

60th Birthday Tribute to Jeffrey Skidmore

ORLANDE DE LASSUS (1532-1594)

Passio secundum Matthaeum

Ave verum corpus

Vide homo

Musica Dei donum

EX CATHEDRA CONSORT • JEFFREY SKIDMORE Conductor

Nicholas Mulroy, Tenor (Evangelist) • Greg Skidmore, Baritone (Jesus)

Passio secundum Matthaeum

1	Passio Domini nostri Jesu Christi	6:33
2	Vespere autem facta	2:26
3	Cenantibus autem eis	2:43
4	Respondens autem Petrus ait illis	1:34
5	Tunc venit Jesus	4:26
6	Adhuc ipso loquente ecce Judas	1:18
7	Et confestim accedens	3:15
8	Principes autem sacerdotum	4:10
9	Petrus vero sedebat	2:58
10	Mane autem facta	2:15
11	Consilio autem inito	1:07
12	Jesus autem stetit ante praesidem	8:06

Passio secundum Matthaeum (contd..)

13	Et postquam inluserunt ei	2:22
14	Praetereuntes autem blasphemabant eum	2:19
15	A sexta autem hora	1:30
16	Quidam autem illic stantes	1:35
17	Et ecce velum templi	2:03
18	Ave verum corpus a 6	4:02
19	Vide homo a 7	3:50
20	Musica Dei donum a 6	4:31

Total Duration:

63:03

Ex Cathedra and SOMM Recordings would like to acknowledge the use of David Condon's edition of the St. Matthew Passion and Jeffrey Skidmore's edition of Ave verum corpus

The above individual timings will normally each include two pauses, one before the beginning and one after the end of each movement or work.

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ORLANDE DE LASSUS

St. Matthew Passion

Ave verum corpus

EX CATHEDRA

Jeffrey Skidmore conductor

Nicholas Mulroy Evangelist

Greg Skidmore Jesus



Some genres of music are completely dominated in the minds of many performers and concertgoers by the works of individual composers. For the symphony, Beethoven's supremacy over this genre is difficult to dispute. In song, Schubert is the obvious example. Bach made such an astounding contribution to so many types of music that he is considered by many to be the greatest composer there has ever been. Two genres in particular have become almost synonymous with the idea of Bach himself; the cantata and, of obvious interest in our case, the passion. Bach's setting of the passion narrative from St. Matthew's gospel is an internationally known and loved masterpiece. It is performed thousands of times every year right around the globe. Many think it is Bach's greatest work and that it stands among the greatest achievements in all of music history.

A proportion of the millions who know and love the work, however, may never think about why Bach wrote such a piece or where the idea for it came from. The overwhelming fame of the piece and composer mask the truth; setting the passion narrative to newly-composed music to be performed liturgically during Holy Week has been a constant practice in the Catholic church since the 14th century. Liturgically speaking, the roots go deeper. Passages from St. Matthew's gospel were instituted as lessons to be recited at Mass on Palm Sunday by Pope Leo the Great in the middle of the 5th century. From a very early time in the development of this liturgy, the fundamentally dramatic nature of the Gospel passages was emphasised. Sources from the 9th century exist in which are clearly notated changes in character (the narrative Evangelist, Christ, and the 'turba' - referring to all of the other characters) and by the 13th century the practice of involving more than one singer in the recitation was common.

By the time Orlando de Lassus began writing passion settings, the texts were regularly being set polyphonically throughout Europe in a wide range of styles using different conventions. The most common is now known as the Responsorial passion in which the narrative text of the 'Evangelist' role was sung to plainsong and the direct speech of the other characters was interspersed, most often in a mixture of different polyphonic textures and solos. In these settings, Christ's speech was often, but not always, set to plainsong as well but on a different reciting tone and at a different register from that of the Evangelist. Composers actually seemed to have a high degree of flexibility in their decisions about how to structure the polyphonic sections of the passion text, but the general convention adopted by Lassus (the two 'plainsong' characters of the Evangelist and Christ being punctuated with polyphonic settings for all of the other characters) was widely practised.

Lassus' *St. Matthew Passion*, printed in 1575, is the oldest of his four passions; he published settings of the remaining three texts in the beginning of the 1580s. At this time he was well established as Kapellmeister at the court of Duke Albrecht V of Bavaria in Munich, joining as a singer in 1556 and being promoted to the top job in 1563 aged only 31. Whereas many of Lassus' musical contemporaries travelled widely and held many posts over the course of varied careers, Lassus' association with the Bavarian court was one of the most fruitful and long-lasting in the 16th century; he spent nearly 40 years in the employ of the Bavarian dukes. During this time he wrote and published an astonishing amount of music in four languages and in every conceivable genre: chansons, madrigals, lieder, masses, motets, magnificat settings, hymns, litanies, and more. Lassus' music represents close to half of all the printed music from the last three decades of the 16th century.

His amazing diversity as a composer is amply demonstrated by two examples taken from the last two collections composed by Lassus, before his death in 1594. The first is *Vide homo, quae pro te pator* (Behold, man, how I suffer for you). This is the concluding motet in *The Lagrime di San Pietro*, a cycle of 20 sacred madrigals with Italian texts by the poet Luigi Tansillo, although *Vide homo* is thought to be by Lassus himself. The *Lagrime* was dedicated by Lassus to his employer Pope Clement VIII, just three weeks before Lassus' death. It depicts the stages of grief experienced by St. Peter after his denial of Christ, and his memory of Christ's admonition (Matthew 26:69-75). The settings by Lassus are symbolically written for seven voices, representing the seven sorrows of the Virgin Mary.

The second piece, *Musica Dei donum* (Music gift of God most high), is also one of Lassus' last published pieces, and was originally planned as the final work in the final volume of his six-voice collection *Cantiones sacrae*. This, together with *The Lagrime* crystallises Lassus' supreme gifts as a mature composer.

Elsewhere, his immense skill and fluency with music is demonstrated ingeniously in this rather bizarre of musical genres, the passion setting. At this stage, passions were early experiments in introducing dramatic elements into actual liturgical ceremony and because of this the polyphony was necessarily kept to a minimum. Lassus only ever had a matter of a few bars in which to introduce, develop, and conclude a contrapuntal idea and often only a dozen or so syllables of text to set in each section. He chose to reduce his palette even further, including long sections of two-voice polyphony, a rarity in the late 16th-century. While he allowed his contrapuntal skills to flourish in long melismatic and scalar passages, his approach was always rooted in the dramatic.

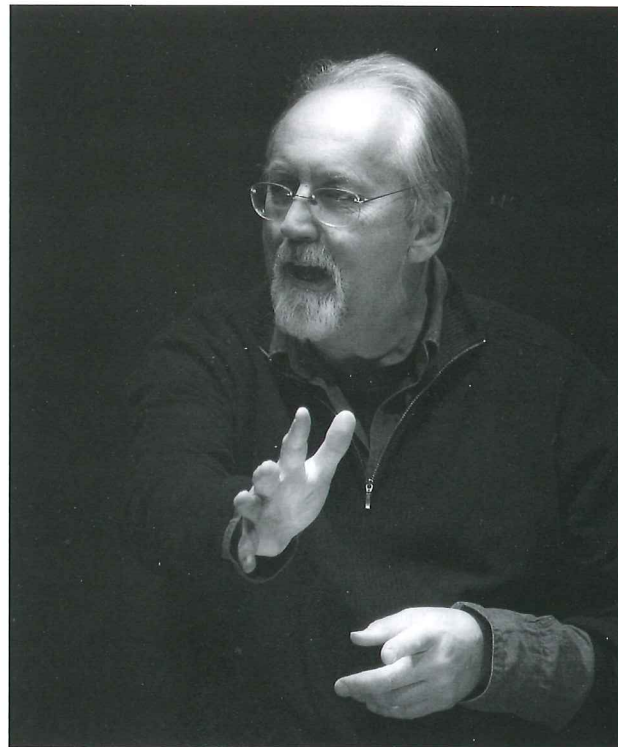
Vocal textures appropriately highlight different characters and the emotional intent of the words informs the melodic shape and rhythmic dexterity of the interwoven lines. Striking is the use of block textures to represent the crowd in contrast to the more delicate, linear music setting single characters. At only two places does the usual five-voice texture of the crowd expand to six: to set the word *Crucifigatur* (Let him be crucified), clearly the most vehement emotional explosion in the story, and, at the very end, to conclude the entire work polyphonically, when the centurions finally realise their error and utter *Vere Filius Dei erat iste* (Truly this was the Son of God).

The result of the combination of long passages of plainsong with this intense and detailed polyphony is a work of focused and heightened emotion. To complement this, Ex Cathedra have included one of Lassus' many motet masterpieces, the six-voice *Ave verum corpus*. Again Lassus here displays his understanding of the dramatic power of contrasting textures but unlike in his setting of the passion, he is much more free in his use of chromaticism, setting emotionally important words such as 'O Jesu, Fili Maria' (O Jesus, son of Mary) initially in a-flat immediately after cadencing in g.

A typically effective piece of pictorial, almost madrigalian text setting occurs at the words 'unda fluxit sanguine' (flowed with blood and water) in a repeated descending ornamental figure which cascades from voice to voice. The intensity in simplicity so prominent in Lassus' setting of the St. Matthew Passion is summed up masterfully as the motet closes: two almost homophonic repetitions of 'miserere mei' (have mercy on me) are followed by a bare, simple, arresting 'Amen.' Such ingenuity, freedom, skill, and devotion wrapped in one musical moment lasting only a matter of minutes makes it easy to understand why Lassus was the pre-eminent composer of his time and why his music is so loved. Music such as this clearly shows that the emotional effect of the passion narrative and the intensity of the resulting devotion were just as meaningful in the 16th century as they were in all centuries subsequent, and as they are today.

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Jeffrey Skidmore is one of the country's foremost choral conductors and is highly regarded by instrumentalists, singers and audiences for the high quality of his performances. He is well-known for exciting programming which is often challenging but always accessible. Jeffrey read music at Magdalen College, Oxford, before returning to his native Birmingham to develop Ex Cathedra into the internationally-acclaimed choral group it has become today.



Jeffrey Skidmore
www.operaomnia.co.uk

Directing Ex Cathedra and its associated Baroque Orchestra and Consort, Jeffrey has appeared in concert series and festivals across the UK and abroad and made more than a dozen highly-acclaimed recordings. He regularly conducts other ensembles and in the last five years has commissioned more than ten new works and conducted many world premieres by both well-established composers and new, young talent. Composers include Fyfe Hutchins, Gabriel Jackson, John Joubert, Daryl Runswick, Peter Sculthorpe, Philip Sheppard, Peter Wiegold, and Roderick Williams.

In the field of opera he has worked with Marc Minkowski and David McVicker on the production of *Semele* at the Théâtre des Champs-Élysées in Paris, and conducted *La Calisto*, *Dido and Aeneas*, *Pygmalion* and *The Fairy Queen* at Birmingham Conservatoire. With Ex Cathedra he gave the first performances in modern times of the French Baroque operas *Zaïde* by Royer and *Isis* by Lully.

Jeffrey is a pioneer in the field of research and performance of neglected choral works of the 16th, 17th and 18th centuries, and has won wide acclaim in particular for his recordings of French and Latin American Baroque music with Ex Cathedra on the Hyperion label. An Honorary Fellow at Birmingham Conservatoire and a Research Fellow at the University of Birmingham, he has prepared new performing editions of works by Araujo, Charpentier, Lalande, Monteverdi and Rameau.

Jeffrey is Artistic Director of the Early Music Programme at Birmingham Conservatoire and Director of Ex Cathedra's wide-reaching education programme. He frequently gives choral training workshops and teaches at summer schools in the UK and overseas. He regularly directs the choral programme at Dartington International Summer School and was Classical Music Programmer for the 2005 Kilkenny Festival. In August 2008 Jeffrey was Session Presenter at the Association of British Choral Directors' Convention in Lincoln.

Ex Cathedra

From its home in Birmingham, Ex Cathedra aims to explore, research and commission the finest choral music and to set the highest standards for excellence in musical performance. Thanks to its recordings and live performances, Ex Cathedra's international reputation as one of the top UK choirs and early music ensembles goes from strength to strength. It has become known for its vibrant performances and a passion for seeking out not only the best but the unfamiliar and the unexpected in the choral repertoire.

Founded in 1969, Ex Cathedra has grown into a unique musical resource, comprising specialist chamber choir, vocal Consort, period-instrument orchestra and thriving education programme.

Ex Cathedra's distinctive strengths and values come from the artistic vision and leadership of its founder and director Jeffrey Skidmore and its community of dedicated and gifted musicians. All are committed to excellence in every aspect of the company's work – performance, research, training, education and community engagement.

Comprising eight to twelve professional singers – who feature regularly as soloists with Ex Cathedra – the Consort is both one of the UK's premiere vocal consorts and the culmination of the group's commitment to choral training. It provides opportunities at the highest level for the UK's best and emerging consort singers. Many Consort singers have, and continue to, come through Ex Cathedra's academy system and many have gone on to pursue successful solo careers. The Consort presents its own concerts as part of the Ex Cathedra Subscription Series and has performed at festivals across the UK and Europe. Recent appearances include the Aldeburgh, Chelsea, Lufthansa, Santiago di Compostela, Aranjuez and St David's Festivals and a debut appearance at the Edinburgh International Festival in August 2010. In 2011 the consort tours to the USA, Italy and Croatia. It appears regularly at Dartington International Summer School in Devon, both giving concerts during the week and acting as tutors on the Vocal Chamber Music course.

The Consort has featured prominently on many of Ex Cathedra's highly-acclaimed recordings, most recently a 3rd Christmas CD, *Joy in the morning*, on the Orchid Classics label. It has also made two discs in its own right – *Peerson Latin Motets* and *Fire Burning in Snow: Latin American Baroque 3*, both for Hyperion.

For more information about Ex Cathedra please visit www.excathedra.co.uk

Born in Liverpool, **Nicholas Mulroy** read Modern Languages at Clare College Cambridge and then studied at the Royal Academy of Music.

Recent appearances include a tour of Bach *Johannes-Passion* (arias) with Marc Minkowski and Le Musiciens du Louvre, *St John Passion* with the Gabrieli Consort and Paul McCreesh, Septimius in Handel *Theodora* with Trevor Pinnock, Evangelist in Bach *Weihnachts-Oratorium* in London with Sir John Eliot Gardiner, *L'incoronazione di Poppea* for Glyndebourne on Tour, *Messiah* with Royal

Scottish National Orchestra and Nicholas McGegan, Premiere Parque in Rameau *Hippolyte et Aricie* with Emmanuelle Haïm at the Theatre du Capitole in Toulouse, le Récitant in Berlioz *L'Enfance du Christ* with Sir Colin Davis, *Dardanus* with Emmanuelle Haïm in Lille, Caen and Dijon, as well as several appearances at the BBC Proms (Monteverdi *Vespers 1610*, Campra *Requiem* and Bach *Johannes-Passion*), with the Staatskapelle Dresden (Bach *B Minor Mass* and Haydn *Harmonie-Messe*), *Matthäus-Passion* (Evangelist and arias) with Laurence Cummings at the London Handel Festival and Monteverdi *Vespers* with the Magdalena Consort at the Cheltenham Festival directed by Peter Harvey. He made his Glyndebourne debut under Jurowski in Prokofiev's *Betrothal in a Monastery*.

A committed recitalist, highlights include Janáček's *Diary of one who Vanished* with the Prince Consort in the Oxford Lieder Festival, Vaughan Williams *On Wenlock Edge* in Edinburgh and with the Badke Quartet, Gavin Bryars *Eight Irish Madrigals* with Mr McFall's Chamber (also on CD), Britten *Seven Sonnets of Michelangelo* and Fauré *La Bonne Chanson* at the Lichfield Festival, and, with regular collaborator John Reid, *Die Schöne Müllerin*, Schumann *Op 24* and *Op 39*, and Tippett's *The Heart's Assurance*.

Recordings include a Gramophone Award-winning *Messiah* and *Acis* in *Acis and Galatea* (John Butt/ Dunedin Consort/Linn), Monteverdi *Vespers 1610* (King/King's Consort/Hyperion), a disc of Michael Finissy (Weeks/Exaudi/NMC), Monteverdi *Vespers 1610* with Edward Higginbottom and Charivari Agréable, a series of Monteverdi (I Fagiolini/Chandos), as well as a critically acclaimed Evangelist in *Matthäus-Passion* (also Linn).

Future plans include *L'incoronazione di Poppea* and with Emanuelle Haim at the Opera de Lille, as well as concerts with the Gabrieli Consort and Players, Orchestra of the Age of Enlightenment, Jerusalem Baroque, Copenhagen Philharmonic, Kölner Akademie, Polyphony, Wrocław Philharmonic and at the London Handel Festival.

Born and raised in Canada, **Greg Skidmore** arrived in England during the summer of 2003 as a transfer student at Royal Holloway College, University of London, from which he graduated in June 2005 with a First Class Honours Bachelor of Music degree. Greg was a post-graduate Choral Scholar at Wells Cathedral in 2005-2006 and a Lay Clerk at Gloucester Cathedral in 2006-2007. He is now a Lay Clerk at Christ Church Cathedral in Oxford.

Recent solo engagements have included the St. Matthew and St. John Passions with Ex Cathedra and the CBSO in Symphony Hall, Birmingham; Stravinsky's *Canticum Sacrum*; the Brahms, Faure, and Durufle Requiems, Monteverdi Vespers, and Vaughan Williams' *Five Mystical Songs*. His professional choral and consort work has included engagements with I Fagiolini, Tenebrae, The Gabrieli Consort, Collegium Vocale Gent, Ex Cathedra Consort, Cappella Nova, A Cappella Portuguesa, Chapelle du Roi, Cappella Amsterdam, Currende (Antwerp), the Tafelmusik Baroque Chamber Choir (Toronto), the National Chamber Choir of Ireland, and the Philharmonia Voices among others. Greg has also worked with the choirs of Westminster Abbey, St Paul's and Winchester cathedrals, and St. George's Chapel at Windsor Castle.

In Oxford, Greg combines his Layclerkship at Christ Church with doctoral research in musicology at Oxford University. He is a Clarendon Scholar, receiving the highest international scholarship award granted by the University. He is studying royal music library formation and printed music distribution in early 17th century Portugal. He is the founder and director of a men's voice polyphony ensemble based in Oxford called 'I Dedicati' and with them has explored the music of Isaac, Brumel, Josquin, Lassus, Senfl, Schutz, Monteverdi, Byrd, and Tallis among many others.

Dans l'esprit de bien des interprètes et de mélomanes, certains genres musicaux sont totalement dominés par les œuvres de compositeurs bien précis. Dans le genre de la symphonie, la suprématie de Beethoven est difficilement contestable. Dans celui du lied, Schubert est l'incontournable modèle. Bach a contribué de façon si extraordinaire à une si grande variété de genres qu'il est considéré par beaucoup comme le plus grand compositeur de tous les temps. Deux genres, en particulier, sont indissociables du nom de Bach : la cantate et, c'est ce qui nous intéresse ici, la Passion. La version musicale de la Passion telle qu'elle est décrite dans l'Évangile selon Saint Mathieu est un chef-d'œuvre mondialement connu et adoré. Elle est interprétée des centaines de fois chaque année, partout dans le Monde. Beaucoup estiment que c'est l'œuvre la plus aboutie de Bach, et un des sommets de l'Histoire de la musique.

Parmi les millions de personnes qui connaissent et aiment cette œuvre, un certain nombre, cependant, ignore sans doute pourquoi Bach a composé une telle partition et d'où l'idée lui en est venue.

L'incroyable renommée de cette œuvre et de son auteur masque la vérité : mettre en musique la Passion du Christ pour qu'une nouvelle version soit interprétée chaque année durant la liturgie de la Semaine Sainte est une pratique invariable dans l'Église catholique depuis le XIV^e siècle. D'un point de vue liturgique, cette tradition s'enracine plus profondément. Au milieu du Ve siècle, le Pape Léon le Grand décida que certains passages de l'Évangile selon Saint Mathieu devaient être récités comme des leçons à la messe du dimanche des Rameaux. À un stade très ancien du développement de cette liturgie, la nature fondamentalement dramatique de ces épisodes de l'évangile fut accentuée. Nous possédons des documents datant du IX^e siècle où des changements de personnage sont clairement indiqués (l'évangéliste, le Christ, et la « turba » pour désigner tous les autres personnages), et au XIII^e siècle, la pratique consistant à faire appel à plus d'un chanteur était devenue courante.

À l'époque où Orlando de Lassus commença à composer des Passions, les textes étaient traités de façon polyphonique partout en Europe, selon des esthétiques et des conventions très différentes. La plus répandue est connue aujourd'hui sous le nom de Passion-répons dans laquelle le texte narratif de l'évangéliste était interprété en plain-chant, entrecoupé par les paroles des autres personnages, le plus souvent dans un mélange de différentes combinaisons polyphoniques et de solos. Dans ces Passions, la parole du Christ était souvent, mais pas toujours, interprétée, elle aussi, en plain-chant, mais sur un ton différent et dans un autre registre que celui de l'évangéliste. En fait, il semble que les compositeurs disposaient d'une grande liberté dans leur manière d'organiser les séquences polyphoniques du texte de la Passion, mais l'usage adopté par Lassus (les deux personnages en plain-chant dont le discours est ponctué par les interventions polyphoniques de tous les autres personnages) prédominait dans les faits.

La *Passion selon Saint Mathieu* de Lassus, imprimée en 1575, est la plus ancienne de ses quatre contributions au genre ; il publia ses partitions sur les trois autres textes au début des années 1580. À cette époque, sa situation était bien établie à Munich, en qualité de Kapellmeister de la cour du Duc Albrecht V de Bavière : engagé en 1556 comme chanteur, il avait été promu à cette haute responsabilité en 1563, alors qu'il n'avait que 31 ans. Contrairement à beaucoup de ses contemporains qui voyagèrent tout au long de leur carrière, occupant des situations très diverses, la collaboration de Lassus avec la cour de Bavière fut une des plus fructueuses et des plus durables du XVI^e siècle ; il travailla près de 40 ans au service des ducs de Bavière. Durant cette période, il composa et publia une quantité étonnante de musique, dans tous les genres imaginables et en quatre langues : des chansons, des madrigaux, des lieder, des messes, des motets, mes magnificats, des cantiques, des litanies, et plus

encore. La musique de Lassus représente près de la moitié de la musique imprimée durant les trois dernières décennies du XVI^e siècle.

L'extrême diversité des genres auxquels il s'est consacré en tant que compositeur est reflétée par deux des dernières œuvres à avoir vu le jour avant sa mort en 1594. La première est le motet *Vide homo, quae pro te patior* (Regarde, homme, comme Je souffre pour toi) qui conclut le cycle de 20 madrigaux sacrés *Lagrime di San Pietro* sur des textes du poète Luigi Tansillo - même si on suppose que le *Vide Homo* est de la main de Lassus lui-même. Le *Lagrime* fut dédié par Lassus à son employeur, le Pape Clément VIII, trois semaines seulement avant son décès. Cette partition décrit les tourments que traverse Saint-Pierre après son reniement du Christ, et le souvenir de l'avertissement que celui-ci lui adressa (Matthieu 26 :69-75).

La deuxième pièce, *Musica Dei donum optimi* (Musique, don de Dieu Suprême), est également une des dernières partitions de Lassus qui ait été publiée : à l'origine, elle avait été conçue pour être la dernière pièce du recueil à six voix *Cantiones sacrae*. Ces deux œuvres, le *Lagrime* et le *Musica*, cristallisent au plus haut point l'art de Lassus parvenu au zénith de sa maturité.

Son immense talent et son aisance dans le maniement de la musique trouvent également leur illustration dans ce genre pour le moins inhabituel qu'est la Passion. À cette époque, on en était à expérimenter l'introduction d'éléments dramatiques dans la liturgie des offices, et en raison de cela, la polyphonie était nécessairement restreinte au minimum requis. Lassus ne disposa jamais que de quelques mesures pour introduire, développer et mener à sa conclusion un contrepoint, et le plus souvent, il ne disposait que d'un texte d'une douzaine de syllabes à mettre en musique dans chaque section. Il choisit de limiter encore les moyens dont il disposait en introduisant de longs passages de polyphonie à deux voix, chose rare à la fin du XVI^e siècle. Alors même qu'il se permettait de laisser libre cours à ses talents de contrapuntiste dans de longs passages mélismatiques couvrant toute l'échelle de la gamme, son approche demeura toujours d'essence dramatique.

Les textures vocales mettent judicieusement en valeur les différents personnages, et la signification du texte donne sa forme mélodique et sa vie rythmique aux lignes vocales entrelacées. L'utilisation des textures en blocs sonores pour représenter la foule est saisissante, et contraste avec l'écriture plus délicate et linéaire qui est associée à chaque personnage individuel. En deux endroits seulement les cinq voix habituelles de la foule s'étendent à six : pour chanter le mot *Crucifigatur* (Crucifiez-le), qui

est de toute évidence le moment le plus violent de l'histoire sur le plan expressif, et, à la toute fin, pour conclure l'œuvre de façon polyphonique, au moment où les centurions prennent enfin conscience de leur erreur et s'écrient *Vere Filius Dei erat iste* (En vérité, c'était le Fils de Dieu).

La combinaison de longs passages de plain-chant avec cette intense et riche polyphonie résulte en une œuvre dont l'émotion est à la fois concentrée et exacerbée. Pour compléter ce programme, Ex Cathedra a inclus un des nombreux superbes motets de Lassus, l'*Ave verum corpus* à six voix. À nouveau, Lassus fait étalage de sa parfaite maîtrise du potentiel dramatique des textures contrastées, mais contrairement à son adaptation de la Passion, il se montre ici beaucoup plus libre dans son utilisation du chromatisme, n'hésitant pas à souligner des mots aussi expressifs que « O Jesu, Fili Maria » (Ô Jésus, fils de Marie) en les énonçant dans la tonalité de la bémol, mais en résolvant la phrase par une cadence en sol.

Signalons un exemple caractéristique de musique figurative et de mise en musique du texte de façon presque madrigaliste lorsque surviennent les mots « unda fluxit sanguine » (l'eau et le sang ont jailli) qui sont chantés sous la forme d'une figure ornementale descendante répétée en cascade de voix en voix. L'intensité et l'économie de moyens qui prédominent dans la passion selon Saint Mathieu de Lassus, sont synthétisées avec maestria à la fin de ce motet : deux répétitions quasi homophoniques de « miserere mei » (Prends pitié de moi) sont suivies par un « Amen » dépouillé, simple, et saisissant. L'ingéniosité, la liberté d'expression, l'habileté, et la dévotion réunies à un tel niveau dans une seule pièce de quelques minutes nous permettent de comprendre pourquoi Lassus fut le plus éminent compositeur de son temps, et pourquoi sa musique est tant appréciée. Une musique telle que celle-ci démontre clairement que l'impact émotionnel de la Passion et l'intensité de la dévotion qui en résulte avaient autant de signification au XVI^e siècle que dans les siècles précédents, et qu'aujourd'hui.

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Traduction française : Baudime Jam

[1] *Passio secundum Matthaeum*

Orlande de Lassus

Passio Domini nostri Jesu Christi secundum Matthaeum.

In illo tempore: dixit Jesus discipulis suis:

Scitis quia post biduum pascha fiet, et Filius hominis tradetur ut crucifigatur.

Tunc congregati sunt principes sacerdotum, et seniores populi, in atrium principis sacerdotum, qui dicebatur Caiaphas:

et consilium fecerunt ut Jesum dolo tenerent et occiderent.

Dicebant autem, non in die festo, ne forte tumultus fieret in populo.

Cum autem Jesus esset in Bethania, in domo Simonis leprosi,

accessit ad eum mulier habens alabastrum unguenti pretiosi et effudit super caput ipsius recumbentis.

Videntes autem discipuli indignati sunt dicentes ut quid perditio haec?

Potuit enim istud venumdari multo et dari pauperibus.

Sciens autem Jesus ait illis quid molesti estis mulieri opus bonum operata est in me.

Nam semper pauperes habetis vobiscum me autem non semper habetis.

Mittens enim haec unguentum hoc in corpus meum ad sepeliendum me fecit

Amen dico vobis ubicumque praedicatum fuerit hoc evangelium in toto mundo dicetur et quod haec fecit in memoriam eius.

St Matthew's Passion of our Lord Jesus Christ

And it came to pass, when Jesus had finished all these sayings, he said unto his disciples:

Ye know that after two days it is the feast of the Passover, and the Son of Man is betrayed to be crucified.

Then assembled together the chief priests, and the scribes, and the elders of the people, unto the palace of the high priest, who was called Caiaphas:

and consulted that they might take Jesus by subtlety, and kill him.

But they said, not on the feast day, lest there be an uproar among the people.

Now when Jesus was in Bethany, in the house of Simon the leper;

there came unto him a woman having an alabaster box of very precious ointment, and poured it on his head, as he sat at meat.

But when his disciples saw it, they had indignation, saying, To what purpose is this waste?

For this ointment might have been sold for much, and given to the poor:

When Jesus understood it, he said unto them, Why trouble ye the woman? for she hath wrought a good work upon me.

For ye have the poor always with you; but me ye have not always.

For in that she hath poured this ointment on my body, she did it for my burial.

Verily I say unto you, wheresoever this gospel shall be preached in the whole world, there shall also this, that this woman hath done, be told for a memorial of her:

Tunc abiit unus de duodecim qui dicitur Judas Scarioth ad principes sacerdotum,

et ait illis quid vultis mihi dare et ego vobis eum tradam at illi constituerunt ei triginta argenteos.

Et exinde quaerebat opportunitatem ut eum traderet.

Prima autem azymorum accesserunt discipuli ad Jesum dicentes ubi vis paremus tibi comedere pascha?

At Jesus dixit ite in civitatem ad quendam et dicite ei magister dicit tempus meum prope est apud te facio pascha cum discipulis meis.

Et fecerunt discipuli sicut constituit illis Jesus et paraverunt pascha.

[2] *Vespere autem facto discumbebat cum duodecim discipulis.*

Et edentibus illis dixit amen dico vobis quia unus vestrum me traditurus est.

Et contristati valde coeperunt singuli dicere numquid ego sum Domine?

At ipse respondens ait qui intingit mecum manum in paropside hic me tradet.

Filius quidem hominis vadit sicut scriptum est de illo vae autem homini illi per quem Filius hominis traditur bonum erat ei si natus non fuisset homo ille.

Respondens autem Judas qui tradidit eum dixit numquid ego sum rabbi ait illi tu dixisti.

[3] *Cenantibus autem eis accepit Jesus panem et benedixit ac fregit deditque discipulis suis et ait accipite et comedite hoc est corpus meum.*

Et accipiens calicem gratias egit et dedit illis dicens bibite ex hoc omnes;

Then one of the twelve, called Judas Iscariot, went unto the chief priests,

and said unto them, what will ye give me, and I will deliver him unto you? And they covenanted with him for thirty pieces of silver:

And from that time he sought opportunity to betray him.

Now the first day of the feast of unleavened bread the disciples came to Jesus, saying unto him, Where wilt thou that we prepare for thee to eat Passover?

And he said, Go into the city to such a man, and say unto him, The Master saith, My time is at hand; I will keep the passover at thy house with my disciples.

And the disciples did as Jesus had appointed them; and they made ready the passover.

Now when the even was come, he sat down with the twelve.

And as they did eat, he said, Verily I say unto you, that one of you shall betray me.

And they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I?

And he answered and said, He that dippeth his hand with me in the dish, the same shall betray me.

The Son of man goeth as it is written of him: but woe unto that man by whom the Son of man is betrayed! It had been good for that man if he had not been born.

Then Judas, which betrayed him, answered and said, Master, is it I? He said unto him, Thou hast said.

And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body.

And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it;

hic est enim sanguis meus novi testamenti qui pro multis effundetur in remissionem peccatorum.

Dico autem vobis non bibam amodo de hoc genimine vitis usque in diem illum cum illud bibam vobiscum novum in regno Patris mei.

Et hymno dicto exierunt in montem Oliveti.

Tunc dicit illis Jesus omnes vos scandalum patiemiini in me in ista nocte scriptum est enim percutiam pastorem et dispergentur oves gregis.

Postquam autem resurrexero praecedam vos in Galilaeam.

[4] *Respondens autem Petrus ait illi et si omnes scandalizati fuerint in te ego numquam scandalizabor.*

Ait illi Jesus amen dico tibi quia in hac nocte antequam gallus cantet ter me negabis.

Ait illi Petrus etiam si oportuerit me mori tecum non te negabo similiter et omnes discipuli dixerunt.

[5] *Tunc venit Jesus cum illis in villam quae dicitur Gethsemani et dixit discipulis suis sedete hic donec vadam illuc et orem.*

Et adsumpto Petro et duobus filiis Zebedaei coepit contristari et maestus esse.

Tunc ait illis tristis est anima mea usque ad mortem sustinete hic et vigilate mecum.

Et progressus pusillum procidit in faciem suam orans et dicens mi Pater si possibile est transeat a me calix iste verumtamen non sicut ego volo sed sicut tu.

Et venit ad discipulos et invenit eos dormientes et dicit Petro sic non potuistis una hora vigilare mecum?

Vigilate et orate ut non intretis in tentationem spiritus quidem promptus est caro autem infirma.

for this is my blood of the new testament, which is shed for many for the remission of sins.

But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom.

And when they had sung an hymn, they went out into the mount of Olives.

Then saith Jesus unto them, All ye shall be offended because of me this night: for it is written, I will smite the shepherd, and the sheep of the flock shall be scattered abroad.

But after I am risen again, I will go before you into Galilee.

Peter answered and said unto him, Though all men shall be offended because of thee, yet will I never be offended.

Jesus said unto him, Verily I say unto thee, That this night, before the cock crow, thou shalt deny me thrice.

Peter said unto him, Though I should die with thee, yet will I not deny thee. Likewise also said all the disciples.

Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go and pray yonder:

And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy.

Then saith he unto them, My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me.

And he went a little farther, and fell on his face, and prayed, saying, O my Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt.

And he cometh unto the disciples, and findeth them asleep, and saith unto Peter, What, could ye not watch with me one hour?

Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak.

Iterum secundo abiit et oravit dicens Pater mi si non potest hic calix transire nisi bibam illum fiat voluntas tua.

Et venit iterum et invenit eos dormientes erant enim oculi eorum gravati.

Et relictis illis iterum abiit et oravit tertio eundem sermonem dicens.

Tunc venit ad discipulos suos et dicit illis dormite iam et requiescite ecce adpropinquavit hora et Filius hominis tradetur in manus peccatorum.

Surgite eamus ecce adpropinquavit qui me tradit.

[6] *Adhuc ipso loquente ecce Judas unus de duodecim venit et cum eo turba multa cum gladiis et fustibus a principibus sacerdotum et senioribus populi.*

Qui autem tradidit eum dedit illis signum dicens quemcumque osculatus fuero ipse est tenete eum.

[7] *Et confestim accedens ad Jesum dixit have rabbi et osculatus est eum.*

Dixitque illi Jesus amice ad quod venisti tunc accesserunt et manus iniecerunt in Jesum et tenuerunt eum.

Et ecce unus ex his qui erant cum Jesu extendens manum exemit gladium suum et percutiens servum principis sacerdotum amputavit auriculam eius.

Tunc ait illi Jesus converte gladium tuum in locum suum omnes enim qui acceperint gladium gladio peribunt.

An putas quia non possum rogare Patrem meum et exhibebit mihi modo plus quam duodecim legiones angelorum?

Quomodo ergo implebuntur scripturae quia sic oportet fieri?

He went away again the second time, and prayed, saying, O my Father; if this cup may not pass away from me, except I drink it, thy will be done.

And he came and found them asleep again: for their eyes were heavy.

And he left them, and went away again, and prayed the third time, saying the same words.

Then cometh he to his disciples, and saith unto them, Sleep on now, and take your rest: behold, the hour is at hand, and the Son of man is betrayed into the hands of sinners.

Rise, let us be going: behold, he is at hand that doth betray me.

And while he yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people.

Now he that betrayed him gave them a sign, saying, Whomsoever I shall kiss, that same is he: hold him fast.

And forthwith he came to Jesus, and said, Hail, master; and kissed him.

And Jesus said unto him, Friend, wherefore art thou come? Then came they, and laid hands on Jesus and took him.

And, behold, one of them which were with Jesus stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear:

Then said Jesus unto him, Put up again thy sword into his place: for all they that take the sword shall perish with the sword.

Thinkest thou that I cannot now pray to my Father; and he shall presently give me more than twelve legions of angels?

But how then shall the scriptures be fulfilled, that thus it must be?

In illa hora dixit Jesus turbis tamquam ad latronem existis cum gladiis et fustibus comprehendere me cotidie apud vos sedebam docens in templo et non me tenuistis.

Hoc autem totum factum est ut implerentur scripturae prophetarum tunc discipuli omnes relicto eo fugerunt.

At illi tenentes Jesum duxerunt ad Caiapham principem sacerdotum ubi scribae et seniores convenerant.

Petrus autem sequebatur eum a longe usque in atrium principis sacerdotum et ingressus intro sedebat cum ministris ut videret finem.

[8] *Principes autem sacerdotum et omne concilium quaerebant falsum testimonium contra Jesum ut eum morti traderent.*

et non invenerunt cum multi falsi testes accessissent novissime autem venerunt duo falsi testes

et dixerunt hic dixit possum destruere templum Dei et post triduum aedificare illud.

Et surgens princeps sacerdotum ait illi nihil respondes ad ea quae isti adversum te testificantur.

Jesus autem tacebat et princeps sacerdotum ait illi adiuro te per Deum vivum ut dicas nobis si tu es Christus Filius Dei.

Dicit illi Jesus tu dixisti verum tamen dico vobis amodo videbitis Filium hominis sedentem a dextris virtutis et venientem in nubibus caeli.

Tunc princeps sacerdotum scidit vestimenta sua dicens blasphemavit quid adhuc egemus testibus ecce nunc audistis blasphemiam.

Quid vobis videtur at illi respondentes dixerunt reus est mortis.

In that same hour said Jesus to the multitudes, Are ye come out as against a thief with swords and staves for to take me? I sat daily with you teaching in the temple, and ye laid no hold on me.

But all this was done, that the scriptures of the prophets might be fulfilled. Then all the disciples forsook him, and fled.

And they that had laid hold on Jesus led him away to Caiaphas the high priest, where the scribes and the elders were assembled.

But Peter followed him afar off unto the high priest's palace, and went in, and sat with the servants, to see the end.

Now the chief priests, and elders, and all the council, sought false witness against Jesus, to put him to death;

But found none: yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said, This fellow said, I am able to destroy the temple of God, and to build it in three days.

And the high priest arose, and said unto him, Answerest thou nothing? What is it which these witness against thee?

But Jesus held his peace, And the high priest answered and said unto him, I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God.

Jesus saith unto him, Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of man sitting on the right hand of power; and coming in the clouds of heaven.

Then the high priest rent his clothes, saying, He hath spoken blasphemy; what further need have we of witnesses? behold, now ye have heard his blasphemy.

What think ye? They answered and said, He is guilty of death.

Tunc expuerunt in faciem eius et colaphis eum ceciderunt alii autem palmas in faciem ei dederunt, dicentes prophetiza nobis Christe quis est qui te percussit?

[9] *Petrus vero sedebat foris in atrio et accessit ad eum una ancilla dicens et tu cum Jesu Galilaeo eras.*

At ille negavit coram omnibus dicens nescio quid dicis.

Exeunte autem illo ianuam vidit eum alia et ait his qui erant ibi et hic erat cum Jesu Nazareno.

Et iterum negavit cum iuramento quia non novi hominem.

Et post pusillum accesserunt qui stabant et dixerunt Petro vere et tu ex illis es nam et loquela tua manifestum te facit.

Tunc coepit detestari et iurare quia non novisset hominem et continuo gallus cantavit.

Et recordatus est Petrus verbi Jesu quod dixerat priusquam gallus cantet ter me negabis et egressus foras ploravit amare.

[10] *Mane autem facto consilium inierunt omnes principes sacerdotum et seniores populi adversus Jesum ut eum morti traderent;*

et vinctum adduxerunt eum et tradiderunt Pontio Pilato praesidi.

Tunc videns Judas qui eum tradidit quod damnatus esset paenitentia ductus rettulit triginta argenteos principibus sacerdotum et senioribus

dicens peccavi tradens sanguinem iustum at illi dixerunt quid ad nos tu videris

Et proiectis argenteis in templo recessit et abiens laqueo se suspendit.

Then did they spit in his face, and buffeted him; and others smote him with the palms of their hands, saying, Prophesy unto us, thou Christ, Who is he that smote thee?

Now Peter sat without in the palace: and a damsel came unto him, saying, Thou also wast with Jesus of Galilee.

But he denied before them all, saying, I know not what thou sayest.

And when he was gone out into the porch, another maid saw him, and said unto them that were there, This fellow was also with Jesus of Nazareth.

And again he denied with an oath, I do not know the man.

And after a while came unto him they that stood by, and said to Peter, Surely thou also art one of them; for thy speech betrayeth thee.

Then began he to curse and to swear, saying, I know not the man. And immediately the cock crowed.

And Peter remembered the word of Jesus, which said unto him, Before the cock crow, thou shalt deny me thrice. And he went out, and wept bitterly.

When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put him to death:

And when they had bound him, they led him away, and delivered him to Pontius Pilate the governor.

Then Judas, which had betrayed him, when he saw that he was condemned, repented himself, and brought again the thirty pieces of silver to the chief priests and elders,

saying, I have sinned in that I have betrayed the innocent blood. And they said, What is that to us? see thou to that.

And he cast down the pieces of silver in the temple, and departed, and went and hanged himself.

Principes autem sacerdotum acceptis argenteis dixerunt non licet mittere eos in corbonam quia pretium sanguinis est.

[11] *Consilio autem inito emerunt ex illis agrum figuli in sepulturam peregrinorum.*

Propter hoc vocatus est ager ille Acheldemach ager sanguinis usque in hodiernum diem.

Tunc impletum est quod dictum est per Hieremiam prophetam dicentem et acceperunt triginta argenteos pretium adpretiati quem adpretiaverunt a filiis Israel;

et dederunt eos in agrum figuli sicut constituit mihi Dominus.

[12] *Jesus autem stetit ante praesidem et interrogavit eum praeses dicens tu es rex Iudaeorum dicit ei Jesus tu dicis.*

Et cum accusaretur a principibus sacerdotum et senioribus nihil respondit

Tunc dicit illi Pilatus non audis quanta adversum te dicant testimonia?

Et non respondit ei ad ullum verbum ita ut miraretur praeses vehementer.

Per diem autem sollemnem consueverat praeses dimittere populo unum vinctum quem voluissent.

Habebat autem tunc vinctum insignem qui dicebatur Barabbas.

Congregatis ergo illis dixit Pilatus quem vultis dimittam vobis Barabbam an Jesum qui dicitur Christus?

Siciebat enim quod per invidiam tradidissent eum.

And the chief priests took the silver pieces, and said, It is not lawful for to put them into the treasury, because it is the price of blood.

And they took counsel, and bought with them the potter's field, to bury strangers in.

For this cause that field was called Haceldama, that is, the field of blood, even to this day.

Then was fulfilled that which was spoken by Jeremy the prophet, saying, And they took the thirty pieces of silver; the price of him that was valued, whom they of the children of Israel did value;

and gave them for the potter's field, as the Lord appointed me.

And Jesus stood before the governor: and the governor asked him, saying, Art thou the King of the Jews? And Jesus said unto him, Thou sayest.

And when he was accused of the chief priests and elders, he answered nothing.

Then said Pilate unto him, Hearest thou not how many things they witness against thee?

And he answered him to never a word; insomuch that the governor marvelled greatly.

Now at that feast the governor was wont to release unto the people a prisoner, whom they would.

And they had then a notable prisoner, called Barabbas.

Therefore when they were gathered together, Pilate said unto them, Whom will ye that I release unto you? Barabbas, or Jesus which is called Christ?

For he knew that for envy they had delivered him.

Sedente autem illo pro tribunali misit ad illum uxor eius dicens nihil tibi et iusto illi multa enim passa sum hodie per visum propter eum.

Princeps autem sacerdotum et seniores persuaserunt populus ut peterent Barabbam Jesum vero perderent.

Respondens autem praeses ait illis quem vultis vobis de duobus dimitti at illi dixerunt Barabbam.

Dicit illis Pilatus quid igitur faciam de Jesu qui dicitur Christus? Dicunt omnes crucifigatur.

Ait illis praeses quid enim mali fecit? At illi magis clamabant dicentes crucifigatur.

Videns autem Pilatus quia nihil proficeret sed magis tumultus fieret accepta aqua lavit manus coram populo dicens innocens ego sum a sanguine iusti huius vos videritis.

Et respondens universus populus dixit sanguis eius super nos et super filios nostros.

Tunc dimisit illis Barabbam. Jesum autem flagellatum tradidit eis ut crucifigeretur.

Tunc milites praesidis suscipientes Jesum in praetorio congregaverunt ad eum universam cohortem.

Et exuentes eum clamydem coccineam circumdederunt ei.

Et plectentes coronam de spinis posuerunt super caput eius et harundinem in dextera eius et genu flexo ante eum includebant dicentes have rex Iudaeorum.

Et expuentes in eum acceperunt harundinem et percutiebant caput eius.

When he was set down on the judgment seat, his wife sent unto him, saying, Have thou nothing to do with that just man: for I have suffered many things this day in a dream because of him.

But the chief priests and elders persuaded the multitude that they should ask Barabbas, and destroy Jesus.

The governor answered and said unto them, Whether of the twain will ye that I release unto you? They said, Barabbas.

Pilate saith unto them, What shall I do then with Jesus which is called Christ? They all say unto him, Let him be crucified.

And the governor said, Why, what evil hath he done? But they cried out the more, saying, Let him be crucified.

When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it.

Then answered all the people, and said, His blood be on us, and on our children.

Then released he Barabbas unto them: and when he had scourged Jesus, he delivered him to be crucified.

Then the soldiers of the governor took Jesus into the common hall, and gathered unto him the whole band of soldiers.

And they stripped him, and put on him a scarlet robe.

And when they had platted a crown of thorns, they put it upon his head, and a reed in his right hand: and they bowed the knee before him, and mocked him, saying, Hail, King of the Jews!

And they spit upon him, and took the reed, and smote him on the head.

[13] *Et postquam inluserunt ei exuerunt eum clamydem et induerunt eum vestimentis eius et duxerunt eum ut crucifigerent.*

Exeuntes autem invenerunt hominem cyreneum nomine Simonem hunc angariaverunt ut tolleret crucem eius.

Et venerunt in locum qui dicitur Golgotha quod est Calvariae locus

et dederunt ei vinum bibere cum felle mixtum et cum gustasset noluit bibere.

Postquam autem crucifixerunt eum diviserunt vestimenta eius, sortem mittentes, ut adimpleretur quod dictum est per prophetam dicentem: Diviserunt sibi vestimenta mea, et super vestem meam miserunt sortem

Et sedentes servabant eum;

et inposuerunt super caput eius causam ipsius scriptam HIC EST JESUS REX JUDAEORUM.

Tunc crucifixi sunt cum eo duo latrones unus a dextris et unus a sinistris.

[14] *Praetereuntes autem blasphemabant eum moventes capita sua*

et dicentes qui destruit templum et in triduo illud reedificat salva temet ipsum si Filius Dei es descende de cruce.

Similiter et principes sacerdotum inludentes cum scribis et senioribus dicentes

alios salvos fecit se ipsum non potest salvum facere si rex Israel est descendat nunc de cruce et credemus ei.

Confidit in Deo liberet nunc eum si vult dixit enim quia Dei Filius sum.

Idipsum autem et latrones qui fixi erant cum eo inproperabant ei.

And after that they had mocked him, they took the robe off from him, and put his own raiment on him, and led him away to crucify him.

And as they came out, they found a man of Cyrene, Simon by name: him they compelled to bear his cross.

And when they were come unto a place called Golgotha, that is to say, a place of a skull,

They gave him vinegar to drink mingled with gall: and when he had tasted thereof, he would not drink.

And they crucified him, and parted his garments, casting lots: that it might be fulfilled which was spoken by the prophet, They parted my garments among them, and upon my vesture did they cast lots.

And sitting down they watched him there;

and set up over his head his accusation written, THIS IS JESUS THE KING OF THE JEWS.

Then were there two thieves crucified with him, one on the right hand, and another on the left.

And they that passed by reviled him, wagging their heads,

and saying, Thou that destroyest the temple, and buildest it in three days, save thyself. If thou be the Son of God, come down from the cross.

Likewise also the chief priests mocking him, with the scribes and elders, said,

he saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him.

He trusted in God; let him deliver him now, if he will have him: for he said, I am the Son of God.

The thieves also, that were crucified with him, cast the same in his teeth.

[15] *A sexta autem hora tenebrae factae sunt super universam terram usque ad horam nonam.*

Et circa horam nonam clamavit Jesus voce magna dicens Heli Heli lema sabachthani hoc est Deus meus Deus meus ut quid dereliquisti me?

[16] *Quidam autem illic stantes et audientes dicebant Heliam vocat iste.*

Et continuo currens unus ex eis acceptam spongiam implevit aceto et inposuit harundini et dabat ei bibere.

Ceteri vero dicebant sine videamus an veniat Helias liberans eum.

Jesus autem iterum clamans voce magna emisit spiritum.

[17] *Et ecce velum templi scissum est in duas partes a summo usque deorsum et terra mota est et petrae scissae sunt.*

Et monumenta aperta sunt et multa corpora sanctorum qui dormierant surrexerunt,

Et exeuntes de monumentis post resurrectionem eius venerunt in sanctam civitatem et apparuerunt multis.

Centurio autem et qui cum eo erant custodientes Jesum viso terraemotu et his quae fiebant timuerunt valde dicentes vere Dei Filius erat iste.

Now from the sixth hour there was darkness over all the land unto the ninth hour:

And about the ninth hour Jesus cried with a loud voice, saying, Eli, Eli, lama sabachthani? that is to say, My God, my God, why hast thou forsaken me?

Some of them that stood there, when they heard that, said, This man calleth for Elias.

And straightway one of them ran, and took a sponge, and filled it with vinegar; and put it on a reed, and gave him to drink.

The rest said, Let be, let us see whether Elias will come to save him.

Jesus, when he had cried again with a loud voice, yielded up the ghost.

And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent;

And the graves were opened; and many bodies of the saints which slept arose,

And came out of the graves after his resurrection, and went into the holy city, and appeared unto many.

Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, Truly this was the Son of God. Show Chapter

[18] Ave verum corpus

Orlande de Lassus

Ave verum corpus, natum de Maria Virgine, vere passum immolatum in cruce pro homine:

cuius latus perforatum unda fluxit sanguine.

Esto nobis praegustatum in mortis examine.

O dulcis, O pie, O Jesu, Fili Mariae, miserere mei. Amen.

[19] Vide homo

Orlande de Lassus

*Vide homo quae pro te patior;
ad te clamo, qui pro te morior;*

*vide poenas, quibus afficior;
vide clavos quibus confodior.*

*Non est dolor, sicut quo crucior;
et cum sit tantus dolor exterior,
intus tamen dolor est gravior;
tam ingratum cum te exporior.*

[20] Musica Dei donum

Orlande de Lassus

Musica Dei donum optimi trahit homines, trahit deos;

Musica truces molit animos tristesque mentes erigit;

Musica vel ipsas arbores et horridas movet feras.

Hail true body, born of the Virgin Mary;
who suffered on the cross for mankind:

from whose side when pierced by a spear flowed water
and blood.

Go before us at our last hour in death's final test.

O loving, O holy, O Jesu, Son of Mary; have mercy upon
me.
Amen.

Behold, O Man, what I suffer for you;
I cry unto you, for whom I die;

Behold the agonies I endure;
See the nails which pierce me.

There is no pain like that of my cross;

And great as this outward pain might be,
the pain within is heavier to have experienced such
ingratitude from you.

Music gift of God most high draws men,
draws gods;

Music calms savage spirits and cheers sad minds;

Music moves even the very trees and the wild beasts.

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