



# Orlande de LASSUS

**REQUIEM A 5**  
MOTETS

**The Choir of Girton College, Cambridge**  
**Historic Brass of the Guildhall, London**  
**Gareth Wilson, director**

INCLUDES FIRST RECORDINGS

# ORLANDE DE LASSUS' FIVE-PART MASS FOR THE DEAD AND MOTETS

by Barbara Eichner

Commemorating the dead was part of daily life in the early modern era. In the sixteenth century, not only the burials themselves but also memorial services, anniversaries or the Feast of All Souls were solemnised with extended chanting and – increasingly – with polyphonic Requiem compositions. Thus it is somewhat surprising that Orlande de Lassus (1532–94) wrote at least five dozen Masses during his tenure at the ducal court of Bavaria but only two Requiems: a four-part setting from the late 1570s and the five-part setting performed here, which is first recorded in a music manuscript of the ducal chapel dated 22 April 1580 – held today in the Bavarian State Library as Mus.Ms. 2750. It was probably composed shortly before being entered by the professional scribe Franz Flori, but so far no concrete event has suggested itself as a stimulus for the composition. Duke Alfred V, who had first brought Lassus to Munich in 1556, had died on 24 October 1579; the young daughter of his son and successor Wilhelm V, Christina, died five days after the Requiem was written down – but although the court chapel turned out in full strength for Albrecht's funeral, only chant was sung; even state funerals might have been adorned solely with the austere and time-honoured plainchant.

It is therefore more likely that Lassus wrote the five-part Requiem not for a specific death but as part of a general initiative to update the liturgy of the Bavarian court chapel in the wake of the Council of Trent. Although most dioceses had been granted permission to continue their ancient rites, Lassus' new employer and friend Duke Wilhelm was keen to implement the church reforms and to bring his court chapel into line with the Roman rite favoured by the Jesuits, whose influence in Munich was growing. Thus Lassus' five-part Requiem follows the Roman model in its choice of texts, not the liturgy of the local diocese of Freising. It has to be remembered that

the Mass for the Dead had been subject to countless regional variants over time, and the selection made famous by Mozart's and Verdi's settings was stabilised only in the late sixteenth and early seventeenth centuries. As a rare survival of the plenary Mass, the Requiem comprises movements of both the Ordinary of the Mass (Kyrie, Sanctus, Agnus Dei) and of the changeable Mass Proper (Gradual, Tract, Sequence, Offertory and Communion); however, not all sections were necessarily set in polyphony. Lassus decided to leave out the Gradual and the Sequence, but Mus.Ms. 2750 contains an anonymous four-part *Dies irae, dies illa* which, despite its smaller scoring and plain strophic setting, might have been written by Lassus in order to complement his Requiems. In any case, missing movements could – and were – easily be supplemented in chant.

Plainchant was also important for the actual composition of a polyphonic Mass for the Dead. Apart from exhibiting a generally austere and dignified style, Requiems were expected to incorporate the liturgical chant melodies as the structural backbone of each movement. This requirement posed a number of creative challenges for composers who were more used to basing their Masses on up-to-date motets or even madrigals and *chansons*, which allowed them to unify the melodic material and the overall key of the Mass. A chant-based Requiem, in contrast, shifts the tonal centre for each movement according to the focal point of the chant melody, so that Lassus' five-part Requiem opens (in modern terms) in a sunny F major, with the following movements finishing on chords built on a, g and a again. The overall serene sound of the Requiem is a result of its vocal disposition with soprano, alto, two tenors – the first of which usually carries the chant melody – and bass. Other Masses for the Dead – including Lassus' own four-part settings – favoured the sombre sounds of male voices only; the composer assigns only the chant intonations for each movement to the basses, which probably reflects performance practice in the Munich court chapel. In spite of the ancient flavour of chant-based composition, the incorporation of the traditional melodies was also a very contemporary concern. The Tridentine Reforms sought to prioritise the dignity of the plainchant tradition, which resulted in numerous compositions from the 1570s and 1580s – including some by Lassus himself – that stubbornly quote the chant melody in the lowest voice.

In the five-part Requiem, however, Lassus very carefully decides when to present the chant melody audibly in the foreground, and when to dissolve it into the finely wrought interplay of the five voices. The second ‘Kyrie’ [4], for example, presents the chant melody ostensibly three times in the first tenor, each time in different note-values, a technique that must have struck Lassus’ generation as both artful and ancient. In the ‘Hostias’ [8] the first tenor holds the chant in long note-values, with only the occasional melodic flourish at the end of phrases, whereas in the second and third ‘Agnus Dei’ [12] the chant melody floats in the top voice, heightening the atmosphere of intense prayer. Other movements downplay the role of the chant. The ‘Requiem aeternam’ [3] opens in all voices with a musical motif that is derived from the chant melody, which means that its entry in the first tenor is seamlessly embedded. In the second half, at ‘Te decet hymnus’, the compact, chordal declamation, where all voices move forward equally coordinated by the text, means that the chant line is not rhythmically singled out and thus blends into the fabric. And the Offertory, ‘Domine Jesu Christe’ [7], dispenses with an obvious *cantus firmus* altogether, but is held together with the following ‘Hostias’ through the repetition of the music for ‘Quam olim Abrahae promisisti’, when at ‘et semini eius’ the flowing lines are replaced with a more energetic motif. Likewise in the ‘Benedictus’ [10] the reduced three-part scoring lightens the texture by dissolving the usually slow-moving chant melody into a more rapid motion. The final ‘Et lux perpetua’ [13] broadens out, like the end of the ‘Requiem aeternam’, into stately parallel motion of all voices. Although Lassus is a master of word-painting in his motets, his masses are usually more restrained, but there are some individual touches, such as the low D at the passage ‘de profundo lacu’, where bass oversteps the boundaries of its customary range to illustrate the depths of the underworld.

Lassus’ five-part Requiem enjoyed a moderate success with his contemporaries. In 1589 it was published together with five other Masses by Lassus in the prestigious series *Patrocinium musices* and thus reached many professional ensembles. As late as 1628 it was reprinted with an added part for figured bass in order to adapt it to modern musical practices. It was also entered into a music manuscript of the Benedictine Abbey St Ulrich and Afra in Augsburg, which enjoyed a close and friendly relationship with the Munich-

based composer. Here it was only one of several Requiems available to the monks, who remembered deceased brethren and benefactors on a regular basis. However, there is little doubt that the five-part Requiem represents first and foremost the musical tradition of commemoration at the increasingly pious and devout court of Duke Wilhelm V of Bavaria.

In contrast, Lassus' motets travelled beyond his immediate circle in Munich and helped to spread his fame across Europe. Of the present selection, *Fratres sobrii estote* [9] was printed in Leuven in 1569, *Exaudi Domine* [14] in Protestant Nuremberg (1562), *Levavi oculos meos* [17] in Venice (1566), *Peccata mea Domine* [5] and *Adoramus te Christe* [15] in Munich (1582 and 1604) and *Tristis es anima mea* [2] in Paris in 1565. Taken together, they show the full range of styles and expressive means that Lassus had at his command. The last-mentioned, *Tristis es anima mea*, has become one of Lassus' most famous pieces and is frequently included in modern anthologies. Here word-painting devices are fully in evidence, such as the circling movement at 'quae circumdabit me' ('that will surround me'), or the close entry of the five voices at the prediction 'vos fugam capietis' ('you shall take flight'). The five parts are unusually widely spaced, which allows the soprano at the very start to soar in an octave above the alto voice, and the low F in the bass is used to good effect at the word 'mortem' ('unto death'). In contrast to the Gospel text of *Tristis es anima mea*, the motet *Peccata mea Domine* [5] is not based on a biblical or liturgical text, but its sentiment of contrition and penitence fits well with the more sombre mood of the late 1570s. The slow-moving opening motif heavily drags out the 'sins' in paired imitation, and several themes in the first half show a drooping outline. The downward trajectory is reversed as the penitent turns to God with the plea 'sana me' ('heal me'), and at 'medicamento poenitentiae' ('the medicine of penitence') the highest notes of the motet are reached.

At only 60 bars, Lassus' four-part motet *Fratres sobrii estote* [9] is fairly compact, but again plays on a neatly expressed contrast with varied rhythms for 'sobrii' ('sober') and the energetic upward runs at 'vigilate' ('be vigilant'). The opening to the word 'fratres' ('brothers') is set off from the rest of the motet by a fermata, with a duo of soprano and tenor answered by the alto-bass pairing, taking up thirteen bars altogether, which

is balanced by a concluding section of fifteen bars exhorting the brothers to resist ('resistite') the snares of the devil. In contrast the five-part *Exaudi Domine Vocem Meam* [14] is more than twice as long and is divided into two parts. Like many other motets of the 1562 *Sacrae Cantiones* – the first collection of Lassus motets printed in Germany and the most successful – *Exaudi Domine* demonstrates a variety of expressive techniques that make these motets almost a portfolio of mid-sixteenth-century creative approaches. The stately opening, with its interesting harmonic change at 'Domine', leads into a dense, slow-moving, five-part texture that is relieved in the middle of the first section with the contrasting of two 'choirs' of three voices each. In the second part the speed of declamation picks up until all voices come together in the plea 'adjutor meus esto' ('be my help'); again, the penultimate phrase 'neque despicias me' ('do not despise me') contrasts a low and a high choir.

Whereas *Exaudi Domine* uses the by then standard five-part scoring, the short motet *Adoramus te Christe* [15] is set for 'voci pari', that is, for four equal, high voices. It was published posthumously with similar settings, possibly intended for the training of the choirboys at the court of Munich. They could easily have been sung by three boys and one adult, and the slightly loosened-up chordal setting would not have taxed the young singers unduly. The eight-part motet *Levavi oculos meos* [17], in contrast, would have required the full forces of the Munich court chapel or professional ensembles anywhere. Lassus did not write many motets in genuine polychoral style with separate choirs, but *Levavi oculos meos* is a perfect example of the technique. At first the choirs present the psalm verses in alternation, coming together in eight parts at the end of each double verse. Later on, the choirs swiftly alternate at the word 'Ecce' ('behold'), and at 'non dormitabit' ('shall not sleep') they also engage in a close-knit dialogue, which sets off the full *tutti* at the end effectively. With its regular pacing and its bright and festive F mode, *Levavi oculos meos* must have made a fair impression in Venice, where the motet was first published and where compositions for multiple choirs were becoming increasingly popular.

The organ elaboration of the French *chanson* *Margot Labourez les Vignes* [16] might seem somewhat out of place amongst a Mass for the Dead and sacred motets, but

sixteenth-century organists delighted in such improvisations, although the practice was increasingly frowned upon by the ecclesiastical authorities. The very frequency of admonitions and prohibitions seems to indicate that organists ignored these injunctions, and in any case the line between the sacred and the secular was blurred by many contemporary composers, not least by Lassus himself, who wrote a Magnificat which takes not a stately chant-melody but the bouncy rhythms of *Margot Labourez les Vignes* as its starting point.

*Barbara Eichner is Senior Lecturer in Music at Oxford Brookes University and co-director of its opera research unit OBERTO. Her current research project investigates music in monasteries and nunneries in sixteenth- and early-seventeenth-century Germany, which frequently involves engagement with the life and music of Orlando de Lassus and the Munich court chapel in the age of confessionalisation. Her other main research area explores the relationship of music and national identity in the long nineteenth century, including the music dramas of Richard Wagner.*

## FROM PENITENCE AND DEATH TOWARDS CONSOLATION AND HOPE

by Gareth Wilson

Girton College, Cambridge – which numbers the keyboard-player Martin Ennis, Baroque violinist Margaret Faultless, musicologist Hugh Keyte and cornettist Jeremy West among its Music Fellows and Musicians-in-Residence – enjoys a particularly strong reputation for early music, and it was through Jeremy's connections with the Guildhall School of Music and Drama (GSMD), London, where he is a professor of Historic Brass, that the collaborative project which produced this recording came about.

In January 2015 the Girton College Chapel Choir and GSMD students of Historic Brass joined forces in order to perform Lassus' Requiem a 5 for a Candlemas service at Girton. This service celebrates the presentation of the infant Christ at the

Temple, where he is held in the arms of the aging Simeon who subsequently declares: 'Lord, now lettest thou thy servant depart in peace'. We, the performers, therefore saw this liturgical performance of the Requiem (that is, a Mass for the Dead) as a reflection upon Simeon's parting canticle, and since, historically, the sackbut – the early form of the trombone – has been associated with the afterlife and the otherworldly, the performance of a Requiem for the Dead accompanied by these instruments seemed particularly appropriate. We then became interested in the idea of recording the piece with precisely these forces, especially when we discovered that, although Lassus' four-voice Requiem has been widely performed and recorded, his five-voice setting has received relatively little attention, and has never been recorded with brass accompaniment.

The Requiem a 5 thus became the centrepiece of a Lassus-focused recording project, the rest of the programme addressing themes of penitence and death but with a view to moving towards consolation and hope, a journey which is followed through musically as well as textually, and is intimated at the opening of the programme with the plainchant *Ego sum resurrectio et vita* [1]. The peaceful serenity of the opening 'Requiem' movement [3] to some extent sets the tone for the piece as a whole, in that it displays little of the mournfulness that one finds in other, even present-day, settings of that particular text, even though the piece is based upon the same plainchant Mass for the Dead which forms the basis of all those numerous other settings, few of which wear their positivity on their sleeve quite as boldly as this one does. But the work is never frivolous; indeed, even in its more joyous moments it enjoys a dignity and solemnity which always seems poignant and valedictory in tone, suggesting darkness and the shadow of death, of that final journey into the unknown which, precisely because of its uncertainty, strikes fear into the hearts of humanity. Perhaps the most striking feature of this Requiem, then, is that it conveys a plethora of emotions, ranging from unqualified positivity (for example, in the 'Absolve Domine' [6]), via moments of dark terror ('Domine Jesu Christe' [7]), to profound but suppressed grief (the 'Agnus Dei' [12] becomes almost uncomfortable in its restraint) and ethereal uplift, the 'Lux aeterna' [13] being an extraordinarily translucent, glowing conclusion, which leans neither towards the melancholic nor the sentimental.



*Tristis est anima mea* [2] is one of Lassus' best-known motets, and comes from Christ's Gethsemane scene, where his vulnerable humanity is arguably at its most evident as he contemplates the extreme isolation which awaits him. Yet Lassus creates a mood of longing rather than hysterical despair, and the popularity of this piece is surely due to the beautiful sense of poignancy that it conveys. *Peccata mea Domine* [5], which receives its first recording here, is used as an instrumental piece (for brass) because it provides continuity to the theme of penitence introduced by the Kyrie of the Mass [4] and throws into relief the uplifting nature of the 'Absolve Domine' [5] which it precedes. The motet *Fratres Sobrii Estote* [9] uses the opening sentence of the Compline service (the 'night-watch' service observed at the end of day, and celebrated weekly at Gorton) and was chosen because of its musically impassioned exhortation that one remain steadfast in the face of suffering and evil. *Weep, O Mine Eyes* [11] is my own arrangement for organ of a madrigal by John Bennett,<sup>1</sup> well-known in choral circles, where the association with bereavement and loss is clear. The main reason for its inclusion is musical, in that it beautifully fits the mood at this point in the liturgy. I also wanted to offer a nod to the frequent use, particularly within Renaissance polyphony, of secular material within sacred contexts to which Lassus himself was no stranger (many of his so-called 'parody Masses' freely rework the musical material of sometimes very secular *chansons*); moreover, it seems clear that the divide between the two worlds was not perceived as keenly within the European Renaissance world-view as it is within the 21st-century one, or, at least, that they felt less inhibited about contextualising the profane within an overarching divine order. More importantly, I wanted to give the sense that this was a Requiem *for* someone, rather than an abstract performance, and the inclusion of a secular piece with its associations of dying seemed a way of grounding the whole within the worldly reality of loss while simultaneously reaching to the heights for the consolation of deliverance.

<sup>1</sup> Bennett (c. 1575–after 1614) was a younger contemporary of Lassus. His life is poorly documented: he may have been born in the north-west of England, is recorded as attending Abingdon School and then seems to have settled in London. 'Weepe, O mine eyes' (first published in 1599 as No. 13 of Bennett's seventeen *Madrigalis to Fovre Voices*, his only surviving book of madrigals), may have been intended as a tribute to John Dowland, since its opening echoes the first phrase of Dowland's *Flow, my teares*. That in turn suggests that Bennett must have known Dowland or at least heard him play, since *Flow, my teares* was first composed, as the instrumental *Lachrimae pavane*, in 1596 and first published only in 1600.

The performers therefore saw this programme as a Requiem for the Dead which recognises the bereavement of those who are left behind, and sought to complement the fluctuating moods of the Requiem itself with further pieces which speak to that paradoxical juxtaposition of feelings of loss combined with gladness that the faithful have departed in peace. With this consideration in mind, *Exaudi Domine* [14] and *Adoramus te Christe* [15] should be seen as a pair, forming a question and answer to suggest that, ultimately, it is in Christ that all are saved and shall be made alive. The Christian promise of Resurrection justifies the joyful ending to the programme, promised at its opening, suggested several times throughout, and now made manifest in the exuberance of *Margot Labourez les Vignes* [16], Lassus' flamboyant organ-piece based upon a *chanson* by Jacques Arcadelt (c. 1505–68), and the energetic brilliance of *Levavi oculos meos*, an ebullient setting of Psalm 121, which is often read or sung at funeral services but rarely with the sense of virtuosic resilience which Lassus creates in this wonderful work for double choir.

**Gareth Wilson** studied at the Royal Scottish Academy of Music and Drama and Edinburgh University before undertaking postgraduate performance diplomas at the Royal Academy of Music in London, receiving the DipRAM for an outstanding final recital. He became a Fellow there, and subsequently lecturer, in Academic Studies between 2000 and 2004. At the same time, he joined the Music Department at King's College London (KCL) and, in 2012, was appointed an academic professor at the Royal College of Music. In 2014 he was appointed Acting Director of the Chapel Choir of KCL (following the sudden death of David Trendell), with whom he gave numerous concerts, toured Italy, broadcast on BBC Radio 3 and made his debut recording, *In Memoriam* (on the Delphian label), which was selected for an 'Editor's Choice' award by *Gramophone* magazine, and received a five-star review from *Choir & Organ*. In 2015 he became the first member of the Music Department at King's to win a KCL Teaching Excellence Award, having been nominated in 2011 and 2012.



Photo: Holly Slater

Gareth was appointed Director of Chapel Music and Bye-Fellow at Girton College in the University of Cambridge, where he is also a member of the Music Faculty, in the summer of 2015. He also lectures for the Royal College of Organists and, in addition to freelance work as a choral conductor, is Director of Music at Christ Church, Chelsea, where he has been responsible for the composition, commissioning and directing of over 150 new works for the Anglican liturgy as well as playing a leading role in the installation of the church's Flentrop organ. He is also a composer whose liturgical music has been heard at dozens of churches, cathedrals and college chapels across Britain, Canada, and the USA, is available on several CD recordings, and has been broadcast on BBC radio.

In 2007, Gareth undertook postgraduate research in Theology and Philosophy from London University's Heythrop College before embarking upon a doctorate in the Theology Department at King's College, London, where he researches the contribution of music to the growth of atheism in nineteenth-century Europe. He has given numerous talks and lecture courses on this subject at KCL, Cambridge and beyond.

Since the mid-1970s **Jeremy West** has played a leading role in re-establishing the cornett as a recognised virtuoso and ensemble instrument. He now has more than 40 years of top-class playing and recording experience with many of Europe's leading Renaissance and early-Baroque ensembles. Often regarded as a 'pioneer' of his instrument, he is a founder member of His Majestys Sagbutts & Cornetts, the leading ensemble of its kind, itself now 35 years old. He has more than 60 recordings to his credit and concert performances have taken him to 35 countries across four continents.

In addition to his playing career, since 1991 Jeremy has directed the instrument-making workshops of the late Christopher Monk. These workshops are devoted to the research, development, reproduction and worldwide distribution of all instruments in the cornett and serpent families. Examples of the output of the workshop, and in particular of the extraordinarily popular resin cornett – an instrument which has inspired and enabled the majority of the players of today – may be found from New York to New Zealand, Scandinavia to South America. His most recent challenge and interest lies in playing music of the nineteenth and early twentieth centuries on original brass. To this end Jeremy performs



Photo: William Tupman

with the newly formed Queen Victoria's Consort, playing on a French alto horn which dates from 1855. He teaches at the Royal Welsh College of Music & Drama as well as the Guildhall School of Music & Drama; and he is a Musician in Residence at Girton College, University of Cambridge.

**Girton College Chapel Choir** has gained an impressive reputation as one of the most distinguished mixed-voice choirs at the University of Cambridge. As an international prize-winning ensemble comprising around 26 students, it has built its reputation through regular choral services in Girton College chapel and frequent performances in parish churches and cathedrals across the UK. Choir members are all undergraduate or graduate students at Cambridge University. The choir also undertakes tours overseas at least once a year; recent ventures have included concerts in Australia, Austria, Canada, Germany, Hong Kong, Japan, Malaysia, Singapore, Slovakia, Spain and Switzerland. The choir has sung for the United Nations, as specially approved by the then Secretary General Kofi Annan, for the Duke of Edinburgh, the late Queen Mother and the late Pope John Paul II. Its musical life is enriched by collaborations with leading professional ensembles such as the London Mozart Players and members of the Gabrieli Consort, as well as with students of the London conservatoires, and through joint services and concerts with other Cambridge chapel choirs.

The **Guildhall School of Music and Drama** is one of the world's leading conservatoires and drama schools. It is a global leader of professional and creative practice and was recently selected as one of the top ten institutions for performing arts in the world. Its students are drawn from nearly 60 countries around the world, and it is the UK's leading provider of specialist music training for under-eighteens. Girton College is grateful for the additional funding provided by GSMD which helped allow their students to participate in this recording project.



Photo: Lucy Morrell

## **SOPRANOS**

Laura Alexander, Erin Barnard, Olivia Crawford, Morwenna Hawkins, Hannah Perkins, Eleanor Rogers, Holly Slater, Ruth Townsend

## **ALTOS**

Jasmine Bourne, Jazz Catto, Jessica Ginn, Kit Handscombe, Miriam Hymer, David McGregor

## **TENORS**

John Bowskill, James Green, Steven Moseley, Joe Surl, Ben Ward

## **BASSES**

Rory Copeland, Isaac Dunlap, Laurence Fischer, William Fuest, Gwion Wyn Jones, David Lawrence, William Tupman

## **CORNETT**

Jeremy West

## **SACKBUTS**

Adam Crighton, James Harold, Ian Sankey, Peter Thornton

## **ORGAN SCHOLAR**

Lucy Morrell

## **Texts and Translations**

### **[1] Plainchant: *Ego sum resurrectio***

Ego sum resurrectio et vita. Qui credit in me  
etiam si mortuus fuerit, vivet.

Et omnis qui vivit et credit in me, non morietur  
in aeternum.

*I am the resurrection and the life: he that  
believeth in me, although he be dead, shall live:  
And every one that liveth and believeth in me  
shall not die for ever.*

### **[2] *Tristis est anima mea* (instrumental)**

Tristis est anima mea usque ad mortem:  
sustinete hic, et vigilate mecum:

nunc videbitis turbam, quæ circumdabit me.  
Vos fugam capietis, et ego vadam immolari pro  
vobis.

*Sorrowful is my soul even unto death.  
Stay here, and watch with me.  
Now you shall see the mob that will surround me.  
You shall take flight, and I shall go to be sacrificed  
for you.*

**[3] *Requiem aeternam***

Requiem aeternam dona eis, Domine.  
Et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
Et tibi reddetur votum in Jerusalem  
Exaudi orationem meam  
Ad te omnis caro veniet.

*Give them eternal rest, O Lord,  
and let perpetual light shine on them.  
There will be songs of praise to you in Zion,  
and prayers in Jerusalem.  
O hear my prayers;  
all flesh returns to you.*

**[4] *Kyrie***

Kyrie, eleison!  
Christe, eleison!  
Kyrie, eleison!

*Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy.*

**[5] *Peccata mea Domine* (instrumental)**

Peccata mea Domine sicut sagittae infixae sunt  
in me, sed antequam vulnera generent in me,  
sana me Domine medicamento paenitentiae,  
Deus.

*My sins are fixed in me like arrows, O Lord.  
Heal me of my wounds, O Lord, the God of  
repentance.*

**[6] *Absolve Domine***

Absolve, Domine,  
animas omnium fidelium defunctorum  
ab omni vinculo delictorum  
et gratia tua illis succurren-  
tere mereantur evadere iudicium ultionis,  
et lucis aeternae beatitudine perfrui.

*Deliver, O Lord, the souls of all the departed  
faithful  
from all bondage of their sins.  
And by your sustaining grace, may they be  
worthy of escaping the chastisement of  
judgement.  
And partake in the happiness of eternal light.*

**[7] Domine Jesu Christe**

Domine, Jesu Christe, Rex gloriae,  
libera animas omnium fidelium defunctorum  
de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis  
ne absorbeat eas tartarus,  
ne cadant in obscurum;  
Sed signifer sanctus Michael  
repraesentet eas in lucem sanctam,  
Quam olim Abrahae promisisti  
et semini eius.

**[8] Hostias**

Hostias et preces tibi, Domine  
laudis offerimus  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine, de morte  
transire ad vitam.  
Quam olim Abrahae promisisti  
et semine eius.

**[9] Fratres sobrii estote**

Fratres, sobrii estote et vigilate,  
quia adversarius vester, diabolus  
tamquam leo rugiens circuit quaerens quem  
devoret,  
cui resistite fortes in fide.

*Lord Jesus Christ, King of glory,  
deliver the souls of all the faithful departed  
from punishments of hell,  
and from the deep lake.  
Deliver them from the mouth of the lion,  
may the abyss not swallow them up,  
may they not fall into darkness.  
But may the holy standard-bearer Michael  
lead them to that holy light  
which of old Thou didst promise Abraham  
and his seed.*

*Sacrifices and prayers to Thee,  
O Lord, we offer with praise.  
O receive them for the souls of those  
whom today we commemorate.  
Make them, O Lord,  
to pass from death to life,  
which of old Thou didst promise Abraham  
and his seed.*

*Brethren, be sober, be vigilant,  
because your adversary the devil  
as a roaring lion, walketh about, seeking whom he  
may devour.  
Whom Resist, remain steadfast in the Faith.*

**[10] Sanctus – Benedictus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria tua.  
Hosanna in excelsis!  
Benedictus qui venit in nomine Domine.  
Hosanna in excelsis!

*Holy, holy, holy  
Lord God of Hosts.  
Heaven and earth are full of your glory.  
Hosanna in the highest.  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.*

**[11] Weep, O mine eyes (instrumental)**

*Weep, O mine eyes and cease not,  
alas, these your spring tides methinks increase  
not.*

*O when begin you to swell so high  
that I may drown me in you?*

**[12] Agnus Dei**

Agnus Dei, qui tollis peccata mundi, miserere  
nobis.  
Agnus Dei, qui tollis peccata mundi, miserere  
nobis.  
Agnus Dei, qui tollis peccata mundi, dona nobis  
pacem.

*Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
have mercy on us.  
Lamb of God, who takes away the sins of the world,  
grant us peace.*

**[13] Lux aeterna**

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternum,  
quia pius es.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis.

*Let perpetual light shine upon them, O Lord,  
with your saints for ever,  
for you are merciful.  
Grant them eternal rest, O Lord,  
and let perpetual light shine upon them*



**[14] *Exaudi Domine vocem meam* (instrumental)**

Exaudi, Domine, vocem meam, qua clamavi ad te; miserere mei, et exaudi me.

Tibi dixit cor meum: Exquisivit te facies mea; faciem tuam, Domine, requiram.

Ne avertas faciem tuam a me; ne declines in ira a servo tuo. Adjutor meus esto; ne derelinquas me, neque despicias me, Deus salutaris meus.

**[15] *Adoramus te Christe***

Adoramus te, Christe,  
et benedicimus tibi,  
quia per sanctam crucem tuam  
redemisti mundum.

**[16] *Margot, labourez les vignes* (instrumental)**

Margot, labourez les vignes, vigne, vigne,  
vignolet,

Margot, labourez les vignes bientôt.

En passant par la Lorraine,  
Rencontrai trois capitaines,  
Ils m'ont appelé vilaine,  
Puisque le fils du roi m'aime,  
Il m'a donné pour éternelle,  
Un bouquet de Marjolaine,  
S'il fleuret je serais reine,  
S'il y meurt je perds ma peine.

*Hearken unto my voice, O Lord, when I cry unto thee: have mercy upon me, and hear me.*

*My heart hath talked of thee, Seek ye my face: Thy face, Lord, will I seek.*

*O hide not thou thy face from me: nor cast thy servant away in displeasure.*

*Thou hast been my succour: leave me not, neither forsake me, O God of my salvation*

*We adore thee, O Christ,  
and we bless thee:  
because by thy holy cross  
thou hast redeemed the world.*

*Margot, work at the vine soon  
The vine, the little vine  
Coming back from Lorraine Margot  
I met three captains,  
And they called me country-bred.  
But I'm not that country-bred.  
Since the King's son loves me dear,  
He brought a present to me:  
A big spray of marjoram.  
If it blooms I will be Queen.  
Should it die, I've lost my time.*

**17** *Levavi oculos meos*

Levavi oculos meos in montes, unde veniet  
auxilium mihi.

Auxilium meum a Domino, qui fecit caelum et  
terram.

Non det in commotionem pedem tuum, neque  
dormitet qui custodit te.

Ecce non dormitabit neque dormiet qui  
custodit Israël.

Dominus custodit te; Dominus protectio tua  
super manum dexteram tuam.

Per diem sol non uret te, neque luna per  
noctem.

Dominus custodit te ab omni malo; custodiat  
animam tuam Dominus.

Dominus custodiat introitum tuum et exitum  
tuum, ex hoc nunc et usque in saeculum.

*I will lift up mine eyes unto the hills: from  
whence cometh my help.*

*My help cometh even from the Lord: who hath  
made heaven and earth.*

*He will not suffer thy foot to be moved: and he  
that keepeth thee will not sleep.*

*Behold, he that keepeth Israel: shall neither  
slumber nor sleep.*

*The Lord himself is thy keeper: the Lord is thy  
defence upon thy right hand;*

*So that the sun shall not burn thee by day:  
neither the moon by night.*

*The Lord shall preserve thee from all evil: yea, it  
is even he that shall keep thy soul.*

*The Lord shall preserve thy going out, and thy  
coming in: from this time forth for evermore.*



Recorded on 3–6 July 2016 at Grace Church on-the-Hill, Forest Hill, Toronto

Engineers: Patric McGroarty and Dennis Patterson

Producer: Robert Busiakiewicz

Editing and mastering: Patric McGroarty

Organ prepared by Thomas Linken

Pitch: A = 440 Hz, Temperament: quarter comma mean tone

Booklet notes: Barbara Eichner and Gareth Wilson

Cover design: David M. Baker ([david@notneverknow.com](mailto:david@notneverknow.com))

Typesetting and lay-out: KerryPress, St Albans

Executive producer: Martin Anderson

© Toccata Classics, London, 2017

© Toccata Classics, London, 2017

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at [www.toccataclassics.com](http://www.toccataclassics.com). If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: [info@toccataclassics.com](mailto:info@toccataclassics.com)

# ORLANDE DE LASSUS Requiem a 5; Motets

1 Plainchant: <i>Ego sum resurrectio</i>	0:49	Requiem a 5	
2 <i>Tristis est anima mea</i> **	3:28	10 VI Sanctus – Benedictus	3:15
<b>Requiem a 5**</b>	<b>30:08</b>	11 John Bennett arr. Wilson:	
3 I <i>Requiem aeternam</i>	6:32	<i>Weep, o mine eyes</i> **	<b>2:38</b>
4 II <i>Kyrie eleison</i>	3:03	<b>Requiem a 5</b>	
5 <i>Peccata mea Domine</i> *	4:08	12 VII Agnus Dei	3:24
<b>Requiem a 5</b>		13 VIII Lux aeterna	3:35
6 III Absolve Domine	3:46	14 <i>Exaudi Domine vocem meam</i> **	<b>7:25</b>
7 IV Domine Jesu Christe	3:49	15 <i>Adoramus te Christe</i>	<b>2:11</b>
8 V Hostias	2:44	16 <i>Margot Labourez les vignes</i>	<b>2:45</b>
9 <i>Fratres sobrii estote</i> *	3:38	17 <i>Levavi oculos meos</i> *	<b>3:38</b>

TT 60:48

The Choir of Girton College, Cambridge 1 3 4 6 – 10 12 13 14 17

\*FIRST RECORDINGS

Historic Brass of the Guildhall, London

\*\*FIRST RECORDINGS IN THIS VERSION

(Jeremy West, leader) 2 – 8 10 12 13 14 17

Lucy Morrell, organ 3 4 6 – 8 10 – 13 16 17

Gareth Wilson, director