

A detailed engraving of Orlande de Lassus, a 16th-century composer. He is depicted from the chest up, wearing a ruff collar and holding a lute. The background features a circular frame with the text "MUSICI ORLANDUS" and "BAYRUTA".

Orlande de LASSUS

RESPONSORIES FOR HOLY WEEK

Ars Cantica
Marco Berrini

FIRST RECORDING OF THE CRITICAL EDITION

ORLANDE DE LASSUS' CYCLE OF *RESPONSORIA PRO TRIDUO SACRO*

by Giovanni Cestino

Orlande de Lassus (1530/32–94) was one of the most prominent, cosmopolitan and prolific composers of his (and any other) time: he wrote more than 70 Masses and 700 motets, around 300 madrigals and 100 Magnificats, as well as hymns, German *Lieder*, French *chansons* and Italian *villanesche*. But polyphonic settings of responsories constitute only a peripheral part of his late output: there are just over twenty polyphonic responsories, all dating to 1580–85. Together with larger works (for example, the cycles of Passions), they were written for the Munich *Hofkapelle*, where Lassus worked from 1556 until his death in the service of Duke Albrecht V of Bavaria and, later, from 1579, that of his son, Wilhelm V.

Among the responsories, the eighteen *Responsoria 4. voc.[um] pro Triduo Sacro in Nocturno II et III* constitute the largest and most cohesive group. They are also the only set written for four voices (together with the isolated responsory *In exequiis, Libera me Domine*), whereas the three responsories *In Nativitate Domini* use a five-voice setting and the 'diptych' invitational-responsory *In Die Sancto Paschae* is for six voices.

They were probably intended for the liturgies sung by the Duke's *Kantorei* in the privacy of his chapel and, never having been sent to print, they appear only in manuscript sources: in the specific case of the *Responsoria pro Triduo Sacro* recorded here, the manuscript Mus. ms. 2749 in the Bayerische Staatsbibliothek in Munich, which is the sole source for these pieces. The primary contents of this choirbook are miscellaneous compositions by Lassus: three Marian antiphons, the *St Mark* and *St Luke Passions* and these responsories. It contains a Mass by Philippe

de Monte (1521–1603), too, and ends with a *Dies irae* by Lassus. It was compiled during the first months of 1582 by the copyist Franz Flori (except for the last piece, which is in another hand). The name of the composer of the Responsories is not made explicit, but the attribution to Lassus has been unanimously inferred by scholars thanks to strong stylistic and documentary evidence.

Later manuscript additions occurred in the last third of the seventeenth century, giving proof of the persistence of the performing tradition: a late hand, sometimes imitating Flori's handwriting, surprisingly added a third voice to almost every two-voice *versus* of each responsory ('Judas mercator pessimus' excluded). This kind of 'Baroque tampering' is frequently encountered in music of this sort and has, of course, been ignored in this recording.

The textual tradition of this cycle is thus a precarious one: only one responsory, 'Tenebrae factae sunt' [8], can be found copied in two other manuscripts, both Bavarian: the first, Ms. 468, held in the Pfarrkirche St Jakob in Wasserburg, dates from around 1620, and the second, Ms. mus. 136, in the Benedictine Abbey in Scheyern, from the beginning of the nineteenth century. In modern times, these responsories were completely ignored in the first Lassus *opera omnia*, published by Breitkopf & Härtel in Leipzig between 1894 and 1926. Not until the end of the 1970s did the first practical edition appear, in three volumes, edited by Clive Wearing, in the 'London Lassus Series' published by Mapa Mundi in 1978, 1979 and 1980. This edition was followed in the early 1990s by some practical transcriptions by Giovanni Acciai in the Italian magazine *La Cartellina*, published in Milan. Only in 1993, in the 24th volume of the New Series of Lassus' complete works published by Bärenreiter, did they finally appear in a critical edition prepared by the recognised Lassus expert, Peter Bergquist.

Performances and recordings have been just as thin on the ground. The first complete recording was made only in 1992, by the Ensemble Vocal Jean-Paul Gipon,¹ in a recreation of the original context of the *Officium Tenebrarum*, with Gregorian plainchant and Lassus' *Lamentationes*. This Ars Cantica recording is the first to be

¹ Released on a two-CD set from Champeaux (csm 0003) in 2002.

based on the Bärenreiter critical edition. But despite the attention occasionally given to this music by prominent vocal ensembles, such as Peter Phillips' Tallis Scholars, these *Responsoria* are still sung only infrequently, especially when compared with some other large cycles of Holy Week responsories, such as those by Carlo Gesualdo (1566–1613). The reason may lie in the more modest stylistic ambitions of Lassus' setting. But that is not to say that these responsories are in any way the routine work of a bored *Kapellmeister* – far from it: closer inspection reveals interesting aspects to this cycle when seen as part of Lassus' output more generally.

When Wilhelm V succeeded his father Albrecht in 1579, the Munich *Hofkapelle* was drastically reduced in size. Lassus nonetheless refused an invitation to move to Dresden when the local court composer, Antonio Scandello, died in 1580. At that time, the 50-year-old Lassus (as he explained to the Duke of Saxony) was beginning to feel the onset of old age. But that did not diminish his astonishing productivity: the years from 1580 to 1585 saw a large number of new publications, of Masses, motets, psalms, Magnificats and German *Lieder*. Moreover, his output of 'private', unpublished works attests to the constant activity of his chapel, with more than 40 hymns (for four or five voices) and four polyphonic Passions. The abundance of Magnificat settings proves the importance of some celebrations, such as Vespers, in particular.

At this point an explanation of contemporary liturgical practice might help make Lassus' intentions with these *Responsoria* a little clearer. In the Latin rite, one of the most prominent elements in the liturgy of the three days before Easter (the *Triduo Sacro*: Maundy Thursday, Good Friday and Holy Saturday) was the celebration of Matins (the first set of prayers in the Liturgy of Hours) in the presence of all devotees – whereas at other times of the year, only the clergy were required to take part in night services. The Matins, which originally were celebrated during the night, were generally brought forward to the preceding evening, sometimes even to the afternoon beforehand; thus the Matins of Maundy Thursday were celebrated on Holy Wednesday. The Matins of the *Triduo Sacro* were introduced by Psalm 94 ('Venite exultemus Domino', known as the *Invitatorium*) with its antiphon, a text from the Bible giving the essence of the psalm.

They were followed by three sections known as Nocturns, each of which was formed by three psalms with their antiphons and three readings, called *Lectiones* or lessons, and three ‘great responsories’ (*responsoria prolixa*). The lessons of the first Nocturn were taken from the Lamentations of Jeremiah the Prophet, and so were called *Lamentationes*.

In the chant repertoire the ‘great responsories’ were sung in Matins and Vespers in response to the reading of a lesson. They were divided into two main sections: a refrain or respond (*responsum*) – itself in two parts – and a verse (*versus*). In performance, the second part of the *responsum* was repeated after the verse (and therefore called *repetenda* or *repetitio*), thus forming an ABCB structure. To this repetition, called *repetitio a latere*, a complete repetition of the whole respond (*repetitio a capite*) was added only in the last responsory of each Nocturn, thus generating an ABCBAB structure (here 3 6 9 and so on). The polyphonic responsory strictly followed the original repeat structure, except that the *versus* was sung not by a soloist (as the chant would be) but by a reduced number of voices.

Against this background the *Responsoria pro Triduo Sacro* would seem to be incomplete: in the liturgy the responsories for the three final nights of Holy Week – Maundy Thursday, Good Friday and Holy Saturday – comprise three groups (nocturns) with three responsories each. Lassus’ cycle appears to be lacking the polyphonic settings of the first Nocturn of each day. But why would he compose the six responsories only for the other two Nocturns? As Clive Wearing pointed out in the *Mapa Mundi* edition, this choice probably follows the liturgical tradition in the Duke’s chapel of singing the three lessons of each of the first Nocturns – the Lamentations of Jeremiah – in polyphony instead of the following responsories, which were sung monodically, in plainchant. For the second and third Nocturn, this distribution was inverted: the Lessons were sung in plainchant and the responsories in polyphony. This practice was not uncommon, and it can be found also in the *Officium Hebdomadae Sanctae* of Tomás Luis de Victoria (1548–1611), which contains Victoria’s own polyphonic settings of lessons based on the *Lamentationes*. Lassus himself set the *Lamentationes* twice: a setting for four voices that remained in manuscript, and another for five voices that was published. Even if

they were copied or published a few years after the *Responsoria* (around 1585–88), that shows in any case how the *Responsoria pro Triduo Sacro* should be regarded: not as a self-contained cycle – as in the case of other, better-known settings, such as those by Gesualdo – but as ‘open’, interplaying with other pieces of music (probably also by Lassus), as well as plainchant in a living liturgical context.

Another kind of openness – this time concerning Lassus’ own style – is represented by a specific feature of the music, namely the two-voice *versus*, which constitutes the middle section of each responsory. This choice was uncommon in comparison with contemporary settings, such as those by Victoria (1585) or by Marc’Antonio Ingegneri (1535/36–92), where the ‘full’, four-voice writing is reduced only to three-part polyphony in the *versus*; Lassus’ more drastic reduction of the choral texture, enhanced in this recording by the use of solo voices, is rare in this period. Surprisingly, it seems to evoke the incisive freshness of the earliest Lassus motets, published in Antwerp (1555–56): in those works all the polyphonic architecture and the development of the counterpoint were generated from two-part writing. In his extensive use of *bicinium* (as a two-part composition is called) in the Responsories, Lassus seems to be opening up his late style to a restoration of elements from earlier in his career. This ‘return’, moreover, is anything but coincidental: the lightening of the choral texture is used to pursue a more dramatic, incisive style. In ‘O vos omnes’ [14], for instance, the use of an ascending minor sixth on ‘vide[te]’ (‘see’) highlights, as if with a quick pointing of the finger, what will come next: the gently melismatic intonation of ‘dolorem meum’ (‘my sorrow’). Perhaps more obviously, the use of minor thirds in strict canonic imitation in ‘quare’ (‘why’), in ‘Astiterunt reges terrae’ [16], seems to emphasise the urgency of the weighty question, ‘Why do the heathens rage?’. Similarly, an ascending arpeggio on a major triad on the three syllables of ‘exclamans’ (‘uttering’) in ‘Tenebrae factae sunt’ [8] conveys the harshness of a loud, desperate shout. And the long descending scale of the bass on the words ‘claustra inferni’ (in ‘Recessit pastor noster’ [13]) properly evokes ‘the strongholds of the underworld’ in a quasi-madrigalistic manner.

Though the *versus* are strictly imitative and rather melismatic, the other parts of the Responsories are marked by a more homorhythmic, often chordal, writing in which all

four voices continuously sing together. Thus the episodic reduction in the number of the parts is always expressively charged: no wonder the unexpected *bicinium* of the highest voices in ‘Judas mercator pessimus’ [2] accompanies the words ‘ille ut agnus innocens’ (‘who like an innocent lamb’). Similarly, in ‘Animam meam dilectam’ [9], the alternation between the coupled tenor/bass and soprano/alto respectively on ‘posuerunt me’ (‘they placed me’) and ‘in deserto solitudinis’ (‘in a lonely desert’) underlines the sorrowful isolation of Jesus in his enemies’ hands. In other episodes, temporary three-part writing (with soprano, alto and tenor) helps emphasise a portion of the text by following with the entrance of the fourth and lowest voice, the bass – as in ‘Caligaverunt oculi mei’ [12], where the choral texture is reduced to three voices on ‘quia elongatus est’ (‘for he is far’) to underline the subsequent imperative ‘videte’ (‘see’), and again in ‘Animam meam dilectam’ [9], at ‘congregamini’ (‘let us come together’).

These examples point to the central relevance of the text for the musical substance. In these *Responsoria* Lassus plays between textural choices and harmonic/melodic shaping in search of a perfect balance between musical effectiveness and textual – but also liturgical – structure. This latter aspect can go unnoticed if some structural choices are not taken into account. For instance, each ‘duet’ of the *versus* is written for the two highest parts (soprano and alto) or for the lowest two (tenor and bass), following a deliberately strict alternation of these combinations: every first responsory of the second Nocturn (for example, ‘Amicus meus’ [1]) starts with paired tenor/bass, and each final responsory of the third Nocturn ends with the pairing soprano/alto (as in ‘Seniores populi’ [6]), in order to provide timbral balance in every occurrence of these ‘solo parts’ across the entire liturgy. Lassus’ tonal/modal choices reveal yet more cohesion: every group of three responsories (for each Nocturn) has its own concluding sonority, which means that each set ends (and frequently starts) on the same harmony. That is, G for the second Nocturn of Maundy Thursday, and D (actually G again because of the ‘high clefs’² system) for the third Nocturn; F for the second Nocturn of Good Friday and G for

² ‘High clefs’ (also commonly called *chiavette*) indicates a standard combination of clefs used in polyphonic music in the sixteenth and seventeenth centuries, distinct from the standard clefs (or *chiavi naturali*). A piece written in high clefs normally implies a downward transposition of a fifth or a fourth.

the third one (C if transposed because of high clefs); and G (or C because also written in high clefs) for the second Nocturn of Holy Saturday, and E for the third Nocturn. Unfortunately, this aspect is often lost in modern performance, since the female voices used for the two highest parts, replacing the treble voices of boys employed in the choirs of Lassus' own time, require frequent transpositions.

One aspect of the music that can be heard is the effect of the modal-hexachordal system Lassus chose for each of the three Matins: all the responsories of Thursday and Saturday are written *per b durum* and those for Friday *per b mollis*. That means that the Thursday and Saturday responsories sound solemn to modern ears, and their harmonies 'happy', as in modern major chords; but in Lassus' own time, that sound had an extra-musical significance, since the textual contents were hard (*durum* in Latin), harsh and bitter. In contrast, the Friday responsories required music that was soft (*mollis* in Latin), sorrowful and sad, so as to express the tragedy of the most human moments of Christ's Passion.

Although music and liturgical meaning are strictly intertwined in this way, Lassus did allow himself a degree of inventive freedom: in common with all his other responsories, none is based on a *cantus firmus*, that is, on a pre-existing Gregorian or secular melody. But even here his invention has its roots in the inner structure of the Latin text and its prosodic features. In strict compliance with the requirements of the Council of Trent (1545–63), Lassus finds a balance between polyphonic treatment and the perceptibility of the liturgical text in his work. He reduces partial repetitions to the minimum, reserving this effect for rare, usually dramatic, points like the inciting 'surgite' ('arise') in 'Una hora' [5]. Indulging occasionally in discreet melisma, he takes care to ensure that the other voices maintain a strict syllabic pace. Also from the mensural point of view,³ his use of the *tempus imperfectum diminutum* ($\frac{2}{4}$) for every piece of the cycle helps to unify the rhythmic scansion in binary motion. Only one ternary moment appears on 'volventes lapidem ad ostium monumenti' ('By rolling a stone across the door [of the tomb]'), suggesting and evoking the movement of the boulder. And of course, this

³ Modern notation is binary, in that a longer note can resolve only into two smaller units, whereas in mensural notation a long note can resolve into two or three of the next-smallest note-value – that is, it can be binary or ternary.

happens – hardly surprisingly – in the last responsory, ‘Sepulto Domino’ [18], like a seal both at the end of the cycle and at the earthly life of Christ’s human appearance.

In this work, Lassus’ mastery lies in his mature dexterity in communicating the textual meaning – thus respecting the orthodoxy that prevailed after the Council of Trent – with the musical intensity of his sober and yet moving polyphony. Even though they have more modest stylistic ambitions than other Lassus works of the same period, these *Responsoria* perfectly encapsulate his late style (1580–92) and demonstrate his skill as a composer. Although he was capable of considerable compositional virtuosity, this cycle stands as proof of the contrary: it is a concise essay in equilibrium, a mature exercise in simplicity, a wise example of clarity and depth.

Giovanni Cestino, born in 1992, holds a degree in classical guitar from the Conservatorio Antonio Vivaldi in Alessandria (2010) and a master’s degree in Musicology from the University of Pavia (2014). He is currently a PhD candidate in the Department of Cultural Heritage and Environment at the University of Milan. Besides his musicological activities, he is continuing his studies in composition, conducting and lute. Since 2014 he has been the conductor of the Choir of the Faculty of Musicology in Cremona.

The conductor and music educator **Marco Berrini** is one of the most active choral directors in Italy today. He graduated from the Conservatorio Giuseppe Verdi in Milan, where he studied piano, conducting, composition and musicology. He is currently a professor of choral music at the Conservatorio Antonio Vivaldi in Alessandria, in Piedmont, where his work includes the direction of vocal ensembles and choirs with and without instruments and orchestra.

He is the founding Artistic Director of the professional vocal ensemble Ars Cantica Choir and Consort. Since 1988, Ars Cantica has won numerous prizes in both national and international competitions



and has participated in major national and international festivals. He has worked in major festivals and concert seasons throughout Italy, as well as in Austria, France, Germany, Israel, Portugal, Switzerland and the United Arab Emirates.

In 2013 he worked as choirmaster at the Carlo Felice Opera Theatre in Genoa. He also presented workshops at the XVI and XVIII Europa Cantat, for A.DI.CO.RA (Argentine National Association of Choral Directors), for whom he conducted the Co.Na.Jo (National Young Choir, 2008), the XXIII Encuentro Coral (Málaga, Spain) and the Vox Mirabilis workshops (Vélez-Málaga, Spain). Since 2009 he has also been the Artistic Director of the Milan Choral Academy, a unique international training programme for choir directors and singers.

He edits choral scores for several publishers, including Edizioni Suvini Zerboni, Carrara, Rugginenti, Discantica, Carisch and BMM. He regularly sits as a jury member for various national and international choir competitions. He conducts professional orchestras with and without choir, in symphonic and choral-symphonic repertoire; with choirs and vocal ensembles, he has been recognised for a number of outstanding recordings, in early and contemporary music, some of which are world premieres of works by Emilio Aragón Álvarez, Bruno Bettinelli, Pascuale Cafaro, Francesco Durante, Michelangelo Grancini, Johann Adolf Hasse, Vincenzo Ruffo and Victor de Sabata.

From 1989 to 1992 he was Deputy Director of the RAI (Italian National Broadcasting Company) Chamber Choir in Rome, with whom he made recordings for RAI Radio-3. He was also the founding Artistic Director of the Chamber Choir of the Conservatorio Antonio Vivaldi in Alessandria and the Artistic Director of the Vocalia Consort in Rome, of which he has been a guest conductor since 2009. Since 2009, too, he has been Artistic Director and conductor of the National Choir of CEI (Italian Episcopal Conference), and since 2014 he has conducted the Gesualdo Consort of Gesualdo, a professional vocal quintet specialising in early music.

Founded by Marco Berrini in Milan in 1988 and today made up of professional singers, from the beginning **Ars Cantica** drew attention from audiences and critics, not least for its versatility, which makes it capable of performing choral music of different periods with full respect for the style and performance practice of each period, from the Renaissance to the present day.

Winner of first prize in several choral competitions – Vittorio Veneto (1991 and 1996), Bresso (1991), Battipaglia (1995) – in August 2003 the choir won an entire range of prizes in Arezzo: First Prize at the 51st International Guido d'Arezzo Choir Competition, the Grand Prix Città di Arezzo awarded to the best choir in the same competition (being the first Italian

choir to receive this award in the past 30 years) and the First Prize at the 20th National Guido d'Arezzo Choral Competition. In July 2004 Ars Cantica won second prize *ex aequo* at the Sixteenth European Choral Grand Prix, the choral competition which annually compares the winning choirs of the five main international choral competitions.

Ars Cantica has participated in a wide array of festivals and concert seasons in Italy and abroad, including the International Mozart Festival in Rovereto, the International Forum Chor Alzenau in Germany, Sagra Musicale Umbra, the Bach Weeks cycle organised by La Società del Quartetto in collaboration with Milan City Council (presenting a programme of unpublished music by J. C. Bach), the prestigious music-and-poetry cycle in San Maurizio in Milan, Pomeriggi Musicali in Milan, Settimane Musicali in Stresa and Lake Maggiore, performing as well at the Teatro Bellini in Catania and Teatro Due in Parma, for the Associazione Scarlatti in Naples and Ferrara Musica.

Ars Cantica has collaborated with such ensembles as I Virtuosi Italiani, Bergamo Orchestra Stabile, Il Quartettone, the Teatro C. Coccia Orchestra in Novara, Teatro Comunale Orchestra in Ferrara, Settimane Musicali Orchestra in Stresa, Marche Symphony Orchestra and the Málaga Symphony Orchestra. In June 2003, with a concert at S. Ambrogio Basilica in Milan, Ars Cantica launched a major collaboration with the Orchestra of Pomeriggi Musicali: during the 2003–4 season the choir performed Schubert's Mass in A flat major, D678; the next season, dedicated to Mendelssohn, involved a performance of the Second Symphony for the opening concert and a production of *A Midsummer Night's Dream* (under the direction of Aldo Ceccato); most recently, the choir sang Rossini's *Petite Messe Solennelle* (in the version for two pianos and harmonium) under the direction of Marco Berrini, and Mozart's *La Betulia Liberata*, conducted by Antonello Manacorda, who also conducted Ars Cantica in Mozart's *Davidde Penitente* and Beethoven's Choral Fantasy. Recent concerts in Spain include excursions to Madrid and Málaga. A collaboration with Riccardo Chailly was established in 2010.



The Ars Cantica discography includes first recordings of compositions by Bruno Bettinelli, Irlando Danieli, Orlando Dipiazza, Pietro Ferrario, Bruno Zanolini and the first Italian edition of the *Weihnachtsoratorium* for soloists, chorus and piano by Nietzsche, recorded for a variety of labels, most prominently Bottega Discantica and Sarx Records. In February 2011 the choir made the first recording of Mozart's *Requiem* in Czerny's version for soloists, choir and piano duet.

Cantus: Yetzabel Arias Fernandez (solo), Myriam Bergamaschi, Camilla Frova, Graziella Tiboni
Altus: Massimiliano Broglia (solo), Simonetta Bruzzone, Morena Carlin, Laura Morandini
Tenor: Renato Diafera, Sabino Manzo (solo), Vincenzo Scarafile
Bassus: Ivan Cò (solo), Luigi Leo, Riccardo Naldi

Texts and Translation

Responsories for Maundy Thursday

Second Nocturn

[1] Amicus meus osculi me tradidit signo:
Quem osculatus fuero, ipse est, tenete eum:
Hoc malum fecit signum, qui per osculum
ad implevit homicidium.
Infelix praetermisit pretium sanguinis,
et in fine laquaeo se suspendit.
Bonum erat illi, si natus non fuisset homo ille.
Infelix praetermisit pretium sanguinis,
et in fine laquaeo se suspendit.

*The sign by which my friend betrayed me was
a kiss:
He whom I kiss, that is he: hold him fast.
He who committed murder by a kiss gave this
wicked sign.
The unhappy wretch repaid the price of blood
and in the end hanged himself.
It had been better for that man if he had never
been born.
The unhappy wretch repaid the price of blood
and in the end hanged himself.*

[2] Judas mercator pessimus
osculo petiit Dominum
ille ut agnus innocens
non negavit Iudae osculum.
Responsum
Denariorum numero
Christum Iudaeis tradidit.
Versus
Melius illi erat
si natus non fuisset.

[3] Unus ex discipulis meis tradet me hodie:
Vae illi per quem tradar ego:
Melius illi erat si natus non fuisset.
Qui intingit mecum manum in paropside,
hic me traditurus est in manus peccatorum.
Melius illi erat si natus non fuisset.

Third Nocturn

[4] Eram quasi agnus innocens:
ductus sum ad immolandum, et nesciebam:
Concilium fecerunt inimici mei adversum me,
dicentes:
Venite, mittamus lignum in panem ejus,
et eradamus eum de terra viventium.
Omnes inimici mei
adversum me cogitabant mala mihi:
Verbum iniquum mandaverunt adversum me
dicentes.
Venite, mittamus lignum in panem eius,
et eradamus eum de terra viventium.

*Judas, the vile merchant,
required a kiss from the Lord
who, like an innocent lamb,
did not deny the kiss to Judas.*
Responsum
*For a large amount of dinarii,
he betrayed Christ to the Jews.*
Versus
*It would have been better for him,
had he not been born.*

One of my disciples will betray me today.
Woe to him by whom I am betrayed.
It were better for him had he never been born.
He that dips his hand with me in the dish,
Is he who will give me up into the hands
of sinners.
It were better for him had he never been born.

*Behold, I was like an innocent lamb;
I was led to the slaughter, and I knew it not.*
My enemies have conspired together against me,
saying:
Come, let us put poison into his bread,
And let us cut him off out of the land of the
living.
All my enemies have thought evil things about me;
They have spoken evil words against me, saying:
Come, let us put poison into his bread,
And let us cut him off out of the land of the
living.

[5] Una hora non potuistis vigilare mecum,
qui exhortabamini mori pro me?
Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?
Quid dormitis? Surgite et orate,
ne intretis in tentationem.
Vel Judam non videtis quomodo non dormit,
sed festinat tradere me Judaeis?

[6] Seniores populi consilium fecerunt,
Ut Iesum dolo tenerent, et occiderent:
cum gladiis et fustibus exierunt tamquam
ad latronem.
Collegerunt pontifices et pharisei concilium.
Ut Iesum dolo tenerent, et occiderent:
cum gladiis et fustibus exierunt tamquam
ad latronem.

Responsories for Good Friday

Second Nocturn

[7] Tamquam ad latronem
existis cum gladiis et fustibus comprehendere
me:
Quotidie apud vos eram in templo docens
et non me tenuistis:
et ecce flagellatum ducitis ad crucifigendum.
Cumque iniecissent manus in Iesum et tenuissent
eum,
Dixit ad eos:

*What, could you not watch one hour with me,
you that were eager to die for me?
Or do you not see Judas, how he sleeps not,
but makes haste to betray me to the Jews?
Why do you sleep? Arise and pray,
lest ye fall into temptation.
Or do you not see Judas, how he sleeps not,
but makes haste to betray me to the Jews?*

*The elders of the people discussed
That they might by craft apprehend Jesus and
kill him.
They came out with swords and clubs as against
a robber.
Then the chief priests and the Pharisees
gathered a council,
That they might by craft apprehend Jesus and
kill him.
They came out with swords and clubs as against
a robber.*

*You come as against a robber
with swords and clubs to apprehend me:
I was daily with you in the temple teaching
and you did not arrest me;
and behold you lead me to scourging and to
be crucified.
They laid hands on Jesus and held him fast,
He said to them:
I was daily with you in the temple teaching*

Quotidie apud vos eram in templo docens
et non me tenuistis:
et ecce flagellatum ducitis ad crucifigendum.

[8] Tenebrae factae sunt, dum crucifixissent
Jesum Judaei:
et circa horam nonam exclamavit Jesus voce
magna:
Deus meus, ut quid me dereliquisti?
Et inclinato capite, emisit spiritum.
Exclamans Jesus voce magna ait: Pater,
in manus tuas commendo spiritum meum.
Et inclinato capite, emisit spiritum.

[9] Animam meam dilectam tradidi in manus
iniquorum,
et facta est mihi haereditas mea sicut leo
in silva
Dedit contra me voces adversarius dicens;
congregamini et properate ad devorandum
illum;
Posuerunt me in deserto solitudinis et luxit
super me omnis terra,
quia non est inventus qui me agnosceret,
et faceret bene.
Insurrexerunt in me viri absque misericordia,
et non pepercerunt animae meae.
quia non est inventus qui me agnosceret,
et faceret bene.

*and you did not arrest me;
and behold you lead me to scourging and to
be crucified.*

*Darkness fell when the Jews crucified Jesus:
and about the ninth hour Jesus cried with a loud
voice:
My God, my God, why hast thou forsaken me?
And he bowed his head and gave up the ghost.
Jesus cried with a loud voice and said, Father,
into thy hands I commend my spirit.
And he bowed his head and gave up the ghost.*

*I delivered my beloved soul into the hands of
the wicked,
and my possessions have become to me like a
lion in the forest.
My adversary spoke out against me saying:
Let us come together and make haste to devour
him.
They placed me in a lonely desert and all the
earth mourned for me;
because nobody could be found who would
claim me and be kind to me.
Men without mercy rose up against me, and
they spared not my soul.
because nobody could be found who would claim
me and be kind to me.*

Third Nocturn

[10] Tradiderunt me in manus impiorum
et inter iniquos proiecerunt me
et non pepercerunt animae meae:
congregati sunt adversum me fortes:
Et sicut gigantes steterunt contra me.
Alieni insurrexerunt adversum me
et fortes quaesierunt animam meam.
Et sicut gigantes steterunt contra me.

*They delivered me into the hands of the wicked
and cast me among evildoers.
and did not spare my soul:
Strong men gathered together against me;
And, like giants, stood against me.
Foreigners rose against me
and strong men sought my soul.
And, like giants, they stood against me.*

[11] Jesum tradidit impius summis principibus
sacerdotum, et senioribus populi:
Petrus autem sequebatur eum a longe,
ut videret finem.
Adduxerunt autem eum ad Caiapham
principem sacerdotum,
ubi scribae et pharisaei convenerant.
Petrus autem sequebatur eum a longe,
ut videret finem.

*The wicked man betrayed Jesus to the chief
priests and the elders of the people:
Peter, however, followed him from a distance,
to see the end.
They led him to Caiaphas, the high priest,
where the scribes and the Pharisees were met
together.
Peter, however, followed him from a distance,
to see the end.*

[12] Caligaverunt oculi mei a fletu meo:
quia elongatus est a me, qui consolabatur me:
Videte, omnes populi,
si est dolor similis sicut dolor meus.
O vos omnes, qui transitis per viam, attendite,
et videte
si est dolor similis sicut dolor meus.

*My eyes are darkened by my tears:
For he is far from me that comforted me:
See, O all ye people,
if there be any sorrow like unto my sorrow.
O all ye that pass by, behold and see
if there be any sorrow like unto my sorrow.*

Responsories for Holy Saturday

Second Nocturn

[13] Recessit pastor noster fons aquae vivae
ad cuius transitum sol obscuratus est:
Nam et ille captus est, qui captivum tenebat
primum hominem:
hodie portas mortis et seras pariter Salvator
noster disruptit.

Verse: Destruxit quidem claustra inferni
et subvertit potentias diaboli.
Nam et ille captus est, qui captivum tenebat
primum hominem:
hodie portas mortis et seras pariter Salvator
noster disruptit.

[14] O vos omnes qui transitis per viam:
attendite et videte si est dolor sicut dolor meus.
O vos omnes qui transitis per viam, attendite
et videte:
Si est dolor similis sicut dolor meus.
Attendite, universi populi, et videte dolorem
meum.
Si est dolor similis sicut dolor meus.

*Our Shepherd is departed, the fount of living
water,
At whose passing the sun was darkened,
For even he was made captive who was holding
captive the first man.
Today the gates of death and their bars as well
our Saviour has destroyed.
Verse: Indeed He has destroyed the strongholds
of the underworld
And he has overthrown the powers of the devil.
For even he was made captive who was holding
captive the first man.
Today the gates of death and their bars as well
our Saviour has destroyed.*

*O all ye that pass by the way,
attend and see if there be any sorrow like to my
sorrow.
O all ye that pass by the way, attend and see:
If there be any sorrow like to my sorrow.
Attend, all ye people, and see my sorrow:
If there be any sorrow like to my sorrow.*

[15] Ecce quomodo moritur justus
et nemo percipit corde.
Viri justi tolluntur
et nemo considerat.
A facie iniquitatis sublatus est justus
et erit in pace memoria eius:
Tamquam agnus coram tondente se obmutuit,
et non aperuit os suum:
de angustia, et de iudicio sublatus est.
Et erit in pace memoria ejus.

Third Nocturn

[16] Astiterunt reges terrae,
et principes convenerunt in unum,
adversus Dominum et adversus Christum eius.
Quare fremuerunt gentes, et populi meditati
sunt inania?
Adversus Dominum et adversus Christum
eius.

[17] Aestimatus sum cum descendentibus in
lacum,
factus sum sicut homo sine adjutorio, inter
mortuos liber.
Versus: Posuerunt me in lacu inferiori,
in tenebrosis et in umbra mortis.
Factus sum sicut homo sine adjutorio, inter
mortuos liber.

*Behold how the righteous man dies
And no one understands.
Righteous men are taken away
And no one considers:
The righteous man has been taken away from
present iniquity
And his memory shall be in peace.
As a sheep before her shearers is dumb,
so he opened not his mouth:
he was taken from prison and from judgement.
And his memory shall be in peace.*

*The kings of the earth rise up,
and the rulers take counsel together,
against the Lord, and against his anointed.
Why do the heathens rage, and the people
imagine a vain thing?
Against the Lord, and against his anointed.*

*I am counted with them that go down into
the pit:
I am as a man that hath no strength: free
among the dead.
Verse: Thou hast laid me in the lowest pit, in
darkness, in the deeps.
I am as a man that hath no strength: free
among the dead.*

18 Sepulto Domino, signatum est
monumentum,
Volventes lapidem ad ostium monumenti,
Ponentes milites qui custodirent illum.
Accedentes principes sacerdotum ad Pilatum,
petierunt illum.
Ponentes milites qui custodirent illum.

*The Lord being buried, the tomb was sealed
By rolling a stone across the door,
And soldiers were placed to guard it.
The chief priests went to Pilate and petitioned
him.
And soldiers were placed to guard it.*



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ORLANDE DE LASSUS Responsories for Holy Week

Responsories for Maundy Thursday

Second Nocturn

- | | | |
|---|-------------------------|------|
| 1 | Amicus meus | 2:48 |
| 2 | Judas mercator pessimus | 2:01 |
| 3 | Unus ex discipulis | 3:43 |

Third Nocturn

- | | | |
|---|------------------|------|
| 4 | Eram quasi agnus | 2:52 |
| 5 | Una hora | 2:11 |
| 6 | Seniores populi | 3:16 |

Responsories for Good Friday

Second Nocturn

- | | | |
|---|----------------------|------|
| 7 | Tamquam ad latronem | 2:59 |
| 8 | Tenebrae factae sunt | 3:22 |
| 9 | Animam meam dilectam | 5:31 |

Third Nocturn

- | | | |
|----|------------------------|------|
| 10 | Tradiderunt me | 2:13 |
| 11 | Jesum tradidit impius | 2:16 |
| 12 | Caligaverunt oculi mei | 4:02 |

Responsories for Holy Saturday

Second Nocturn

- | | | |
|----|------------------------|------|
| 13 | Recessit pastor noster | 2:39 |
| 14 | O vos omnes | 2:19 |
| 15 | Ecce quomodo moritur | 4:02 |

Third Nocturn

- | | | |
|----|-------------------------|------|
| 16 | Astiterunt reges terrae | 1:49 |
| 17 | Aestimatus sum | 2:22 |
| 18 | Sepulto Domino | 2:43 |

Ars Cantica

Marco Berrini, conductor

TT 54:14

FIRST RECORDING OF THE CRITICAL EDITION