



Pod častnim pokroviteljstvom
Slovenske akademije znanosti in umetnosti



Under the honorary patronage of the
Slovenian Academy of Sciences and Arts

Sobota / Saturday
9.8.2025, 20:00

Celje
Stolna cerkev sv. Danijela
Cathedral Church of St. Daniel

Palestrina: Canticum Canticorum

SCHOLA ROMANA ENSEMBLE

(Italija / Italy)

Paola Alonzi, sopran / soprano
Franco Todde, tenor in renesančna kitara / tenor and renaissance guitar
Lorenzo Sabene, lutnja / lute
Stefano Sabene, renesančna prečna flavta / renaissance transverse flute

Neposredni prenos: Radio Slovenija

Live broadcast: Radio Slovenija

Zahvaljujemo se Kati Laštro
za keramične spominke našim umetnikom

With thanks to Kata Laštro
for her ceramic souvenirs for our artists.

Celje, Kavarna Oaza, ob 19:00
Schola Romana Ensemble

Celje, Oaza café, at 19:00
Schola Romana Ensemble



Sporočilo umetnikov obiskovalcem:

Visoka pesem velja za največjo ljubezensko pesnitev vseh časov. V svoji Četrti knjigi motetov si je Palestrina izbral ta svetopisemski tekst, da bi se podal v novo kompozicijsko obliko, ki združuje elemente sakralnega moteta in posvetnega madrigala. Na to edinstveno zasnovo je skladatelj sam opozoril že v izvorni izdaji iz leta 1587. Naša interpretacija to izvirno zamisel uresničuje skozi vokalne vloge in raznolike ureditve, ki so zasnovane tako, da vizualno ujamemo »fresko«, ki jo je naslikal avtor svetega besedila. To vizijo razsvetljuje čas petja (Visoka pesem 2,12), izražen skozi menjavanje letnih časov, cikel dneva in noči, pihanje vetrov ter gibanje zvezd. Palestrinina glasba ta tok časa občutljivo zajame in zvočno priklične barve, zvoke in vonje bližnjevzhodnega prostora, v katerem se gibljejo protagonisti — učinkoviteje kot bi to lahko izrazile besede ali analize.

Naše umetniško poslanstvo:

Schola Romana Ensemble je ansambel za staro glasbo s sedežem v Rimu. Naš umetniški pristop je sinestetičen. Programi pogosto vstopajo v dialog z drugimi umetniškimi disciplinami in izraznimi jeziki, kot so gledališče, ples, književnost, arhitektura in film, ter današnjemu poslušalcu ponujajo večplastno izkušnjo glasbe preteklosti. Zaradi naše izrazite naravnosti k muzikološkemu raziskovanju in eksperimentiranju se posvečamo zelo raznolikemu repertoarju – od glasbe antičnega Rima (vključno z rekonstrukcijami zgodovinskih instrumentov), prek srednjeveške Evrope, do renesančnega in baročnega repertoarja, s posebnim poudarkom na rimski šoli. V tem okviru smo se še posebej poglobili v izvajalsko prakso a cappella polifonije ter vnovič odkrivali tako imenovano pravilno uglasitev.

Pravijo, da je to največja ljubezenska pesem vseh časov. Skladatelj Palestrina je ustvarjalni vrh, ki zaključuje glasbeno renesanso. V Visoki pesmi kralja Salomona mojstrsko prepleta prefinjeno polifonijo z renesančno liričnostjo.

Artists' message to visitors

The Song of Songs is regarded as the greatest love poem of all time. In his Fourth Book of Motets, Palestrina selects this biblical text to experiment with a novel compositional form that blends elements of both the sacred motet and the secular madrigal. The composer himself noted this unique approach in the original 1587 publication. Our representative interpretation is brought to life through vocal roles and varied arrangements, designed to visually capture the "fresco" painted by the author of the sacred text. This vision is illuminated by the time of singing (Song of Songs 2:12), reflected in the changing of seasons, the cycle of day and night, the blowing of winds, and the movement of stars. Palestrina's music captures this passage of time with striking sensitivity, evoking the colours, sounds, and scents of the Middle Eastern setting in which the protagonists move — more effectively than words or analysis ever could.

Our artistic mission:

Schola Romana Ensemble is a group specialising in early music, based in Rome. Our approach to artistic design is synaesthetic. Our programmes often engage in dialogue with other disciplines and artistic languages such as theatre, dance, literature, architecture, and cinema, offering today's listener a multi-layered experience of music from the past. Driven by a strong vocation for musicological research and experimentation, we explore a wide repertoire that ranges from the music of ancient Rome — including reconstructions of historical instruments — to medieval Europe and the Renaissance and Baroque repertoire, with a particular focus on the Roman school. Within this context, we have paid special attention to the performance practice of a cappella polyphony, particularly through the rediscovery of so-called "just intonation."

They say this is the greatest love song of all time. Composer Palestrina represents the creative pinnacle closing the musical Renaissance. In the Song of Songs, he masterfully weaves refined polyphony with lyrical Renaissance emotion.



Giovanni Pierluigi da Palestrina (1525-1594):

Iz / from: IOAN: PETRALOYSII / PRAENESTINI / MOTTETORVM / Quinq; Vocibus / LIBER QVARTVS, EX CANTICIS / Sakimonis, Nunc denuo in lucem aeditus. / Venetijs Apus Angelum Gardanum / M.D.LXXXVII.

Osculetur me
Trahe me
Nigra sum
Si ignoras te
Pulchre sunt
Fasciculus Mhyrrae
Ecce tu pulcher es
Vulnerasti cor meum
Sicut lilium
Laeva ejus
Vox dilecti mei
Surge propera
Surge amica mea
Surgam et circuibo
Adjuro vos
Caput ejus
Quae est ista
Guttur tuum
Veni dilecte mi

Palestrina nikoli ni opustil polifonega sloga, ki predstavlja hkrati njegov vrhunec in končni razvoj. Med vsemi deli tega *Princeps musicae* je najbolj reprezentativna *Visoka pesem*. Zdi se, da že od daleč zaznava zgodnje poskuse *recitar cantando*, ki bodo pozneje vodili v zlato dobo opere. Naša interpretacija tega dela, ki izhaja iz teh muzikoloških spoznanj, zavestno odstopa od tradicionalne vokalne izvedbe *a cappella*. Izvajamo le melodični liniji obeh protagonistov, Šulamite in Salomona, medtem ko ostale glasove prevzamejo instrumenti, kot so renesančna prečna flavta, renesančna kitara in lutnja. Takšen pristop ustvari raznoliko zvočno tapiserijo, ki združuje ekspanzivno fraziranje in bogat zven glasov ter flavte s kristalno zračnostjo brenkal.

Palestrina never abandoned the polyphonic style, for which he stands as both the pinnacle and its final evolution. Among all the compositions by the *Princeps musicae*, the Song of Songs is the most representative. It seems to glimpse, albeit distantly, the early experiments of *Recitar cantando*, which would eventually lead to the grand era of opera. Our interpretation of the work, stemming from these musicological insights, takes a different path from the traditional *a cappella* vocal arrangement. Only the melodic lines of the two protagonists, Shulamite and Solomon, are sung, while the remaining parts are played by instruments like the Renaissance transverse flute, Renaissance guitar, and lute. This approach creates a varied sonic tapestry, blending the expansive phrasing and rich sound of the



Giovanni Pierluigi da Palestrina je svoje obsežno delo, Četrto knjigo motetov, posvetil Véliki pesmi. Literarna podlaga je latinska različica Svetega pisma, Vulgata, ki je značilna za Katoliško cerkev. Sodobno različico v poslušalskem vodniku je pripravil avtor projekta in temelji na najnovejših eksegetskih študijah izvirnega hebrejskega besedila, zato se v nekaterih delih razlikuje od Vulgate.

V 16. stoletju je prevladovala alegorična razlaga svetopisemskih besedil. Mistikinja sveta Terezija Avilska je ob meditaciji o Véliki pesmi sledila poti, ki vodi od telesne ljubezni k duhovni ekstazi. Ljubezen med Salomonom in Sulámko je bila v še širši alegoriji razumljena kot podoba Kristusove ljubezni do Cerkve. V posvetilu knjige papežu Gregorju XIII. Palestrina pravi, da besedilo povezuje s Kristusovo ljubeznijo do duše, kar predstavlja novo duhovno alegorijo. A glasbena narava skladb izraža zelo človeško dinamiko ljubezni med moškim in žensko, kar se sklada z dobesednim pomenom besedila – ta je danes tudi prevladujoča interpretativna smer med eksegeti.

Po teh razlagah se besedilo razvija v zaporedju pesniških prizorov, ki obravnavajo značilne teme in izraze človeške ljubezni: medsebojno in izključno pripadnost, nenehno izgubljanje in ponovno iskanje, nežnost, strast in tudi rahlo erotične poteze.

Smiselno se je vprašati, zakaj se je Palestrina odločil uglasbiti besedilo s takimi implikacijami – še posebej ob dejstvu, da naj bi delo predstavljalo pokoro po objavi posvetnih madrigalov, ki niso bili primerni za skladatelja v službi Cerkve. V posvetilu sam omenja dejanja obžalovanja in kesanja.

Protagonista pesnitve sta Salomon – ki mu v literarni tradiciji pripisujejo avtorstvo – in Sulámka. V ozadju delujejo in občasno posegajo v dogajanje njene prijateljice in njegovi tovariši.

Reprezentativna glasba?

Formalno gledano je delo hibrid med svetim motetom in posvetnim madrigalom. Palestrina sam poudarja izvirnost zbirke, ki je ustvarjena v živahnejšem slogu kot cerkvena glasba. Uporablja izjemno prefinjeno slogovno pisavo, ki združuje značilnosti moteta in madrigala.

Ta pristop se razlikuje od tistega, ki so ga ubrali drugi skladatelji – tudi sam Palestrina – ko so prešli iz madrigalov v duhovno glasbo in oblikovali poseben žanr duhovnega madrigala. Ti elementi potrjujejo

voices and flute with the crystalline airiness of the plucked instruments. Giovanni Pierluigi da Palestrina dedicated his substantial work, the Fourth Book of Motets, to the Song of Songs. The literary source is the Latin version of the Bible, the Vulgate, which is specific to the Catholic Church. The modern version in the listening guide is by the project's author and is based on the most recent exegetical studies of the original Hebrew, resulting in some differences between the two texts.

During the 16th century, the allegorical interpretation of biblical texts was prevalent. The mystic St Teresa of Ávila, while meditating on the Song of Songs, follows a path that leads from carnal love to spiritual ecstasy. The love between Solomon and the Shulammite was, in an even more widespread allegory, a representation of Christ's love for the Church. In the dedication of the book to Pope Gregory XIII, Palestrina states that he relates the text to Christ's love for the soul, presenting yet another spiritual allegory. However, the musical nature of the pieces seems to express the very human dynamics of love between a man and a woman, adhering to the literal sense of the text, which is the prevailing interpretative thesis among current exegetes.

According to these scholars, the text unfolds as a sequence of poetic scenes that explore themes and expressions typical of human love: mutual and exclusive belonging, the continual losing and finding of one another, tenderness, passion, and even subtly erotic traits. It is worthwhile to question Palestrina's choice to set to music a text with such implications, particularly in light of the redemptive intent of the book following the publication of profane madrigals, which would have been inappropriate for a composer serving the Church. This situation prompted the composer to acts of sorrow and repentance, as noted in the dedication. The protagonists of the poem are Solomon—who, in the literary tradition, is credited with its authorship—and the Shulammite. In the background, her group of female friends and his male companions move and occasionally interact with them.

Representative music?

Formally, the work can be seen as a hybrid between the sacred motet and the secular madrigal. Palestrina himself highlights the originality of the collection, which is crafted in a style more "lively" than the ecclesiastical format. He employs a sophisticated writing style that blends the traits of the sacred motet with those of the profane madrigal. This approach contrasts with that taken by several other composers, including Palestrina himself, who moved from



edinstvenost Četrte knjige tako znotraj skladateljevega opusa kot v širšem okviru renesančne glasbe.

Ob tem delu se zdi, da Palestrina previdno zre proti oblikam, kot je predstavní madrigal, ki so jih zagovarjali skladatelji, kot so Banchieri, Gastoldi in Vecchi, z Monteverdijem kot najvidnejšim predstavnikom.

Verjetno je črpal navdih tudi iz intermedijev – glasbeno-scenskih vložkov na dvorih – ter iz razvijajočega se recitativa. Čeprav formalno ostaja v žanru moteta, mojstrsko izrazi narativne zahteve besedila in z njim razširi sveto obliko v predstavní smeri.

V podporo tezi o predstavní naravi dela navajamo več dokazov. Prvi je dramaturški namen, s katerim Palestrina izbira in razvršča svetopisemska besedila. Z intervencijami, podobnimi tistim poznejših libretistov, ustvari koherentno pripoved in gledališki značaj.

Drugi dokaz je način oblikovanja dialogov med liki, ki jih Palestrina vključuje znotraj motetov, med njimi ali v skupinah. Nadaljevanje besedila med dvema motetoma je bilo v praksi običajno (označeno kot *prima pars*, *secunda pars*), a v Veliki pesmi gre prej za predstavnó kot liturgično funkcijo.

Tretji element je razdelitev dela v prizore ali table, ki jo omogoča razporeditev motetov po modusih. Renesnančna polifonija temelji na pestrem naboru modusov, ki ponujajo bogatejšo paleto barv kot dvopolni dur-mol sodobne tonalitete.

Palestrina vsakemu besedilu pripiše modus in tako ustvari zvočno pokrajino. Protus (1. in 4. poglavje) obsega prvih deset motetov; Tetrardus (2. in 3. poglavje) motete 11–18; motet 19 je edini v eolskem modusu; Deuterus (5. in 6. poglavje) vsebuje motete 20–24; Tritus (7. poglavje) pa motete 25–29.

Ta razpored daje vsakemu besedilnemu sklopu svojo barvo, a z določeno prožnostjo. Moteti 18, 19 in 20, čeprav vsebinsko povezani, so v treh različnih modusih, z edinstvenim eolskim med Tetrardusom in Deuterusom.

V Cantico Palestrina izkaže izjemno mojstrstvo polifonije. Popolnost melodične in kontrapunkta izhaja iz samega besedila, ki se razvija v imitacijskih ali homoritmíčnih strukturah. Pojavijo se madrigalizmi, poudarki ali redčitve tekstone, kar razkriva raznoliko in bogato skladateljevo domíšljijo. Nastane razkošna zvočna freska, ki jo opredeljujeta Palestrinova

madrigal to sacred music, creating a distinct form known as the spiritual madrigal. These elements reinforce the notion that the Fourth Book is a unique work, both within the composer's output and in the broader context of Renaissance music.

In approaching this book, Palestrina appears to glance, albeit cautiously, towards musical forms such as the representative madrigal, advocated by composers such as Banchieri, Gastoldi, and Vecchi, with Monteverdi as its most prominent exponent.

It is likely that the composer from Palestrina drew inspiration from these trends, as well as from intermedí—scenic performances with music popular at court—and the emerging recitative style. While formally adhering to the motet genre, he masterfully interprets the narrative needs of the text. The result of this stylistic exploration is highly original, expanding the sacred form in a representative manner.

To support our thesis about the representative nature of the work, we present several pieces of evidence. The first is the dramaturgical intent with which Palestrina sequences the selected text. Through interventions reminiscent of a librettist (a role not yet fully developed at the time), focusing solely on the choice and arrangement of verses, the composer creates not only a coherent narrative but also a distinctly theatrical quality.

A second piece of evidence lies in the careful handling of dialogues between characters, which Palestrina incorporates within individual motets, between motets, or across groups of motets. The continuity of text between two motets was common practice and is marked in the score by terms like *prima pars* and *secunda pars*.

However, in the Song of Songs, this textual relationship serves a representative rather than a liturgical function. Another point supporting this thesis is the division of the work into sections resembling scenes or tableaux, facilitated by the precise organisation of the motets into modal groups. Renaissance polyphony is based on a rich variety of scales, or modes, which offer a more nuanced palette of musical colours than the major-minor system of modern tonality.

Palestrina assigns a mode to each textual section, shaping its expressive atmosphere and creating a kind of sonic scenery. Protus, comprising Chapters 1 and 4, contains the first ten motets; Tetrardus covers Chapters 2 and 3 with motets 11 to 18; there is a single motet in the Aeolian mode, number 19; Deuterus spans Chapters 5 and 6 with motets 20 to 24; and finally Tritus, Chapter 7, includes motets 25 to 29.



popolna obvladanost jezika in naravnost, značilna za princeps musicae.

Interpretativni pristopi

Predlagane koncertacije se oddaljujejo od klasične vokalne izvedbe a cappella. Melodični liniji protagonistov – Sulámke in Salomona – sta zaupani sopranistki in tenoristu, kar nakazuje gledališki pristop, skladen z vizijo projekta.

Ostale linije so izvedene na renesančne instrumente, kot so flauta, štiristrunska kitara in lutnja. Ti prispevajo k večji artikulacijski jasnosti in zadrževanju tona, hkrati pa ustvarjajo zračno in svetlo barvo.

Tonska raznolikost sega od redkih instrumentalnih odsekov do bogate zborovske teksture s kombinacijo vokalov in instrumentov, ki izražajo vsako razpoloženjsko nianso skladb. Ena prednosti tega pristopa je tudi boljša razumljivost besedila, ki je sicer pogosto izgubljena pri petglasnih izvedbah.

Tako ponujamo nekonvencionalno, a zgodovinsko utemeljeno interpretacijo. Čeprav je bil slog a cappella običajen v svetem kontekstu, Palestrinove izjave zbirko postavljajo na rob madrigala, kjer so instrumenti pogosto sodelovali z glasovi.

Naš namen je, da fresko svetega besedila skoraj vizualno ponazorimo s pomočjo različnih koncertacij in s tem predstavimo »čas petja« (Vp 2,12) v menjavanju letnih časov, vetrov, dneva in noči ter gibanja zvezd. Ta vzdušje je Palestrina ujel z glasbo, ki bolj kot besede ali razlage izraža barve, zvoke in vonjave Bližnjega vzhoda, kjer živita protagonista.

(Stefano Sabene)

This sequence lends each textual unit a distinctive musical colour, though with flexibility. For example, motets 18, 19, and 20—closely connected narratively—are in three different modes, transitioning from Tetrardus to Deuterus, with the unique Aeolian mode between them.

In composing the Cantico, Palestrina demonstrates his extraordinary mastery of polyphonic technique. The perfection of the melodic lines and contrapuntal elaboration arises from the text itself, which develops across the book through both imitative and homorhythmic structures. The result is a presentation rich in madrigalisms, intensifications, and rarefactions of texture, offering a strikingly diverse range of compositional solutions. From this emerges a sumptuous musical fresco, marked by Palestrina's supreme control of language and the naturalness that define the princeps musicae.

Interpretative approaches

The concertations we propose depart from the traditional a cappella vocal setting. We have assigned the melodic lines of the two protagonists—the Shulammitte and Solomon—to a soprano and a tenor, suggesting a theatrical interpretation consistent with the project's vision.

The other melodic lines are entrusted to Renaissance instruments such as flute, four-course guitar, and lute, enhancing the phrasing and sustaining capabilities of the wind instruments and adding the crystalline clarity of plucked strings.

This timbral variety ranges from the rarefied texture of purely instrumental sections to the denser choral texture of mixed vocal-instrumental combinations, allowing full expression of the music's emotional nuances. One of the advantages of this concerted approach is the clear intelligibility of the text—something not always achieved in performances of five-part vocal works.

In this way, we offer a non-conventional but historically informed reading of the work. Although in sacred contexts the a cappella style was standard, Palestrina's own statements place this motet collection in a liminal zone close to the madrigal, where instruments were commonly used to double or replace voices.

Our aim is to render the author's sacred fresco almost visually, using the variety of concertations to illustrate the "time of singing" (Ct 2:12) amid changing seasons, winds, day and night, and the movement of the stars. This evocative moment is captured magnificently by Palestrina's music, which expresses the colours, sounds, and scents of the Middle Eastern setting more eloquently than many words or interpretations ever could.

(Stefano Sabene)



Schola Romana Ensemble, ki ga je leta 2000 ustanovil flautist in dirigent Stefano Sabene, je zasedba, specializirana za staro glasbo. Predstavlja multidisciplinarne glasbene produkcije, pogosto v dialogu z drugimi umetniškimi področji, kot so gledališče, ples, arhitektura, vizualna umetnost, literatura in film. Ansambel je izvedel na stotine koncertov v sodelovanju z institucijami, univerzami in festivali v Italiji in tujini. V njegovih produkcijah so sodelovali pevci, plesalci, igralci in glasbeniki, kot so Claudine Ansermet, Furio Zanasi, Riccardo Pisani, Grazia Galante, Alfredo Rainò, Simona Marchini, Andrea Damiani, Diego Cantalupi, Riccardo Minasi, Christoph Timpe, Andrea De Carlo, Simone Vallerotonda in drugi. Ansambel v skladu s svojo usmerjenostjo v muzikološko raziskovanje in eksperimentiranje raziskuje obsežen repertoar, ki sega od glasbe starega Rima – vključno z rekonstrukcijo tedanjih glasbil – prek srednjeveške Evrope do renesančnega in baročnega repertoarja, s posebnim poudarkom na rimski šoli.

... Dela Giovannija Pierluigija da Palestrine je mojstrsko interpretiral ansambel Schola Romana. Med izvedenimi skladbami so bili Missa Brevis, Žalostinke, Ofertoriji in Vélíka pesem. Osupnila nas je natančna tehnična dovršenost, s katero je maestro Stefano Sabene vodil Palestrinovo glasbo — z razorožujočo lahkotnostjo. Bila je to poglobljena in vsrkavajoča glasba, čeprav je sodelovalo le nekaj pevskih glasov, kar jasno priča o resnem in poglobljenem delu. (Paolo Rodari, Agenzia Stampa Fides. Vatican City, 2019)

... Uporaba starih instrumentov, ki so v tem kontekstu razkrivali nepričakovane zvočne odtenke, v kombinaciji z vključitvijo posebnih tolkalskih instrumentov, je ena najbolj izvirnih in privlačnih značilnosti tega očarljivega zvočnega sveta, ki ga je ansambel Schola Romana s svojo večščino znova obudil v življenje. (Guerrino Mattei, Il giornale d'Italia Roma, 2016)

... Protagonist večera je bil nedvomno ansambel Schola Romana pod vodstvom Stefana Sabeneja, ki je pester zvočni spekter podal s popolno slogovno suverenostjo. Gre za ansambel, ki je dosegel umetniško zrelost, primerljivo z najbolj priznanimi evropskimi skupinami. Poseben vtis na občinstvo je naredil Miserere Gregoria Allegrija, ki ga je ta izjemni ansambel izvedel osupljivo. Zaključek koncerta je pospremil dolg in iskren aplavz. (Maurizio Milazzo, Il corriere di Roma, 2014)

... Festival Musica a Villa Patti si ni mogel želeti bolj bleščečega začetka — nastopajoči so ga povzdignili z virtuoznostjo in barvitim inštrumentarijem. Občinstvo se

Founded in 2000 by flautist and conductor Stefano Sabene, the **Schola Romana Ensemble** is a group specialising in early music. It presents multidisciplinary musical productions, often in dialogue with other artistic fields such as theatre, dance, architecture, visual arts, literature, and cinema. The ensemble has performed hundreds of concerts in collaboration with institutions, universities, and festivals in Italy and abroad. Its productions have featured singers, dancers, actors, and musicians such as Claudine Ansermet, Furio Zanasi, Riccardo Pisani, Grazia Galante, Alfredo Rainò, Simona Marchini, Andrea Damiani, Diego Cantalupi, Riccardo Minasi, Christoph Timpe, Andrea De Carlo, Simone Vallerotonda, and others. Committed to musicological research and experimentation, the ensemble explores an extensive repertoire ranging from the music of ancient Rome – including the reconstruction of period instruments – through medieval Europe to the Renaissance and Baroque repertoire, with particular focus on the Roman school.

... Pieces by Giovanni Pierluigi da Palestrina were masterfully interpreted by the Schola Romana Ensemble. The Missa Brevis, Lamentations, Offertories, and the Song of Songs were among the works performed. We were struck by the meticulous attention to technical detail with which Maestro Stefano Sabene conducted Palestrina's music — with disarming ease. This was immersive music, despite the limited number of voices, clearly the result of serious and in-depth work. (Paolo Rodari, Agenzia Stampa Fides. Vatican City, 2019)

... The use of early instruments, revealing unexpected sonorities in this context, combined with the inclusion of unique percussion instruments, represents one of the most compelling and original aspects of this fascinating sound world — brought back to life by the skill of the Schola Romana Ensemble. (Guerrino Mattei, Il giornale d'Italia Roma, 2016)

... The protagonist of the evening was undoubtedly the Schola Romana Ensemble, conducted by Stefano Sabene, who delivered the variety of sonorities with complete stylistic mastery. This is an ensemble that seems to have reached an artistic maturity comparable to the most acclaimed European groups. A particularly strong impression on the audience was made by Allegri's Miserere, performed superbly by this formidable ensemble. The performance concluded with long and heartfelt applause. (Maurizio Milazzo, Il corriere di Roma, 2014)

... The Musica a Villa Patti Festival could not have had



je odzvalo s številnimi toplimi aplavzi. (Giuseppe Di Bella, La Sicilia, 2012)

... Schola Romana Ensemble: koncert, prežet s sončno mediteransko živostjo (Il Tempo Roma, 2010)

... Bazilika sv. Bartolomeja in sv. Gaetana je nudila sugestivno kuliso za Christus, dragulj italijanske nemega kinematografije iz leta 1916, ki ga je režiral Giulio Antamoro. Posebna projekcija je bila edinstveno pospremljena z živo izvedbo Scarlattijeve Passio, ki jo je izvrstno izvedel ansambel Schola Romana pod vodstvom Stefana Sabeneja. (Paola Naldi, La Repubblica Bologna, "Christus" Silent Film with the Sacred Music of Scarlatti, 2009)

... Schola Romana Ensemble je nastopil tudi v Dvorani Tallone, kjer je predstavil program, bogat s temami in čustvi, ki so segali čez tri stoletja. Zazveneli so privlačni stavki in melodije, ob katerih bi človek skoraj začel udarjati z nogo — popolno usklajeni z elegantnim ritmom prefinjenega dvornega plesa. Glasba je bila še posebej očarljiva, kar je prineslo dodatne aplavze številnega občinstva v dvorani — pa tudi poslušalcev, ki so se zbrali na majhnem balkonu zunaj. (Emanuela Bricco, Corriere di Novara, 2008)

Paola Alonzi je študirala na Konservatoriju sv. Cecilije v Rimu pri Valeriu Paperiju, pozneje pa se je dodatno izpopolnjevala pri Paoli Leolini. Specializirala se je za baročni repertoar in nastopila v vlogah, kot so Serpina (La serva padrona, G. B. Pergolesi, Rim, Teatro de' Servi), Dirindina (La Dirindina, D. Scarlatti, festival v Matelici) in Amore (La rappresentazione di Anima e Corpo, E. De Cavalieri, festival v Cortoni). Kot solistka je nastopila v delih, kot so Stabat Mater G. B. Pergolesija in L. Boccherinija (festival Todi Arte), Lamentacije A. Scarlattija (Velikonočni festival v Rimu), Passio DNJC A. Scarlattija (rim-ski festival I Suoni dello Spirito) in La Risurrezione G. F. Händla (baročni festival v Viterbu). Pela je tudi kantate A. Vivaldija in G. F. Händla ter Mozartov Requiem (festival Mozart Box). Je soustanoviteljica ansambla Roma Opera Omnia, kjer nastopa kot sopranistka in vodi umetniško produkcijo. Njeno delo je zabeleženo na zgoščenkah, DVD-jih in v radijskih oddajah (Radio 3 Suite).

Franco Todde je po diplomi iz kitare na Konservatoriju sv. Cecilije v Rimu študiral petje in kompozicijo ter

a more brilliant debut, elevated by the performers' virtuosity and colourful instrumentation. The audience responded with multiple enthusiastic rounds of applause. (Giuseppe Di Bella, La Sicilia, 2012)

... Schola Romana Ensemble: a concert brimming with sunny Mediterranean vitality (Il Tempo Roma, 2010)

... The Basilica of SS. Bartolomeo e Gaetano provided an evocative setting for Christus, a gem of Italian silent cinema directed by Giulio Antamoro in 1916. This special screening was uniquely accompanied by a live performance of Alessandro Scarlatti's Passio, exquisitely rendered by the Schola Romana Ensemble under the direction of Stefano Sabene. (Paola Naldi, La Repubblica Bologna, "Christus" Silent Film with the Sacred Music of Scarlatti, 2009)

... The Schola Romana Ensemble also performed in the Tallone Hall, presenting a programme rich in themes and emotions spanning three centuries. The performance featured captivating movements and melodies that made you want to tap your foot — perfectly matching the graceful rhythm of an elegant courtly dance. The music was especially enchanting, earning extended applause from the large audience in the hall — and even from those gathered on the small balcony outside. (Emanuela Bricco, Corriere di Novara, 2008)

Paola Alonzi studied at the S. Cecilia Conservatory in Rome under Valerio Paperi and later refined her skills with Paola Leolini. Specialising in the Baroque repertoire, she has performed roles such as Serpina (La serva padrona, G. B. Pergolesi, Rome, Teatro de' Servi), Dirindina (La Dirindina, D. Scarlatti, Matelica Festival), and Amore (La rappresentazione di Anima e Corpo, E. De Cavalieri, Cortona Festival). As a soloist, she has appeared in works such as Stabat Mater by G. B. Pergolesi and L. Boccherini (Todi Arte Festival), Lamentations by A. Scarlatti (Rome Easter Festival), Passio DNJC by A. Scarlatti (Rome festival I Suoni dello Spirito), and La Risurrezione by G. F. Handel (Viterbo Baroque Festival). She has also performed cantatas by A. Vivaldi and G. F. Handel, as well as Mozart's Requiem (Mozart Box Festival). She is a co-founder of the ensemble Roma Opera Omnia, where she performs as a soprano and oversees artistic production. Her work is featured on CDs, DVDs, and radio broadcasts (Radio 3 Suite).

After earning his diploma in Guitar at the Santa Cecilia Conservatory in Rome, **Franco Todde** studied Singing



izpopolnjeval svoje znanje iz kitare, zborovskega dirigiranja in gregorijanskega korala pri L. Browerju, Eliotu E. Fisku, K. Maksimovu in A. L. Massi. Zmagal je na državnih in mednarodnih kitarskih tekmovanjih, tako kot solist kot član Trio Chitarristico Romano. Dolga leta sodeluje z ansamblom Schola Romana, s katerim je kot solist nastopal v sakralnih delih, kot so Passio Alessandra Scarlattija, Historia di Abraham et Isaac Giacomina Carissimija, Mesija Georga Friedricha Händla in Božični oratorij Johanna Sebastiana Bacha. Leta 2009 je na baročnem festivalu v Viterbu nastopil v vlogi sv. Janeza v Händlovi La Resurrezione. Snemal je za priznane založbe, kot so Deutsche Grammophon, Pentaphon, Cinevox Record, Musikstrasse, Chromamedia in Simmetria Edizioni, prav tako je avtor pedagoških del.

Lorenzo Sabene, rojen v Rimu, je pri desetih letih začel študirati klasično kitaro, pozneje pa se je posvetil lutnji in drugim starim brenkalom pri Andrei Damianiju na Konservatoriju za glasbo "Santa Cecilia", kjer je leta 2018 z odliko diplomiral. Izpopolnjeval se je v baročni kitari pri Xavierju Diaz-Latorreju v Barceloni, leta 2023 pa je diplomiral iz muzikologije na univerzi "La Sapienza". Kot član ansambla Schola Romana je nastopil na številnih koncertih v Italiji in tujini ter prispeval k promociji rimske kulturne dediščine. Kot continuo izvajalec na teorbi in baročni kitari sodeluje z različnimi ansambli in je sodeloval v sodobnih uprizoritvah del Melanija in Benevolija. Nedavno je posnel zbirko madrigalov Girolama Bellija in nastopil v koncertnem ciklu Klassiek in de Kapel v Belgiji ter na festivalu Cervantino v Mehiki. Poleg koncertne dejavnosti se aktivno ukvarja tudi z muzikološkimi raziskavami, sodeluje pri projektih, kot je ArtMus, in oblikuje koncertne programe. Leta 2022 je na tekmovanju Mario D'Agosto osvojil absolutno prvo nagrado v kategoriji historični instrumenti.

Stefano Sabene živi in deluje v Rimu kot glasbenik, specializiran za staro in sodobno glasbo. Je ustanovitelj in dirigent ansambla Schola Romana, s katerim je kot dirigent, flautist, pevec renesančne polifonije in multiinstrumentalist v stari glasbi izvedel več sto mednarodnih koncertov. Kot glavni dirigent Orchestra Mozart Sinfonietta je sodeloval s solisti, kot so Boris Bloch, Luis Bacalov in Carlo Bruno, ter s skladatelji, med drugim Sylvanom Bussottijem, Luisom Bacalovom, Renémom Clemencicem, Hans-Juergenom Gerungom in

and Composition, refining his skills in Guitar, Choral Conducting, and Gregorian Chant with L. Brower, Eliot E. Fisk, K. Maximov, and A. L. Massa. He has won national and international guitar competitions both as a soloist and as a member of the Trio Chitarristico Romano. For many years, he has collaborated with the Schola Romana Ensemble, performing solo roles in productions of sacred music such as Passio by Alessandro Scarlatti, Historia di Abraham et Isaac by Giacomo Carissimi, Messiah by Georg Friedrich Händel, and Oratorio di Natale by Johann Sebastian Bach. In 2009, he performed the role of St. John in La Resurrezione by Georg Friedrich Händel at the Viterbo Baroque Festival. He has recorded for labels such as Deutsche Grammophon, Pentaphon, Cinevox Record, Musikstrasse, Chromamedia, and Simmetria Edizioni, and is also the author of educational works.

Lorenzo Sabene, born in Rome, began studying classical guitar at the age of 10 and later focused on the lute and early plucked instruments under Andrea Damiani at the Conservatorio di Musica "Santa Cecilia," graduating with distinction in 2018. He specialised in baroque guitar with Xavier Diaz-Latorre in Barcelona and earned a degree in Musicology from "La Sapienza" University in 2023. A member of Schola Romana, he has performed numerous concerts in Italy and abroad, contributing to the promotion of Rome's cultural heritage. As a continuo player on theorbo and baroque guitar, he has collaborated with various ensembles and taken part in modern productions of works by Melani and Benevoli. Recently, he recorded a collection of madrigals by Girolamo Belli and appeared in the Klassiek in de Kapel concert series in Belgium and at the Festival Cervantino in Mexico. In addition to his performances, he is active in musicological research, contributing to projects such as ArtMus and curating concert programmes. In 2022, he won the absolute First Prize in the "ancient instruments" category at the Mario D'Agosto Competition.

Stefano Sabene lives and works in Rome as a musician specialising in Early and Contemporary music. Founder and conductor of the Schola Romana Ensemble, he has performed hundreds of international concerts as a conductor, flautist, and singer of Renaissance polyphony, as well as a multi-instrumentalist in early music. As principal conductor of the Orchestra Mozart Sinfonietta, he has collaborated



Luigijem Espositom, pogosto z izvedbami krstnih skladb. Stefano je tudi skladatelj, specializiran za elektroakustično glasbo, in ustanovitelj ter izvajalec projekta Traverse Consort. Leta 1994 je prejel mednarodno nagrado "Foyer des Artistes" za orkestrsko dirigiranje. Sodeloval je pri umetniških projektih v okviru univerz, akademij, muzejev in galerij ter bil gost oddaj RAI in Radia Vatikan.

with soloists such as Boris Bloch, Luis Bacalov, and Carlo Bruno, and with composers including Sylvano Bussotti, Luis Bacalov, René Clemencic, Hans-Juergen Gerung, and Luigi Esposito, often conducting world premières. Stefano is also a composer specialising in electroacoustic music and the creator and performer of the Traverse Consort. In 1994, he received the international "Foyer des Artistes" Prize for orchestral conducting. He has collaborated on artistic projects with universities, academies, museums, and galleries, and has been invited to participate in broadcasts by RAI and Radio Vaticana.



Osculetur me osculo oris sui;
quia meliora sunt ubera tua vino,
fragrantia unguentis optimis.
Oleum effusum nomen tuum;
ideo adolescentulæ dilexerunt te.
(Ct 1,2-1,3)

(Zaročenka):
Poljublja naj me s poljubi svojih ust!
Saj je tvoja ljubezen opojnejša od
vina,
opojnejša od vonja tvojih olj.
Imenitno olje je tvoje ime,
zato te ljubijo dekleta.

(Shulamite):
Let him kiss me with the kisses of his
mouth!
For your love is sweeter than wine.
The fragrance of your perfumes is
seductive;
your name is like a poured-out
perfume—
therefore the young women love you.

Trahe me, post te curremus.
Introduxit me rex in cellaria sua;
exsultabimus et lætabimur in te,
memores uberum tuorum super
vinum.
Recti diligunt te.
(Ct 1,4)

(Zaročenka):
Povleci me za sabo, teciva;
kralj naj me povede v svoje sobane.
Radovali in veselili se te bomo,
opevali bomo tvojo ljubezen.
Bolj kot slastno vino te ljubijo.

(Shulamite):
Bring me with you. Come on, let's
run!
The king has brought me into his
chambers.
We will rejoice and celebrate with
you;
we will remember your love more
than wine.
Therefore the young women love
you!

Nigra sum, sed formosa,
filiaē Jerusalem,
sicut tabernacula Cedar,
sicut pelles Salomonis.
Nolite me considerare quod fusca
sim,
quia decoloravit me sol.
Filii matris meæ pugnaverunt contra
me;
posuerunt me custodem in vineis.
(Ct 1,5-1,6)

(Zaročenka):
Črna sem in lepa, hčere
jeruzalemske,
kot kedárski šotori,
kot šalmska šotorna pregrinjala.
Nikar ne strmite vame, če sem
ogorela,
če me je ožgalo sonce!

(Shulamite):
I am dark but beautiful,
O daughters of Jerusalem,
like the tents of Kedar,
like the curtains of Solomon.
Do not gaze at me because I am
dark,
for the sun has tanned me.
The sons of my mother were angry
with me;
they made me keeper of the
vineyards.

Si ignoras te, o pulcherrima inter
mulieres,
egredere, et abi post vestigia
gregum,
et pasce hædos tuos
juxta tabernacula pastorum.
Equitatu meo in curribus Pharaonis
assimilavi te, amica mea.
(Ct 1,8-1,9)

(Zbor mladenk):
Če tega ne veš,
najlepša med ženami,
kreni po sledeh drobnice
in pasi svoje kozice
pri pastirskih stanovih.
(Zaročenec):
Z žrebico med faraonovo konjenico
bi te primerjal, moja draga.

(Chorus)
If you wish to know, you beautiful
among women,
go out, follow the tracks of the flock,
and graze your little goats
beside the tents of the shepherds.
(Solomon)
Like a filly among the chariots of
Pharaoh,
I compare you, my friend.



Pulchræ sunt genæ tuæ sicut turturis; (Zaročenec):

collum tuum sicut monilia.

Murenulas aureas faciemus tibi,
vermiculatas argento.

Dum esset rex in accubitu suo,
nardus mea dedit odorem suavitatis.

(1,10-1,12)

Tvoja lica so ozaljšana z obeski,
tvoj vrat z nizi biserov.

Zlate obeske ti naredimo,
s srebrnimi okraski.

(Zaročenka):

Ko je kralj na svojem ležalniku,
moja narda daje svoj vonj.

(Chorus):

We will make for you ornaments of
gold,
embellished with silver.

(Shulamite):

While the king is on his couch,
my spikenard sends forth its
fragrance.

Fasciculus myrrhæ dilectus meus
mihi;

inter ubera mea commorabitur.

Botrus cypri dilectus meus mihi
in vineis Engaddi.

Ecce tu pulchra es, amica mea!

Ecce tu pulchra es! Oculi tui
columbarum.

(Ct 1,13-1,15)

(Zaročenka):

Moj ljubi mi je mošnjiček mire,
med nedri mi počiva.

Moj ljubi mi je ciprov grozd
v engédijskih vinogradih.

(Zaročenec):

Kako lepa si, moja draga,
kako lepa!

Tvoje oči so golobi.

(Shulamite):

My beloved is to me a bag of myrrh;
he lies all night between my breasts.
My beloved is to me a cluster of
henna flowers
in the vineyards of Engedi.

(Solomon):

How beautiful you are, my friend!
How beautiful you are!
Your eyes are like doves!

Ecce tu pulcher es, dilecte mi, et
decorus!

Lectulus noster floridus.

Tigna domorum nostrarum cedrina,
laquearia nostra cypressina.

Ego flos campi,
et lilium convallium.

(Ct 1,16-1,17; 2,1)

(Zaročenka):

Kako lep si, moj ljubi, zares očarljiv!
Zares razkošno je najino ležišče;
trami najinega doma so cedre,
najin opaž ciprese.

Šarónska narcisa sem,
dolinska lilija.

(Shulamite):

How beautiful you are, my beloved,
how delightful!
Our bed is lush with green grass.
The cedars are the beams of our
house,
and our roof is made of cypresses.
I am a lily of the valley,
a lily among thorns.

Vulnerasti cor meum, soror mea,
sponsa;
vulnerasti cor meum in uno oculorum
tuorum,
et in uno crine colli tui.

Quam pulchræ sunt mammæ tuæ,
soror mea, sponsa!

Pulchriora sunt ubera tua vino,
et odor unguentorum tuorum
super omnia aromata.

(Ct 4,9-4,10)

(Zaročenec):

Osvojila si mi srce, moja sestra,
nevesta,
osvojila si mi srce z enim samim
pogledom,
z enim biserom v svoji ogrlici.
Kako lepa je tvoja ljubezen,
moja sestra, nevesta,
kako prija tvoja ljubezen, bolj kakor
vino,
in vonj tvojih mazil bolj kot vse
dišave.

(Solomon):

You have captivated me, my sister,
my bride;
you have enchanted me with just one
glance of your eyes,
with one jewel of your necklace!
How delightful are your caresses, my
sister, my bride,
sweeter than wine are your kisses,
and the fragrance of your perfumes
surpasses all spices.



Sicut lilium inter spinas,
sic amica mea inter filias.
Sicut malus inter ligna silvarum,
sic dilectus meus inter filios.
Sub umbra illius quem
desideraveram sedi,
et fructus ejus dulcis gutturi meo.
(Ct 2,2-2,3)

(Zaročenec):
Kakor lilija med robidami,
taka je moja draga med mladenkami.

(Zaročenka):
Kakor jablana med gozdnim drevjem,
tak je moj ljubi med mladeniči.
Z užitkom posedam v njeni senci
in njen sad je sladek mojim ustom.

(Solomon):
Like a lily among thorns,
so is my beloved among the young
women.

(Shulamite):
Like an apple tree among the trees of
the forest,
so is my beloved among the young
men.
Under his shadow, which I greatly
desire, I sit,
and his fruit is sweet to my taste.

Læva ejus sub capite meo,
et dextera illius amplexabitur me.
Adjuro vos, filiæ Jerusalem,
per capreas cervosque camporum,
ne suscitetis, neque evigilare faciat
dilectam, quoadusque ipsa velit.
(Ct 2,6-2,7)

(Zaročenka):
Njegova levica je pod mojo glavo,
njegova desnica me objema.
Rotim vas, hčere jeruzalemske,
pri gazelah ali poljskih srnah:
Ne budite in ne motite ljubezni,
dokler se veseli!

(Shulamite):
His left hand is under my head,
and his right hand embraces me.
O daughters of Jerusalem, I charge
you,
by the gazelles or the does of the
field,
do not awaken or stir up love
until it pleases.

Vox dilecti mei;
ecce iste venit, saliens in montibus,
transiliens colles.
Similis est dilectus meus capreæ,
hinnuloque cervorum.
En ipse stat post parietem nostrum,
respiciens per fenestras,
prospiciens per cancellos.
En dilectus meus loquitur mihi ...
(2,8-2,10a)

(Zaročenka):
Glas mojega ljubega!
Glej ga, prihaja:
skače čez gore,
preskakuje griče.
Moj ljubi je podoben gazeli
ali mlademu jelenu.
Glej, že stoji za našim zidom,
pogleduje skozi okna,
oprezuje skozi mrežo.
Moj ljubi spregovori in mi reče:

(Shulamite):
A sound! My beloved!
There he comes, leaping across the
mountains,
bounding over the hills.
My beloved is like a gazelle
or a young stag.
Behold! He stands behind our wall,
gazing through the windows,
peering through the lattice.
My beloved speaks and says to me...

Surge, propera, amica mea, columba
mea,
formosa mea, et veni:
jam enim hiems transiit;
imber abiit, et recessit.
Flores apparuerunt in terra nostra;
tempus putationis advenit:
vox turturis audita est
in terra nostra;
figus protulit grossos suos;
vineæ florentes dederunt odorem
suum.
(Ct 2,10b-2,13)

(Zaročenec):
Vstani, moja draga,
lepotica moja, odpravi se,
ker glej, zima je minila,
deževje ponehalo, prešlo.
Cvetice so se prikazale v deželi,
čas petja je prišel
in glas grlice je slišati
v naši deželi.
Smokva zori svoje prve sadove
in trte dehtijo v cvetju.

(Solomon):
Awake, my friend,
my beautiful one, and come away!
For behold, the winter is past,
the rain is over and gone.
The flowers appear on the earth,
the time of singing has come,
and the voice of the turtledove
is heard in our land.
The fig tree has ripened its figs,
and the vines, in blossom,
give forth their fragrance.



Surge, amica mea, speciosa mea, et
veni:
columba mea, in foraminibus petræ,
in caverna maceræ,
ostende mihi faciem tuam,
sonet vox tua in auribus meis:
vox enim tua dulcis,
et facies tua decora.
(Ct 2,13-2,14)

Surgam, et circuibo civitatem:
per vicos et plateas
quæram quem diligit anima mea:
quæsi illum, et non inveni.
(Ct 3,2)

Adjuro vos, filiæ Jerusalem,
si inveneritis dilectum meum,
ut nuntietis ei
quia amore langueo.
Qualis est dilectus tuus
ex dilecto, o pulcherrima mulierum?
Qualis est dilectus tuus ex dilecto,
quia sic adjurasti nos?
Dilectus meus candidus et
rubicundus;
electus ex millibus.
(Ct 5,8-5,10)

Caput ejus aurum optimum;
comæ ejus sicut elatæ palmarum,
nigræ quasi corvus.
Oculi ejus sicut columbæ super
rivulos
aquarum, quæ lacte sunt lotæ,
et resident juxta fluentia plenissima.
(Ct 5,11-5,12)

(Zaročenec):
Vstani, moja draga,
lepotica moja, odpravi se!
Golobica moja v skalnih duplinah,
v zavetju pečine,
pokaži mi svojo postavo,
daj mi slišati svoj glas;
zakaj tvoj glas je prijeten
in tvoja postava prikupna.

(Zaročenka):
Vstala bom in krožila po mestu,
po ulicah in trgih.
Iskala bom njega, ki ga ljubi moja
duša.
Iskala sem ga, pa ga nisem našla.

(Zaročenka):
Rotim vas, hčere jeruzalemske:
Če najdete mojega ljubega,
kaj mu sporočite?
Da sem bolna od ljubezni!

(Zbor mladenk):
V čem tvoj ljubi prekaša druge,
najlepša med ženami?
V čem tvoj ljubi prekaša druge,
da nas tako rotiš?

(Zaročenka):
Moj ljubi je žareč in rdeč,
med deset tisoči opazen.

(Zaročenka):
Njegova glava je zlato, čisto zlato;
njegovi kodri so bujni,
črni kot vran.
Njegove oči so kot golobi
ob potokih vodá:
kopljejo se v mleku,
počivajo v jamicah.

(Solomon):
Awake, my friend, my beautiful one,
and come away!
O my dove, in the clefts of the rock,
in the secret places of the cliff,
let me see your face,
let me hear your voice;
for your voice is sweet,
and your face is lovely.

(Shulamite):
I will rise now and go about the city,
in the streets and in the squares;
I will seek the one my soul loves.
I sought him, but I found him not.

(Shulamite):
I charge you, O daughters of
Jerusalem,
if you find my beloved,
what will you tell him?
Tell him that I am lovesick!

(Chorus):
What is your beloved
more than any other beloved,
O fairest among women?
What is your beloved more than
another beloved,
that you so charge us?

(Shulamite):
My beloved is radiant and ruddy,
distinguished among thousands.

(Shulamite):
His head is like fine gold;
his locks are wavy and black as a
raven.
His eyes are like doves
by the rivers of waters,
washed with milk,
sitting by the full waters.



Quæ est ista quæ progreditur quasi
aurora consurgens,
pulchra ut luna,
electa ut sol,
terribilis ut castrorum acies ordinata?
(Ct 6,10)

(Zbor mladenk):
Katera je ta, ki prihaja kakor zarja,
lepa kakor luna,
izbrana kakor sonce,
strašna kakor vojska s prapori?«

(Chorus):
Who is she who appears like the
dawn,
beautiful as the moon,
bright as the sun,
terrible as an army with banners?

Guttur tuum sicut vinum optimum,
dignum dilecto meo ad potandum,
labiisque et dentibus illius ad
ruminandum.
Ego dilecto meo,
et ad me conversio ejus.
(7,10-7,11)

(Zaročenec):
Tvoja usta kot najboljšo vino,

(Zaročenka):
Jaz sem svojega ljubega
in on hrepeni po meni.

(Solomon):
Your palate is like fine wine

(Shulamite):
that goes down smoothly for my
beloved,
gliding over lips and teeth.
I am my beloved's,
and his desire is for me.

Veni, dilecte mi, egrediamur in
agrum,
commoremur in villis.
Mane surgamus ad vineas:
videamus si floruit vinea,
si flores fructus parturiunt,
si floruerunt mala punica;
ibi dabo tibi ubera mea.
(Ct 7,12-7,13)

(Zaročenka):
Pridi, moj ljubi,
pojdiva na deželo,
prenočujva po vaseh.
Navsezgodaj se odpraviva v
vinograde,
videla bova, ali že trta poganja,
ali se cvetje razpira,
ali granatovci cveto.
Tam ti bom podarila svojo ljubezen.

(Shulamite) Come, my beloved, let us
go out to the fields.
We will spend the night among the
henna bushes,
and as soon as morning comes,
we will go to the vineyards;
we will see if the vine has budded,
if the blossoms have opened,
and if the pomegranates are in
bloom.
There I will give you my love.

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Slovenije

Lyrics from the Song of Songs
(Bible, Vulgata by S. Jerome)



Pod častnim pokroviteljstvom Slovenske akademije znanosti in umetnosti
Under the honorary patronage of the Slovenian Academy of Sciences and Arts



Izdal / Published by: Ars Ramovš, avgust / August 2025