

# Laudent Deum

SACRED MUSIC BY

# ORLANDE DE LASSUS

CHACONNE



His Majestys Sagbutts & Cornetts  
Choir of St John's College, Cambridge  
Andrew Nethsingha

CHANDOS early music



Orlande de Lassus, 1580

Painting by Johann von Achen (Hans von Aachen) (1532–1615) © Lebrecht Music & Arts Photo Library

**Orlande de Lassus (1530 / 32 – 1594)**

	<i>premiere recording</i>		
1	<b>Ecce nunc benedicite Dominum*†</b>	2:22	
	<i>premiere recording</i>		
2	<b>Veni in hortum meum</b>	4:11	
	<i>premiere recording</i>		
3	<b>Qui sequitur me</b> Leo Tomita · Jonathan Langridge soloists	1:26	
	<i>premiere recording</i>		
4	<b>Resonet in laudibus*†</b> Julian Gregory · Pablo Strong · Tristan Hambleton soloists	3:37	
	<i>premiere recording</i>		
5	<b>Sine textu 15*</b>	1:47	
	<i>premiere recording</i>		
6	<b>Omnes de Saba venient*†</b>	2:38	
	<i>premiere recording</i>		
7	<b>Qui moderatur sermones suos*†</b>	2:03	
	<i>premiere recording</i>		
8	<b>Exaudi, Deus, orationem meam</b>	2:12	
	<i>premiere recording</i>		
9	<b>Jubilare Deo, omnis terra*†</b>	1:37	

	<i>premiere recording</i>	
10	<b>Sine textu 19*</b>	2:06
11	<b>Timor et tremor</b>	5:15
12	<b>Omnia tempus habent*†</b>	4:02
13	<b>Alleluia, laus et gloria</b>	1:08
	<i>premiere recording</i>	
14	<b>Magnificat tertii toni</b> Basil McDonald cantor	4:58
	<i>premiere recording</i>	
15	<b>Quid gloriaris in malitia*†</b>	4:55
16	<b>Laudate pueri Dominum*†</b>	3:48
	<i>premiere recording</i>	
17	<b>O Maria, clausus hortus</b> Leo Tomita • Bradley Smith • Tristan Hambleton soloists	2:07
18	<b>Laetentur caeli</b>	3:26
19	<b>Laudent Deum cithara*†</b>	0:42

	<i>premiere recording</i>	
20	<b>Sine textu 13*</b>	2:02
	<i>premiere recording</i>	
21	<b>O peccator, si filium Dei*†</b>	3:29
	<i>premiere recording</i>	
22	<b>Fratres, qui gloriatur*†</b>	2:32
	<i>premiere recording</i>	
23	<b>Agimus tibi gratias</b> Julian Gregory • Francis Williams • Pablo Strong soloists	1:18
	<i>premiere recording</i>	
24	<b>Magnificat ‘O che vezzosa aurora’*†</b> Bradley Smith cantor Leo Tomita • Pablo Strong • Tristan Hambleton soloists	7:07
		<b>TT 71:00</b>

His Majestys Sagbutts & Cornetts\*  
Timothy Ravalde organ†  
Choir of St John’s College, Cambridge  
Andrew Nethsingha

*organ*  
8', 4', 2'

Timothy Ravalde by Justin Sillman & Co. 1983

Organs prepared by Keith McGowan  
Pitch: A = 440 Hz  
Temperament: Quarter comma mean tone

### His Majestys Sagbutts & Cornetts

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<i>treble cornett</i>	Jamie Savan	by John McCann, Sandy (Utah, USA) 2010
<i>treble cornett</i>	Jeremy West	by Christopher Monk Instruments (UK) 2004
<i>mute cornett</i>	Jeremy West	by Christopher Monk Instruments (UK) 2009
<i>alto sackbut</i>	Abigail Newman	by Ewald Meinel, Geretsried (Germany)
<i>tenor sackbut</i>	Abigail Newman	by Ewald Meinel, Geretsried (Germany)
<i>tenor sackbut</i>	Adam Woolf	by Ewald Meinel, Geretsried (Germany) 2005, after Drewelwecz 1595
<i>tenor sackbut</i>	Miguel Tantos Sevillano	by Egger, Basel (Switzerland) 2008
<i>bass sackbut</i>	Stephen Saunders	by Heribert Glassl, after Isaac Ehe 1612
<i>basset shawm</i>	Keith McGowan	by Günther Körber 1982

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<i>alto shawm</i>	Keith McGowan	by Charles Collier 1985
<i>alto dulcian</i>	Keith McGowan	by Eric Moulder 2003
<i>cornamusa</i>	Keith McGowan	by Mario Siegismund 2008
<i>bass rackett</i>	Keith McGowan	by Moeck 1990
<i>alto shawm</i>	Nicholas Perry	by Robert Cronin 1993
<i>tenor shawm</i>	Nicholas Perry	by John Hanchett 1975
<i>tenor dulcian</i>	Nicholas Perry	by Nicholas Perry 1998
<i>bass dulcian</i>	Nicholas Perry	by Nicholas Perry 1997
<i>tenor cornett</i>	Nicholas Perry	by Nicholas Perry 2008
<i>soprano crumhorn</i>	Nicholas Perry	by Eric Moulder



## Choir of St John's College, Cambridge

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**Director of Music**

Andrew Nethsingha

*counter-tenor*

Dominic Collingwood

Nicholas Edwards

**Senior Organ Scholar**

Timothy Ravalde

James Imam

Leo Tomita

**Junior Organ Scholar**

John Challenger

*tenor*

Julian Gregory

Jonathan Langridge

Bradley Smith

Pablo Strong

Francis Williams

*treble*

Robert Baldwin

Ethan Bamber

Alexander Bower-Brown

Francis Bushell

Alec D'Oyly

Julius Foo

Benjamin Glass

Peter Hicks

Matthew Holman

Andrew Jones

Thomas Last

Thomas Mullock

Justin Stollery

Matthew Supramaniam

Michael Tufé

Thomas Williams

*bass*

Edward de Minckwitz

Tristan Hambleton

Huw Leslie

Daniel Macklin

Basil McDonald

Henry Neill



## Laudent Deum: Sacred Music by Orlande de Lassus

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Orlande de Lassus (1530/32 – 1594) was prolific and versatile, the most famous musician of his day. His fame derived partly from the fact that he travelled from an early age, and during his teenage years he worked in Italy, Sicily, and France, as well as in his native Low Countries (the comparison with Mozart's celebrity and European travels is unavoidable). By the time that he was twenty-one, Lassus had been appointed Director of Music at the church of St John Lateran in Rome, an impressive appointment for one so young, and a testament to the regard in which he was held by the musical establishment. Over two thousand works by Lassus survive: Latin settings of masses, canticles, motets, passions, litanies, and hymns; as well as secular pieces in Italian, French, and German. Lassus also claimed to have composed music to Dutch texts, and while he seems to have written little music specifically for instruments, he clearly intended instrumental involvement in much of his vocal music. Performance by instruments alone is effective and historically justifiable: 'Sweet songs... but also suitable for any instruments' (1609).

Lassus was charismatic and gregarious. However, he was also bipolar (diagnosed at the time as 'melancholia hypocondriaca'), a state that caused him personal unhappiness, but which also accounted for some of the more original and startling passages in his music. The bulk of his adult working life was spent in the service of the Bavarian Court in Munich, and Lassus forged a close friendship with Duke Wilhelm to whom he addressed a number of letters in the 1570s; these reveal a quick-witted, self-aware, humorous, and whimsical character. Lassus was also something of a homemaker, writing in 1580 that he was prepared to turn down a well-paid job in Dresden rather than 'leave my house, my garden, and the other good things in Munich'.

In 1604, Rudolph and Ferdinand Lassus published a complete edition of their late father's motets. Fifteen years later Rudolph followed this *Magnum opus musicum* – a justifiable title if ever there was one – with a complete edition of his father's Magnificat settings: *Centrum Magnificat*. Motets and Magnificats account for more than two-fifths of Lassus's output, and the care that

Lassus's sons lavished on the preservation and dissemination of these two genres is a clear indication of their perceived importance. This was the first time in the history of music that a collected edition had been made for posterity so soon after the composer's death. The music on this recording necessarily represents but a tiny part of Lassus's enormous output: nineteen of the 750-odd surviving motets, two of the one hundred Magnificat settings, and three of the dozen textless bicinia (compositions for two voices). A small sample to be sure, but this selection shows a composer whose formidable technique, kaleidoscopic ear for texture, and matchless word setting made him the darling of the musical High Renaissance in Western Europe.

**Ecce nunc benedicite Dominum** is one of two seven-voice pieces chosen for this recording: the rich texture allows Lassus to explore appealing vocal combinations without breaking into double-choir cliché. All seven voices enter for the first time at the word 'omnes' (all), and the composer makes an aurally obvious contrast between mundane syncopation at the word 'benedicite' (where the eager populace engages in the act of praising) and ethereal note-spinning at the word 'benedicat' (where the Lord himself is entreated to bless the people). The gently

seductive **Veni in hortum meum** places the listener in the (gl)amorous world of the Song of Songs – that 'sensuously exciting and baffling' book of the Bible, to quote A.S. Byatt. The aroma of exotic spices and the taste of honey are palpable in Lassus's music, and at the end of the motet we are lured into a state of compliant inebriation. **Qui sequitur me** is, by contrast, a bicinial miniature. Here the emphasis is on transparent counterpoint. The opening words of the text ('He that followeth me') inspire Lassus to write close imitation between the voices: first at the interval of a fifth below, then at a third above, and latterly at a fourth and an octave below respectively. The result is tight polyphony – simultaneously clever and formally satisfying.

**Resonet in laudibus** takes as its starting point the famous fourteenth-century melody of that title. This song became associated with the custom of 'cradle-rocking' on Christmas Eve, in which the presiding priest would religiously (and vigorously) rock a cradle containing a brightly painted effigy of the Christ child in time to the music. Lassus responds to this tradition with a zealous setting that confounds our metrical expectations. Duple and triple metres are pitted against each other with tangibly muscular results, so that the jubilant cries of

'Eja, eja' are invested with fervent urgency. Set against this Germanic fervour is the Italianate style of Lassus's instrumental duets, here represented by *Sine textu* 15, 19, and 13. These perfectly formed musical sculptures are delicate and poised, and they contain polyphonic caprice in abundance. To write compelling music in only two parts is a skill demonstrated by few of even the very finest composers. *Omnes de Saba venient* also has its spiritual home in Italy, its two choirs alternately complementing and competing with each other. Dating from the last years of Lassus's life, this motet has an unusually large vocal range (three octaves and a third) and paints a vivid portrait of the foreign visitors bearing extravagant gifts, represented by colourfully arranged chords and arresting modal transitions.

While the majority of Lassus's motets are settings of sacred texts, others are paenonic, antique, jocular, or cogitative. *Qui moderatur sermones suos* is an example of the last category, and although the motet's words are taken from the biblical Book of Proverbs, the message is a moralistic one rather than strictly religious. The precious ('pretiosi') use of the chord of the flattened seventh and the unsettling cross relations and reckless dotted rhythms of the fool ('stultus') drive the music

to the aurally arresting general pause at the word 'tacuerit' (where wisdom is perceived by the act of remaining silent). *Exaudi, Deus, orationem meam* and *Jubilate Deo, omnis terra* (the first touchingly supplicatory, and the second exuberant and spirited) are both sacred motets for four voices. Although it is tempting to think of a four-voice texture as the sixteenth-century default, fewer than one quarter of Lassus's surviving motets are four-voice works. In fact, *Timor et tremor*, in which the two inner voices divide in order to create a rich, middle-heavy, six-part texture, is more truly representative of Lassus's motet style. This psychologically complex piece demands active listening right from its chromatically insecure opening; no less conspicuous is the perversely wilful ending with its insistent, disjunct reiteration of the phrase 'non confundar' (let me not be confounded).

Given that his text setting is so apt, it is remarkable that Lassus wrote vocal music that frequently transfers to instruments so readily. That is testament to the fact that he does not merely flatter the intellect and tease the ear with self-conscious word painting; the underlying compositional technique is rock solid, and the music that emerges transcends categories such as vocal or instrumental,

sacred or secular. **Omnia tempus habent** is for two contrasting groups of instruments – essentially a high choir and a low choir; or more accurately a radiant division and a sombre division, a celestial group and a corporeal group. Such beguiling sonorities are almost entirely absent from **Alleluia, laus et gloria** whose simply decorated homophony impresses with its brazen functionality as an athletic setting of an unambiguous, sixteen-word text.

The two Magnificat settings on this recording (No. 19 and No. 85) were composed at least twenty years apart. The **Magnificat tertii toni** (in mode iii) is the earlier of the two, composed in the 1560s and published in Nuremberg in 1567. The third-mode plainchant Magnificat alternates with four-voice polyphonic sections which themselves are based closely on the plainchant. The **Magnificat ‘O che vezzosa aurora’** dates from the mid-1580s but did not appear in print until 1619 when the *Centrum Magnificat* was published in Munich. By the time that he came to compose this setting of the Magnificat, Lassus had abandoned the principle of using a plainchant model as the basis of the composition, and had instead adopted the so-called ‘parody’ technique. Here a pre-existent piece of polyphony became

the foundation for a new work. In this case the Magnificat is based on a six-voice madrigal by the Modenese composer Orazio Vecchi (1550 – 1605), published in Venice in 1583. Quite apart from the copyright alarm bells that would these days start to ring, the idea of using a secular piece as the basis for a liturgical one is something that we may find mildly inappropriate (as indeed did the Council of Trent in 1562). In the event, only about half of the music in Lassus’s Magnificat is based on Vecchi’s madrigal, and Lassus’s setting is sunny and optimistic in the six-voice sections, robust and reflective respectively in the three- and four-voice sections.

**Quid gloriaris in malitia** is one of Lassus’s most polemical compositions. It is a striking musical response to the humiliation and retribution meted out to the unrighteous in Psalm 52. The acidly vainglorious use of vocal hiccups at the imitative appearances of the word ‘gloriaris’ is trumped only by the maliciously incorrect cadence at the word ‘malitia’. This is a powerfully sardonic setting that clearly implies a personal agenda on the part of Lassus. But which authority figure was he wishing would get his comeuppance in the early 1560s? Surely not the infirm Ludwig Daser, from whom Lassus inherited the post of Kapellmeister at the Munich Court

Chapel in 1562. There is no such angst in the laudatory atmosphere of **Laudate pueri Dominum**. The controlled harmonic pacing shows a composer from whose pen such resonant euphony flowed effortlessly.

The music of Lassus was revered throughout Europe. Its contrapuntal facility and sheer aural beauty were a benchmark by which all other music of its time could be judged. The benign tricinium **O Maria, clausus hortus** and the exultant four-voice **Laetentur caeli** represent two sides of the same coin: confident and sympathetic portrayals of fecund themes using simple and fitting musical resources. This is taken to extremes in the surprisingly brief **Laudent Deum cithara**. A passage from Psalm 150 that details choir, trumpet, horn, viol, lyre, and organ, might be expected to elicit a magniloquent creation in which Lassus pulls out all the stops in grandiose manner. This four-voice motet says all that it needs to say in just a dozen breves – the lyre strums, the choir draws out its cadence, brass instruments blare, the viol lilts, and the organ resounds.

For all his chameleonic ability to inhabit every possible combination of voices and instruments with enviable proficiency, it is the six-part texture that, more than any other, ignites the aural imagination of Lassus.

**O peccator, si filium Dei** weaves a vocal filigree around its cantus firmus in the service of one of the most gently optimistic texts of its time. And **Fratres, qui gloriatur** uses melodic motives that derive perfectly from the embouchure appropriate to the wind instruments of the period. The sheer variety of affection and sentiment that Lassus can portray (without ever creating music that is affected or sentimental) is breathtaking. The result is music of disarming honesty – as in the formal Latin grace **Agimus tibi gratias**. As a devout and loyal servant of the church Lassus developed a *modus operandi* that was candid and unpretentious: *Magnificat anima mea Dominum* – My soul doth magnify the Lord.

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#### Note on the cornamusa

Lassus made use of a wide variety of woodwind instruments in his ensemble in Munich, including the rackett (a very small double-reed instrument that produces unfeasibly low notes) and an instrument that he describes as a 'cor-na-muse', probably a relative of the crumhorn or bagpipe.

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The illustrious-sounding name of **His Majestys Sagbutts & Cornetts** (Sir John Eliot Gardiner, Patron) is taken from Matthew Locke's 'five-part things for His Majestys Sagbutts and Cornetts' which were probably played during the coronation celebrations for King Charles II in 1661. Essentially a recital group comprising two cornetts, three sackbutts, and keyboard, it often joins with singers and string players, and has frequently been asked to take part in projects with choirs such as Sir John Eliot Gardiner's Monteverdi Choir, the BBC Singers, Ex Cathedra, the choirs of Trinity, King's, and St John's colleges, Cambridge, as well as those of Westminster Abbey, and of St Paul's and Westminster cathedrals, London. Over the group's twenty-eight year history, activities have ranged from sound and vision recordings for the BBC comedy *The Two Ronnies* to appearances at the Salzburg Festival, St Mark's in Venice, and the Sydney Opera House. The group is often invited to give master-classes and workshops as a part of its educational activities, and individual members teach at conservatories and universities throughout the UK. During 2010 His Majestys Sagbutts & Cornetts played in Girton, St John's, and King's colleges, Cambridge, at The Sheldonian, Oxford, Durham Cathedral, the BBC Proms in the Royal Albert Hall, St Paul's Cathedral,

the Three Choirs Festival, the Palace of Versailles, the Concertgebouw, Amsterdam, Pisa Cathedral, and in Würzburg, Regensburg, Granada, Washington DC, and St Thomas, Fifth Avenue in New York, amongst others. [www.hmsc.co.uk](http://www.hmsc.co.uk)

**Timothy Ravalde** was educated at the Nelson Thomlinson School, Wigton. While in sixth form, he was Organ Scholar at Carlisle Cathedral and became a Fellow of the Royal College of Organists. From 2006 he spent a year as Organ Scholar at Salisbury Cathedral where his duties included accompanying and directing the Cathedral Choir. He studies the organ with Margaret Maxwell and in March 2009 won the Brian Runnett Prize for organ playing. During his time at St John's College he acted as Musical Director of the St John's Singers, the College's mixed voice choir. He has recently given organ recitals at King's College, Cambridge, and Newcastle, Blackburn, and Hereford cathedrals. Having completed his music studies at St John's College, Timothy Ravalde took up the post as Assistant Organist at Chichester Cathedral in September 2010.

**The Choir of St John's College, Cambridge** is one of the finest collegiate choirs in the

world, known and loved by millions from its recordings, broadcasts, and concert tours. The services follow the Cathedral tradition of the Church of England, and the Choir has fulfilled this role in the life of the College since the 1670s. The Choir consists of sixteen Choristers and four Probationers, all educated at St John's College School. There they receive a unique musical education in the hands of the Director of Music, Andrew Nethsingha, and Choristers receive bursaries of between 66% and 100% of fees at the School. The alto, tenor, and bass parts are taken by young men who are usually undergraduate members of the College and who are selected to their places in the College Choir (and therefore to the University) as Choral Students. Two Organ Scholars assist the Director of Music in the running of the Choir, attending the daily rehearsals, and accompanying the services in Chapel.

The Choir possesses a distinctive, rich, expressive sound which sets it apart from most other English cathedral choirs. For several decades it has performed around the world, including the USA, Canada, Brazil, South Africa, Japan, and Australia. Recent European concert venues have included the Concertgebouw in Amsterdam, Budapest Palace of Arts, and the Bregenz Festival and

BBC Proms. Under its legendary conductors George Guest, Christopher Robinson, and David Hill, the Choir of St John's College, Cambridge has over the last fifty years produced an extraordinary and extensive discography. St John's is the only British choir to webcast services weekly throughout the year. [www.sjcchoir.co.uk/webcast](http://www.sjcchoir.co.uk/webcast)

Performing as a conductor and organist in North America, South Africa, China, and throughout Europe, **Andrew Nethsingha** has been Director of Music at St John's College, Cambridge since 2007. His innovations at St John's have included weekly webcasts and the Bach cantata series. He received his early musical training as a chorister at Exeter Cathedral, where his father was organist for over a quarter of a century. He later studied at the Royal College of Music, where he won seven prizes, and at St John's College, Cambridge. He held Organ Scholarships under Christopher Robinson at St George's, Windsor, and George Guest at St John's, before becoming Assistant Organist at Wells Cathedral. He was subsequently Director of Music at Truro and Gloucester cathedrals. Other recent positions have included Artistic Director of the Gloucester Three Choirs Festival and Musical Director of the



Gloucester Choral Society. He has served as President of the Cathedral Organists Association. He has worked with some of the UK's leading orchestras, and his concerts with the Philharmonia Orchestra and Royal Philharmonic Orchestra have included Britten's *War Requiem*, Mahler's Eighth Symphony, Elgar's *The Kingdom*, symphonies

by Beethoven, and Gershwin's *An American in Paris*. He has also worked with the City of Birmingham Symphony Orchestra, London Mozart Players, and BBC Concert Orchestra. Most recently, Andrew Nethsingha made his debut at the BBC Proms, in Birmingham Symphony Hall, and at the Concertgebouw in Amsterdam.



Matthew Bennett

Timothy Ravalde



Eric Richmond

His Majesty's Sagbutts & Cornetts,  
seen here with Gary Cooper

**1** **Ecce nunc benedicite Dominum**  
Ecce nunc benedicite Dominum,  
omnes servi Domini.  
Qui statis in domo Domini,  
in atriis domus Dei nostri.  
In noctibus extollite manus vestras in sancta,  
et benedicite Dominum.  
Benedicat te Dominus ex Sion,  
qui fecit caelum et terram.

Psalm 134

**2** **Veni in hortum meum**  
Veni in hortum meum, soror mea, sponsa;  
messui myrrham meam cum aromatibus meis;  
comedi favum meum cum melle meo;  
bibi vinum meum cum lacte meo.  
Comedite, amici, et bibite;  
et inebriamini, carissimi.

Song of Songs 5: 1

**3** **Qui sequitur me**  
Qui sequitur me, non ambulat in tenebris  
sed habebit lumen vitae,  
dicit Dominus.

John 8: 12

**Behold now, praise the Lord**  
Behold now, praise the Lord  
all ye servants of the Lord.  
Ye that by night stand in the house of the Lord  
even in the courts of the house of our God.  
Lift up thy hands in the sanctuary  
and praise the Lord.  
The Lord that made heaven and earth  
give thee blessing out of Sion.

**I am come into my garden**  
I am come into my garden, my sister, my spouse:  
I have gathered my myrrh with my spice;  
I have eaten my honeycomb with my honey;  
I have drunk my wine with my milk:  
eat, O friends; drink,  
yea, drink abundantly, O beloved.

**He that followeth me**  
He that followeth me shall not walk in darkness,  
but shall have the light of life,  
says the Lord.

**4 Resonet in laudibus**

Resonet in laudibus cum jocundis plausibus

Sion cum fidelibus:

apparuit quem genuit Maria.

Sunt impleta quae praedixit Gabriel.

Eja, virgo Deum genuit, quod divina voluit  
clementia.

Hodie apparuit in Israel, per Mariam virginem  
est natus Rex.

Magnum nomen Domini Emanuel, quod  
annuntiatum est per Gabriel.

from the Moosburg Gradual

**5 Sine textu 15**

**6 Omnes de Saba venient**

Omnes de Saba venient, aurum et thus deferentes,  
et laudem Domino annuntiantes.

Alleluia.

Reges Tharsis et insulae munera offerent;  
reges Arabum et Saba dona adducent.

Alleluia.

Isaiah 60: 6; Psalm 72: 10

**Resound with the joyful acclaim**

Let Sion resound with the joyful acclaim of the faithful:

He whom Mary bore has appeared.

Gabriel's prophecies have been fulfilled.

The Virgin has given birth to God as divine mercy willed.

Today a King has appeared in Israel, born of the  
Virgin Mary.

Great is the name of the Lord Emmanuel, which was  
proclaimed by Gabriel.

**Textless 15**

**All those from Saba shall come**

All those from Saba shall come: they shall bring gold  
and frankincense;

and shall proclaim the praise of the Lord.

Alleluia.

The kings of Tharsis and of the isles shall give presents;  
the kings of Arabia and Saba shall bring gifts.

Alleluia.

**7 Qui moderatur sermones suos**  
Qui moderatur sermones suos  
doctus et prudens est, et pretiosi spiritus  
vir eruditus, si tacuerit, stultus quoque, sapiens  
reputabitur,  
et si compresserit, labia sua, intelligens.

Proverbs 17: 27, 28

**He that spareth his words**  
He that hath knowledge spareth his words:  
and a man of understanding is of an excellent spirit.  
Even a fool, when he holdeth his peace, is counted wise:  
and he that shutteth his lips is esteemed a man of  
understanding.

**8 Exaudi, Deus, orationem meam**  
Exaudi, Deus, orationem meam,  
et ne despexeris deprecationem meam:  
intende mihi, et exaudi me.

Psalm 55: 1, 2

**Hear my prayer, O God**  
Hear my prayer, O God  
and hide not thyself from my petition:  
take heed unto me, and hear me.

**9 Jubilate Deo, omnis terra**  
Jubilate Deo, omnis terra:  
servite Domino in laetitia.  
Intrate in conspectu ejus in exultatione.  
Quia Dominus ipse est Deus.

Psalm 100: 1, 2

**O be joyful in the Lord, all ye lands**  
O be joyful in the Lord, all ye lands:  
serve the Lord with gladness,  
and come before his presence with a song.  
Be ye sure that the Lord he is God.

**10 Sine textu 19**

**Textless 19**

**11 Timor et tremor**

Timor et tremor venerunt super me,  
et caligo cecidit super me:  
miserere mei, Domine, miserere mei,  
quoniam in te confidit anima mea.

Exaudi, Deus, deprecationem meam,  
quia refugium meum es tu, et adjutor fortis.  
Domine, invocavi te, non confundar.

Psalm 55: 5; Psalm 57: 1; Psalm 61: 1;  
Psalm 71: 2; Psalm 31: 19

**12 Omnia tempus habent**

Omnia tempus habent, et suis spatiis transeunt  
universa sub caelo.

Tempus nascendi, et tempus moriendi;  
tempus plantandi, et tempus evellendi quod  
plantatum est.

Tempus occidendi et tempus sanandi;  
tempus destruendi, et tempus aedificandi.

Tempus flendi, et tempus ridendi;  
tempus plangendi, et tempus saltandi.

Tempus spagendi lapides et tempus colligendi.  
Tempus amplexandi, et tempus longe fieri ab  
amplexibus.

Tempus acquirendi, et tempus perdendi;  
tempus custodiendi, et tempus abjiciendi.

Tempus scindendi, et tempus consuendi;  
tempus tacendi, et tempus loquendi.

Tempus dilectionis, et tempus odii;  
tempus belli, et tempus pacis.

Ecclesiastes 3: 1–8

**Fearfulness and trembling**

Fearfulness and trembling are come upon me,  
and an horrible dread hath overwhelmed me.  
Be merciful unto me, O God, be merciful unto me,  
for my soul trusteth in thee.

Hear my crying, O God, give ear unto my prayer,  
for thou art my house of defence and my castle.  
Let me not be confounded, O Lord, for I have called  
upon thee.

**To every thing there is a season**

To every thing there is a season, and a time to every  
purpose under the heaven:

a time to be born, and a time to die;  
a time to plant, and a time to pluck up that which is  
planted;

a time to kill, and a time to heal;  
a time to break down, and a time to build up;

a time to weep, and a time to laugh;  
a time to mourn, and a time to dance;

a time to cast away stones, and a time to gather stones  
together;

a time to embrace, and a time to refrain from embracing;  
a time to get, and a time to lose;

a time to keep, and a time to cast away;  
a time to rend, and a time to sew;

a time to keep silence, and a time to speak;  
a time to love, and a time to hate;

a time of war, and a time of peace.

**13] Alleluia, laus et gloria**  
Alleluia, laus et gloria et virtus Deo nostro,  
quia vera et justa sunt judicia ejus.  
Alleluia.

Revelations 19: 1, 2

**14] Magnificat tertii toni**  
Magnificat: anima mea Dominum.  
Et exultavit spiritus meus: in Deo salutari meo.  
Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent omnes  
generationes.  
Quia fecit mihi magna, qui potens est:  
et sanctum nomen ejus.  
Et misericordia ejus, a progenie in progenies:  
timentibus eum.  
Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede: et exaltavit humiles.  
Esurientes implevit bonis: et divites dimisit  
inanes.  
Suscepit Israel puerum suum:  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros:  
Abraham, et semini ejus in saecula.

Gloria Patri, et Filio, et Spiritui Sancto,  
sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum.  
Amen.

Luke 1: 46–55

**Alleluia, salvation and glory**  
Alleluia, salvation and glory and power to our God,  
for his judgements are true and just.  
Alleluia.

**Magnificat mode iii**  
My soul doth magnify the Lord:  
and my spirit hath rejoiced in God my Saviour.  
For he hath regarded the lowliness of his handmaiden.  
For behold, from henceforth, all generations shall call  
me blessed.  
For he that is mighty hath magnified me:  
and holy is his Name.  
And his mercy is on them that fear him:  
throughout all generations.  
He hath shewed strength with his arm:  
he hath scattered the proud in the imagination of  
their hearts.  
He hath put down the mighty from their seat: and  
hath exalted the humble and meek.  
He hath filled the hungry with good things: and the  
rich he hath sent empty away.  
He remembering his mercy  
hath holpen his servant Israel:  
as he promised to our forefathers,  
Abraham and his seed for ever.

Glory be to the Father, and to the Son: and to the  
Holy Ghost;  
as it was in the beginning, is now, and ever shall be,  
world without end.  
Amen.



**15] Quid gloriaris in malitia**

Quid gloriaris in malitia, qui potens es in iniquitate?  
Tota die injustitiam cogitavit lingua tua:  
sicut novacula acuta fecisti dolum.  
Dilexisti malitiam super benignitatem:  
iniquitatem magis qua loqui aequitatem.  
Dilexisti omnia verba praecipitationis, lingua dolosa.

Propterea Deus destruet te in finem:  
evellet te, et emigrabit te de tabernaculo tuo,  
et radicem tuam de terra viventium.  
Videbunt justi, et timebunt, et super eum ridebunt,  
et dicent:  
Ecce homo, qui non posuit Deum adiutorem suum.

Psalm 52: 1 – 6

**Why boastest thou thyself**

Why boastest thou thyself, thou tyrant, that thou  
canst do mischief?  
Thy tongue imagineth wickedness all the day long,  
and with lies thou cuttest like a sharp razor.  
Thou hast loved unrighteousness more than goodness  
and to talk of lies more than righteousness.  
Thou hast loved to speak all words that may do hurt,  
O thou false tongue.

Therefore shall God destroy thee for ever,  
he shall take thee, and pluck thee out of thy dwelling,  
and root thee out of the land of the living.  
The righteous also shall see this, and fear, and shall  
laugh him to scorn;  
lo, this is the man that took not God for his strength.

**16] Laudate pueri Dominum**

Laudate pueri Dominum: laudate nomen  
Domini.  
Sit nomen Domini benedictum, ex hoc nunc,  
et usque in saeculum.  
A solis ortu usque ad occasum, laudabile nomen  
Domini.  
Excelsus super omnes gentes Dominus,  
et super caelos gloria ejus.  
Quis sicut Dominus Deus noster, qui in altis  
habitat,  
et humilia respicit in caelo et in terra?

**Praise the Lord, ye servants**

Praise the Lord, ye servants: O praise the name of  
the Lord.  
Blessed be the Name of the Lord, from this time forth  
for evermore.  
The Lord's name is praised, from the rising up of the  
sun unto the going down of the same.  
The Lord is high above all heathen:  
and his glory above the heavens.  
Who is like unto the Lord our God, that hath his  
dwelling so high,  
and yet humbleth himself to behold the things that are  
in heaven and earth?

Suscitans a terra inopem, et de stercore erigens  
pauperem:  
Ut colloctet cum cum principibus,  
cum principibus populi sui.  
Qui habitare facit sterilem in domo,  
matrem filiorum laetantem.

Psalm 113

He taketh up the simple out of the dust, and lifteth the  
poor out of the mire.  
That he may set him with the princes,  
even with the princes of his people.  
He maketh the barren woman to keep house,  
and to be a joyful mother of children.

**17 O Maria, clausus hortus**

O Maria, clausus hortus,  
nafragantis mundi portus,  
placa nobis qui te fecit,  
mater sibi quam elegit.  
Adesto jam supplicibus,  
tuis favendo precibus,  
manum benignam porrige,  
vitamque nostram dirige.

Origin unknown

**O Mary, thou enclosed garden**

O Mary, thou enclosed garden,  
harbour of the shipwrecked world,  
reconcile to us him who made thee,  
O Mother whom he chose for himself.  
Be present now unto thy supplicants,  
favouring them with thy prayers,  
stretch forth thy benign hand,  
and direct our life.

**18 Laetentur caeli**

Laetentur caeli et exultet terra:  
commoveatur mare, et plenitudo ejus:  
gaudebunt campi, et omnia quae in eis sunt.  
Exultabunt omnia ligna  
silvarum a facie Domini, quia venit:  
quoniam venit judicare terram.

Psalm 96: 11, 12

**Let the heavens rejoice**

Let the heavens rejoice, and let the earth be glad,  
let the sea make a noise, and all that therein is.  
Let the fields be joyful, and all that is in it:  
then shall all the trees  
of the wood rejoice before the Lord.  
For He cometh to judge the earth.

**19] Laudent Deum cithara**  
Laudent Deum cithara, chori vox, tuba, fides,  
cornu, organa.  
Alleluia.  
Psalm 150: 3, 4 (paraphrased)

**Let the lyre praise God**  
Let the lyre, voice of the choir, trumpet, viol, horn,  
organ, praise God.  
Alleluia.

**20] Sine textu 13**

**Textless 13**

**21] O peccator, si filium Dei**  
O peccator, si filium Dei non audes accedere,  
vade ad Matrem peccatorum  
et ostende ei tua facinora  
et ipsa ostendet pro te Filio pectus et ubera,  
et Filius ostendet Patri latus et vulnera:  
Pater non negabit Filio postulanti  
et Filius non negabit Matri interpellanti,  
et Mater non negabit peccatori ploranti.  
  
Cantus firmus:  
Audi nos, nam te Filius nihil negans honorat.  
Origin unknown

**O Sinner, if the Son of God**  
O Sinner, if thou do not dare approach the Son of God,  
go to the mother of sinners  
and show her thy sins,  
and she will show to her son, for thee, her breast and  
bosom,  
and the Son will show the Father his side and wounds:  
the Father will not deny the entreating son,  
and the Son will not deny his interceding mother,  
and the mother will not deny the weeping sinner.  
  
Hear us, for thy Son, denying nothing, honours thee.

**22] Fratres, qui gloriatur**  
Fratres, qui gloriatur, in Domino gloriatur:  
non enim qui se ipsum commendat, ille probatus est:  
sed quem Deus commendat.  
2 Corinthians 10: 17, 18

**Brethren, he that glorieth**  
Brethren, he that glorieth, let him glory in the Lord.  
For not he that commendeth himself is approved,  
but whom the Lord commendeth.

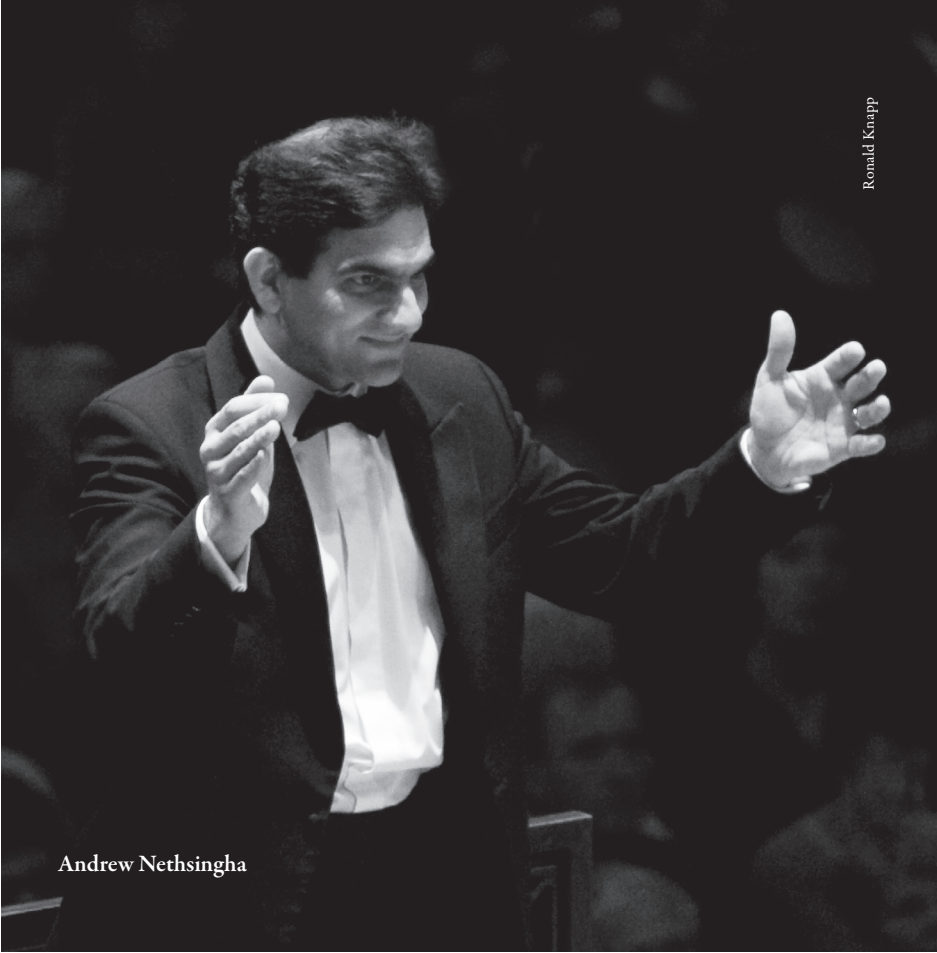
**23] Agimus tibi gratias**  
Agimus tibi gratias, Rex omnipotens Deus, pro  
universis beneficiis tuis.  
Qui vivis et regnas, per omnia saecula saeculorum.  
Amen.

Latin Grace

**We give thee thanks**  
We give thee thanks, for all thy benefits, Almighty  
God.  
Who liveth and reigneth for ever and ever.  
Amen.

**24] Magnificat 'O che vezzosa aurora'**  
[See track 14]

**Magnificat 'O che vezzosa aurora'**  
[See track 14]

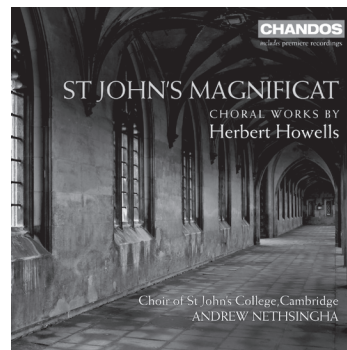


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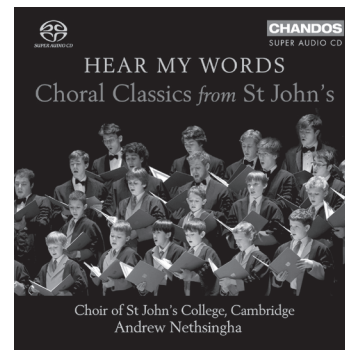
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Project administrator, St John's: Matthew Bennett

**Recording producer** Rachel Smith

**Sound engineer** Jonathan Cooper

**Editor** Rachel Smith

**A & R administrator** Mary McCarthy

**Recording venue** St John's College Chapel, Cambridge; 20 – 22 July 2010

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Ben Ealovega

Choir of St John's College, Cambridge,  
with Andrew Nethsingha

CHACONNE DIGITAL

CHAN 0778

*Laudent Deum*  
SACRED MUSIC BY  
**ORLANDE DE LASSUS** (1530/32–1594)

1	Ecce nunc benedicite Dominum*† (premiere)	2:22	16	Laudate pueri Dominum*†	3:48
2	Veni in hortum meum (premiere)	4:11	17	O Maria, clausus hortus (premiere)	2:07
3	Qui sequitur me (premiere)	1:26	Leo Tomita • Bradley Smith • Tristan Hambleton soloists		
4	Resonet in laudibus*†	3:37	18	Laetentur caeli	3:26
Julian Gregory • Pablo Strong • Tristan Hambleton soloists			19	Laudent Deum cithara*†	0:42
5	Sine textu 15* (premiere)	1:47	20	Sine textu 13* (premiere)	2:02
6	Omnes de Saba venient*†	2:38	21	O peccator, si filium Dei*† (premiere)	3:29
7	Qui moderatur sermones suos*† (premiere)	2:03	22	Fratres, qui gloriatur*† (premiere)	2:32
8	Exaudi, Deus, orationem meam (premiere)	2:12	23	Agimus tibi gratias (premiere)	1:18
9	Jubilate Deo, omnis terra*†	1:37	Julian Gregory • Francis Williams • Pablo Strong soloists		
10	Sine textu 19* (premiere)	2:06	24	Magnificat 'O che vezzosa aurora'*† (premiere)	7:07
11	Timor et tremor	5:15	Bradley Smith cantor		
12	Omnia tempus habent*†	4:02	Leo Tomita • Pablo Strong • Tristan Hambleton soloists		
13	Alleluia, laus et gloria	1:08	TT 71:00		
14	Magnificat tertii toni (premiere)	4:58	His Majestys Sagbutts & Cornetts*		
Basil McDonald cantor			Timothy Ravalde organ†		
15	Quid gloriaris in malitia*† (premiere)	4:55	Choir of St John's College, Cambridge		
			Andrew Nethsingha		

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LASSUS: SACRED WORKS – Choir of St John's College, Cambridge/Nethsingha

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