Orlando di Lasso

Domine, ne in Furore

Historical Notes

Orlando di Lasso (c1532-1594) was born in what today is Belgium. He began work as a singer in an aristocratic court at age 12 in Italy. By age 21 he had become Maestro di Cappella (chorus leader) at the Basilica di San Giovanni in Laterano in Rome, a prestigious post for someone his age. Between 1554-1555 his recorded history and therefore his whereabouts are uncertain. But in 1556 he joined the court of Duke Albrecht V of Bavaria in 1556 as a tenor in the musical forces the Duke was assembling to be on par with those found in Italy. Upon the death of the Duke Albrecht's Maestro di Capella in 1563, Lasso was appointed to that position he held that post until his own death some 30 years later. With over 2000 high quality works still extant, Lasso is a prolific and important figure in the history of Western Music. The music here arranged for brass is taken from the seven Penitential Psalms that Lasso presented for exclusive use in Albrecht's court shortly after he was appointed Maestro in 1563. The seven Penitential Psalms (6, 32, 38, 51, 102, 130, & 143 in Anglican numbering) have been in specific liturgical use from early in Western Christianity and therefore were a significant offer to his patron. He added another dimension to his versions by setting each psalm in a different church mode. The numbers in his collection indicates the mode of the setting, rather than the number of the psalm. This arrangement is of the first two sections of Penitential Psalm No. 3 which is Psalm 38 set in the Phrygian Mode.

Editorial and Performance Notes

All of the markings in this arrangement are editorial. However, it will be useful to know the criteria that was used as you make performance decisions

The original notation was based on half notes as the unit of beat. I halved all note values and adjusted the time signature to 4/4. I believe this makes the music more easily accessible to musicians across the spectrum of experience.

There is typically voice crossing in choral music of this era, especially between what we now call alto and tenor voice parts. In some instances, I rearranged the parts between the second, third, and fourth voices in order to make passages more typical for the ranges of the 2nd trumpet, horn, and tenor trombone in the brass quintet version. I carried these changes over into the trombone ensemble version. In all cases, I tried to maintain the original integrity of the phrase by not splitting it across parts, but rather by swapping entire phrases based on the tessitura of the phrase.

Breath marks are largely based on text, but at times there are slight deviations from that dictum when I thought something different made more sense for instrumental performance. Those deviations are rare. Slurs always indicate melismatic passages in the text underlay, indicating more connection between those notes, yet still with clear definition from note to note. Other articulation marks that I added are my best effort at recreating choral articulation that would be created from the sound of the text. Dynamics were determined by what is suggested by the text, either by repeated text phrases, or by the of the meaning of the text in a particular phrase.

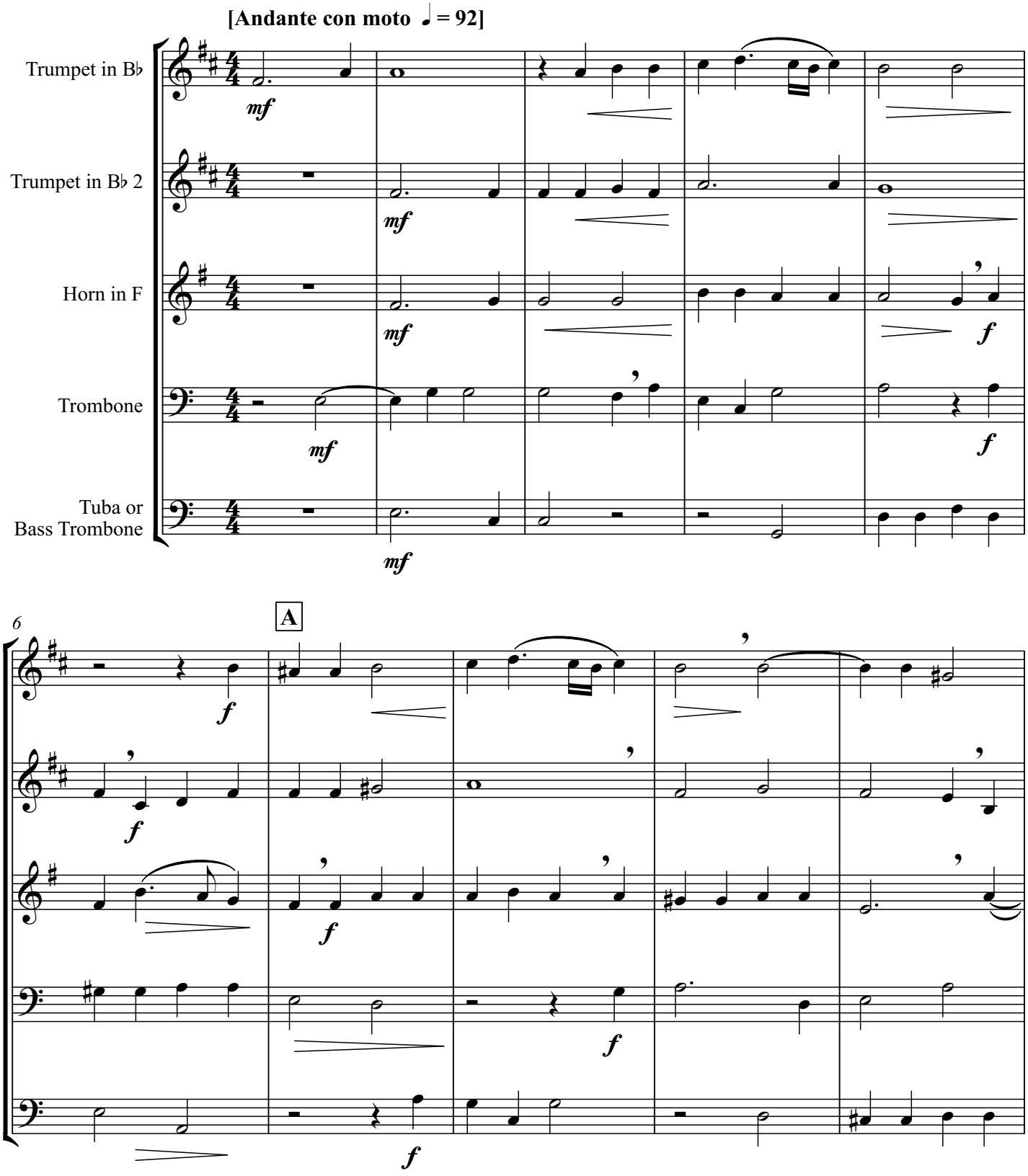
Russell McKinney, 2022

Score

Domine, ne in furore

Parts 1 & 2 of Penitential Psalm No. 3 (Psalm 38)
Arranged for Brass Quintet

Orlando di Lasso
arranged and edited by Russell McKinney



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