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CLASSICS



TENEBRAE

NIGEL SHORT

TOMÁS LUIS DE VICTORIA

TENEBRAE RESPONSORIES

TENEBRAE RESPONSORIES

TOMÁS LUIS DE VICTORIA (1548-1611)

Feria V in Coena Domini ad Matutinum in secundo nocturno *Responsories for Maundy Thursday Nocturn II*

1	Amicus meus osculi me tradidit signa	[3.01]
2	Ludas mercator pessimus	[2.24]
3	Unus ex discipulis meis tradet me hodie	[4.07]

Feria V in Coena Domini ad Matutinum in tertia nocturno *Responsories for Maundy Thursday Nocturn III*

4	Eram quasi agnus innocens:	[3.31]
5	Una hora non potuistis vigilare mecum	[3.05]
6	Seniores populi consilium fecerunt	[5.43]

Feria VI in parasceve ad Matutinum in secunda nocturno *Responsories for Good Friday Nocturn II*

7	Tamquam ad latronem existis	[3.42]
8	Tenebrae factae sunt	[4.22]
9	Animam meam dilectam	[8.14]

Feria VI in parasceve ad Matutinum in tertio nocturno *Responsories for Good Friday Nocturn III*

10	Tradiderunt me in manus impiorum	[2.43]
11	Lesum tradidit impius summis	[2.55]
12	Caligaverunt oculi mei	[6.32]

Sabbato sancto ad Matutinum in secundo nocturno *Responsories for Holy Saturday Nocturn II*

13	Recessit pastor noster	[3.31]
14	O vos omnes	[3.04]
15	Ecce quomodo moritur iustus	[5.29]

Sabbato Sancto ad Matutinum in tertia nocturno *Responsories for Holy Saturday Nocturn III*

16	Astiterunt reges terrae	[2.10]
17	Aestimatus sum cum descendentibus	[2.44]
18	Sepulto Domino	[4.41]

Total timings: [72.01]

TENEBRAE
NIGEL SHORT DIRECTOR

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Tomás Luis de Victoria Tenebrae Responsories

Tomás Luis de Victoria (Ávila 1548 – Madrid 1611) left his native Spain in 1565, at the age of 17, to study in Rome. He would stay there over 20 years, and publish many of his most important works, including, in 1585, his monumental *Officium Hebdomae Sanctae*.

When Thomé, as he called himself, arrived in the Eternal City the musical star was undoubtedly Palestrina (1525 – 1594) who at that time was Maestro de Capilla at Santa Maria Maggiore among other positions, and later, from 1571, served at the Julian Chapel at St Peter's.

Victoria, initially supported by a student grant awarded by Philip II of Spain, studied at the German Seminary founded only a few years previously by St Ignatius Loyola. His first major position was as Maestro de Capilla at the Roman Seminary, taking over from Palestrina. His work as a composer was first noted with his 1572 collection of motets. In 1573 he was also appointed Maestro de Capilla at the German seminary, and in the following year was ordained priest.

His 1572 collection was followed in 1576 by his first book of masses, with other motets, Marian antiphons and Magnificats. 1581 saw another two publications, one of motets for the liturgical year and the second of Magnificats and Marian antiphons. 1583 saw a second book of Masses and a new anthology of motets (not all were new, the sharp commercial mind of Victoria already recognised opportunities in “best of” collections). In 1585 another collection of motets were published, some of which were now in their third Edition, and also the collection of music for Holy week.

This *Officium Hebdomae Sanctae* contains 37 works, with music set from Palm Sunday to Easter Saturday. In addition to the Responsories set for Thursday, Friday and Saturday included in this recording, there are also the Lamentations of Jeremiah, the psalm *Miserere mei* and the *Benedictus* (Canticle of Zachary) for the same offices, two Passion settings, hymns, motets, the Reproaches and other music for the week. Some of the works included in this collection appear to have been composed significantly earlier. There is a manuscript in the Vatican collection with the Lamentations in a longer form, apparently dating from the late 1570s, which was subsequently corrected

(there are singers' markings and annotations by Victoria himself) and simplified for publication. Three of the motets had also appeared in earlier publications.

The office of Tenebrae (the shadows) is in fact the combination of two offices, the early morning Matins, which was followed by Lauds. Later these were performed together on the previous evening after Compline. This is to say that the Tenebrae for Maundy Thursday would have been sung on Wednesday – in Rome the practice was to have this office at around 4pm.

The main feature of this office, and from whence it derives its name, is the gradual extinguishing of 15 candles arranged on a triangular stand called a hearse. These candles represent Christ (the highest candle), the disciples (except Judas Iscariot), and the so-called three Marys (three female disciples who went to the Tomb, however, different traditions give distinct names).

The Tenebrae is divided in each day into the Matins of *three nocturnes* each of which had three psalms, a short versicle and response, *Pater Noster* (silent) and a reading. This was followed immediately by Lauds, made up of five psalms,

a short versicle and response, the *Benedictus* canticle, the gradual text *Christus factus est*, Psalm 50 – *Miserere mei* and a closing prayer.

The readings of the first nocturne were from the Book of Lamentations, which were set by Victoria but he did not compose music for the Responsories of these readings. The readings for the second nocturne were from the Commentaries of St Augustine and, for the third, from the letters of St Paul. These were not generally set polyphonically (there is a set by the Portuguese composer Manuel Cardoso) and would have been sung on a simple reciting tone. Victoria set the Responsories that followed each of these readings, so that for each day there are three sections of the Lamentations corresponding to the first nocturne, and three Responsories each for the second and third nocturnes.

The texts of the responds follow the Passion story, mixing phrases from the Gospels with other texts commentating on collective suffering, thought to date from the fourth century. For Thursday (*Feria V in Coena Domini*), the first nocturne (not set) starts in the Garden of Gethsemane, the second and third nocturnes consider the betrayal of Judas and Jesus' arrest. The Good Friday (*Feria VI in Parasceve*) nocturnes

consider the trial and Via Crucis, and on Saturday (*Sabbato Sancto*) reflect on the death and, finally, with *Sepulto Domino*, the entombment of Jesus.

Other composers at this time composed music for this liturgy. Palestrina composed five sets of Lamentations, but no Responsories, while Roland Lassus, who had also worked in Rome during the 1550s, composed the same 18 Responsories as Victoria and published them in the same year, 1585, as well as nine Lamentations. Carlo Gesualdo composed settings of all 27 Responsories, these being of much greater length and complexity than either Victoria's or Lassus' versions.

The illumination is gradually reduced throughout the service. On the hearse, one candle is extinguished, starting from the lowest level of the hearse, after each of the fourteen (nine for Matins and five for Lauds) psalms. The six candles on the altar are also extinguished during the recitation of the Benedictus, and the final flame (representing Jesus) is placed under the altar so as to end in almost total darkness, during the Christus antiphon and final prayer. The office ends with a "great noise" (*strepitus* in Latin) made by slamming books against the choir

stalls or stamping on the floor. This is to represent the earthquake after the death of Christ. The "great noise" continues until the candle is brought out from under the altar to reveal the light of Christ still burning, representing the resurrection, and replaced in the hearse. This is the signal for the participants to leave in silence.

Victoria set the responsories, like the Lamentations, for four voices, mostly SATB, but for each nocturne the second responsory was set for a different combination – SSAT, often also sung an octave lower by tenors and basses, following a Roman tradition dating from the 18th century. On this recording *Tenebrae factae sunt* is presented in this low voice version, most fitting for the text – "Darkness fell when the Jews crucified Jesus".

The Responsories have a balanced structure of three parts: a two part respond and a versicle. After the versicle, the second part of the respond is repeated, giving a structure of ABCB, where A and B are the two parts of the respond, and C is the versicle. Victoria always writes this versicle for a reduced number of voices, and the respond sections for four voices. For liturgical purposes, the final responsory of each nocturn

has an additional repeat of the complete respond, giving an ABCBAB form, however, this extra repeat is often omitted in concert performance. There is also an overall scheme for the reduced voice sections: with the exception of the very first responsory, which is a duet, the first of each set of three is set for SAT voices, the third for ATB and the second makes use of the extra soprano line, giving either SSA or SST. This pattern allows for simple contrasts within each set.

Although Victoria did not compose any secular music, his treatment of text is almost madrigalian at times. In general terms, there is little melismatic writing except to highlight a particular word, and repetition of short phrases is also employed for effect, sometimes using pairs of voices to build up the musical tension, for example the "*Adversus Dominum*" section of *Asiterunt reges*.

Victoria uses similar rhythmic and melodic devices when textual phrases occur in different responsories, for example the text "*Si est dolor sicut dolor meus*" which appears in an almost identical form in *Caligaverunt* (no 12) and *O vos omnes* (no 14), and which employs the expressive downward scale of the fourth used as the famous

Lachrymae motive by John Dowland. Likewise the text "*Tamquam ad latronem, cum gladiis et fustibus*" which appears first in the second respond section of *Seniores populi* – the last responsory of the Thursday collection, and which also begins the Responds of Friday. Another example is the phrase "*Bonum, Melius illi erat si natus non fuisset*", referring to Judas, which appears (with slight variation) in all three of the responds for the second nocturn of Thursday. Similarly, the responsory "*Iesum tradidit impius*" (no 11) has almost identical music for its opening phrase as "*Judas Mercator pessimus*" (no 2) to remind the listener of the Judas' betrayal. Victoria always complements the texts with his apparently simple setting, without ever letting the music overpower them. At the same time he produces a coherent, structured and introspective journey through the three climactic days of Holy Week.

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TEXTS & TRANSLATIONS

Feria V in Coena Domini ad Matutinum in secundo nocturno

[1]

Amicus meus osculi me tradidit signa: Quem osculatus fuero, ipse es, lenete eum: hoc malum fecit signum, qui per osculum adimplevit homicidium.
Infelix praetermisit pretium sanguinis, et in fine laqueo se suspendit.
Verso. Bonum erat illi, si natus non fuisset homo ille.

[2]

Iudas mercator pessimus oscula petiit Dominum: ille ut agnus innocens non negavit iudaei osculum: Denariorum numero Christum iudaeis tradidit.
Verso. Melius illi erat, si natus non fuisset.

[3]

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

Responsories for Maundy Thursday Nocturn II

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

The wicked merchant Judas sought our Lord with a kiss. He, like an innocent lamb, refused not the kiss of Judas. For a few coins he delivered Christ to the Jews.
Verso. It had been better for him if he had never been born.

One of my disciples will this day betray me. Woe to him by whom I am betrayed:
It had been better for him if he had never been born.
Verso. He that dips his hand with me in the dish, is the man that will deliver me into the hands of sinners .

Feria V in Coena Domini ad Matutinum in tertia nocturno

[4]

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

[5]

Una hora non potuistis vigilare mecum, qui exhortabamini mori pro me?
Vel ludam non videtis, quomodo non dormit, sed festinat tradere me iudaeis?
Verso. Quid dormitis? Surgite, et orate, ne intretis in tentationem.

[6]

Seniores populi consilium fecerunt, Ut lesum dolo tenerent, et occiderent: cum gladiis et fustibus exierunt tamquam ad latronem.
Verso. Collegerunt pontifices et pharisaei concilium.

Responsories for Maundy Thursday Nocturn III

I was like an innocent lamb; I was led to be sacrificed and I knew it not. My enemies conspired against me, saying:
Come, let us put wood into his bread, and root him out of the land of the living.
Verso. All my enemies contrived mischief against me: they uttered evil speech against me, saying:

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

The elders of the people consulted together how they might by some craft apprehend Jesus and kill him: they went out with swords and clubs as to a thief.
Verso. The priest and pharisees held a council.

Feria VI in parasceve ad Matutinum in secunda nocturno

7

Tamquam ad latronem existis cum gladiis et fustibus comprehendere me.

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

Verso. Cumque iniecissent manus in lesum eum, dixit ad eos:

8

Tenebrae factae sunt, dum crucifixissent lesum iudaei: et circa horam nonam exclamavit lesus voce magna: Deus meus, ut quid me dereliquisti? Et inclinato capite, emisit spiritum.

Verso. Exclamans lesus voce magna ait: Pater, in manus tuas commendo spiritum meum.

9

Animam meam dilectam tradidi in manus iniquorum, et facta est mihi haereditas mea, sicut leonis in silva: dedit contra me voces adversarius meus, Congregamini, et properate ad devorandum illum: posuerunt me in deserto solitudinis, et luxit super me omnis terra:

Quia nan est inventus me agnosceret, et

Responsories for Good Friday Nocturn II

You are come out as it were to a robber with swords and clubs to apprehend me.

I was daily with you teaching in the temple and you laid not hands upon me: yet now you scourge me and lead me to be crucified.

Verso. And when they had laid hands on Jesus and held him fast, he said to them:

Darkness fell when the Jews crucified Jesus: and about the ninth hour Jesus cried out with a loud voice: My God, why hast thou forsaken me? And bowing down his head, he gave up the ghost.

Verso. Jesus cried out with a loud voice and said: Father, into thy hands I commend my spirit.

I delivered the soul that I had loved into the hands of the wicked, and my inheritance is become to me like a lion in the forest. My adversary spoke out against me saying: Come together and make haste to devour him. They placed me in a solitary desert, and all the earth mourned for me:

Because there was none that would know me and

faceret bene.

Verso. Insurrexerunt in me viri absque misericordia, et non pepercerunt animae meae.

Feria VI in parasceve ad Matutinum in tertio nocturno

10

Tradiderunt me in manus impiorum, et inter iniquos proiecerunt me, et non pepercerunt animae meae: congregati sunt adversum me forles:

Et sicut gigantes steterunt contra me.

Verso. Alieni insurrexerunt adversum me, et fortes quaesierunt animam meam.

11

lesum tradidit impius summis principibus sacerdotum, et senioribus populi: Petrus autem sequebatur eum a longe, ut videret finem.

Verso. Adduxerunt autem eum ad Caipham principem sacerdotum, ubi scribae et pharisaei convenerant.

12

Caligaverunt oculi mei a lletu mea quia elongatus est a me, qui consolabatur me: Videte,

do good to me.

Verso. Men without mercy rose up against me, and they spared not my life. Because there was none that would know me and do good to me.

Responsories for Good Friday Nocturn III

They delivered me into the hands of the impious, and cast me out amongst the wicked, and spared not my soul. The powerful gathered together against me, and like giants they stood against me.

Verso. Strangers have risen up against me, and the mighty have sought alter my soul.

The wicked man betrayed Jesus to the chief priests and elders of the people: but Peter followed him afar off, to see the end. *Verso.* And they led him to Caiphias, the chief priest, where the Scribes and Pharisees were met together.

My eyes have become dim with weeping: for he is far from me that consoled me. See,

omnes populi.
Si est dolor similis sicut dolor meus.
Verso. O vos omnes qui transitis per viam,
attendite et videte.

Sabbato sancto ad Matutlnum in secundo nocturne

13
Recessit pastor noster, fans aquae vivae, ad cuius transitum sol obscuratus est:
Nam et ille captus est, qui captivum tenebat primum hominem: hodie portas mortis et seras pariter Salvator noster disruptit.
Verso. Destruxit quidem claustra inferni, et subvertit potentias diaboli.

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

15
Ecce quomodo moritur iustus, et nemo percipit corde: et viri iusti tolluntur: et nemo considerat: a facie iniquitatis sublatus est iustus:
Et erit in pace memoria eius.
Verso. Tamquam agnus coram tondente se

all you people,
if there be sorrow like my sorrow.
Verso. O all you that pass by this way,
attend and see.

Responsories for Holy Saturday Nocturn II

Our shepherd, the fount of the living water is gone, at whose passing the sun was darkened.
For he is taken, who took captive the first man: today our Saviour burst open both the gates and the bolts of death.
Verso. He destroyed the prisons of hell, and overthrew the night of the devil.

O all you that pass by the way, attend and see,
if there be any sorrow like my sorrow.
Verso. Watch, all you people, and see my sorrow.

Behold how the just man dies, and no one takes it to heart: and just men are taken away, and no one cares about it. The just man has been taken away from the face of iniquity:
and his memory shall be in peace.

obmutuit, et non aperuit suum: de angustia, et de iudicio sublatus est.

Sabbato Sancto ad Matutinum in tertia nocturno

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

17
Aestimatus sum cum descendentibus in lacum:
Factus sum sicut homo sine adiutorio, inter mortuos liber.
Verso. Posuerunt me in lacu inferiori, in tenebrosis, et in umbra mortis.

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

Verso. He was mute as a lamb before the shearer, and he opened not his mouth: he was taken away from anguish and from judgement.

Responsories for Holy Saturday Nocturn III

The kings of the earth stood up, and the princes joined together against the Lord, and against his Christ.
Verso. Why did the people rage, and the multitude think mad things?

I am counted among those that go down to the depths:
I am as a man without help, free among the dead.
Verso. They have laid me in the lower pit, in darkness, and in the shadow of death.

When the Lord was buried; they sealed up the tomb, rolling a stone before the entrance:
and placing soldiers to guard it.
Verso. The chief priests went to Pilate and petitioned him.

TENEBRAE

Sopranos

Grace Davidson *
Elizabeth Drury*
Joanna Forbes L'Estrange
Alison Hill

Altos

David Allsopp*
Stephen Burrows
Mark Chambers

Tenor

Jeremy Budd
Guy Cutting
Nicholas Madden*

Bass

Gabriel Crouch*
William Gaunt*
Stephen Kennedy

* denotes semi chorus



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Described as “devastatingly beautiful” (Gramophone), award-winning choir Tenebrae, under the direction of Nigel Short, blend their passion for singing as if in a large cathedral choir with the breath-taking precision of a chamber ensemble, creating a unique and enchanting sound.

As the first group ever to be nominated more than once in the same category for the BBC Music Magazine Awards (2012), their recording of Victoria *Requiem* secured the accolade for Best Choral Performance, and their recent recording of Fauré *Requiem* with the London Symphony Orchestra was hailed by Gramophone as “the very best Fauré *Requiem* on disc”, attracting five-star reviews across the board. Tenebrae’s ever-increasing discography has seen the group work with Signum, Deutsche Gramophon, LSO Live, Decca, Warner Classics and EMI Classics, with their most recent recording on Deutsche Gramophon of *Gesualdo Tenebrae Responsories and Victoria Lamentations for Holy Saturday* receiving a five-star review in The Times (London).

Tenebrae is dedicated to supporting contemporary composers, and recent recordings have focused on works by Joby Talbot, Paul Mealor, Will Todd and Alexander Levine. Alongside this, they are

masters of shedding a new and rich interpretative light on the choral music, with programmes spanning centuries and continents, including hauntingly passionate works of Gesualdo and Victoria, the powerful and dramatic choral music of the Russian orthodox church, and the beautiful choral masterpieces of Poulenc. The unique demands of each piece are executed meticulously and performed with equal passion and musicality.

Having performed at some of the world’s most renowned festivals including the BBC Proms, Montreux Choral Festival and the Edinburgh Festival, the 2013 concert season sees the group perform in St. Paul’s Cathedral as part of the City of London Festival, in the Choral at Cadogan series, as well as at the Leipzig Bach Festival, and in Gloucester Cathedral and Mansion House for performances with Sarah Connolly.

Passion and Precision is Tenebrae’s motto, and through their continued dedication to performance of the highest quality, audiences the world over experience the power and intimacy of the human voice.

NIGEL SHORT

Founder and artistic director of Tenebrae and Tenebrae Consort, Nigel Short is a conductor of international repute, leading Tenebrae to win the Choral Category of the BBC Music Magazine Awards 2012 for their recording of *Victoria Requiem*. A former member of the world-renowned vocal ensemble The King's Singers, Nigel studied singing and piano at the Royal College of Music in London. He has previously performed as a

member of The Tallis Scholars, Westminster Abbey and Cathedral choirs and The King's Consort, as well as taking solo roles in oratorio and opera all over Europe.

On leaving The King's Singers, Nigel wanted to start a new choral group to combine a large force of singers with movement around the performance venue as well as embracing the use of light,

ambience, time and space, and in 2001 Tenebrae was born.

Through Nigel's direction and vision, Tenebrae has enjoyed collaborations with talented composers and arrangers, pianists and organists of various musical genres, and now enjoys a reputation as one of the world's leading choirs.

Nigel has also conducted several of the world's finest orchestras both in concert and in recordings including the London Symphony Orchestra, the Chamber Orchestra of Europe, the Royal Philharmonic Orchestra, the English Chamber Orchestra; and in Baroque repertoire, the English Concert. He has also made recordings with record labels EMI Classics, Warner Classics, Decca Records, LSO Live and Signum Records with whom Nigel has worked closely on many projects from the start of Tenebrae's existence.





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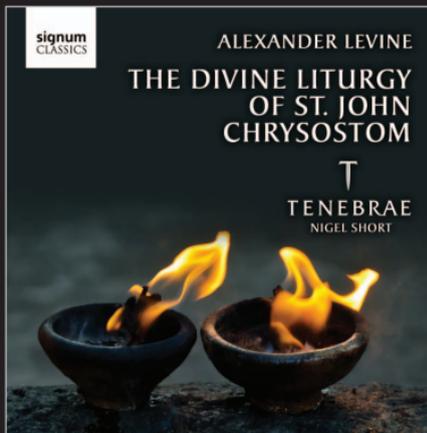


Tomás Luis de Victoria: Requiem Mass, 1605
Tenebrae, Nigel Short

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"They are perfectly tuned ... and one is rarely aware of intrusive individual singers. The acoustic has a long echo, but the sound is kept nicely in focus. This recording does justice both to the genius of Victoria and to the musicality of Tenebrae."

BBC Music Magazine, Choral Award Winner 2012



Alexander Levine: The Divine Liturgy of St John Chrysostom
Tenebrae, Nigel Short

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International Record Review, May 2013

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TENEBRAE / SHORT

VICTORIA: RESPONSORIES

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VICTORIA: TENEBRAE RESPONSORIES

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16 - 18	Sabbato Sancto ad Matutinum in tertia nocturno <i>Responsories for Holy Saturday Nocturn III</i>	[9.35]
	Total timings:	[72.01]

TENEBRAE
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VICTORIA: RESPONSORIES

TENEBRAE / SHORT

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TENEBRAE RESPONSORIES
TOMÁS LUIS DE VICTORIA (1548-1611)



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