-breve and three crotchets (d-c-d-e-e)(p. 205-6). This suggests that changing the melody or rhythm in some other places could also be acceptable, when there is no other possible solution.

Then, rhythm also covers stressed and unstressed syllables. In ‘Ev’ry valley’, the ST is “and ev’ry mountain and hill made low”. The Dutch text gives the plurals “alle bergen en heuvels zullen vernederd worden” (Is. 40.4). The ST gives only singulars, so this phrase could be translated as “elke berg en heuvel zal vernederd worden” or “elke berg en heuvel wordt verlaagd” (as opposed to verhoogd/hoog-laag). However, the stresses in “berg en heuvel” do not work with the notes. Hence, they cannot be placed on ‘mountain and hill,’ unless the order would be reversed. So the rhythm will remain intact when the translation becomes “elke heuvel en berg verlaagd”.

“There were shepherds” (no.14) is again a good example. Low provides several solutions, such as subtracting syllables, adding or repeating words and dropping notes. In ‘There were shepherds’ however, a note could be added as well, as one could hear in a recording of *Messiah* by the Bach Collegium Japan. Singers often vary on musical phrases. The SV is significantly longer than the ST and in the case that a possible solution would not fit, a note could be added at the last bar.



Becomes:



In a translation, this extra note could be used for an extra syllable. The rest in this bar cannot be used, because it will change the rhythm too significantly.

Moreover, a syllable could be added on a melisma, which could be found in ‘How beautiful are the feet of them’ (no.38). The plural ‘feet’ in Dutch has two syllables ‘voe-ten’. In the air, ‘feet of’ is placed on a little melisma of a dotted quaver, a semi-quaver and a quaver. Each syllable can be given its own note. The result is that ‘voeten van’ is translated on the same location as ‘feet of’.

2.2.5 Rhyme

As said in chapter 1 of this thesis, Burrows claimed metrical or rhymed verse is not a feature of *Messiah*: there is a rhetorical flow (Burrows, 56). Low mentions rhyme’s cousins of which assonance and alliteration could be used in a translation of *Messiah*, which could refer to the English version, and make the Dutch text, next to the music, recognizable to the audience.

2.3 Listing of criteria

Before translating *Messiah*, it is important to define a clear strategy. For my translation, it is important to prioritise the features of Low’s Pentathlon Principle to be able to serve as a guide for decision-making. First of all, Low insists on flexibility when translating a song and recommends a deliberate balancing of the five criteria. For this thesis, I will prioritise Low’s features as follows: singability, naturalness, sense, rhythm, rhyme.

Low gives singability top ranking and so do I. Creating a singable Dutch *Messiah*, which could be used for performances is the main goal of my translation. Therefore, this *skopos* demands for singability as the first and foremost criterion. Then, the priority will be given to naturalness, immediately followed by sense. Both English and Dutch Bible translations are supposed to retain the original meaning of the texts, whereas word-order differs between these two languages. This could be problematic when, for instance, highlighted words should ideally be translated at the same location (Low, 193). Therefore, recreating naturalness needs specific attention. The *skopos* demands for a Dutch text to sound Dutch, so the audience could understand *Messiah* at its first encounter. When a text sounds natural to the audience, the meaning will also be understood more easily. After all, *Messiah* is very well-known, so a potential audience will have high expectations of a Dutch version.

As said before, sense ranks immediately after naturalness. As Low states, “our definition of acceptable accuracy can be wider here than in other translating” (194). When the Bible texts do not meet the music, one must seek for other ways of retaining the original meaning. It is crucial to keep in mind that this version of *Messiah* will not be an adaption, but a translation. Therefore, sense still

deserves high ranking. Additionally, rhythm is also an important aspect. A translator should respect the pre-existing rhythm and must find a match for the existing music. However, according to Low, rhythm offers many possibilities in translations as discussed above in 2.2.4. Finally, rhyme has the least of my priority and is therefore placed as the fifth criterion, due to the fact that rhymed verse is virtually absent in *Messiah*.

2.4 Intertextuality: Biblical quotations

Next to the boundaries given by the formal aspects of music in *Messiah*, the translator is also bound to the original texts from the Bible as they are cited in *Messiah*. These biblical quotations are an important characteristic of *Messiah*, which form an intertext as a whole. The quotations in *Messiah* also contain allusions, such as proper names (PN) and key-phrases (KP). Translating these allusions faces the translator with some problems in this matter. The actual problem of the translation of PN and KP allusions in *Messiah* does not depend on one's familiarity with biblical allusions, as most of them are generally known, but it is based on other grounds, such as syllable count and rhythm. In a translation, these allusions must match with the music as well as re-create its intertextuality.

The term intertextuality describes the relation of a text to other texts (Venuti, 157). Lawrence Venuti indicates that intertextuality can be found in every text, because every text presents relations to other texts which derive meaning, value and function from the texts (Venuti, 157). Intertextuality in *Messiah* includes these quotations and the allusions within the quotations. According to Paul Claes, these two forms are both intertextual transformations, which repeat the semantic content of an 'architext' in a phenotext (59;103). However, these two forms differ from each other in the sense that the graphic and phonetic repetition is rendered (quotations) or not (allusions) (59;103). When the reader identifies the intertext, a quotation could already have a function, whereas in the case of an allusion the reader must interpret the allusion and provide it with a function, says Claes (103).

Venuti emphasises that the possibility of translating intertextual relations is "so limited as to be virtually non-existent" (172). The decontextualizing process of translating intertextuality creates a discrepancy between the ST and the TT. In an attempt of the translator to reproduce a form of intertextuality, the disjunction between the source and target text may grow when a relation to a foreign tradition is replaced with a relation to a target culture tradition (158). Moreover, it is

unlikely to recreate the intertextual relations by a close rendition of words and phrases that create the intertextual relations (159). The translator reproduces intertextuality “whether specifically through quotation or more generally through imitation of its graphemes and sound, lexicon and syntax, style and discourse” (165). However, in a translation, quotation and imitation do not recreate the intertextual relation of a text (165). As for biblical allusions, a translator cannot easily reproduce the intertextual relation by inserting the same passage from a Bible translation in the TL, says Venuti (161). The intertextual relation of the allusion has accumulated different meanings, values and functions in every Bible translation, since the cultural importance of the Bible varies in the target culture (161). As for the translation *Messiah*, copying the passages from the Dutch Authorised Version (SV) into the musical notation of *Messiah* will, in Venuti’s view, probably not be a productive strategy to create equivalence between the English and Dutch texts. Instead, it will presumably pass over the linguistic and cultural importance of the used Bible translations, as well as pass over a proper recontextualisation of *Messiah* in the target culture (162).

2.4.1. Bible translations

The question rises if Venuti is right. As already pointed out in section 2.2.2., the KJB and SV share a similar status, because both translations were finished in a short period of time after each other, 1611 and 1637, and the translators used a similar translation strategy as they obtained information from each other, so it is doubtful whether the linguistic and cultural importance would be passed over. Yet, it is important to consider which Bible translation one could use for a translation of *Messiah*. This depends also on the *skopos*. As for this thesis, it was decided that the aim was to create a Dutch singable version of *Messiah*, while retaining as much as possible from the characteristic use of Bible texts. It would therefore be relevant to use a translation with a similar status as the ST texts, which leads to the SV. Then, it is important which version of the SV one would use and what other Bible translations could be consulted in case the SV would not provide. Furthermore, it must also be decided which Bible would be useful for the translation of *YM*.

For the translations, I have the disposal of seven Bible translations, as they are in my possession or available via Biblija.net. These are:

- Statenvertaling 1637;
- Statenvertaling Jongbloed edition;
- Translation of the Nederlands Bijbelgenootschap 1951;

- Statenvertaling 1977;
- Groot Nieuws Bijbel 1996;
- Nieuwe Bijbelvertaling 2004/2007 and;
- Herziene Statenvertaling 2010 (Revised Authorised Version).

First of all, the spelling conventions of the SV 1637 are too outdated, which would not be relevant to place in the translation, as it would be read by people knowing the contemporary conventions. The Jongbloed edition from 1888 became one of the most used translation in churches and elsewhere (NBG, par 2). The 1977 SV version is quite similar to the Jongbloed edition, but it modernised its spelling in particular (SV Online, par 7). It is therefore more useful than the Jongbloed edition, although this one could be consulted as well for the translation. The purpose of the 1951 translation was to create a translation that would be easier to understand for secular people. This translation became popular in the majority of the protestant churches. However, criticism was passed on this translation for its old-fashioned language, which was close to the SV translation (NBG, par 1). At this time, more Bible translations were made in colloquial language on an international level. The GNB translation (of 1983 and revised in 1996) was another result of international developments, such as the usage of colloquial language. This translation caused that Protestants and Catholics started working together on Bible translations (NBG, par 1). The NBV was produced in contemporary, natural Dutch, following the linguistic features of this time. The register of the Bible is high, but in this translation typical Biblical language is avoided as opposed to the SV, through which many biblical words and expressions entered the Dutch language (NBV, 1). The (HSV) is purely a revision of the SV. The original interpretation and intention of the translators of the SV are retained as much as possible. It differs from the NBV in the sense that it has different translation principles, as it is a revision, whereas the NBV is a new translation. The HSV resembles the SV (SHS, par 5).

Concluding, it would be wise to use a SV for *Messiah*. The 1977 edition is most up to date with their spelling conventions and will therefore be consulted firstly, followed by the HSV because of its updated language usage. When these two would not be sufficient, one could for instance turn to the NBG 1951, because this translation is also closely related to the SV. For a translation of TYM a different choice could be made. In Parker attempt to create a modern version of *Messiah*, he altered the music, but he retained the exact text of the libretto There were no alterations made. In

this thesis, the course will be intentionally changed in order to draw a clear distinction between the classical *Messiah* and the modern *TYM*. Therefore, other bible translation will be consulted. Since the NBV is the latest translation in modern-day Dutch, this one would be used preferably.

2.4.2 Translating intertextuality – allusions

In case a Bible translation would not match with *Messiah*'s music, one could turn to creating their own translation. On the translations of quotations, however, Venuti does not provide a clear strategy, as opposed to Ritva Leppihalme who does give an approach to the translation of allusions. As mentioned before, within the quotations of the Bible, allusions are also present in *Messiah*. Leppihalme has constructed a translation strategy for allusions. According to Leppihalme, the term 'allusion' refers to "a variety of uses of preformed linguistic material in either its original or a modified form, and of proper names, to convey often implicit meaning" (Leppihalme, 3). She also adds that allusion is not only found in literature, however, it could also be found in non-fictional writing, music, painting, film and other things (6). Leppihalme distinguishes different categories of allusion of which 'allusions proper' are useful for *Messiah*. This category is divided into 'proper-name allusions', which are allusions that include a proper name, such as real-life names and names of fictional figures, including biblical names, figures of myth and antiquity, but also titles of books, songs and films and literary characters (66-7) and 'key-phrase allusions', which are generally sentences or phrases that do not contain proper names and quotations (10).

Leppihalme then provides strategies for translating allusions. She applies different strategies for PN and KP allusions as it is often possible to retain a PN unchanged in translation, whereas KP's often require change. Mainly, there are three strategies for the translation of PN's (78):

- 1 retention of name:
 - a. use the name as such: a transcultural name can be retained.
 - b. adding minimal guidance when a name is less familiar:
 - c. adding detailed explanation, in footnotes for instance.
- 2 replacement of PN by another name:
 - a. by another source language name, which is more familiar.
 - b. by a target language name with a similar connotation.
- 3 omission of name:

- a. omission of name but transfer the connotative meaning, for instance by using a common noun phrase or description.
- b. omitting both name and allusion.

Leppihalme lists nine potential strategies for KP allusions (84). These are:

- 1) usage of a standard translation;
- 2) minimum change: a literal translation that does not regard a connotative or contextual meaning in the SL;
- 3) extra guidance in the text by adding information. This can take the form of inverted commas or italics (116);
- 4) usage of footnotes, endnotes, prefaces and other explicit additional information;
- 5) simulated familiarity or internal marking to signal a KP by using stylistic contrast, such as marked wording or syntax (117);
- 6) replacement by existing target language elements;
- 7) reduction of the KP to meaning by rephrasing it in order to make its meaning overt instead of allusive;
- 8) re-creation of the KP by using various techniques, in the way that it conveys the allusive connotations;
- 9) omission.

In addition, she mentions two other possibilities, however these are seldom used:

- 10: stating that there are allusive meanings involved which are beyond translation;
- 11: leaving the allusion untranslated.

The section below discusses the way these strategies could be applied to the translations in this thesis.

2.5 Intertextuality in *Messiah*

For the translation of these allusions some strategies of Leppihalme are useful and necessary.

The first strategy she mentions - retention of name and using them as such -, could be appropriate for translating the PNs in *Messiah*, such as names of God and people, place names and any other PNs which are familiar. The only required change for some PNs is to be adapted to their orthographic TL forms. For instance, 'David' and 'Adam' remain the same, and 'Emmanuel' in *Messiah* could be maintained as 'Immanuel', and 'Jerusalem' would become 'Jeruzalem'.

Furthermore, many names for Jesus in the songs, such as ‘the Anointed’ and ‘the Prince of Peace’, are descriptive and have a familiar Dutch translation. So Leppihalme’s second angle – replacement by a TL name - could be applied to these PNs, on condition that the name fits into the music. ‘The Anointed’ could become ‘de Gezalfde’, and ‘Vredevorst’ could replace ‘the Prince of Peace’.

A major problem of some PNs in *Messiah* is syllable count. For instance, translating ‘King of Kings’ into ‘Koning der Koningen’ makes this PN unsingable on the given notes. Therefore, another strategy must be found. Replacement could work here. ‘Vorstenvorst’ has also three syllables and ‘vorst’ has a similar connotation as ‘king’. However, ‘Vorstenvorst’ does not appear in any of the Bible passages, and the consonant cluster ‘-rst-’ might be hard to sing. In ‘Hallelujah’, however, this PN is often placed on three separate crotchets, which gives the singer the opportunity to pronounce every syllable clearly and it should therefore not be an unsingable solution.

In addition, the strategies that could be used for the KPs in the ST of *Messiah* could be usage of a standard translation, minimum change, replacement, re-creation or omission of the KP (no. 1, 2, 6, 8, 9 of the above in section 2.4). In accordance with Leppihalme, a standard translation or minimum change would be preferred strategies for allusions, as they are the most common strategies for KPs (Leppihalme, 96). Furthermore, if in the translation process it is unclear which strategy would be most desirable for an individual KP, the flowchart in her book can be a very useful guide (107).

According to Leppihalme, biblical quotations are transcultural KP allusions, which have preformed TL wordings, since they can be found in Bible translations. In that regard the entire text of *Messiah* must be treated as KP allusions. A few familiar KPs will be used here to illustrate the strategy that will be used in this thesis. Four (of many) interesting examples of key phrases are:

| | |
|--|--|
| “His yoke is easy, his burthen is light”(No.21) | “Mijn juk is zacht en mijn last is licht”(SV, Matt. 11.30) |
| “How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of good things?” (No. 38) | “Hoe liefelijk zijn de voeten van hen, die vrede verkondigen, van hen, die het goede verkondigen!”(SV/HSV, Rom. 10.15) |
| “...in the twinkling of an eye” (no. 47), | “...in een ogenblik” (SV, 1 Cor. 15.51) |
| “If God be for us, who can be against us” (no.52) | “Zo God voor ons is, wie zal tegen ons zijn?” (SV, Rom. 8.31) |

Syllable count is also the major problem of translating most KPs in *Messiah*. In this example, the standard translation can be applied directly to the fifth KP only. The standard translation of the KP “If God be for us, who can be against us?” fits perfectly in with the music of that part, so there are not changes needed here.

The second KP needs more than one strategy. “How beautiful are the feet of them” is a KP that consists of typically biblical language. A standard translation will give the effect of the biblical language. The translation of the SV could work well even though this sentence is not very familiar. The NBV, for instance, translated this verse as “Welkom zijn zij die goed nieuws verkondigen” (Rom. 10.15). In this translation, nothing is preserved from earlier translations as the SV or even the NBG, which is “Hoe liefelijk zijn de voeten van hen, die een goede boodschap brengen” (Rom 10.15). The solution of this part is as follows: the standard translation as found in the SV is useful, except for the last part “and bring glad tidings of good things”. Minimum change will be necessary here, because the standard translation does not match with the music. The translation will be “en goed nieuws brengen” for “and bring glad tidings” and “het goede nieuws brengen” for “glad tidings of good things”. The ST uses ‘preach’ and ‘bring’, whereas the SV uses ‘verkondigen’ twice. ‘Verkondigen’ however, does not fit in the music twice. In this respect, ‘brengen’ has only two syllables and its sense is closer to ‘bring’ than ‘verkondigen’, as also found in the NBG-translation.

Then, the next KP also calls for multiple strategies. The standard translation of “His yoke is easy, his burthen is light” is in every Bible translation: “Mijn juk is zacht en mijn last is licht” (Matt. 11.30). Jennens/ Handel changed ‘my’ into ‘his’. This change will be taken over, so it will become ‘zijn’. The problem of this allusion, however, is found in ‘easy’ and ‘burthen’. The standard translation ‘zacht’ and ‘last’ have not enough syllables to be set on the given notes. Following Leppihalme’s flowchart (106), results in: is there a standard translation? → Yes, but not useful. Guidance possible? → No. Internal marking possible? → Yes, partially. It cannot be achieved by using full lines from an existing translation, because the Bible translations all use the same line. However, for “his burthen is light”, ‘en’ could be used on the place of ‘his’, resulting in “En zijn last is licht”. “His yoke is easy” needs another solution. Preformed TL unit? → No. Reduction to sense sufficient? → Yes → Reduce allusion to sense by rephrasal → In combination with Low’s strategy of using synonyms. A singable disyllabic synonym for ‘zacht’ could be ‘teder’, which results in → Zijn juk is teder, en zijn last is licht.

Furthermore, the 'in the twinkling of an eye'-allusion does not have much connection with its source and could therefore be treated like an idiom, suggests Leppihalme (114). The Dutch idiom for this KP is 'een ogenblik/een mum van tijd' (van Dale). The ST text is "in a moment, in the twinkling of an eye". The SV uses "In een punt des tijds, in een ogenblik" (1 Cor. 15.51) and the HSV and NBV : "in een ondeelbaar ogenblik, in een oogwenk" (1 Cor. 15.51). The solution for this part in 'Behold, I tell you a mystery' could be: "in een oogwenk, een ondeelbaar ogenblik". It is still idiom but it also uses the minimum change-strategy.

Finally, as Leppihalme points out, in cases in which a standard translation cannot be applied as a strategy for allusions, it renders the ST ineffective. It does not always do justice to the intention Handel and Jennens had with the text. In this particular translation, not using literal Bible quotations as a translation does not enable the TT audience to give the oratorio a personal interpretation in the way as the English version could for the ST audience. The translator does not supply the TT audience with the material needed for that. Therefore, a standard translation of KPs, and thus the use of corresponding biblical phrases, would be highly desirable.

2.6 Strategies for translating *Messiah*

The KP strategies discussed in 2.5 are also very applicable as an overall strategy for translating *Messiah*, because the text consists of quotations only. Previously it was explained that there are at least three different ways to tackle the translation of *Messiah* and *The Young Messiah*. Firstly, the overall strategy could be that the text would be compiled by the corresponding Bible passages, adopting Leppihalme's strategy of standard translation. Another method could be to create a personal translation, using various strategies of Low and Leppihalme. Lastly, a combination of the first two approaches could be adopted, using both Bible translations and a personal translation of the ST. This section discusses the problems and possibilities of these three approaches.

2.6.1 Passages from Bible translations

The major issue of translating quotations in *Messiah* is that a standard translation of the corresponding biblical phrases is within reach, but does, in most cases, do not match with the music. Minimum change could be the next strategy to be applied, but the loss in translation could inevitably increase and the question is to what extent one can be flexible when translating Bible texts.

In addition, the texts in the Dutch Bible often consist of more words and syllables than the English text. Words use more syllables and thus need more notes than given by Handel, as can be seen by the mere fact that “king of kings” translates as “koning der koningen” in the SV. The biblical translation would not work here and another solution must be found. This involves another issue as well, namely the translation of the KPs within the biblical quotations. Standard translations of these KPs need to fit in with the music. The quotations in *Messiah* are bound to their music and the question is if the standard translation of the KPs fit into Handel’s music. As examined in section 2.5, different strategies must be applied to solve this translation problem, but the literal passages could rarely be retained.

Furthermore, the stress in Dutch and English words differ from each other. For example, in “Rejoice greatly, o daughter of Zion” (no.18) stress lays on ‘-jice’ and ‘great-’, whereas the SV gives “Verheug u zeer, gij dochter Sions”(Zech. 9.9) and stress is laid on ‘-heug’ and ‘zeer’. Another problem between Dutch and English in this translation is the different word-order. The example of highlighted words makes it difficult to change the word order, but word-order must be right in song translation. Therefore, a solution could be to change the word-order of the biblical phrase. The register of the SV translation could work well for the translation of *Messiah*, to keep in style with this classical masterpiece. However, the style of the SV might not work for TYM, so more recent translations could be more desirable.

Moreover, some Dutch passages or allusions could have a different meaning or connotation than the KJB. Venuti explains that a translation of a foreign intertext usually aggravates the problem of decontextualisation. The Bible as an intertext in particular, because the cultural importance of the Bible has acquired different meanings and values in the various languages and cultures (Venuti, 161) However, the KJB and SV are to a certain extent similar, because both translation date from the same period of time. The impact of both translations on the translating language and culture can be regarded as similar. Additionally, the Dutch translations of corresponding biblical texts could serve as the guiding principle for retaining sense and creating an accurate translation.

Advantages of the usage of corresponding Bible texts is consistency, accuracy and loyalty to the ST. Yet, when this strategy will be adopted, one must search for feasible solutions within the boundaries of the standard translation given by the Bible translations.

2.6.2. A personal translation of the ST

The second strategy faces the translator with the following issues:

The question is whether one can alter the translation of the bible texts without hesitation. This specific characteristic of *Messiah* has a religious purpose, which could be lost when doing a personal translation. A personal translation could also relegate the role of the biblical quotations to the background, even though it is an essential characteristic of this work.

Moreover, the standard translation of allusions could be left out of consideration, even though this would be highly desirable for the translation of intertextuality, according to Leppihalme. Using her strategies for KP translation demands one to turn to the corresponding biblical phrases, which creates a whole different overall strategy for this thesis.

On the other hand, this strategy gives one the opportunity to take any amount of flexibility that is desired. The difficulty however is if one could translate these biblical texts in accordance with one's own judgement. Nonetheless, the Bible texts serve as an intertext now, which could give a translator the possibility to treat the texts in a different manner than when it concerned an actual Bible translation.

As for every translation, this translation must be accurate. There is no room for interpretation, which could be a pitfall for a personal translation of the Bible. With regard to the TT audience, this translation must enable them "to participate in the creative process, picking up associations and interpreting in his/her own way what was only half-said in the text at hand" (Leppihalme, 105).

This strategy has the added advantage of flexibility. One could allow oneself to take liberties with a personal translation, which perhaps could lead to a more singable translation. This places the criterion of singability at the top.

2.6.3. Combined strategies

This strategy concerns a hybrid form of translation in which the corresponding Bible texts and a personal translation will be combined. This strategy seems to have the best of both worlds. Leppihalme's approach of standard translation will be applied and when this is not satisfactory, a personal translation could be used.

However, a problem with this strategy could be that the entirety of the translation is incoherent. In this case, Low suggest that "any words added must give the appearance of coming

from the subtext of the source" (197), which basically means that one's own translation of *Messiah* must be presented as biblical phrases. Register and style must be equivalent. On the other hand, the mixing of the first two strategies gives one the freedom to be even more flexible, because of a wide range of solutions to every translational problem.

To conclude, a translation of this magnitude requires one to consider every possible translation, in order to determine the most desirable solution.

2.7 In conclusion: defining a strategy

The purpose of this thesis is to create a Dutch translation of *Messiah* and *The Young Messiah* which are useful for performances. In the section above, several strategies were discussed and a clear-cut strategy can be defined.

The following strategy for the translation of *Messiah* will be adopted:

Messiah is characterised by its usage of Bible quotations and must therefore be retained as much as possible. The ST consisting of biblical quotations from the King James Bible will be translated with corresponding Bible passages as can be found in the Statenvertaling (SV 1977), as long as they match with the music. The SV will be used because of its similar status as the KJB. The Pentathlon Principle of Low will be adopted whenever possible, as goes for the strategies for translation of PN and KP allusions of Leppihalme.

As Low indicates, a song translator must be flexible. No different from any other musical work, *Messiah* can only be translated when the translator takes up a flexible attitude towards the TT. A translator is bound to the musical restrictions and the intertextuality of the Bible.

Of the three strategies examined in section 2.6, the third approach – a combination of a personal translation and the usage of the Bible translation - will be adopted. First of all the SV texts will be followed, in order to retain a standard translation as much as possible. However, when these texts do not match with the music or any other constraint, it is necessary to look for other acceptable translations.

Low's strategies will serve as a general guideline, as well as provide solutions for the micro-level decisions. His Pentathlon Principle will be put in the following order of importance: during the translation process, singability is the most important criterion, followed by naturalness and sense, rhythm and lastly, rhyme. Focusing on the quotations and allusions, Leppihalme's approach will be adopted. Retention of name of PNs and standard translation of KPs will be the most desirable

The strategy for *The Young Messiah* differs slightly, in consideration of the audience. *TYM* was created to approach a larger audience by making a contemporary, young and innovative pop-version of the classical work. Therefore, a difference in the usage of language will be applied to emphasize the 'young' in its title and revitalise the work. This means that newer translations of the Bible will be used, such as the HSV and the NBV. Moreover, the text of the storyteller will be adopted directly from the NBV. The texts of the choral parts will be translated with texts from the NBV as well, but when these do not match, the HSV or another translation will be involved. This would come down to the third strategy as well: using both Biblical and personal translations.

In doing so, this thesis will provide two different translations of two different musical works, with a similar basis: Handel. Both translations come into being by a similar strategy, resulting in consistent, accurate and appropriate translations, which could appeal to different Dutch audiences. Above all, they will be singable translations which are useful for choirs performing for a Dutch audience.

3: Translating Messiah and The Young Messiah

3.1 Translation of Messiah

Titel: Messias

Deel I

1 Sinfony – Overture – Instrumentaal

2 Troost, troost, Mijn volk – Recitatief – Is. 40: 1-3

ST: Comfort ye, comfort ye my people, comfort ye, comfort ye my people, saith your God, saith your God. Speak ye comfortably to Jerusalem, speak ye comfortably to Jerusalem, and cry unto her, that her warfare, her warfare is accomplish'd, that her iniquity is pardon'd, that her iniquity is pardon'd. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God.

TT: Vertrouost u, vertroost u, mijn volk¹.

Vertrouost u, vertroost u mijn volk, zegt uw God, zegt uw God.

Spreekt u bemoedigend² tot Jeruzalem.

Spreekt u bemoedigend tot Jeruzalem en roept haar toe, dat haar strijd³, haar strijd vervuld is, haar ongerechtigheid verzoend is, haar ongerechtigheid verzoend is.

Een stem van hem die roept in de wildernis⁴: "Bereidt u de weg van de Heer, maak recht⁵ in de woestijn een baan voor onze God".

¹ 'volk' is the correct translation of 'people' in this context, but it lacks one syllable. Therefore, the extra note of 'ple' must be added to the notes of 'volk' and the consonant ending '-lk' must be postponed when singing, as is the case for every syllable on a long note ending with consonants.

² SV gives: "Spreekt tot het hart van Jeruzalem", which is very unsingable due to a shortage of two syllables. Especially 'hart' is difficult to lengthen with extra notes. 'Spreekt u bemoedigend' is a quite literal, but singable translation.

³ 'Strijd' derives from the SV text. Translations with two syllables of 'warfare', such as 'oorlog', 'conflict' would fit, but do not cover sense or register in the way as 'strijd' does. It is a 'strijd' of Jerusalem itself (an inner struggle), whereas 'oorlog' or 'conflict' often implicate another party. So I used 'strijd', which means that it must be sung on all notes of 'warfare'.

⁴ The KP: "een roepende in de woestijn" does not fit, because the music changes the stress on the syllables. Therefore, I used a strategy of Leppihalme to retain the meaning of the KP using minimal change, and used a literal translation of 'wilderness' into 'wildernis'. Moreover, both 'woestijn' and 'wildernis' are used in the biblical quotations, which only switch places in this TT. And 'desert' in the ST could be translated with 'woestijn' perfectly.

⁵ 'Maak recht' sounds unnatural nowadays, however, it is the exact wording of the SV and it fits in the TT.

3 Alle dalen zullen verhoogd worden – Aria – Is. 40: 4

ST: Ev'ry valley, ev'ry valley shall be exalted, shall be exalted, shall be exalted, shall be exalted, and ev'ry mountain and hill made low: the crooked straight, and the rough places plain, the crooked straight, the crooked straight, and the rough places plain, and the rough places plain: Ev'ry valley, ev'ry valley shall be exalted, ev'ry valley, ev'ry valley shall be exalted, and ev'ry mountain and hill made low: the crooked straight, the crooked straight, the crooked straight, and the rough places plain, and the rough places plain, and the rough places plain, the crooked straight, and the rough places plain.

TT: Alle dalen, alle dalen worden verheven, worden verheven⁶, worden verheven, worden verheven en elke heuvel en berg⁷ geslecht, het kromme recht⁸ en het ruige land vlak⁹.

Het kromme recht, het kromme recht en het ruige land vlak, en het ruige land vlak.

Alle dalen, alle dalen worden verheven, alle dalen, alle dalen worden verheven, en elke heuvel en berg beslecht: het kromme recht, het kromme recht, het kromme recht en het ruige land vlak, en het ruige land vlak en het ruige land vlak.

Het kromme recht en het ruige land vlak.

4 En de heerlijkheid des Heeren – Koor Is. 40:5

ST: And the glory, the glory of the Lord shall be revealed, and the glory, the glory of the Lord, (alto) the glory of the Lord, shall be reveal'd, shall be revealed, shall be revealed, and the glory, the glory of the Lord shall be revealed, shall be revealed, shall be revealed, and the glory, the glory of the Lord shall be revealed.

And all flesh shall see it together, and all flesh shall see it together: for the mouth of the Lord hath spoken it, and all flesh shall see it together: for the mouth of the Lord hath spoken it, and all flesh shall see it together, and all flesh, all flesh shall see it together: (for) the mouth of the Lord hath spoken it.

⁶ The SV and other Bibles use 'verhoogd', whereas 'exalted' is 'verheven' and it contains three syllables, which make it better singable.

⁷ I have switched 'heuvel en berg', because 'mountain and hill' have a similar division of syllables.

⁸ Here is Low's category 'rhyme'. 'Geslecht' derives from the NBG translation and rhymes, as it happens, with 'recht'.

⁹ The SV has a completely different text here, which does not fit. The NBV however offers a great solution, which is a literal translation of the ST.

And the glory, the glory of the Lord, and all flesh shall see it together, and all flesh shall see it, and all flesh shall see it, shall see it together, and all flesh shall see it together: the mouth of the Lord hath spoken it, and the glory, the glory-of the Lord shall be revealed, and all flesh, and all flesh, and all flesh shall see it together: for the mouth of the Lord hath spoken it, the glory, the glory of the Lord shall be revealed, and all flesh, and all flesh shall see it together, and the glory, the glory, the glory of the Lord shall be revealed, shall be revealed, revealed, and all flesh, and all flesh shall see it together, together: for the mouth of the Lord hath spoken it, for the mouth of the Lord, the mouth of the Lord hath spoken it.

TT: En de heerlijkheid¹⁰ van God de Heer wordt geopenbaard¹¹, en de heerlijkheid van God de Heer, (Alt) van God de Heer¹², wordt geopenbaard, wordt geopenbaard, wordt geopenbaard, en de heerlijkheid van God de Heer wordt geopenbaard, en de heerlijkheid van God de Heer wordt geopenbaard, wordt geopenbaard, wordt geopenbaard, en de heerlijkheid van God de Heer wordt geopenbaard.

Alle vlees tezamen zal zien dat¹³, alle vlees tezamen zal zien dat, dat¹⁴ de mond van de Heer gesproken heeft. Alle vlees tezamen zal zien dat, dat de mond van de Heer gesproken heeft. Alle vlees tezamen zal het zien, alle vlees, alle vlees tezamen zal zien dat, dat de mond van de Heer gesproken heeft.

En de heerlijkheid van God de Heer, alle vlees tezamen zal zien dat, alle vlees tezamen, alle vlees tezamen, tezamen zal het¹⁵ zien (Tenor), alle vlees tezamen zal het zien (Bas): de mond van de Heer

¹⁰ 'Heerlijkheid' stems from the Bible quotation. It is different from 'glorie' or 'ere', but it covers sense and it fits within the music. The repetition of 'the glory, the glory' is avoided ('de ere, de ere van de Heer' is not very singable), but I needed to add 'God de' to fill all notes.

¹¹ The SV-text 'zal geopenbaard worden' is too long, so I chose to use the same verb in a different form. In some phrases however, 'revealed' is abbreviated to 'reveal'd'. Then, -o-pen- is divided on the notes of 're-': o- on two quavers and -pen- on the final quaver.

¹² The alto only sing 'the glory of the Lord'. In the previous phrases, the translation is here '-heid van God de Heer'. It is however not preferable to start in the middle of a word. 'Heerlijkheid van God' could be sung instead, but the other vocal parts all have the same text and the alto should sing the same as well. It is possible to omit the first note, and only sing 'van God de Heer'. Leaving out the a-note affects this chord in the vocal parts, although it is played by the orchestral parts, so melodious loss is only little.

¹³ First I used the HSV text 'en alle vlees tezamen zal het zien'. However, it did not fit as it does now. '-le vlees' would lie on the notes of 'flesh'. By leaving out 'en', words are stressed in the right way. Moreover, 'zal het zien' poses another problem, because 'het' would be sung on a long note. Low discourages this. Now, the stress is placed on 'zien', which is more singable.

¹⁴ Instead of changing word-order by placing 'tezamen' at the end of the phrase (which sounds very unnatural, but is more singable on 'together'), I decided that the repetition of 'dat' would harm the text least, due to the fact that both phrases are separated from each other, because they have their own musical phrase.

¹⁵ The text from the HSV could be placed here, because the text in the subsequent phrase is different: 'for' is

gesproken heeft, en de heerlijkheid van God de Heer wordt geopenbaard, alle vlees, alle vlees, alle vlees tezamen zal zien dat, dat de mond van de Heer gesproken heeft, de heerlijkheid van God de Heer wordt geopenbaard, alle vlees, alle vlees, alle vlees tezamen zal het zien, en de heerlijkheid, heerlijkheid van God de Heer, wordt geopenbaard, wordt geopenbaard, openbaar (alt+bas), alle vlees, alle vlees tezamen zal het zien, tezamen, dat de mond van de Heer gesproken heeft, dat de mond van de Heer, de mond van de Heer gesproken heeft.

5 Want alzo zegt de Heere – Recitatief – Hagg 2: 6-7, Mal 3:1

ST: Thus saith the Lord, the Lord of hosts; Yet once, a little while, and I will shake the heav'ns, and the earth, the sea, and the dry land; And I will shake, and I will shake, all nations, I'll shake, the heav'ns, the earth, the sea, the dry land, all nations, I'll shake, and the desire of all nations shall come: the Lord, whom ye seek, shall suddenly come to his temple, ev'n the messenger of the covenant, whom ye delight in: behold, he shall come, saith the Lord of hosts.

TT: Zo zegt de Heer der heerscharen: “Nog eens een korte tijd, en ik beweeg de hemel en aard¹⁶, de zee en het droge en ik beroer¹⁷, en ik beroer de volken, beweeg hemel en aard, de zee, het droge¹⁸, de volken, beroer, en zij komen tot de wens van het volk:

De Heer, die gij zoekt, zal haastig komen tot zijn tempel¹⁹, en ook²⁰ de engel van het verbond²¹, aan wie gij lust hebt. En ziet, daar komt hij, zegt des Heeren Heer²².

6 Maar wie zal de dag van Zijn toekomst verdragen? – Aria – Mal 3:2

omitted and ‘het’ has no long note here.

¹⁶ Instead of ‘beven’ as in the SV, I used the KP ‘hemel en aarde bewegen’ that stems from Hebr. 12:26 (den Boon, 114). The main reason for this is that it has the right amount of syllables, as ‘beef’ is too short and ‘zal ..doen beven’ is too long.

¹⁷ As stated above, ‘beef’ does not work as a translation here, so I chose to use ‘beroer’, as suggested in the NBV which says: “Alle volken breng ik in beroering”. The ‘oe’-sound is very singable on a melisma.

¹⁸ I considered ‘en droog land’, but it is more difficult to sing. ‘droge’ has a more open sound.

¹⁹ It is also possible to sing “zal haastig tot zijn tempel komen”, but the solution above places more stress on ‘tempel’, which also has longer notes to be sung on, which makes it more singable.

²⁰ The construction of the English and Dutch sentences differ very much, so the Dutch passage was not useful and I applied my own translation/word-order (with words from the Bible text).

²¹ SV ‘De engel des verbonds’ would fit with the register, but not with the notes. It is one of only a few place where I need to use ‘van de’ instead of ‘der/des’.

²² Although ‘the Lord of hosts’ also appears in the first sentence, one needs to use a different translation here, because it is used in a different way. In the first sentence, ‘the Lord’ was repeated, which offered the possibility to use ‘heerscharen’ as in the Biblical quotation. In the last sentence, one has only five notes. ‘zegt des Heeren Heer’ is similar to ‘Heer der heerscharen’, but fits better within the music.

ST: But who may abide the day of his coming? And who shall stand when he appeareth? Who shall stand when he appeareth? But who may abide, but who may abide the day of his coming? And who shall stand when he appeareth? And who shall stand when he appeareth? When he appeareth? For he is like a refiner's fire, for he is like a refiner's fire, who shall stand when he appeareth? For he is like a refiner's fire, for he is like a refiner's fire, and who shall stand when he appeareth? But who may abide the day of his coming? And who shall stand, and who shall stand when he appeareth? When he appeareth? For he is like a refiner's fire, like a refiner's fire, and who shall stand when he, when he appeareth? And who shall stand when he appeareth? For he is like a refiner's fire, and who shall stand when he appeareth? When he appeareth? For he is like a refiner's fire, for he is like a refiner's fire.

TT: Maar wie zal de dag van Zijn komst verdragen, en wie bestaat²³, als Hij verschijnt²⁴? Wie bestaat als hij verschijnt? Maar wie zal de dag, maar wie zal de dag van zijn komst verdragen? En wie bestaat als hij verschijnt? En wie bestaat als hij verschijnt, als hij verschijnt?

Want hij is als het vuur der smid²⁵, wie bestaat als hij verschijnt? Want hij is als het vuur der smid? Want hij is als het vuur der smid, en wie bestaat als hij verschijnt?

Maar wie zal de dag van zijn komst verdragen? En wie bestaat, en wie bestaat als hij verschijnt? Als hij verschijnt?

Want hij is als het vuur der smid, want hij is als het vuur der smid, wie bestaat als hij verschijnt?

Want hij is als het vuur der smid, want hij is als het vuur der smid en wie bestaat als hij verschijnt?

Maar wie zal de dag van zijn komst verdragen? En wie bestaat, en wie bestaat als hij verschijnt? Als

hij verschijnt? Want hij is als het vuur der smid, als het vuur der smid, en wie bestaat als hij, als hij

verschijnt? En wie bestaat als hij verschijnt? Want hij is het vuur der smid, en wie bestaat als

verschijnt? Als hij verschijnt? Want hij is als het vuur der smid, want hij is als het vuur der smid.

7 En Hij zal reinigen – Koor – Mal. 3:3

ST: And he shall purify, and he shall purify the sons of Levi, and he shall purify, and he shall purify,

²³ The present tense is used instead of future tense 'zal bestaan', because the latter does not fit in the music.

²⁴ 'Verschijnt' as in the quotation lacks one syllable in contrast with 'appeareth', but it could easily be lengthened on all notes, including those on '-eth'.

²⁵ This translation needs to be concise. 'van een goudsmid' is too long and 'vuur' would ideally be placed on '-fi-' of 'refiner's', because it is placed on a melisma and 'vuur' is very singable on an extensive melisma.

the sons of Levi, and he shall purify, and he shall purify, the sons of Levi, and he shall purify, and he shall purify, de sons of Levi, and he shall purify, and he shall purify, the sons of Levi that they may offer unto the Lord an offering in righteousness, in righteousness. And he shall purify, and he shall purify, shall purify, and he shall purify, and he shall purify, and he shall purify, and he shall purify, the sons of Levi, the sons of Levi, and he shall purify, and he shall purify, de sons of Levi, and he shall purify, the sons of Levi, shall purify, shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness, in righteousness.

TT: En hij zuivert²⁶ de zoons, en hij zuivert de zoons, de zoons van Levi, en hij zuivert de zoons, en hij zuivert de zoons, de zoons van Levi, en hij zuivert de zoons, en hij zuivert de zoons, de zoons van Levi, en hij zuivert de zoons, en hij zuivert de zoons, de zoons van Levi, hij zuivert de zoons, de zoons, de zoons van Levi, dan zullen zij de Heer een offer toebrengen in gerechtigheid, gerechtigheid²⁷.

En hij zuivert de zoons, en hij zuivert de zoons, zuivert de zoons, en hij zuivert de zoons, de zoons van Levi, de zoons van Levi, en hij zuivert de zoons, en hij zuivert de zoons, de zoons van Levi en hij zuivert de zoons, de zoons van Levi, zuivert de zoons, zuivert de zoons, de zoons van Levi, dan zullen zij de Heer een offer toebrengen in gerechtigheid, gerechtigheid.

8 Ziet, een maag zal zwanger worden – Recitatief – Is 7:14, Matt. 1:23

ST: Behold, a virgin shall conceive, and bear a son, and shall call his name Emmanuel, GOD WITH US.

TT: Want ziet, de maagd²⁸ wordt zwanger, en baart een zoon en zij geeft de naam; Immanuel. God met ons.

9 O Sion, gij verkondigster van goede boodschap – Aria and Koor – Is. 40:9, 60:1

²⁶ One cannot use the infinitives 'reinigen', 'zuiveren' or 'louteren', because the melisma is placed on the last syllable, which in Dutch is inaudible. Therefore, I decided to use the present tense. Furthermore, the word-order had to be changed, because of the naturalness of the sentence. Now, the o-sound of 'zoons' is placed on the melismas.

²⁷ This is almost the exact SV text. Some syllables are omitted, such as Heere > Heer and spijsoffer > offer in order to suit with the music.

²⁸ This fits when both f sharp notes of 'virgin' are contracted.

ST: O thou that tellest good tidings to Zion, get thee up into the high mountain, O thou that tellest good tidings to Zion, get thee up into the high mountain, get thee up into the high mountain; O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, say unto the cities of Judah, Behold your God! Behold your God! Say unto the cities of Judah, behold your God! Behold your God! Behold your God! O thou that tellest good tidings to Zion, arise, shine; for thou light is come, arise, arise, arise, shine; for thy light is come, and the glory of the Lord, the glory of the Lord is risen, is risen upon thee, is risen, is risen upon thee, the glory, the glory, the glory of the Lord is risen upon thee.

Chorus: O thou that tellest good tidings to Zion, good tidings to Jerusalem. Arise, arise, say unto the cities of Judah, Behold your God! Behold, the glory of the Lord is risen upon thee, O thou that tellest good tidings to Zion, say unto the cities of Judah, behold, behold, the glory of the Lord, of the Lord, the glory of the Lord is risen upon thee.

TT: Sion, verkondigster van goede boodschap, beklim de hogē²⁹ bergen³⁰

Sion, verkondigster van goede boodschap, beklim de hoge bergen, beklim de hoge bergen

O verkondig, vreugdebode van Jeruzalem, verhef uw stem met kracht, verhef die, wees niet bevreesd³¹, zeg tegen de steden van Juda, zeg tegen de steden van Juda, zie hier uw God, zie hier uw God, zeg tegen de steden van Juda, zie hier uw God, zie hier uw God, zie hier uw God!

Sion verkondigster van goede boodschap. Sta op, schijn, want uw licht nadert³². Sta op, sta op, sta op, schijn, want uw licht nadert en de glorie³³ van de Heer, de glorie van de Heer is over³⁴, is over, over u, is over u opgegaan, is over³⁵ u opgegaan. De glorie, de glorie, de glorie van de Heer is over u opgegaan³⁶.

Koor: Sion, verkondigster van goede boodschap, verkondigster Jeruzalem. Sta op, sta op, zeg tegen de steden van Juda: zie hier uw God. Zie hier, de glorie van de Heer, is over u opgegaan,

Sion, verkondigster van goede boodschap, zeg tegen de steden van Juda: “Zie hier, zie hier, de glorie

²⁹ The beamed quavers of ‘to the high’ need to be slurred to sing ‘hoge’.

³⁰ Even though the singular form ‘mountain’ is written here, the plural form ‘bergen’ is placed here, because ‘mountain’ has two syllables and the singular ‘berg’ only one.

³¹ The HSV translation works better than the SV, which is “vrees niet”.

³² I used a synonym for ‘komen’ which has two syllables.

³³ I used ‘glorie’, because ‘heerlijkheid’ is too long. Glorie fits on this melisma.

³⁴ Is op u, is op u,

³⁵ The third note of the beamed notes of ‘ris-’ is intended for -ver. Then the whole phrase ‘is over u opgegaan’ does fit one more time.

³⁶ The same solution as in footnote 34 must be applied here.

10 Want zie, de duisternis zal de aarde bedekken – Recitatief – Is. 60:2-3

ST: For, behold, darkness shall cover the earth, and gross darkness the people, and gross darkness the people: but the Lord shall arise upon thee, and his glory shall be seen upon thee, and his glory shall be seen upon thee. And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

TT: Want zie, duister bedekt de aarde, en donkerheid de volken, en donkerheid de volken, maar de Heer zal opgaan³⁷ over u en zijn heerlijkheid verschijnt over u, en zijn heerlijkheid verschijnt over u, de heidenen komen in zijn licht, koningen in de glans van zijn opgang.

11 Het volk, dat in duisternis wandelt – Aria – Is 9:2

ST: The people that walked in darkness, that walked in darkness, the people that walked, that walked in darkness have seen a great light, the people that walked, that walked in darkness have seen a great light, the people that walked, that walked in darkness, that walked in darkness, the people that walked in darkness have seen a great light, have seen a great light, a great light, have seen a great light: and they that dwell, that dwell in the land of the shadow of death, and they that dwell, that dwell in the land, that dwell in the land of the shadow of death, upon them hath the light shined, and they that dwell, that dwell in the land of the shadow of death, upon them hath the light shined, upon them hath the light shined.

TT: Het volk dat wandelt in duister³⁸, dat wandelt in duister, het volk dat wandelt, dat wandelt in duister zal een groot licht zien, zal een groot licht zien, het volk dat wandelt, dat wandelt in duister zal een groot licht zien, het volk dat wandelt, dat wandelt in duister, dat wandelt in duister, het volk dat wandelt in duister zal een groot licht zien, zal een groot licht zien, een groot licht, zal een groot licht zien.

En zij die wonen, die wonen in het land van de schaduw des doods, en zij die wonen, die wonen in

³⁷ In contrast with the previous piece (Sion, verkondigster) the word-order of 'zal over u opgaan' is changed, because the melisma on 'arise' lends itself for the open a-sound of opgaan.

³⁸ It is striking that the English text is written in the past tense, whereas the Dutch text is not. The Dutch construction works with the music, so I would not change it to the past tense (which would not fit regarding syllable count).

het land, die wonen in het land van de schaduw des doods, over hen zal het³⁹ licht schijnen, en zij die wonen, die wonen in het land van de schaduw van de dood, over hen zal het licht schijnen, over hen zal het licht schijnen.

12 Want een Kind is ons geboren – Koor – Is. 9:6

ST: S- For unto us a child is born, unto us a son is given, unto us a song is given, for unto us a child is born: and the government shall be upon his shoulder, upon his shoulder: and his name shall be called: Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. Unto us a child is born, and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. For unto us a child is born, unto us a son is given: and the government shall be, shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. For unto us a child is born, unto us a son is given: and the government, the government shall be upon his shoulder, and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace, The everlasting Father, The Prince of Peace.

ATB - For unto us a child is born, unto us a son is given, unto us, a son is given: For unto us a child is born, for unto us a child is born, unto us a son is given, unto us a song is given, unto us, unto us, a son is given, a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The prince of peace. Unto us a child is born, for unto us a child is born, unto us, a son is given: unto us a son is given: and the government shall be upon his shoulder, and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. Unto us a child is born, For unto us a child is born, for unto us a child is born, unto us a son is given, unto us a son is given: and the government shall be, shall be upon his shoulder, and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace. Unto us a child is born, unto us a child is born, unto us a son is given, unto us a son is given, unto us a son is given: and the government shall be upon his shoulder, and the government shall be upon his shoulder: and his name shall be called: Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace, The

³⁹ The ST “the light” differs from the SV that states “een licht”. I follow the ST and translate it as ‘het licht’, because it is a difference in nuance, which is closer to the ST.

TT: Sopraan: Want een kind is ons geboren, want ons is, een zoon gegeven, want ons is, een zoon gegeven: want een kind is ons geboren en de heerschappij rust op zijn schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman⁴⁰, de Sterke God⁴¹, de Eeuwige⁴² Vader, de Vredevorst. Een kind is ons geboren en de heerschappij rust op zijn schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman, de Sterke God, de Eeuwige Vader, de Vredevorst. Want een kind is ons geboren, want ons is, een zoon gegeven en de heerschappij rust op, rust op zijn schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman, de Sterke God, de Eeuwige Vader, de Vredevorst. Want een kind is ons geboren, want ons is, een zoon gegeven. En de heerschappij, de heerschappij rust op zijn schouder, en de heerschappij rust op zijn schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman, de Sterke God, de Eeuwige Vader, de Vredevorst, de Eeuwige Vader, de Vredevorst.

ATB: Want een kind is ons geboren, want ons is een zoon gegeven, want ons is een zoon gegeven. Want een kind is ons geboren, want ons is een kind geboren, want ons is een zoon gegeven, want ons is een zoon gegeven, want ons is, want ons is een zoon gegeven, een zoon gegeven en de heerschappij rust op zijn schouder, en de heerschappij rust op zijn schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman, de Sterke God, de Eeuwige Vader, de Vredevorst.

Want ons is een kind geboren, want ons is een kind geboren, want ons is een zoon gegeven, want ons is een zoon gegeven en de heerschappij rust op zijn schouder en de heerschappij rust op zijn schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman, de Sterke God, de Eeuwige Vader, de Vredevorst. Want ons is een kind geboren, want ons is een kind geboren, want ons is een zoon gegeven, want ons is een zoon gegeven en de heerschappij, heerschappij rust op zijn schouder en de heerschappij rust op zijn schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman, de Sterke God, de Eeuwige Vader, de Vredevorst. Want ons is een kind geboren, ons is een kind geboren, want ons is een zoon gegeven, want ons is een zoon gegeven, want ons is een zoon gegeven en de heerschappij rust op, rust op zijn schouder en de heerschappij rust op, rust op zijn

⁴⁰ This PN could be retained, but the notes need to be changed (contracted). 'Raadsman' does not appear in the SV, but it does in all other translations.

⁴¹ I added 'de', because the ST has 'the mighty God', which has one more syllable. 'Machtige God' was another option. However, the overall intention was to retain PNs as much as possible, so 'Sterke God' must be used here.

⁴² Retention of all PNs requires some PNs to use some extra notes. Here, 'Eeuw-' needs to notes of 'ever'

schouder en zijn naam wordt genoemd: Wonderlijk, Raadsman, de Sterke God, de Eeuwige Vader, de Vredevorst, de Eeuwige Vader, de Vredevorst.

13 Pifa – Pastorale symfonie

Instrumentaal

14a En er waren herders in diezelfde landstreek – Recitatief – Luk. 2:8

ST: There were shepherds abiding in the field, keeping watch over their flock by night.

TT: In de nacht bleven de herders in het veld over hun kudde hoeden⁴³.

14b En ziet, een engel des Heeren stond bij hen – Recitatief – Luk. 2:9

ST: And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about the: and they were sore afraid.

TT: En ziet, een engel van de Heer was bij hen en de heerlijkheid des Heeren omscheen hen, en zij waren bevreesd⁴⁴.

15 En de engel zeide tot hen – Recitatief – Luk. 2:10-11

ST: And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

TT: En de engel zeide tot hen, vreest niet. Want, zie hier, ik breng u vreugde en goed nieuws⁴⁵, die is voor alle volken.

Want heden is u geboren in de stad van David, uw Redder, de Christus, de Heer.

16 En van stonde aan was er met de engel – Recitatief – Luk. 2:13

⁴³ The SV text is too extensive to fit in this short recitative, so the ST is translated again. I changed the order of the phrases to create a more natural word-order in Dutch. This solution affects the melody/rhythm in some ways. First, the fourth note is omitted, where it is added at the end to include 'hoeden'. Between the final e-c comes an extra quaver d. Secondly, the c of a- in abiding could be omitted or one could sing 'verbleven' and keep the c. The last suggestion creates a little unnaturalness: 'verbleven over hun kudde hoeden'.

⁴⁴ The SV text "Vrezen met grote vreze" is a KP (den Boon, 138), but it does not fit here. However, "en zij waren bevreesd" is also a familiar biblical phrase and is therefore used here.

⁴⁵ 'good tidings' also appears in 'O thou that tellest', which was translated with 'goed nieuws'. The SV text does not fit here, so I used the same solution as in the air/chorus.

ST: And suddenly there was with the angel a multitude of the heav'nly host praising God, and saying,

TT: En plotseling was daar bij de engel een menigte der hemelse macht, God prijzend en zeggend:

17 Ere zij God – Koor – Luk. 2:14

ST: Glory to God, glory to God in the highest, and peace on earth, glory to God, glory to God, glory to God in the highest, and peace on earth, goodwill toward men, toward men, goodwill toward men, toward men, goodwill toward men. Glory to God, glory to God in the highest, and peace on earth, goodwill toward men, toward men, goodwill, goodwill, goodwill, goodwill, goodwill toward men, goodwill toward men.

TT: Ere zij God, ere zij God in de hoge, en vreed' op aard', ere zij God, ere zij God, ere zij God in de hoge, en vreed' op aard', vreugde in de mens⁴⁶, in de mens, vreugde in de mens, in de mens, Ere zij God, ere zij God in de hoge en vreed' op aard, vreugde in de mens, in de mens, vreugde, vreugde, vreugde, vreugde in de mens, vreugde in de mens.

18 Verheug u zeer, gij dochter Sions – air – Zech. 9:9-10

ST: Rejoice, rejoice, rejoice greatly, rejoice O daughter of Zion, O daughter of Zion, rejoice, rejoice, rejoice, O daughter of Zion, rejoice greatly. Shout, O daughter of Jerusalem: behold, thy King cometh unto thee, behold thy King cometh unto thee, cometh unto thee: he is the righteous Saviour, and he shall speak peace unto the heathen, he shall speak peace, he shall speak peace, peace, he shall speak peace unto the heathen, he is the righteous Saviour and he shall speak, he shall speak peace, he shall speak peace unto the heathen. Rejoice, rejoice, rejoice greatly, rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee, rejoice, rejoice, and shout, shout, shout, shout, rejoice greatly, rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee, behold, thy King cometh unto thee.

⁴⁶ This chorus may contain one of the most familiar KPs. Unfortunately, the standard translation "in de mensen een welbehagen" could not be used here, since it has four extra syllables. I found "vreugde in de mens" in the NBV. In a footnote it says that other scripts write "en vrede op aarde; hij vindt vreugde in de mensen". 'Vreugde' is very singable on 'goodwill'. The plural 'mensen' cannot be used here, because the stress is wrong, so I used the singular form.

TT: Verheug, verheug, verheug, jubel⁴⁷, verheug o dochter van Sion, o dochter van Sion, verheug, verheug, verheug, o dochter van Sion, verheug, jubel. Juich, o dochter van Jeruzalem. Ziet, uw koning zal tot u komen. Ziet, uw koning zal tot u komen, tot u komen;

Hij is onze verlosser, Hij zal den heidenen vrede spreken; vrede spreken; vrede spreken, vreed, hij zal de heid'nen vrede spreken. Hij is onze verlosser⁴⁸, hij zal spreken, vrede spreken, vreed', hij zal de heid'nen vrede spreken, verheug, verheug, verheug jubel, verheug, u dochter van Sion, juich, o dochter van Jeruzalem. Ziet, uw koning komt tot u. Verheug, verheug en juich, juich, juich, juich, verheug jubel. Verheug jubel o dochter van Sion, juich o dochter van Jeruzalem. Ziet daar uw koning zal tot u komen ziet daar uw koning zal tot u komen

19 Alsdan zullen de ogen der blinden – Recitatief – Is. 35:5-6

ST: Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped. Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

TT: De ogen van de blinden gaan open, de oren de⁴⁹ doven gaan open, de verlamde man springt als een hert, de tong der stomme gaat juichen.

20 Hij zal Zijn kudde weiden gelijk een herder – Aria – Is. 40:11, Matt. 11:28-29

ST: He shall feed his flock like a shepherd: and he shall gather the lambs with his arm, with his arm, he shall feed his flock like a shepherd: and he shall gather the lambs with his arm, with his arm, and carry them in his bosom, and gently lead those that are with young, and gently lead, and gently lead those that are with young. Come unto him, all ye that labour, come unto him, that are heavy laden, and he will give you rest, come unto him, all ye that labour, come unto him, that are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest, and ye shall find rest unto your souls, take his yoke upon you, and learn of him, for he is meek and lowly of heart: and ye shall find rest, and ye shall find rest unto your souls.

⁴⁷ Rejoice greatly > Verheug u zeer. The stress on 'u zeer' is not right. During the translation of TYM, I found 'jubel luide' as a translation of 'rejoice greatly', so I decided to combine the Bible text (verheug) with jubel, which has stress in the same way as 'greatly'. (KP strategy 6: replacement by existing target language elements)

⁴⁸ PN strategy 2a: Heiland > replacement by a target language name with a similar connotation.

⁴⁹ I used 'der' instead of 'van de'. Then, I did not need to shorten 'd'oren'.

TT: Als een herder weidt hij zijn kudde en hij zal⁵⁰ de lammeren vergaderen in zijn armen, als hij een herder weidt hij zijn kudde en hij zal de lammeren vergaderen in zijn armen. En draagt ze mee⁵¹ in zijn schoot en zachtjes leidt hij de zogenden, en zachtjes leidt en zachtjes leidt hij de zogenden. En komt tot hem, u die vermoeid zijt en komt tot hem, allen die belast zijn, Hij zal u rust geven. En komt tot hem, u die vermoeid zijt, en kom tot hem, allen die belast zijn, hij zal u rust geven. En neemt zijn juk op u en leer van hem, hij is zachtmoedig en nederig. Gij zult rust vinden, gij zult rust vinden voor uw zielen. En neemt zijn juk op u en leer van hem. Hij is zachtmoedig en nederig. Gij zult rust vinden, gij zult rust vinden voor uw zielen.

21 Zijn juk is zacht – Koor – Matt. 11:30

ST: His yoke is easy, his burthen is light, his burthen, his burthen is light. His yoke is easy, his burthen is light, his burthen is light, his burthen, his burthen, his burthen is light, is light, his burthen is light, his burthen is light, is light, his burthen is light, his burthen, his burthen is light. His yoke is easy, his burthen is light, his yoke is easy, his burthen is light, his burthen, his burthen is light, his burthen is light, his burthen is light, his yoke is easy, his burthen is light, his burthen is light. His burthen, his burthen, his burthen is light, his burthen is light, his yoke is easy, his yoke is easy, his burthen is light, his yoke is easy, his burthen is light, his yoke is easy and his burthen is light.

TT: Zijn juk is teder⁵² en zijn last is licht, en zijn last, en zijn last is licht. Zijn juk is teder en zijn last is licht, en zijn last is licht, en zijn last, en zijn last, en zijn last is licht, is licht, en zijn last is licht, en zijn last is licht, is licht, en zijn last is licht, en zijn last, en zijn last is licht. Zijn juk is teder, en zijn last is licht, zijn juk is teder en zijn last is licht, en zijn last, en zijn last is licht, en zijn last is licht, en zijn last is licht, zijn juk is teder, en zijn last is licht, en zijn last is licht.

En zijn last, en zijn last, en zijn last is licht, en zijn last is licht, zijn juk is teder, zijn juk is teder en zijn last is licht, zijn juk is teder en zijn last is licht, zijn juk is teder en zijn last is licht⁵³.

⁵⁰ Tense differs: 'hij weidt' and 'hij zal vergaderen', but this is necessary because the music needs the syllables.

⁵¹ The verb 'dragen' is too short. I considered to use 'houdt ze vast', but eventually I thought of 'draagt ze mee', which would retain the meaning better than 'vasthouden'.

⁵² As discussed in chapter 2, 'easy' is translated with 'teder'.

⁵³ The final phrase "and his burthen is light", is the only phrase beginning with 'and'. In the Dutch phrases 'en' was already, because of the syllable-count. So, in this phrase, 'last' must be sung on all the notes of 'burthen': the

Deel II**22 Zie, het Lam Gods – Koor – Joh. 1:29**

ST: Behold, the Lamb of God, behold the Lamb of God, that taketh, that taketh away, the sin of the world. Behold the Lamb of God, behold the Lamb of God, the Lamb of God, that taketh away, the sin of the world, the sin of the world, behold the Lamb of God, the Lamb of God, that taketh away the sin of the world, the sin of the world, that taketh away the sin of the world, the sin of the world, that taketh away the sin of the world.

TT: En zie, het Lam van God, en zie het Lam van God, dat zonden, dat zonden wegneemt, zonden der wereld en zie het Lam van God, en zie het Lam van God, het Lam van God dat zonden wegneemt, zonden der wereld, zonden der wereld en zie het Lam van God, het Lam van God, dat zonden wegneemt, zonden der wereld, zonden der wereld, dat zonden wegneemt, zonden der wereld, zonden der wereld, dat zonden wegneemt, zonden der wereld, zonden der wereld, zonden der wereld, dat zonden wegneemt, zonden der wereld, zonden der wereld, zonden der wereld, dat zonden wegneemt, zonden der wereld.

23 Hij was veracht – Aria – Is. 53:3, 6

ST: He was despised, despised and rejected, rejected of men; a man of sorrows, a man of sorrows, and acquainted with grief, a man of sorrows, and acquainted with grief. He was despised, rejected, he was despised and rejected of men; a man of sorrows, and acquainted with grief, a man of sorrows, and acquainted with grief, he was despised, rejected, a man of sorrows, and acquainted with grief, and acquainted with grief, a man of sorrows, and acquainted with grief: He gave his back to the smiters, he gave his back to the smiters, and his cheeks to them that plucked off the hair, and his cheeks to them that plucked off the hair, and his cheeks to them that plucked off the hair: he hid not his face from shame and spitting, he hid not his face from shame, from shame, he hid not his face, from shame, from shame and spitting.

singable -a sound is then lengthened.

TT: Hij werd geminacht⁵⁴, geminacht en verworpen⁵⁵, verworpen⁵⁶ door de mens, een man van smarten, een man van smarten en verzocht in krankheid, een man van smarten en verzocht in krankheid, hij werd geminacht, verworpen, hij werd geminacht, verworpen door de mens, een man van smarten en verzocht in krankheid een man van smarten en verzocht in krankheid, hij werd geminacht, verworpen, een man van smarten en verzocht in krankheid, en verzocht in krankheid, een man van smarten en verzocht in krankheid.

Hij gaf zijn rug, aan wie sloegen. Hij gaf zijn rug, aan wie sloegen, zijn wangen aan hen, die zijn baard uitplukten⁵⁷, zijn wangen aan hen, die zijn baard uitplukten, zijn wangen aan hen die zijn baard uitplukten. Hij verborg zich niet voor smaad of speeksel. Hij verborg zich niet voor smaad, voor smaad. Hij verborg zich niet voor smaad, voor smaad of speeksel.

24 Waarlijk, hij heeft onze krankheden op zich genomen – Koor – Is. 53:4-5

ST: Surely, surely, he hath borne our griefs and carried our sorrows. Surely, surely, he hath borne our griefs and carried are sorrows. He was wounded for our transgressions, he was bruised, he was bruised for our iniquities: the chastisement, the chastisement of our peace was upon him.

TT: Waarlijk, waarlijk, hij doorstond ons leed en droeg onze smarten. Waarlijk, waarlijk, hij doorstond ons leed en droeg onze smarten. Hij doorwond⁵⁸ zich om onze zonden⁵⁹, is verbrijzeld⁶⁰, is verbrijzeld om onze zondigheid. De kastijding⁶¹, de kastijding was op hem en bracht vrede.

25 Door zijn striemen is ons genezing geworden – Koor – Is. 53:5

ST: And with his stripes we are healed, and with his stripes we are healed, we are healed, and with

⁵⁴ 'Despised' could be translated with 'verachten' (SV), but also with 'minachten'. 'Geminacht' has three syllables, which fits better than 'veracht'. It is more singable.

⁵⁵ The SV text has "de onwaardigste onder de mensen", which is different from the ST, so I decided to translate it. "geminacht en gemeden" could be a solution, but I think it sound very much alike. Therefore, I used 'verworpen', which means 'rejected'. Moreover, a footnote in the HSV indicates that the original text write 'de onwaardigste onder' or 'verworpen door'.

⁵⁶ Dutch needs more words for the phrase 'rejected of men', but retention of 'verworpen' as the translation of 'rejected' requires that it uses the beamed notes of 'ject' in order to fit the whole phrase.

⁵⁷ This stems from the HSV.

⁵⁸ Rhyme: doorstond > doorwond

⁵⁹ 'Zonden' derives from the NBV.

⁶⁰ It would not fit if the subject would be repeated, so it is omitted.

⁶¹ Bible passages contain 'straf', which is too short. I used the translation of Van Dale 'kastijding'. 'kastijding' fits and has a similar sound as 'chastisement'.

27 Allen, die hem zien, bespotten hem - Recitatief – Ps. 22:7

ST: All they that see him, laugh him to scorn: they shoot out their lips, and shake their heads, saying:

TT: Allen, die hem zien, bespotten hem, steken de lip uit, schudden het hoofd, zeggend:

28 Hij heeft het op de Heere gewenteld – Koor – Ps. 22:8

ST: B – He trusted in God that he would deliver him: let him deliver him, if he delight in him, if he delight in him, let him deliver him, if he delight in him, if he delight in him, if he delight in him. He trusted in God, in God, in God he trusted, let him deliver him, if he delight in him, if he delight in him, let him deliver him, let him deliver him.

He trusted in God, he trusted in God: let him deliver him, if he delight in him, if he delight in him. Let him deliver him, let him deliver him, let him deliver him, he trusted in God: let him deliver him, let him deliver him if he delight in him. Let him deliver him, if he delight in him, if he delight in him, if he delight in him, let him deliver him, he trusted in God: let him deliver him: let him, let him deliver him, if he delight in him.

TT: B - Hij vertrouwt op God⁶⁴ dat hij hem nu uithelpe, dat hij hem uithelpe, daar hij lust aan hem heeft, daar hij lust aan hem heeft, dat hij hem uithelpe, daar hij lust aan hem heeft, daar hij lust aan hem heeft, daar hij lust aan hem heeft, daar hij lust aan hem heeft. Hij vertrouwt op de God, op God, op God vertrouwt hij, dat hij hem uithelpe, daar hij lust aan hem heeft, daar hij lust aan hem heeft, dat hij hem uithelpe. Hij vertrouwt op God, hij vertrouwt op God: dat hij hem uithelpe, daar hij lust aan hem heeft, daar hij lust aan hem heeft. Dat hij hem uithelpe, dat hij hem uithelpe, dat hij hem uithelpe, hij vertrouwt op God dat hij hem uithelpe, dat hij hem uithelpe, daar hij lust aan hem heeft. Dat hij hem uithelpe, daar hij lust aan hem heeft, daar hij lust aan hem heeft, daar hij lust aan hem heeft, dat hij hem uithelpe, hij vertrouwt op God dat hij hem uithelpe, dat hij, dat hij hem uithelpe, daar hij lust aan hem heeft.

⁶⁴ Translation of KP instead of using the Bible passage. The following phrases are taken from the Bible text, because these fit in perfectly.

29 De versmaadheid heeft zijn hart gebroken – Recitatief – Ps. 69:20

ST: Thy rebuke hath broken his heart. He is full of heaviness, he is full of heaviness: thy rebuke hath broken his heart; he looked for some to have pity on him, but there was no man, neither found he any to comfort him, he looked for some to have pity on him, but there was no man, neither found he any to comfort him.

TT: De versmaadheid brak zijnen⁶⁵ hart. Hij is zwak, hij is zeer zwak, hij is zwak, hij is zeer zwak. De versmaadheid brak zijnen hart; en hij heeft gewacht op het⁶⁶ medelijden, maar er was er geen; noch was er iemand die hem vertroostte, en hij heeft gewacht op het medelijden maar er was er geen, noch was er iemand die hem vertroostte.

30 Aanschouwt het en ziet, of er een smart is – Aria – Lam. 1:12

ST: Behold and see, behold and see if there be any sorrow like unto his sorrow. Behold and see if there be any sorrow like unto his sorrow, behold and see if there be any sorrow like unto his sorrow,

TT: Aanschouwt en ziet, aanschouwt en ziet of er een smart gelijk is aan de smart hem gedaan.

Aanschouwt en ziet of er een smart gelijk is aan de smart hem gedaan.

Aanschouwt en ziet of er een smart gelijk is aan de smart hem gedaan.

31 Want hij is afgesneden uit het land der levenden – Recitatief – Is. 53:8

ST: He was cut off out of the land of the living: For the transgression of thy people was he stricken.

TT: Afgesneden uit het land der levenden, werd hij geslagen om de zonden van zijn volk.

32 Want gij zult zijn ziel in de hel niet verlaten – Aria – Ps. 16:10

ST: But thou didst not leave his soul in hell, but thou didst not leave his soul in hell; nor didst thou suffer, nor didst thou suffer thy Holy One to see corruption. But thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his soul in hell; nor didst thou suffer thy Holy One to see corruption, nor didst thou suffer, nor didst thou suffer thy Holy One to see corruption, nor didst thou suffer, nor didst thou suffer thy Holy One, thy Holy One to see corruption.

⁶⁵ Addition of a syllable, so the Bible text could be placed here.

⁶⁶ Addition of a syllable, for the same reason as 62.

TT: Want gij verlaat niet zijn ziel in de hel⁶⁷, want gij verlaat niet zijn ziel in de hel, en gij laat niet toe, en gij laat niet toe dat uw Heilige de verderving ziet. Want gij verlaat niet zijn ziel in de hel, gij verlaat niet, gij verlaat niet, zijn ziel in de hel. En gij laat niet toe dat uw Heilige de verderving ziet, en gij laat niet toe, en gij laat niet toe dat uw Heilige de verderving ziet. En gij laat niet toe, gij laat niet dat uw Heilige, uw Heilige de verderving ziet.

33 Heft uw hoofden op, gij poorten, - Koor – Ps. 24:7-10

ST: Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? this King of glory? Who is this King of glory, who is this King of glory? The Lord strong and mighty, the Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in, and the King of glory shall come in. Who is this King of glory? this King of glory? Who is this King of glory, who is this King of glory? The Lord of hosts, the Lord of hosts.

He is the King of glory, the Lord of hosts, he is the King of glory, the Lord of hosts, he is the King of glory, of glory, the Lord of hosts, he is the King of glory, he is the King of glory, he is the King of glory, the Lord of hosts, the Lord of hosts, the Lord of hosts, the Lord of hosts, he is the King of glory, he is the King of glory, he is the King of glory, the Lord of hosts, the Lord of hosts, he is the King of glory, he is the King of glory, the King of glory, he is the King of glory, he is the King of glory, of glory.

TT: Heft uw hoofd op, gij poorten, en verheft u, gij eeuwige deur, want de Ereking treedt binnen. Wie is de Ereking, de Ereking? Wie is de Ereking? Wie is de Ereking? De Heer sterk en machtig. De Heer sterk en machtig en⁶⁸ geweldig in de strijd.
Heft uw hoofd op, gij poorten, en verheft u, gij eeuwige deur;
en de Ereking treedt binnen, en de Ereking treedt binnen.
Wie is de Ereking? Wie is de Ereking? Wie is de Ereking?
De hoogste Heer⁶⁹, de hoogste Heer.

⁶⁷ Word-order is slightly unnatural, but it is more singable now. 'in de' must be sung on the notes of 'in'. The addition of 'de' was necessary for naturalness.

⁶⁸ 'en' could also be left out, and then the note of – tle (battle) be dropped, which would lay stress differently.

⁶⁹ I could not use "Des Heeren Heer" as I did earlier. "De hoogste Heer" is more singable in this chorus. Moreover,

Hij is de Erekening, hij is Erekening hij is Erekening

Hij is de Erekening, hij is Erekening, de hoogste Heer, hij is de Erekening

de hoogste Heer, hij is de Erekening, hij is de Erekening, de hoogste Heer, hij is de Erekening.

Hij is de Erekening, hij is de Erekening.

De hoogste Heer, de hoogste Heer, de hoogste Heer, de hoogste Heer.

Hij is de Erekening, hij is de Erekening, hij is de Erekening, de hoogste Heer, de hoogste Heer, hij is de Erekening, de Erekening, hij is de Erekening.

Hij is de Erekening, de Koning⁷⁰.

34 Want tot wie van de engelen heeft hij ooit gezegd – Recitatief – Hebr. 1:5

ST: Unto which of the angels said he at any time, Thou art my Son, this day have I begotten thee?

TT: Want tot wie van de eng'len heeft hij ooit gezegd: Gij zijt mijn zoon, heden heb ik u verwekt?

35 Dat alle engelen Gods hem aanbidden – Koor – Hebr. 1:6

ST: Let all the angels of God worship him.

Let all the angels of God, Let all the angels of God worship him.

TT: Laat al Gods engelen hem aanbidden.

Laat al Gods engelen hem, laat al Gods engelen hem aanbidden.

'ere' is frequently used as well, which would level off the differences between the phrases (when only hearing 'heeren Heer' and 'ere').

⁷⁰ Or one could sing 'der ere' for 'the glory', but 'Koning' is the subject that needs to be highlighted.

36 Gij zijt opgevaren in de hoogte – Aria – Ps. 68:19

ST: Thou art gone up on high, thou art gone up on high, thou hast led captivity captive, thou hast led captivity captive, and received gifts for men: yea, even for thine enemies, yea, even for thine enemies, that the Lord God might dwell among them, that the Lord God might dwell among them, might dwell among them.

Thou art gone up on high, thou art gone up on high, thou hast led captivity captive, thou hast led captivity captive, and received, and received gifts for men: and receiver gifts for thine enemies, that the Lord God might dwell among them, might dwell among them, might dwell among them, that the Lord God might dwell among them, that the Lord, the Lord God might dwell among them.

TT: Gij zijt opgevaren. Gij zijt opgevaren. Gij hebt gevangenen weggevoerd. Gij hebt gevangenen weggevoerd. Gij hebt gaven ontvangen, ja zelfs van uw vijanden, ja zelfs van uw vijanden, dat God de Heer zal wonen bij hen⁷¹, dat God de Heer zal wonen bij hen, zal wonen bij hen.

Gij zijt opgevaren. Gij zijt opgevaren. Gij heeft gevangenen weggevoerd. Gij hebt gevangenen weggevoerd. Gij hebt gaven, gij hebt gaven ontvangen. Gij hebt gaven ontvangen voor uw vijanden, dat God de Heer zal wonen bij hen, God zal wonen bij hen, dat God de Heer zal wonen bij hen, dat de Heer, God de Heer zal wonen bij hen.

37 De Heere gaf te spreken – Koor – Ps. 68:11

ST: The Lord gave the word: great was the company of the preachers, great was the company, the company of the preachers, great was the company of the preachers. The Lord gave the word: great was the company, the company, the company of the preachers, great was the company of the preachers, great was the company of the preachers, great was the company of the preachers, of the preachers.

TT: De Heer gaf het woord: de schare boodschappers ware zee⁷² groot, de schare boodschappers,

⁷¹ Word-order could also be “bij hen zal wonen”, but in the order above ‘wo-’ is placed on the same location as ‘dwell’, which is sung on melismas. The open sound of wo- is more singable than ‘hen’.

⁷² If this was TYM I would have chosen ‘was heel erg groot’. Now I chose to make ‘was’ longer, which fits in with register.

ware zeer groot, de schare boodschappers ware zeer groot.

De Heer gaf het woord: de schare boodschappers, de boodschappers, de boodschappers ware zeer groot, de schare boodschappers ware zeer groot, de schare boodschappers ware zeer groot, de schare boodschappers ware zeer groot, ware zeer groot.

38 Hoe liefelijk zijn de voeten van hen – Aria – Rom. 10:15

ST: How beautiful are the feet of them that preach the gospel of peace, How beautiful are the feet
How beautiful are the feet of them that preach the gospel of peace, How beautiful are the feet of
them that preach the gospel of peace, and bring glad tidings, and bring glad tidings, glad tidings of
good thing, and bring glad tidings glad tidings of good things, and bring glad tidings, glad tidings of
good things, glad tidings of good things!

TT: Hoe liefelijk zijn de voeten⁷³ van hen die vrede verkondigen.

Hoe liefelijk de voeten,⁷⁴

hoe liefelijk zijn de voeten van hen die vrede verkondigen.

Hoe liefelijk zijn de voeten van hen die vrede verkondigen

en goed nieuws brengen,

en goed nieuws brengen,

het goede nieuws brengen⁷⁵,

en goed nieuws brengen,

het goede nieuws brengen, en goed nieuws brengen,

het goede nieuws brengen, het goede nieuws brengen!

39 Hun geluid is uitgegaan – Koor – Rom. 10:18

ST: Their sound is gone out into all lands, their sound is gone out into all lands, into all lands, their
sound is gone out into all lands, Their sound is gone out into all lands, and their words unto the
ends of the world, unto the ends of the world, unto the ends of the world. Their sound is gone out,

⁷³ 'feet' is place on two notes, so 'voeten' could be sung here too.

⁷⁴ There is no room for the verb 'zijn'.

⁷⁵ Minimal change: the Bible text uses 'verkondigen' twice, whereas in this translation three different phrases appear: "preach the gospel of peace" and 'bring glad tidings' and 'glad tidings of good things'. Therefore, three different phrases are used. The difference between 'het goede nieuws' and 'en goed nieuws' are little, but so is the ST (bring glad tidings, glad tidings of good things). I wanted to retain a difference.

is gone out into all lands, and their words unto the ends of the world, and their words unto the ends of the world, and their words unto the ends of the world, unto the ends of the world.

TT: Hun geluid ging uit naar heel de aard, hun geluid ging uit naar heel de aard, naar heel de aard, hun geluid ging uit naar heel de aard, hun geluid ging uit naar heel de aard, hun woorden tot de einden der wereld, tot de einden der wereld, tot de einden der wereld, Hun geluid ging uit, ging uit naar heel de aard, hun woorden tot de einden der wereld, hun woorden tot de einden der wereld, hun woorden tot de einden der wereld, tot de einden der wereld.

40 Waarom woeden de heidenen – Aria – Ps. 2:1-2

ST: Why do the nations so furiously rage together: why do the people imagine a vain thing? Why do the nations so furiously rage together: why do the people imagine a vain thing, imagine a vain thing? Why do the nations so furiously rage together: and why do the people, and why do the people imagine a vain thing? Why do the nations rage so furiously together, so furiously together: and why do the people imagine a vain thing? Imagine a vain thing? And why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, take counsel together: against the Lord and against his Anointed, against the Lord, and his Anointed.

TT: Wat drijft de volken, wat bezielt ze toch, bezielt ze toch?⁷⁶

Wat is de waanzin toch die zij beramen?

Wat drijft de volken wat bezielt ze toch bezielt ze?

Wat is de waanzin toch die zij beramen?

De waanzin beramen

Wat drijft de volken wat bezielt ze toch, bezielt ze?

En wat is de waanzin en wat is de waanzin toch die zij beramen?

Wat drijft de volken wat bezielt ze toch bezielt ze toch

wat drijft de volken?

En wat is de waanzin toch die zij beramen?

De waanzin beramen

⁷⁶ The ST derives from the Book of Common Prayer. Therefore, I turned to the rhymed versions of the Psalms. The text derives from Psalm 2:1 (Gereformeerd Kerkboek).

en wat is de waanzin die zij toch beramen?

De groten staan tot de slag,
machtigen der wereld spannen samen,
machtigen,
machtigen spannen samen tegen de Heer
en tegen zijn Gezalfde,
tegen de Heer en zijn Gezalfde.

41 Laat ons hun banden verscheuren - Koor – Ps. 2:3

ST: Let us break their bonds asunder, let us break,
Let us break their bonds asunder, let us break their bonds asunder,
And cast away their yokes from us, and cast away their yokes from us, and cast away their yokes
from us. Let us break their bonds, let us break their bonds,
Let us break their bonds asunder,
Let us break their bonds asunder,
Let us, Let us break, Let us break their bonds asunder,
their bonds asunder, and cast away their yokes from us,
and cast away their yokes from us,
and cast away their yokes from us,
let us break their bonds asunder and cast away their yokes, their yokes from us.
And cast away, and cast away their yokes from us,
Let us break their bonds, and cast away, and cast away their yokes from us.

TT: Laat ons hun banden verscheuren, verscheuren

Laat ons hun banden verscheuren. Laat ons hun banden verscheuren

en hun touwen van ons werpen en hun touwen van ons werpen en hun touwen van ons werpen

Laat ons hun banden, laat ons hun banden,

laat ons hun banden verscheuren.

Laat ons hun banden verscheuren.

Laat ons, hun banden

laat ons hun banden verscheuren

banden verscheuren

en hun touwen van ons werpen en hun touwen van ons werpen en hun touwen van ons werpen.

Laat ons hun banden verscheuren en hun touwen en hun touwen van ons werpen.

Laat ons hun banden verscheuren en hun touwen en hun touwen van ons werpen.

42 Die in de hemel woont – Recitatief – Ps. 2:4

ST: He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision.

TT: Hij die in de hemel is gezeten zal lachen. De Heer, de Heer⁷⁷ zal hen bespotten.

43 Gij zult hen verpletteren – Aria – Ps. 2:9

ST: Thou shalt break them, thou shalt break them with a rod of iron;

thou shalt dash them in pieces like a potter's vessel, thou shalt dash them in pieces, in pieces like a potter's vessel thou shalt break them, thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel, thou shalt dash them in pieces like a potter's vessel, like a potter's vessel, thou shalt dash them in pieces like a potter's vessel.

TT: Gij zult breken,

gij zult breken met een ijz'ren scepter.

Gij verbrijzelt als het vat van een pottenbakker.

Gij verbrijzelt als het vat, als het vat van een pottenbakker.

Gij zult breken,

gij zult breken met een ijz'ren scepter.

Gij verbrijzelt als het vat van een pottenbakker.

Gij verbrijzelt als het vat van een pottenbakker,
van een pottenbakker.

Gij verbrijzelt als het vat van een pottenbakker

44 Halleluja – Koor – Rev. 19:6,16, Rev. 11:15

ST: Hallelujah, for the Lord God omnipotent reigneth, Hallelujah:

⁷⁷ Repetition (Low)

For the Lord God omnipotent reigneth, Hallelujah,

For the Lord God omnipotent reigneth, Hallelujah,

For the Lord God omnipotent reigneth, Hallelujah,

The kingdom of this world is become the kingdom of our Lord and of his Christ, and of his Christ;
and he shall reign for ever and ever, for ever and ever, and he shall reign for ever and ever. For ever
and ever, for ever and ever.

King of kings, for ever and ever, hallelujah

And Lord of Lords, for ever and ever, hallelujah

King of kings, for ever and ever, hallelujah

And Lord of lords, for ever and ever, hallelujah

King of kings, for ever and ever, hallelujah

And Lord of lords, for ever and ever, hallelujah

King of kings and Lord of lords, and he shall reign for ever and ever,

King of kings and Lord of lords, and he shall reign for ever and ever,

for ever and ever, for ever and ever,

King of kings and Lord of lords,

hallelujah hallelujah hallelujah hallelujah hallelujah!

TT: Halleluja,
want God de Heer almachtig regeert.

Halleluja, halleluja, halleluja, halleluja. Want God de Heer almachtig regeert.

Halleluja, halleluja, halleluja, halleluja, want God de Heer almachtig regeert.

Halleluja, halleluja, halleluja, halleluja, want God de Heer almachtig regeert.

Halleluja, halleluja, halleluja, halleluja, want God de Heer almachtig regeert.

De wereldheerschappij⁷⁸ is nu de heerschappij van de Heer en van zijn Zoon en van zijn Zoon.

En hij regeert in alle eeuwigheid, en hij regeert in alle eeuwigheid, en hij regeert in alle eeuwigheid,
in alle eeuwigheid, in alle eeuwigheid.

Vorstenvorst⁷⁹. In alle eeuwigheid, halleluja, halleluja

De Hoogste Heer. In alle eeuwigheid, halleluja, halleluja

⁷⁸ I used the same text in TYM.

⁷⁹ Replacement of PN "Koningen der Koningen".

Vorstenvorst. In alle eeuwigheid, halleluja, halleluja

De hoogste Heer. In alle eeuwigheid, halleluja, halleluja

Vorstenvorst. In alle eeuwigheid, halleluja, halleluja

De hoogste Heer. In alle eeuwigheid, halleluja, halleluja

Vorstenvorst en hoogste Heer. en Hij regeert, en hij regeert, in alle eeuwigheid,

Vorstenvorst. In alle eeuwigheid, de hoogste Heer, halleluja, halleluja,

En hij regeert in alle eeuwigheid,

Vorstenvorst en hoogste Heer,

Vorstenvorst en hoogste Heer,

en hij regeert in alle eeuwigheid, in alle eeuwigheid, in alle eeuwigheid,

Vorstenvorst en Hoogste Heer, Halleluja, halleluja, halleluja, halleluja, halleluja!

Deel III

45 Want ik weet: mijn Verlosser leeft – Aria– Job 19:25-26, 1 Kor. 15:20

ST: I know that my Redeemer liveth and that he shall stand at the latter day upon the earth. I know that my Redeemer liveth and that he shall stand at the latter day upon the earth, upon the earth. I know that my Redeemer liveth and that he shall stand at the latter day upon the earth, upon the earth: And though worms destroy his body, yet in my flesh shall I see God, yet in my flesh shall I see God. I know that my Redeemer liveth. And though worms destroy his body, yet in my flesh shall I see God, yet in my flesh shall I see God, shall I see God. I know that my redeemer liveth. For now is Christ risen from the dead, the first fruits of them that sleep, of them that sleep, the first fruits of them that sleep, for now is Christ risen from the dead, the first fruits of them that sleep.

TT: Ik weet dat mijn Verlosser leeft en dat Hij opstaat op de jongste dag⁸⁰ van deze aard.

Ik weet dat mijn Verlosser leeft en dat Hij opstaat op de jongste dag van deze aard, van deze aard.

Ik weet dat mijn Verlosser leeft en dat Hij opstaat op de jongste dag van deze aard, van deze aard:

en als zij mijn huid doorknagen, dan zal mijn vlees God aanschouwen, dan zal mijn vlees God

aanschouwen. Ik weet dat mijn Verlosser leeft. En als zij mijn huid doorknagen, dan zal mijn vlees

God aanschouwen, dan zal mijn vlees God aanschouwen, God aanschouwen. Ik weet dat mijn

⁸⁰ I decided to translate the ST, because the text of the SV “en Hij zal de laatste over het stof opstaan” is very different from the ST.

Verlosser leeft. Christus is opgewekt uit de dood, de eerste ontslapene⁸¹, ontslapene, de eerste ontslapene, Christus is opgewekt, Christus is opgewekt uit de dood, de eerste ontslapene.

46 Want daar de dood door een mens is – Koor – 1 Kor 15:21-22

ST: Since by man came death, since by man came death, by man came also the resurrection of the dead, by man came also the resurrection of the dead, by man came also the resurrection of the dead. For as in Adam all die, for as in Adam all die, even so in Christ, shall all be made alive, even so in Christ, shall all be made alive, even so in Christ shall all, so in Christ shall all be made alive, ev'n so in Christ shall all, shall all be made alive.

TT: Want de mens bracht dood⁸². Want de mens bracht dood.

Zo ook bracht een mens de verrijzenis der doden.

Zo ook bracht een mens de verrijzenis der doden.

Zo ook bracht een mens de verrijzenis der doden.

Zij die in Adam sterven, zij die in Adam sterven, zullen in Christus levend gemaakt worden, zullen in Christus levend gemaakt worden, zullen in Christus, zullen in Christus levend gemaakt worden, levend gemaakt, levend, levend gemaakt worden.

47 Ziet, ik zeg u een verborgenheid – Recitatief – 1 Kor. 15:51-52

ST: Behold, I tell you a mystery; we shall not all sleep, but we shall all be chang'd in a moment, in the twinkling of an eye, at the last trumpet:

TT: Want zie, ik zeg u een mysterie⁸³, we ontslapen niet, maar we veranderen, in een oogwenk, een ondeelbaar ogenblik⁸⁴, de laatste bazuin.

48 Want de bazuin zal slaan – Aria – 1 Kor. 15:52-53

ST: The trumpet shall sound, and the dead shall be raised, and the dead shall be raised incorruptible, the trumpet shall sound, and the dead shall be raised, be raised incorruptible, be

⁸¹ "als de eerste der doden" would also be singable, but 'dood' was already used in the sentence, and 'ontslapen' is used in the Bible text.

⁸² Very concise.

⁸³ Sounds unnatural because 'ik zeg u een mysterie', mysterie is here very literal from mystery, the accent is shifted in Dutch.

⁸⁴ KP discussed in chapter 2.

raised incorruptible, and we shall be changed, and we shall be changed. The trumpet shall sound, the trumpet shall sound, and the dead shall be raised, be raised incorruptible, be raised incorruptible, and we shall be changed, be changed, and we shall be changed, and we shall be changed, we shall be changed, and we shall be changed, and we shall be changed and we shall be changed, and we shall be changed, and we shall be changed, we shall be changed. For this corruptible must put on incorruption, for this corruptible must put on, must put on, must put on, must put on incorruption, and this mortal must put on immortality, and this mortal must put on immortality, immortality.

TT: De bazuin zal slaan⁸⁵, de doden worden opgewekt⁸⁶. De doden worden onverderfelijk opgewekt.⁸⁷

De bazuin zal slaan, de doden worden opgewekt, onverderfelijk opgewekt, doden worden opgewekt. Wij worden veranderd, wij worden veranderd.

De bazuin zal slaan, de bazuin zal slaan, de doden opgewekt, onverderf'lijk opgewekt, onverderf'lijk opgewekt, wij worden veranderd, worden veranderd, wij worden veranderd, Want dit verderf'lijke moet onverderf'lijk aandoen, want dit verderf'lijke moet aandoen, moet aandoen, moet aandoen, moet onverderflijk aandoen, dit sterflijke moet aandoen onsterfelijkheid⁸⁸, dit sterflijke moet aandoen onsterfelijkheid, onsterfelijkheid.

49 Alsdan zal het woord geschieden – Recitatief – 1 Kor. 15:54

ST: Then shall be brought to pass the saying that is written: Death is swallow'd up in victory.

TT: Dan geschiede het woord, het woord geschreven is: Dood is verslonden, overwonnen.

50 Dood, waar is uw prikkel? - Duet – 1 Kor. 15:55-56

ST: Alto - O death, o death, where, where is thy sting? O death, where is thy sting? O grave, where

⁸⁵ The highlighting of 'sound' is difficult to recreate with a word as 'slaan'. 'schallen' would be more suitable. "De bazuin schalt" is less natural than 'de trompet schalt', but if I would use that, the Bible text is passed completely, even though it matches perfectly. Moreover, the long, open a-sound in 'slaan' is more singable than 'schalt', which is short.

⁸⁶ 'raised' was discussed in section 2.2.1. It is highlighted as well, so preferably 'opwekt' would be placed here as well. This is possible when each syllable has one note, whereas 'raised' has several notes.

⁸⁷ Melisma needs to be divided to sing all syllables.

⁸⁸ Unnatural, but singable, which has priority.

is thy victory? O grave, o death, o death, where, where is thy sting? Where, o grave, where is thy victory? O death, where, where is thy sting? O grave o grave, where is thy victory o grave where is thy victory? The sting of death is sin; the sing of death is sin and the strength of sin is the law, the sting of death is sin; and the strength of sin is the law

Tenor - O grave, o grave where, where is thy victory? Where is thy victory? O death, where, where is thy sting? Where, where is thy sting? O grave, where is thy victory? O grave, o death, where, where is thy sting? O grave o grave, where is thy victory? O grave where is thy victory? The sting of death is sin; and the strength of sin is the law, the sting of death is sin, the sting of death is sin; and the strength of sin is the law

TT: Alt - O dood, o dood, waar, waar is uw steek⁸⁹, o dood, waar is uw steek? O graf, waar is uw zegepraal⁹⁰? O graf, o dood, o dood, waar, waar is uw steek? Waar? O graf, waar is uw zegepraal? O dood, waar, waar is uw steek? O graf, o graf, waar is uw zegepraal? O graf, waar is uw zegepraal? De steek des doods is zonde. De steek des doods is zonde. De kracht der zonde is de wet. De kracht der zonde is de wet. De steek des doods is zonde. De kracht der zonde is de wet.

Tenor - O graf⁹¹, o graf waar is uw zegepraal? Waar is uw zegepraal? O dood, waar, waar is uw steek, waar, waar is uw steek? O graf, waar is uw zegepraal? O graf, o dood, waar, waar is uw steek? O graf, o graf, waar is uw zegepraal? O graf, waar is uw zegepraal? De steek des dood is zonde en de kracht der zonde is de wet. De steek des dood is zonde. De steek des dood is zonde. De kracht der zonde is de wet.

51 Maar Gode zij dank – Koor – 1 Kor. 15:57

ST: S- But thanks, but thanks, thanks, thanks be to God, but thanks, but thanks thanks, thanks be to God, who giveth us the victory, the victory through our Lord Jesus Christ, who giveth us the who giveth us the victory through our Lord Jesus Christ, but thanks, but thanks, but thanks but thanks, thanks be to God, thanks be to God, but thanks, but thanks, thanks thanks thanks be to God, thanks, thanks be to God, thanks be to God, who giveth us the victory, the victory through our Lord Jesus Christ, but thanks be to God, but thanks, but thanks, thanks be to god to god who giveth us

⁸⁹ Doodsteek > 'prikkel' or 'angel' are too long.

⁹⁰ A synonym of 'overwinning' consisting of three syllables is necessary. 'Victorie' is not possible, because its stress is different in Dutch. 'Zegepraal' came out.

⁹¹ The HSV uses 'graf', whereas the SV has 'hel'. 'Graf' as the translation of 'grave' seems more suitable.

the victory who giveth us the victory who giveth us the victory through our Lord Jesus Christ, but thanks thanks thanks be to God thanks be to god, who giveth us the victory through our Lord Jesus Christ, who giveth us the victory through our Lord Jesus Christ.

TT: Maar dank, maar dank, dank, Gode zij dank, maar dank, maar dank dank Gode zij dank die ons de overwinning geeft, overwinning door de Here⁹² Jezus Christus, die ons de overwinning geeft, die ons de overwinning geeft door Jezus Christus.

Maar dank, dank, dank, zij aan God, Gode zij dank, maar dank maar dank maar dank, maar dank Gode zij dank, Gode zij dank, maar dank, maar dank, dank, dank Gode zij dank, dank, Gode zij dank, dank, Gode zij dank, Gode zij dank, die ons de overwinning geeft, de overwinning door Jezus Christus, maar Gode zij dank, maar dank, maar dank, Gode zij dank, zij dank, die ons de overwinning geeft, die ons de overwinning geeft, die ons de overwinning geeft, geeft door Jezus Christus. Maar dank, dank, Gode zij dank, Gode zij dank, die ons de overwinning geeft, geeft door Jezus Christus, die ons de overwinning geeft, geeft door Jezus Christus.

52 Zo God voor ons is – Aria – Rom.8:31,33-34

ST: If God be for us who can be against us? Who can be against us? Who can be against us? If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? Of God's elect? Who shall lay anything to the charge of God's elect? It is God that justifieth, it is God that justifieth, who is he that condemneth? Who is he that comdemneth? Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us, who make intercession for us, intercession for us, who makes intercession, who makes intercession for us, who is at the right hand of God, who is at the right hand of God, at the right hand of God, who makes intercession for us.

TT: Zo God voor ons is, wie zal tegen ons zijn? Wie zal tegen ons zijn? Wie zal tegen ons zijn?

Zo God voor ons is, wie zal tegen ons zijn?

Wie zal Gods uitverkorenen beschuldigen, beschuldigen? Wie zal Gods uitverkorenen beschuldigen God is het die rechtvaardig maakt, God is het die rechtvaardig maakt.

⁹² Seperate notes for each syllable: our> de He-, Lord>-re Je-, Je->zus, -sus Christ> Christus.

Wie is het, die verdoemt⁹³? Wie is het die verdoemt? Wie is het die verdoemt?

Christus is het, die stierf, ja meer nog⁹⁴, die ook opgewekt is,
 die zit aan de rechterhand Gods, die ook voor ons bidt, voor ons pleit
 die ook voor ons bidt, voor ons pleit, voor ons bidt voor ons pleit
 die ook voor ons bidt en pleit⁹⁵, die ook voor ons bidt, voor ons pleit,
 die zit aan de rechterhand Gods, die zit aan de rechterhand Gods, aan de rechterhand God, die ook
 voor ons bidt, voor ons pleit.

53 Het Lam, Dat geslacht is, is waardig te ontvangen – Koor – Rev. 5:12-13

Worthy is the Lamb that was slain, and hath redeemed us to God by his blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Worthy is the lamb that was slain, and hath redeemed us to God by his blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and pow'r, be unto him, be unto him that sitteth upon the throne, and unto the Lamb, blessing and honour glory and pow'r be unto him be unto him that sitteth upon the throne, and unto the Lamb, for ever and ever, for ever and ever, glory, that sitteth upon the throne and unto the Lamb, for ever and ever for ever and ever for ever and ever, for ever and ever, for ever and ever, for ever and ever.

Amen. Amen.

TT: Waardig is het Lam⁹⁶, waardig Lam, dat geslacht is en ons behield door⁹⁷ zijn bloed. T'ontvangen macht en rijkdom en wijsheid en kracht en ere en glorie en zegen.

Waardig is het Lam, waardig Lam, dat geslacht is en ons behield, behield met zijn bloed t 'ontvangen macht en rijkdom en wijsheid en kracht en ere en glorie en zegen.

Dank en ere, glorie en macht komen hem toe, komen hem toe, Hem zittend op de troon en aan het Lam. Dank en ere, glorie en macht komen hem toe, komen hem toe, Hem zittend op de troon en

⁹³ The final note of – eth must be added to the melisma, because 'verdoemt' lacks a syllable.

⁹⁴ "Ja, te meer" would be a beautiful translation, but 'te' should not be sung on a long note, according to Low. This solution places 'meer' on the long note.

⁹⁵ The melisma on 'bidt' must be ended with 'en' in order to sing 'en pleit'. Otherwise, –sion would remain without a Dutch word.

⁹⁶ The final chorus must begin with a powerful word such as 'waardig'. Using the Bible text and starting with 'Het' would not be preferable on a long note.

⁹⁷ 'Behield door' instead of verlost met > because of tense, and instead of 'redde met' because of the stress should be on red-, which is not the case here.

aan het Lam. Hem zittend op de troon en aan het Lam.

Dank en ere, glorie en macht komen hem toe, komen hem toe Hem zittend op de troon en aan het Lam. In alle eeuwigheid, in alle eeuwigheid, glorie,

Dank en ere, glorie en macht komen hem toe, komen hem toe, Hem zittend op de troon, op de troon, op de troon en aan het Lam. Dank en ere, glorie en macht komen hem toe, komen hem toe Hem zittend op de troon en aan het Lam. Dank en ere, glorie en macht komen hem toe, komen hem toe Hem zittend op de troon en aan het Lam.

Voor eeuwig, voor eeuwig en eeuwig, in alle eeuwigheid, in alle eeuwigheid⁹⁸.

Amen. Amen.

⁹⁸ The final 'for ever and ever' are sung at an easier pace, in which it is possible to sing the bible text 'in alle eeuwigheid', whereas the previous 'forevers' have rests in the middle, which would split op 'in alle – eeuwigheid' causing an unnecessary break in the middle of the phrase.

3.2 Translation of The Young Messiah

The text and music of The Young Messiah arranged by Tom Parker serve as the source text. This version of TYM was also performed and recorded by The New London Chorale in 1979.

De Nieuwe Messias of The Young Messiah in het Nederlands⁹⁹

1. Troost, troost, mijn volk¹⁰⁰ (Jes 40:1-3)

ST: Comfort ye my people saith your God. Speak ye comfortably to Jerusalem and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

Comfort ye, comfort ye my people, comfort ye my people, said your God, said your God. Speak ye comfortably to Jerusalem, speak ye comfortably to Jerusalem and cry unto her, that her warfare her warfare is accomplished, that her iniquity is pardoned, that her iniquity is pardoned.

The voice of him that cries in the wilderness, "Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Verteller: Troost je¹⁰¹, mijn volk, zegt jouw¹⁰² God. Spreek Jeruzalem moed in, maak haar bekend dat haar slavendienst voorbij is, dat haar schuld is voldaan.

⁹⁹ One could translate it as "De nieuwe Messias". For a Dutch audience however, I doubt if it they would relate it to a Dutch version of TYM. Then leaving its title untranslated seems to be one of the best solutions, because of its familiarity for the audience. However, it is different from Parkers version in the sense that this version will be sung in Dutch and therefore, some additional information could be appropriate, such as 'in het Nederlands'. Translating 'young' into 'nieuwe', 'vernieuwde' or 'jonge' could implicate different connotations, whereas 'young' indicates that it is a new version of Handel's Messiah. In the end, the combination of both titles will at least be very clear to the target audience.

¹⁰⁰ In order to fall in line with one strategy, I have decided to name all titles of the TYM songs to the parallel passages as found in the Nieuwe Bijbelvertaling 2004/2007, regardless of the final translation of the song itself. Therefore, the title may differ from the text in the song, however the characteristic usage of the text of the Bible will be retained, which is one of the aims of this translation. Moreover, the texts of the storyteller are all directly derived from the Bible passage for the same reason. As Low indicated, recitatives lend themselves perfectly to be flexible with rhythm. The storyteller is not bound to pitches and the duration of notes. He needs to tell his text within the given bars and he can be flexible with that.

¹⁰¹ The NBV gives "Troost, troost, mijn volk". I left out one 'troost', and replaced it with 'je', as a translation of 'ye', in order to avoid too many consonant clusters in the repetition of 'troost', and the storyteller has a large amount of time to read out the text at an easy pace.

¹⁰² In keeping TYM young and personal, I have decided to work with the Dutch informal forms of you, such as je/jij/jouw instead of the u/gij/uw as in *Messiah*.

Tenor: Vertróost¹⁰³ je, vertroost je, mijn volk¹⁰⁴, vertroost je, mijn volk, zegt jouw God, zegt jouw God. Spreek bemoedigend¹⁰⁵ tot Jeruzalems hart, spreek bemoedigend tot Jeruzalems hart, en roep uit naar haar¹⁰⁶, dat haar lijden¹⁰⁷, haar lijden voorbij¹⁰⁸ is, en¹⁰⁹ dat haar zondigheid¹¹⁰ vergeven¹¹¹ is, en dat haar zondigheid vergeven¹¹² is.¹¹³

Verteller: Hoor, een stem roept¹¹⁴: ‘Baan voor de HEER een weg door de woestijn, effen in de wildernis een pad voor onze God.

2. Elke vallei (Jes 40:4-5)

ST: Ev'ry valley, ev'ry valley shall be exalted, shall be exalted, shall be exalted, and ev'ry mountain and hill made low, the crooked straight and the rough places plain, the crooked straight, the crooked straight and the rough places plain, and the rough places plain. Ev'ry valley, ev'ry valley shall be exalted, shall be exalted, shall be exalted, and ev'ry mountain and hill made low: the crooked straight, and the rough places plain, the crooked straight, the crooked straight and the

¹⁰³ It would be nice to put 'troost' on the long notes of com-, but the lack of syllables is problematic. Troost, mijn volk' on the three notes of comfort ye would not work with 'my people' later. It would result in repetition of this sentence that is not singable on every phrase. I think putting in an extra particle as 'Troost je toch, mijn volk' is too free in this case, since ' vertroost je' is also a fine translation of comfort ye, even though 'ver-' is now stressed because of the long notes.

¹⁰⁴ Deletion of syllable: peo-ple vs volk. In this context, 'volk' covers meaning, despite the fact that it has only one syllable. The slurred notes of -peo- gives the singer the opportunity to connect the third note (-ple) to 'volk'.

¹⁰⁵ HSV: Spreek tot het hart van Jeruzalem, and NBV: Spreek Jeruzalem moed in. Both phrases do not match with the music. At first, I wanted to place 'Jeruzalem' on the same place as the ST, but in the end it did not work. Many other wordings give problems, because of the rhythm of this phrase, which caused unnaturalness. Finally, the solution as above is a singable result, created by both Bible translations and it covers sense and still sounds natural.

¹⁰⁶ The NBV text "maak haar bekend" is not suitable here, because 'cry' is highlighted and the translation 'roep', as in the HSV, should therefore be placed on the same location.

¹⁰⁷ Warfare – every translation uses a different word: slavendienst (NBV), strijd(HSV, SV), lijdenstijd (NBG), ridderschap (LV), strafstijd (GNB). Warfare is sung on a slurred note, so a syllable could be added as this is one of Low's suggestions. However, 'slavendienst' as the translation of 'warfare' is debatable. In this context, 'lijdenstijd' is more connected with Jesus and the crucifixion than Jerusalem. However, 'lijden' could refer to the struggle of Jerusalem and its inhabitants, and so cover sense.

¹⁰⁸ Both syllables need to be sung on two notes given in the stave.

¹⁰⁹ By adding 'en', the stress is place on zon- instead of an unstressed syllable.

¹¹⁰ 'Ongerechtigheid' is a beautiful translation, which is used in the original Messiah text. However, for TYM it sounds somewhat old-fashioned. 'Zondigheid' is more direct to a younger audience, though I am aware that it is typical church language.

¹¹¹ The breve on '-doned' must be divided into a crotchet and a dotted minim in order to sing '-ven is'.

¹¹² This needs to be divided again. See music sheet.

¹¹³ I considered switching the order of the phrases into: "dat haar zonden, haar zonden zijn vergeven en dat haar lijdenstijd voorbij is" to improve the singability, but I think it makes meaning illogical. Forgiving sin is a consequence of the warfare being accomplished.

¹¹⁴ For this expression, the same KP strategy as in Messiah is applied: Leppihalme's minimum change. Furthermore, in 'Een lust voor het oog', Ton den Boon explains that the addition 'in de woestijn' does not correspond with the source text (105), which is rectified in the NBV (106).

And the glory of the Lord shall be revealed and all flesh will see it together for the mouth of the Lord hath spoken it.

TT:

Koor: Laat elke vallei, elke vallei¹¹⁵ worden verhoogd,
worden verhoogd, worden verhoogd,
en elke heuvel en berg verlaagd,
het kromme recht¹¹⁶, en het ruige land vlak,
het kromme recht, het kromme recht,
en het ruige land vlak, en het ruige land vlak. (2x)

Verteller: En de heerlijkheid van God wordt bekend, en alle vlees zal het zien, want de Heer heeft gesproken.

3. Maar wie zal overeind blijven wanneer hij verschijnt? (Mal 3:2-3)

ST: Thus said the Lord, the Lord of hosts: Yet once a little while and I will shake the heavens, and the earth, the sea, and the dry land; And I will shake all nations and the desire of all nations shall come: the Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the covenant, whom ye delight in: behold, he shall come, said the Lord of hosts.

But who may abide the day of his coming? and who shall stand when he appeareth? But who may abide, but who may abide the day of his coming? And who shall stand when he appeareth? And who shall stand when he appears? When he appeareth?

And he will purify the sons of Levi. That they may offer unto the Lord an offering in righteousness.

TT:

Verteller¹¹⁷: Want dit zegt de Heer van de hemelse machten: Nog een korte tijd, en ik zal de hemel en de aarde, de zee en het land doen beven. Alle volken breng ik in beroering, hun schatten zullen mij toevallen. De Heer naar wie jullie uitzien, zal opeens naar zijn tempel komen, de engel van het

¹¹⁵ 'Laat' cannot be repeated here, but with the repetition of 'elke vallei' the sentence is still singable and natural.

¹¹⁶ A translation of 'The crooked straight' is not found in the NBV. The HSV gives "wat krom is, zal recht worden", so I changed it a little to fit.

¹¹⁷ Starts at bar 9 in time of 18 bars, at easy pace.

verbond naar wie jullie verlangen. Komen zal hij – zegt de Heer van de hemelse machten.

Solo: Maar wie zal de dag van zijn komst verdragen?¹¹⁸

En wie bestaat¹¹⁹ als hij verschijnt¹²⁰?

Maar wie zal verdragen¹²¹, maar wie zal de dag van zijn komst verdragen? En wie bestaat als hij verschijnt¹²²? En wie bestaat als hij verschijnt? Als hij verschijnt?

Verteller: de zonen van Levi zal hij zuiveren en dan zullen ze op de juiste wijze¹²³ offeren aan de Heer.

4. Beklim een hoge berg, vreugdebode Sion (Jes 40:9; 60:1)

ST: O thou that tellest good tidings to Zion, get up into the high mountains, O thou that tellest good tidings to Zion, get up into the high mountains, get up into the high mountains; O thou that tellest good tidings to Jerusalem, lift up your voice with strength; lift it up, be not afraid; say unto the cities of Judah, say unto the cities of Judah, behold your God! Behold your God! behold your God! O thou that tellest good tidings to Jerusalem, lift up your voice, with strength lift it up be not afraid. Sing unto the cities of Judah, sing unto the cities of Judah, behold your God, behold your God! Behold your God!

TT: O vreugdebode¹²⁴ Sion breng goed nieuws¹²⁵,

beklim de hoge¹²⁶ bergen,

O vreugdebode Sion breng goed nieuws,

¹¹⁸ This is the text from the HSV, which requires no additional changes, because it is very singable here.

¹¹⁹ This is taken from the SV, zal bestaan – but it is changed into the present tense, because future tense has a surplus of syllables.

¹²⁰ -schijnt must be sung on the slurred notes b-e of ‘pear-eth’. On the other hand, the note e could be left out and extend the note b. In that case, a small melodic detail will be lost here, but singability and naturalness are retained.

¹²¹ ST = a-bide on three notes, g- g- fsharp , g-fsharp are slurred, but a third syllable can easily be added when the notes are sung separately.

¹²² In the ST both ‘appeareth’ and ‘appears’ are used. At this location in this song ‘verschijnt’ is very singable. Because of the different usage, I think it is acceptable to change the notes a little as well.

¹²³ For “an offer in righteousness” ‘gerechtigheid’ would be a good expression. Nonetheless, the NBV text gives “de juiste wijze”. Since it already was decided to follow the Bible texts for the storyteller, I retain this wording.

¹²⁴ ‘Bode’ is sung on three slurred quavers. ‘tellest’ is sung in *Messiah* and the song title, however in Parkers version ‘tells’ is used. Nevertheless, the notes do not need to be connected when sung, so ‘vreugdebode’ as in the Bible passage fits right.

¹²⁵ Sense: At first, I translated this as “O vreugdebode van Sion vertel ons”, but I was not fond of ‘van’, because Sion itself was the messenger and not an inhabitant of Sion, as it seem to express.

¹²⁶ On the three quavers of ‘to the high’. The open and singable syllable ‘ho-’ should be sung on the first two quavers, and ‘-ge’ ending on the last.

O verkondig, vreugdebode van Jeruzalem¹²⁷

Verhef je stem, met kracht, verhef haar, wees toch niet bang¹²⁸!

Zeg tegen de steden van Juda,

Zeg tegen de steden van Juda:

Zie hier, jouw¹²⁹ God! Zie hier, jouw God!

Zie hier, jouw God!

O verkondig, vreugdebode van Jeruzalem

Verhef je stem, met kracht, verhef haar, wees toch niet bang!

Zeg tegen de steden van Juda

Zeg tegen de steden van Juda:

Zie hier, jouw God! Zie hier, jouw God!

Zie hier, jouw God!

5. Een kind is ons geboren (Jes 9:5-6)

ST: For unto us a child a born, for unto us, a son is given, unto us a son is given, for unto us a child is born, for unto us a son is given, unto us, a son is given. For unto us a child is born, for unto us a son is given, for unto us a son is given, unto us a son is given, unto us, unto us a son is given, a son is given and the government shall be upon his shoulder and the government shall be upon his shoulder and his name shall be called Wonderful, Counsellor the mighty god the everlasting father the prince of peace Wonderful, Counsellor the mighty god the everlasting Father the Prince of Peace.

TT: Want een kind is ons geboren¹³⁰, want aan¹³¹ ons is een zoon gegeven¹³².

¹²⁷ In contrast with the first sentences, I now changed sense and word-order because of the melodic details of 'to Jerusalem', which create a difficulty for a similar sentence as 'O vreugdebode Sion'. Jerusalem needs to be translated in the same place.

¹²⁸ "bevreesd" is archaic in a modern version of *Messiah*, whereas "wees toch niet bang" is contemporary.

¹²⁹ 'Jouw' has more sound than 'je'. It is much more explicit.

¹³⁰ This KP is the Bible text that also fits with the syllables. I only added 'want' as the translation of 'For'. However, the rhythm requires a little adjustment, because of the stressed syllables: two quavers of 'unto' becoming one crotchet and the two quavers of 'born' need to be separated for '-boren'.

¹³¹ The text alternates 'For unto us' and 'unto us', so in some instances I have added 'aan'.

¹³² The same issue as with 'geboren', but there are not extra notes here. Even Parker shortened 'given' into 'giv'n'. 'Gegev'n' in Dutch is however not singable. Therefore, '-ge-ven' needs to be sung on two quavers instead of one

Want ons is een zoon gegeven. Want een kind is ons geboren, want ons is een zoon gegeven, want ons is een zoon gegeven.

Want een kind is ons geboren,

Want een kind is ons geboren

Want ons is een zoon gegeven.

want ons is want ons is

een zoon gegeven

een zoon gegeven

en de heerschappij rust op, rust op zijn schouders

en de heerschappij rust op, rust op zijn schouders

Rust op zijn schouders

en Hij draagt deze naam¹³³:

Wonderbaar Raadsman¹³⁴, machtige God¹³⁵, de eeuwige¹³⁶ vader, de vredevorst.

Wonderbaar Raadsman, machtige God, de Eeuwige Vader, de Vredevorst.

6. Verheug (Zach 9:9)

ST: Rejoice, rejoice, and rejoice greatly,

Rejoice, o daughter of Sino,

O daughter of Sino, rejoice,

O daughter of Sino, rejoice greatly,

Shout! O daughter of Jerusalem.

Behold, thy King cometh unto thee

Behold thy King cometh unto thee, cometh unto thee.

TT: Verheug, verheug, verheug en jubel,¹³⁷

crotchet. An advantage is given by the two counts of rest after 'giv'n', which offers the possibility to take time when pronouncing 'gegeven'.

¹³³ Even though several names are listed next, the plural 'de namen' could not be sung here. It changes the rhythm and makes it unsingable.

¹³⁴ I want to preserve the Bible text, and therefore one note must be deleted. 'Raadsman' would be sung on two crotchets.

¹³⁵ In NBV "Goddelijke held", but I prefer the translation 'machtige God', because of the necessary abbreviation of 'Godd'lijke'. Furthermore, 'machtige God' is somewhat more down to earth than 'godly'.

¹³⁶ The notes of 'ever' must be contracted in order to lengthen it, making it possible to sing 'eeuw-' in this place.

¹³⁷ At first, I used the text from the SV "verheug je zeer", but the unstressed '-ly' makes this very uncomfortable.

Verheug, o dochter van Sion,

O dochter van Sion verheug.

O dochter van Sion verheug en jubel

Juich! O dochter van Jeruzalem.

En zie, je koning komt naar je toe¹³⁸

En zie, je koning komt naar je toe, komt naar je toe¹³⁹.

7. Als een herder weidt hij zijn kudde (Luk 2:8-14; Jes 40:11; Matt 11:28-29)

ST: There were shepherds abiding in the field keeping watch over their flock by night. and, lo, the angel of the lord came upon them, and the glory of the lord shone round about them: and they were sore afraid. and the angel said unto them, fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a saviour, which is Christ the Lord. And suddenly there was with the angel a multitude of the heavenly host praising God, and saying: glory to God in the highest, and peace on earth, goodwill toward men. And he shall feed his flock like a shepherd, and he shall gather the lambs with his arm, the lambs with his arm, And carry them in his bosom, and gently lead those that are with young, and gently lead, and gently lead those that are with young.

Come unto him, all ye that labour, come unto him, that are heavy laden, and he will give you rest, Take his yoke upon you, and learn of him; for he is meek and lowly of heart: and ye shall find rest, and ye shall find rest unto your souls.

TT: Verteller¹⁴⁰: Niet ver daarvandaan brachten herders de nacht door in het veld, ze hielden de wacht bij hun kudde. Opeens stond er een engel van de Heer bij hen en werden ze omgeven door het stralende licht van de Heer, zodat ze hevig schrokken. De engel zei tegen hen: 'Wees niet bang, want ik kom jullie goed nieuws brengen, dat het hele volk met grote vreugde zal vervullen: vandaag

Changing the word-order creates unnaturalness. While searching for another solution, I found a subtitled version of this song, which uses 'jubel luide'. 'Jubel' covers sense and the stress is also appropriate. With this solution, 'en' needs the final note of the melisma of 'rejoice'.

¹³⁸ This phrase in the NBV "Je koning is in aantocht" corresponds with the register of TYM, but rhythm and stress are different. "komt naar je toe" sounds accessible. This is also in the style of the NBG: " Zie, uw koning komt tot u".

¹³⁹ The final 'toe' is placed on the syllables '-to thee', which is both sung on a c, which in this case could be lengthened. Then, there is no melodic change, although the rhythm changes slightly, but it is the final note that could be sung out.

¹⁴⁰ This text takes up seventeen bars.

is in de stad van David jullie redder geboren. Hij is de Messias, de Heer. En plotseling voegde zich bij de engel een groot hemels leger dat God prees met de woorden: Eer aan God in de hoogste hemel en vrede op aarde voor alle mensen die hij liefheeft.

Solo: En als een herder weidt hij zijn kudde: en in zijn armen¹⁴¹ brengt hij de lammeren¹⁴² bijeen, de lammeren bijeen, en houdt ze vast¹⁴³ in zijn armen en zachtjes leidt hij de zogenden¹⁴⁴ en zachtjes leidt en zachtjes leidt hij de zogenden.

Verteller¹⁴⁵: Kom naar hem, jullie die vermoeid zijn en onder lasten gebukt gaan, dan zal hij jullie rust geven. Neem zijn juk op je en leer van hem, want hij is zachtmoedig en nederig van hart. Dan zullen jullie werkelijk rust vinden.

8. Hij werd veracht (Jes 53:3;50:6)

ST: He was despised, despised and rejected, rejected of men; a man of sorrows, a man of sorrows and acquainted with grief, a man of sorrows, and acquainted with grief. He was despised, despised and rejected, rejected of men, a man of sorrows, a man of sorrows, and acquainted with grief, a man of sorrows and acquainted with grief.

TT: Solo: Hij werd veracht, veracht en gemeden, gemeden¹⁴⁶ door de mens. Een man van smarten¹⁴⁷, een man van smarten en vertrouwd met ziekte¹⁴⁸, een man van smarten en vertrouwd met ziekte. (2x)

¹⁴¹ 'He' is sung on three slurred notes, but in the translation every note has its own syllable, otherwise the Dutch text, which takes up more syllables, would not fit.

¹⁴² These six notes need to be divided slightly differently. Lam-me on the three notes of 'lambs', '-ren' on 'with', 'bijeem' on 'his arm'.

¹⁴³ 'draagt' as the translation of 'carry' does not fit. Therefore, I changed the sense slightly to 'vasthouden', and changed 'in zijn schoot' into 'in zijn armen', because in Dutch one cannot hold tight someone in his 'schoot'. Furthermore, Van Dale translates 'the bosom of the church' into 'in de armen/schoot van de kerk' and 'armen' is already used in a sentence earlier, so it fits into the text.

¹⁴⁴ NBV: "Zorgzaam leidt hij de ooien" does not work here at all. A more literal translation could be "De ooien met hun jong", but notes must be splitted then, which is not preferable. The HSV has a rather fine translation: "de zogenden zal hij zachtjes leiden". This fits and is singable.

¹⁴⁵ It is the storytellers turn between the fifth and tenth bar of the rests.

¹⁴⁶ 'gemeden' must be divided on the beamed notes of 'rejected' in order to fit.

¹⁴⁷ "Man van smarten" is a very well-known biblical KP (den Boon, 91). The NBV did not retain this poetical expression. Instead, I will use the SV formulation because of its familiarity and the exact amount of syllables.

¹⁴⁸ The tension of the note c, created by the 'ie' in 'grief' requires a similar tension in Dutch. 'ziekte' used by the NBV could therefore be used in the same place. However, it must be divided on the notes of grief. '-te' must be sung on the last note of 'grief'.

9. Welkom zijn zij die goed nieuws verkondigen (Rom 10:15)

How beautiful are the feet of them that preach the gospel of peace, How beautiful are the feet, how beautiful are the feet of men of them that preach the gospel of peace, how beautiful are the feet of them that preach the gospel of peace. and bring glad tidings, and bring glad tidings, glad tidings of good things! And bring glad tidings, glad tidings of good things, glad tidings of good things. Glad tidings of good things.

Hoe liefelijk zijn de voeten van hen die vrede verkondigen¹⁴⁹

Hoe liefelijk de voeten, hoe liefelijk zijn de voeten van hen die vrede verkondigen.

Hoe liefelijk zijn de voeten van hen die vrede verkondigen.

en goed nieuws brengen, en goed nieuws brengen,

het goede nieuws brengen, en goede nieuws brengen,

het goede nieuws brengen, het goede nieuws brengen,

het goede nieuws brengen.

10. Halleluja (Rev 19:6,16;11:15)

Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah,

For the Lord God omnipotent reigneth, hallelujah, hallelujah

For the Lord God omnipotent reigneth, hallelujah, hallelujah

For the Lord God omnipotent reigneth, hallelujah, hallelujah

The kingdom of this world, is become, the kingdom of our Lord and of his Christ, and of his Christ.

and he shall reign for ever and ever, and he shall reign for ever and ever, and he shall reign for ever and ever, and he shall reign for ever and ever,

King of kings, for ever and ever, hallelujah, hallelujah,

And Lord of lords, for ever and ever hallelujah, hallelujah,

King of kings and Lord of lords,

hallelujah hallelujah hallelujah hallelujah, Hallelujah!

TT: Koor: Halleluja, halleluja, halleluja, halleluja, halleluja, halleluja, halleluja, halleluja Halleluja,

¹⁴⁹ The NBV “Welkom zijn zij die goed nieuws verkondigen” does not fit and it is different in sense to use ‘welkom’ as a translation of ‘how beautiful are the feet’. So I used here the same strategy as in *Messiah*: the SV text.

halleluja

want de Heer God almachtig¹⁵⁰ regeert, halleluja, halleluja, halleluja, halleluja

want de Heer God almachtig regeert, halleluja, halleluja, halleluja, halleluja

want de Heer God almachtig regeert, halleluja, halleluja, halleluja, halleluja

want de Heer God almachtig regeert, halleluja, halleluja,

want de Heer God almachtig regeert, halleluja, halleluja,

De wereldheerschappij¹⁵¹ is nu de heerschappij van de Heer en van zijn Zoon¹⁵² en van zijn Zoon

en hij regeert voor eeuwig en altijd¹⁵³,

en hij regeert voor eeuwig en altijd,

en hij regeert voor eeuwig en altijd,

en hij regeert voor eeuwig en altijd,

Vorstenvorst, voor eeuwig en altijd, halleluja, halleluja,

En hoogste Heer, voor eeuwig en altijd, halleluja, halleluja

Vorstenvorst en hoogste Heer, halleluja, halleluja, halleluja, halleluja

Halleluja!

11. Ik weet: mijn Redder leeft (Job 19:25; Rev 5:12-13)

ST: I know that my Redeemer lives and that he shall stand shall stand at the latter day upon the earth. I know that my redeemer lives, and that he shall stand at the latter day upon the earth, upon the earth. Worthy is the Lamb that was slain, and had redeemed us to God by his blood to receive power and riches and wisdom and strength and honour and glory and blessing, blessing and honour glory and power be unto him that sits upon the throne for ever and ever amen.

¹⁵⁰ The word-order leaves a little to be desired. In contrast with the Bible text “de Heer onze God de Almachtige”, the articles are left out, because they take up to many notes and had to be omitted.

¹⁵¹ ‘kingdom’ is very short in comparison to Dutch words for this, such as ‘koninkrijk’. After rejecting several solutions such as ‘de landen van de aard’, ‘de naties van de aard’ or anything else, I eventually found ‘wereldheerschappij’ in the Groot Nieuws Bijbel (Rev 11:15), which is very singable and it sounds natural as well.

¹⁵² Here I used ‘Zoon’, because ‘Christus’ just does not fit.

¹⁵³ The KP ‘van eeuwigheid tot eeuwigheid’ is too long for the short ‘for ever and ever’. ‘Tot in eeuwigheid’ was an option, but it is not very contemporary, as ‘voor eeuwig en altijd’ is. Moreover, Van Dale also gives ‘voor eeuwig en altijd’ as a translation for this KP, so I used it. It is very singable as opposed to ‘eeuwigheid’.

TT: Solo - Ik weet dat mijn Verlosser¹⁵⁴ leeft en dat hij terugkomt¹⁵⁵ naar de aard. Op de jongste dag¹⁵⁶ komt hij terug¹⁵⁷. Ik weet dat mijn Verlosser leeft en dat hij terugkomt op de jongste dag. Hij komt terug naar deze aard¹⁵⁸.

Verteller¹⁵⁹: Waardig is het Lam dat geslacht is¹⁶⁰, Hem komt alle macht, rijkdom en wijsheid toe, en alle kracht, eer, lof en dank. De dank, de eer, de lof en de macht komen toe aan het Lam, die op de troon zit, tot in eeuwigheid. Amen.

12. Waardig is het Lam (Rev 5:12-13)

ST: Worthy is the Lamb that was slain, and has redeemed us to God by his blood, to receive power and riches and wisdom and strength and honour and glory and blessing. Worthy is the Lamb that was slain, and has redeemed us to God by his blood, to receive power and riches and wisdom and strength and honour and glory and blessing. Blessing and honour glory and pow'r be unto him that sits upon the throne and to the Lamb. Blessing and honour glory and pow'r be unto him that sits upon the throne, that sits upon the throne, Blessing and honour glory and pow'r be unto him that sits upon the throne and to the Lamb. Blessing and honour glory and pow'r be unto him that sits upon the throne and to the Lamb. King of Kings. Blessing and honour glory and pow'r be unto him .For ever and ever hallelujah hallelujah. And Lord of Lords. Blessing and honour glory and pow'r be unto him. For ever and ever hallelujah hallelujah. King of Kings, Blessing and honour glory and pow'r be unto him. For ever and ever hallelujah hallelujah and Lord of Lords. Blessing and honour and glory and pow'r be unto Him, for ever and ever hallelujah hallelujah. Kings of kings and Lord of lords for ever and ever hallelujah hallelujah. Worthy is the Lamb that was slain and has redeemed us to God, to God by his blood. Amen.

¹⁵⁴ Title/bible text says 'Redder', however, the synonym 'Verlosser' has one more syllable, fitting better within the song. In addition, this sentence is also known from other Christian songs such as 'Mijn Verlosser leeft' (Opwekking 554), which based on this Bible text.

¹⁵⁵ In spoken language, 'terug' often shortened to 'trug', which I prefer rather than 'weerkomt', which was also an option.

¹⁵⁶ The KP 'at the latter day' has a standard translation as 'op de jongste dag'.

¹⁵⁷ I splitted this sentence into two sentences. The word-order as "Dat hij terugkomt op de jongste dag naar deze aard" as one sentence, sounds very unnatural.

¹⁵⁸ I had to be creative with the sentence in order to fit everything in it. Therefore, different word-orders are used.

¹⁵⁹ This text appears in the final fourteen bars.

¹⁶⁰ "dat geslacht is" is missing in the Bible quotation, but it is told by the storyteller in this song, so I translated it.

TT: Waardig is Hij, o geslacht Lam¹⁶¹, Hij die ons verlossing bracht door Zijn bloed¹⁶².

Ontvang¹⁶³ de macht en rijkdom en wijsheid en kracht en ere en glorie en zegen.

Waardig is Hij, o geslacht Lam, Hij die ons verlossing bracht door Zijn¹⁶⁴, door Zijn bloed.

Ontvang de macht en rijkdom en wijsheid en kracht en ere en glorie en zegen.

Dank en¹⁶⁵ ere, glorie en macht komen hem toe, komen hem toe, Hem zittend op de troon¹⁶⁶ en aan het Lam.

Dank en ere, glorie en macht komen hem toe, komen hem toe,

Hem zittend op de troon, Hem zittend op de troon.

Dank en ere, glorie en macht komen hem toe, komen hem toe,

Hem zittend op de troon en aan het Lam.

Dank en ere, glorie en macht komen hem toe, komen hem toe,

Hem zittend op de troon en aan het Lam.

Vorstenvorst.

Dank en ere, glorie en macht komen hem toe,

Voor eeuwig en altijd, halleluja, halleluja.

De hoogste Heer.

Dank en ere, glorie en macht komen hem toe,

voor eeuwig en altijd, halleluja, halleluja.

Vorstenvorst.

Dank en ere, glorie en macht komen hem toe.

Voor eeuwig en altijd. Halleluja, halleluja.

De hoogste heer.

¹⁶¹ This song must begin with 'waardig' because it is a very powerful beginning of the song and waardig is a powerful word. Additionally, 'slain' is important in this sentence and it should therefore be translated. It is, however, difficult to implement this word on these notes, because of the amount of syllables and the stress of each syllable. "Waardig is het geslachte Lam", for instance, sounds very natural, but 'ge-' should preferably not be sung on a long note, which it would in this sentence. Therefore, I tried to find another solution and added 'o' in front of 'geslacht'. Both essential words (waardig and geslacht) are present now and it is singable.

¹⁶² This sentence does not appear in the NBV or other translation, so I had to find a suitable translation myself.

¹⁶³ This is sung on very short notes (five quavers in a row), it would not harm the song to delete one quaver.

¹⁶⁴ Repetition of a phrase.

¹⁶⁵ Although 'blessing' often translates as 'zegen', 'dank' is more appropriate, as the NBV translated it. Usually, people are blessed, whereas in this sentence the blessings are to God. I have added 'en' (on two semiquavers), so it becomes more singable.

¹⁶⁶ Aan hem die op de troon zit – Zittende op de troon. Zittende is more unsingable than zittend, because it has an extra syllable.

Dank en ere, glorie en macht komen hem toe,

Voor eeuwig en altijd, halleluja halleluja.

Vorstenvorst en hoogste Heer.

Voor eeuwig en altijd, halleluja, halleluja.

Waardig is Hij, o geslacht Lam, Hij die ons verlossing bracht, door zijn, door zijn bloed.

Amen. Amen.

4. Conclusions

The aim of this thesis was to determine a strategy for the translation of the classical work *Messiah* of G.F. Handel and Tom Parker's arrangement *The Young Messiah*. On the basis of Peter Low's "Pentathlon Approach to Translating Songs" and Ritva Leppihalme's strategies for the translation of PN and KP allusions, several possible strategies were defined. In the course of the translational process it became clear that there was not merely one strategy applicable, but a combination of some strategies was desired. The strategies for the translation of both works defined in the theoretical framework were: producing a personal translation of the ST; usage of parallel biblical passages; and a combination of a new translation and the existing Bible quotations. Eventually, it turned out that the existing Bible quotations were useful to fit in with the music only to a certain extent. Initially, the texts from the SV and HSV were used, but when these were not sufficient, other Bible translations were put to use. However, these were not always adequate enough either. Then, the first mentioned strategy was approached: translating the ST. The Biblical passages were still involved in this process.

In the course of the translation, different issues regarding decisions on the micro-level of the ST and TT were taken into account. The Pentathlon was the guiding principle for prioritising the importance of decision-making. The first and foremost priority was singability of the text, followed by naturalness. Sense was also very important, but the usage of Dutch Bible texts guaranteed the retention of meaning on a high level. This advantage created a higher priority for naturalness of the translation. In some cases, it was difficult to create this naturalness, when for instance, singability had priority over naturalness. Low's Pentathlon proved to be very useful in the translation.

The richness of PN and KP allusions in *Messiah* required another good strategy. Leppihalme's overview of strategies was therefore very useful. The first PN strategy, retention of name, could usually be applied in the Dutch forms. In some cases, the amount of syllables demanded another solution, in which replacement could offer a way out. There were no PNs omitted. KP allusions caused slightly more problems. Frequently, KPs were phrases which often did not fit in Dutch, because of their length. In a few instances, the strategy of standard translation could be applied. In other cases, minimum change or replacement with other TL elements was applied.

The major translation problems which came to light in *Messiah*, were the amount of

syllables: a surplus of often Dutch syllables or the lack of often English syllables. In most cases, tense of sentences was changed, parts of phrases were deleted or words and phrases were repeated. In addition, throughout *Messiah* phrases were repeated, such as 'for ever and ever' and 'the Lord of hosts', which could not always be translated in the same way. One could say this is inconsistent, but considering that there were 53 different choruses, airs, and recitatives it is not surprising that the music sometimes calls for different necessary solutions.

The translation of *The Young Messiah* brought up other problems as well. It was the intention to create a modern version of this arrangement. The music was already modernised by Parker, but the text was similar to *Messiah's* text. The translation deviated more from the ST, although some similar strategies as in *Messiah* were applied. The differences are generally found in the usage of the informal form 'jij' instead of the polite form 'u'. The intention was to bring the text closer to the audience, to appeal to a younger audience. Moreover, there was made use of more colloquial language as much as possible, instead of the outmoded ecclesiastical jargon. However, it sometimes seemed inevitable to come up with similar solutions as in the classical piece.

As a translator, one was bound to the Biblical texts in a high degree. The main reasons for this were the aim of this thesis and the construction of ST, which entirely exists out of Biblical quotations. A translator is restricted by this characteristic, but on the contrary, this did not affect against the translation. Eventually, it seemed that most of the Bible quotations were very useful in the major parts of the translation of both *Messiah* and *TYM*. The frequent usage of 'and' was striking, but it offered the opportunity to use the note for an extra syllable or in some cases just as a filler of the melodic line. One of the major advantages of the use of Biblical quotations from the SV might be the similar status of KJB and SV. The strategy of the SV translators was very similar to the KJB strategy, since the SV translators consulted the KJB translators.

A Dutch *Messiah* makes this musical piece approachable to a wider audience, as is also the case for *TYM*. The Dutch language could bring the message of Handel's work closer to the audience. So far, the parallel Bible passages were printed in concert guides, but it is now even possible to actually hear the classical masterpiece *Messiah* in Dutch.

To conclude, translating a musical piece like this confronts a translator with many different issues. It is therefore of great importance to define a clear strategy. This thesis attempted to define such a strategy. For the translations of Handel's *Messiah* and Parker's *The Young Messiah*, it turned

out that the third strategy, the combination of Bible translations and a personal translation, was the most desirable strategy.

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