

THE SIXTEEN
THE GOLDEN AGE
OF ENGLISH POLYPHONY
HARRY CHRISTOPHERS

hyperion

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

1

Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London
in September 1982

Recording Engineer
MARK SUTTON

Recording Producer
ANDREW KEENER

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Executive Producer
EDWARD PERRY

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CDS44401

Duration 49'41

Robert Fayrfax
(1464–1521)

① **Aeternae laudis lilium** [11'30]

Missa Albanus [37'59]

② Gloria [9'09]

③ Credo [9'30]

④ Sanctus and Benedictus [9'50]

⑤ Agnus Dei [9'10]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

2

[1]–[7] Recorded in All Hallows,
Gospel Oak, London
in September 1988

[8] Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London
in February 1989

[9] Recorded in St Jude-on-the-Hill,
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Recording Engineer
ANTONY HOWELL

Recording Producer
MARK BROWN

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CDS44402
Duration 79'03

John Taverner
(c1490–1545)

PLAINCHANT

[1] **Archangeli Michaelis interventione** [1'18]

[2] **Leroy Kyrie** [5'17]

Missa O Michael [37'16]

[3] **Gloria** [9'48]

[4] **Credo** [10'12]

[5] **Sanctus and Benedictus** [8'44]

[6] **Agnus Dei** [8'31]

[7] **Dum transisset Sabbatum I** [6'42]

[8] **Gaude plurimum** [13'29]

[9] **Ex eius tumba** [15'00]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

3

Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London

[1]–[6] in February 1989

[7]–[9] in June 1991

Recording Engineer
ANTONY HOWELL

Recording Producer
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CDS44403
Duration 72'54

John Taverner
(c1490–1545)

Missa Corona spinea [39'07]

[1] Gloria [10'27]

[2] Credo [9'52]

[3] Sanctus and Benedictus [9'49]

[4] Agnus Dei I [3'07]

[5] Agnus Dei II [5'50]

[6] **In pace, in idipsum** [6'04]

[7] **O splendor gloriae** [10'24]

[8] **Te Deum** [13'06]

[9] **Alleluia. Veni, electa mea** [4'11]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

4

Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London
[1]–[4] & [6] in March 1984
[5] in December 1992
[7] in April 1990

Recording Engineer
ANTONY HOWELL

Recording Producer
MARK BROWN

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CDS44404
Duration 54'06

John Taverner
(c1490–1545)

Missa Gloria tibi Trinitas [40'47]

- [1] Gloria [12'29]
- [2] Credo [10'17]
- [3] Sanctus and Benedictus [9'25]
- [4] Agnus Dei [8'34]

[5] **In nomine a 4** [2'27]
FRETWORK

[6] **Audivi vocem de caelo** [4'16]

[7] **Dum transisset Sabbatum II** [6'35]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

5

Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London
in December 1992

Recording Engineer
ANTONY HOWELL

Recording Producer
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CDS44405
Duration 62'46

John Taverner
(c1490–1545)

- 1 **Hodie nobis caelorum rex** [4'59]
- 2 **Mater Christi sanctissima** [7'21]
- 3 **Magnificat a 4 – Nesciens mater** [11'46]
- 4 **Quemadmodum a 6** [4'21]
FRETWORK
- Missa Mater Christi sanctissima** [34'17]
- 5 Gloria [8'17]
- 6 Credo [8'03]
- 7 Sanctus [6'17]
- 8 Benedictus [4'55]
- 9 Agnus Dei [6'43]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

6

Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London

[1]–[5] in June 1991

[6]–[10] in April 1990

Recording Engineer
ANTONY HOWELL

Recording Producer
MARK BROWN

Originally issued on Hyperion

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CDS44406

Duration 58'27

John Taverner

(c1490–1545)

The Western Wynde Mass [28'22]

[1] Gloria [6'32]

[2] Credo [6'54]

[3] Sanctus [4'46]

[4] Benedictus [2'42]

[5] Agnus Dei [7'27]

[6] **O Wilhelme, pastor bone** [3'46]

Missa Sancti Wilhelmi devotio [26'19]

‘SMALL DEVOTION’

[7] Gloria [6'39]

[8] Credo [7'45]

[9] Sanctus and Benedictus [7'00]

[10] Agnus Dei [4'54]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS



[1]–[5] & [13] Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London
in February 1990

[6]–[12] Recorded in All Hallows,
Gospel Oak, London
in January 1988

Recording Engineer
ANTONY HOWELL

Recording Producer
MARK BROWN

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CDS44407

Duration 78'06

John Sheppard
(c1515–1558)

Missa Cantate [31'26]

- [1] Gloria [8'53]
- [2] Credo [10'26]
- [3] Sanctus and Benedictus [6'16]
- [4] Agnus Dei [5'50]

[5] **Salvator mundi, Domine** [4'37]

[6] **Verbum caro factum est** [6'45]

[7] **Laudem dicite Deo** [7'32]

[8] **Reges Tharsis et insulae** [4'45]

[9] **In manus tuas I** [3'16]

[10] **Filiae Hierusalem** [6'26]

[11] **In pace, in idipsum** [4'22]

[12] **Paschal Kyrie** [3'51]

[13] **Jesu salvator saeculi, verbum** [5'00]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

8

Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London

[1]–[8] in February 1992

[12]–[13] in September 1991

[14]–[16] in February 1990

[9]–[11] Recorded in All Hallows,
Gospel Oak, London
in January 1988

Recording Engineer
ANTONY HOWELL

Recording Producer
MARK BROWN

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CDS44408

Duration 79'30

John Sheppard
(c1515–1558)

The Western Wynde Mass [19'10]

- [1] Gloria [4'39]
- [2] Credo [5'08]
- [3] Sanctus [3'15]
- [4] Benedictus [1'31]
- [5] Agnus Dei [4'35]

Second Service [8'56]

- [6] Magnificat [5'48]
- [7] Nunc dimittis [3'07]

Te Deum [13'48]

Spiritus Sanctus procedens I [7'35]

Iusti in perpetuum vivent [6'28]

Libera nos, salva nos I [2'56]

Libera nos, salva nos II [1'49]

Audiui vocem de caelo [4'05]

Deus tuorum militum I [3'10]

Ave maris stella [5'08]

Jesu salvator saeculi, redemptis [6'19]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

9

Recorded in St Jude-on-the-Hill,
Hampstead Garden Suburb, London
[1]–[4] & [6]–[9] in September 1991
[10]–[13] in February 1992

[5] Recorded in All Hallows,
Gospel Oak, London
in January 1988

Recording Engineer
ANTONY HOWELL

Recording Producer
MARK BROWN

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CDS44409
Duration 79'21

John Sheppard
(c1515–1558)

- [1] **Spiritus Sanctus procedens II** [8'40]
- [2] **Beata nobis gaudia** [6'01]
- [3] **In manus tuas II** [4'08]
- [4] **Gaude, gaude, gaude Maria** [13'41]
- [5] **Haec dies quam fecit Dominus** [2'04]
- [6] **Impetum fecerunt unanimes** [6'12]
- [7] **Dum transisset Sabbatum I** [6'58]
- [8] **Sancte Dei pretiose** [2'53]
- [9] **Sacris solemniiis** [7'57]
- [10] **Hostis Herodes impie** [5'15]
- [11] **Dum transisset Sabbatum II** [7'26]
- [12] **In manus tuas III** [3'31]
- [13] **Aeterne rex altissime** [4'31]

THE
SIXTEEN
conducted by
HARRY CHRISTOPHERS

10

Recorded in All Hallows,
Gospel Oak, London
in August 1988

Recording Engineer
ANTONY HOWELL

Recording Producer
MARK BROWN

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CDS44410
Duration 71'00

William Mundy
(c1529–1591)

- [1] **O Lord, the maker of all things** [2'56]
- [2] **Videte miraculum** [8'35]
- [3] **Sive vigilem** [3'27]
- [4] **Ah, helpless wretch** [5'59]
CHRISTOPHER ROYALL countertenor, PAUL NICHOLSON organ
- [5] **Vox Patris caelestis** [17'45]
- [6] **Kyrie 'Orbis factor'** [3'57]
- [7] **O Lord, the world's Saviour** [3'16]
- [8] **Magnificat 'in medio chori'** [7'44]
- [9] **Nunc dimittis 'in medio chori'** [3'36]
- [10] **The secret sins** [3'42]
CHRISTOPHER ROYALL countertenor, PAUL NICHOLSON organ
- [11] **Beatus et sanctus** [2'22]
- [12] **Adolescentulus sum ego** [6'24]

THE PRESENT COLLECTION brings together four composers who between them cover a century's worth of English music-making, c1490–1590—almost the whole reign of the Tudor dynasty. Despite the sixteenth century's fully justified reputation as the most religiously volatile in Christian history, the fact that such a collection can show at least some stylistic coherence is testimony to the ongoing tradition and high skill levels of English composers, especially in the Chapel Royal.

Robert Fayrfax

Throughout the century and across Europe, the balance of liturgical music composed (so far as we can tell from the very uneven survival of sources, especially in Britain) swung from a preponderance of Mass-settings around 1500, towards other forms—on the Continent, the motet, and in England genres more directly related to the liturgy, such as the Respond. Our knowledge of English music at the turn of the sixteenth century is heavily reliant on one manuscript: the Eton Choirbook, which though incomplete preserves much of the repertory of music for the Divine Office that would have been sung at Henry VI's college founded in 1440. The Eton Choirbook most likely had a sister volume of music for the Mass, but since this is lost our image of Mass-settings is provided by two later manuscripts, known as the Lambeth and Caius choirbooks after their present locations. In these, Robert Fayrfax is the pre-eminent figure: he has eight pieces in Lambeth and six in Caius. The manuscripts' contents accurately reflect Fayrfax's status in the English musical firmament of the first quarter of the sixteenth century. Born in 1464 in Lincolnshire, he became a Gentleman of the Chapel Royal by the mid-to-late 1490s, and from 1497 onwards was granted ecclesiastical benefices, a frequent perquisite for well-connected singers. He was at the head of the list of singers at Henry VIII's coronation in 1509, the new king

having granted him an annuity of just over £9 four days previously. In the meantime he had taken the degree of Mus.B. at Cambridge (1501) and advanced to a D.Mus. in 1504, submitting the *Missa O quam glorifica* as his doctoral exercise. (The extreme rhythmic and proportional complexities of this piece may be attributed to its status as an examination piece—the earliest surviving one in music.) Later in life he was associated with St Albans: he died in October 1521 and was buried in the Abbey.

The *Missa Albanus* is not the only work associated with St Alban: Fayrfax also set a motet entitled *O Albane Deo grate*. The Mass-setting, like all but one of his six Ordinary cycles, is in the standard English texture of five voices: treble, mean, contratenor, tenor, bassus. It is based on a short extract from a plainchant antiphon for St Alban, previously used by John Dunstable or Dunstaple (c1390–1453); this six-note motif is presented in its natural, retrograde, inverted, and retrograde-inverted forms, as well as in imitation with itself. If such constructive techniques are reminiscent of the Second Viennese School and especially Anton von Webern (1883–1945), one may recall that Webern's Ph.D. dissertation at the University of Vienna was on the music of Heinrich Isaac (c1450–1517), one of Fayrfax's most distinguished Continental contemporaries: it is precisely from music of this period that Webern gained much of his inspiration.

John Taverner

The best-represented composer in this collection, and probably the best-known musical figure in Henrician England, is John Taverner. The five CDs here constitute a comprehensive survey of his output, including almost all of the works that survive complete. Taverner emerges as the master of the florid style that had been cultivated before him by the Eton Choirbook composers, but which was to vanish utterly before the end of Henry's reign, to

appear again only fleetingly under Mary Tudor. It is worth recalling that England was home to some of the most elaborate polyphony composed anywhere in Europe at this time: when one compares the direct contemporaries Fayrfax and Josquin Desprez the striking difference is the sparsity of the Continental textures against the sumptuousness of their insular equivalents. Even in Taverner's generation, when Josquin's asceticism had given way to the pervasive imitation and largely five-part textures of Gombert and Willaert, the English polyphony is more massive, due in part to the wider overall ranges utilized. English composers, too, seem to have favoured the use of block textures and sheer sonority as an expressive device, whereas the Continentals focused more closely on contrapuntal technique.

This amplification of texture and concentration on sonority—the latter observable in English polyphony as far back as the thirteenth-century Worcester fragments—has a parallel in the religious practices of late-medieval England. As Eamon Duffy has shown in a succession of books of which *The Stripping of the Altars* is the best known, the piety of English men and women in the late fifteenth and early sixteenth centuries often outstripped that of other nations, even those such as Spain known for their Catholic sentiment. The English were active in bequeathing money to monasteries and churches for Masses to be sung—sometimes polyphonically—for their souls; and their devotion to the Blessed Virgin Mary was second to none. It is surely no coincidence that the elaboration of musical expression should reach its high point in such a religious climate. Erasmus of Rotterdam found the omnipresence of music in English religious services towards the end of the 1510s quite shocking: singing was 'so pleasing to monks that they spend their time doing nothing else, especially among the Britons; their song ought to have been mournful, yet they supposed

that God is appeased by wanton whinnying and agile throats'.

Erasmus's disapproval of florid singing was taken much further by the leading reformers: although Martin Luther was a lover of music and made provision for polyphony in the Josquin style to continue in the liturgies he devised, the Protestant churches largely gravitated towards the position of John Calvin, who approved the singing only of monophonic, unaccompanied psalms and canticles. The rather more haphazard nature of the English Reformation led to some unique compromises. On the one hand the doctrine of 'for every syllable, a note' as originally formulated by Thomas Cranmer in relation to plainchant, became the watchword for liturgical composition of polyphony by the end of Henry VIII's reign; on the other, the enthusiasm for music of Elizabeth I ensured the preservation of some complex polyphony in the Chapel Royal and a few leading cathedrals, albeit now in the vernacular. John Taverner's position within this constantly shifting landscape has only recently become reasonably well understood. The noted comment in Foxe's *Book of Martyrs* to the effect that the composer repented of writing 'popish ditties' in 'the time of his blindness' has been considered somewhat ahistorical due to the polemical nature of Foxe's writing (and its distance from Taverner's lifetime). It would seem, however, from recently discovered material relating to the composer's later years as a customs officer at the important port of Boston, Lincolnshire, that Taverner's position on the reforming side of the argument was indeed secure by the final decade of his life (he died in 1545). That a committed evangelical could earlier have written compositions that embody the complexity of England's pre-Reformation liturgy appears surprising; but he was not the only composer in this position. John Merbecke, whose Mass *Per arma iusticia* in the old style appears alongside Taverner's three Festal settings in the Forrest-Heyther

partbooks, was sentenced to death in 1543 for excessively reforming activities, yet was pardoned by the king and lived on until the 1580s, issuing the first concordance of the English Bible, and the still widely used English plainchant of the *Book of Common Prayer* Noted, both in 1550.

Because Taverner's first career as a musician is well documented only in the later 1520s, it is difficult to date his output other than on stylistic grounds. Of the three six-part Festal Masses, *Missa O Michael* has generally been considered an early work, largely because (as Taverner's biographer Hugh Benham puts it) 'it is distinctly inferior, and is sufficiently different from the rest of Taverner's music for there to be doubts about its authenticity'. This rather harsh judgement should perhaps be taken in the context of the extremely high standard set by the other two Festal Masses, *Gloria tibi Trinitas* and *Corona spinea*. If not quite reaching these levels, *Missa O Michael* is nevertheless an impressive achievement. For instance, the gradual building of sonority in the Gloria is skilfully handled, with a series of differently scored short sections joining in the full six-voice texture at moments such as 'Gratias agimus tibi' and the final 'qui sedes' onwards. Somewhat surprisingly, on neither of the occasions on which the name of Jesus is mentioned in the Gloria text is it particularly highlighted: to pick out the Holy Name in block chords was a popular device at this time, and one which Taverner used elsewhere, such as in the *Missa Corona spinea* and the Ferial *Missa Sancti Wilhelmi devotio*. Another noteworthy feature of the *Missa O Michael* is the extreme rhythmic elaboration in the second Agnus Dei (beginning around 3'00": Taverner sets the Agnus movement in tripartite form). In this duet between treble and first contratenor voices, an initial slow triple tactus gradually increases in complexity through the addition of shorter notes and compound rhythms, with eventually eight notes being fitted into the time of three,

and a final scalic melisma running up one-and-a-half octaves, before a third voice enters and brings the section to a climax, the short phrases passed between the voices at this point resembling the fourteenth-century technique of hocket.

The other two Festal Mass-settings are somewhat less intricate in their contrapuntal writing than *Missa O Michael*, but both are even longer (*Missa Gloria tibi Trinitas* lasting just over forty minutes—and one should bear in mind that at this time English composers used a truncated Credo text and did not set the Kyrie at all, so Taverner's structures are comparable with even the longest settings by Jacob Obrecht (1457/8–1505), the most prolix of the Continentals). More importantly, they elevate the techniques used in *Missa O Michael* to a much higher level, creating a balanced and unified structure while retaining the melodic inventiveness that characterizes all his music. In their dimensions and scoring they can be seen as an extension of the Eton Choirbook style, whilst by their greater sense of direction and formal control paving the way for the earlier pieces by the next generation of composers, such as Tallis.

Also forward-looking in Taverner's output are the somewhat smaller Ferial Masses such as *Missa Mater Christi sanctissima* and *Missa Sancti Wilhelmi devotio*. Though by no means meagre in size—they are approximately two-thirds the length of the Festal Mass-settings—these are indisputably more direct in their utterance, and show a greater immediacy of text-setting, for example at the opening of *Missa Sancti Wilhelmi devotio*, where 'Laudamus te' is set syllabically, and passed from an upper-voice duet to a lower-voice trio. After another short duet, the full texture enters for 'Domine Deus', with a very clear set of imitative entries, mostly at one or one-and-a-half semibreves' distance. (The tenor of this Mass is a modern reconstruction, so complete

certainly is impossible.) These Masses make greater use than the Festal settings of block chords and ‘quasi-homophony’ (chordal passages where one or more voices are rhythmically slightly displaced), and the overall effect is of a greater intimacy compared with the grandeur of the six-part Masses.

The focus in this note on Mass-settings is justified by their preponderance in Taverner’s work-list, and the status of the Mass genre as the highest endeavour in composition at the time. But his contributions to the Antiphon and to ritual forms such as the Respond should not be overlooked. The famous *Dum transisset Sabbatum I* falls into the latter genre: because it is an Easter piece, telling the story of the Marys finding the empty tomb, it contains two chant sections rather than one, the latter being a Gloria Patri, which allows a third statement of the ecstatic Alleluia setting. This recording also includes the less well-known second setting of the same text. Also noteworthy is the setting of the *Te Deum*, which although not the earliest (a polyphonic tradition can be traced as far back as the *Musica enchiridiadis* of c880) has no English tradition on which to draw in the generation preceding Taverner. Also very fine are the Marian Antiphons *Mater Christi sanctissima* and *Gaude plurimum*, the former providing the basis for Taverner’s ‘parody’ Mass which, in the Continental style, takes elements of the polyphonic fabric of the Antiphon rather than a plainsong cantus firmus as was more common in England even into the second quarter of the century.

John Caldwell, in the authoritative *Oxford History of English Music*, describes Taverner as synthesizing the best aspects of his contemporaries: ‘Cornysh’s clarity of texture, Fayrfax’s sensitivity to the text, Ludford’s grandeur of design’, as well as innovating substantially in his own right, especially in the smaller forms. Most of all, though, it is ‘in sheer melodiousness that he transcends the

common currency of his day’. Caldwell considers him ‘the outstanding figure between Dunstable and Byrd’, and if the many devotees of Tallis (including the present writer) might find this an overstatement, it is only a slight one, as The Sixteen’s performances eloquently attest.

John Sheppard

The ecclesiastical world in which Sheppard operated could not have been more different from the situation obtaining at the beginning of Taverner’s career. The first Act of Supremacy was passed in 1534, when Sheppard was probably reaching the end of his teenage years, and he died within a month of Queen Mary Tudor in 1558. Since the great majority of his work—and all of his best work—is for the Latin rite, he must be assumed to have been highly prolific during the five years of Mary’s reign, as well as composing in Latin and English under Henry, and in English under Edward VI. (It is possible also that more Latin composition continued during the years of reformation than official pronouncements would suggest—especially at Oxford where Latin was in daily use in the University, and where Magdalen College, Sheppard’s employer between 1543 and 1548, was a conservatively minded institution.) Having moved to the Chapel Royal by 1552 at the latest, Sheppard was ideally placed to provide much of the repertoire required to support the return to Catholicism of Mary’s reign.

The distinction between Sheppard’s Latin and English styles can be seen in comparing his *Te Deum* with the Evening Canticles of the (presumably Edwardian) *Second Service*. The former, like Taverner’s setting, is set *alternatim* (though its polyphonic verses are wider in range, giving the polyphony a very different aural impression), and is highly sectional, with frequent use of melismatic writing. The *Second Service* conforms for the most part to Cranmer’s strictures on syllabic writing, with some short

melismas towards the end of phrases. As is the case with many composers of this period, the use of an English text has spurred Sheppard to a much more immediate form of expression, such as the martial repeated chords for 'He hath put down': the *Magnificat* is especially rich in opportunities for such contrasting writing.

The two Mass-settings of Sheppard represented here are analogous to the two styles of polyphonic writing seen earlier with Taverner: *Missa Cantate* is an elaborate six-part structure in the vein of Taverner's Festal settings, whereas *The Western Wynde Mass* is one of two that take Taverner's own Mass on the same tune as their point of departure (the other being by Christopher Tye). *Cantate* is among the last settings of its scale for the Latin rite as England's official liturgy: although it may well be post-dated by Tallis's *Missa Puer natus est nobis* of 1554, the latter is written without the high treble part that characterizes the early Tudor English style.

Sheppard's major contribution was to the Latin Offices, especially plainsong-based settings of Responsds and Hymns. Usually with Sheppard, both of these genres feature a cantus firmus in equal note-values—which is fortunate since the tenor part is lost from many of these pieces, though because of the rigidity of the compositional structure it can be reconstructed with confidence in these cases. In certain pieces the cantus firmus is found in the treble part (*Filiae Hierusalem* is an example, where perhaps the high-voice plainsong represents the daughters of Jerusalem of the title). One exception to the norm of tenor or treble cantus firmus is found in Sheppard's settings of the text *Libera nos, salva nos*, performed frequently at Magdalen College, where the plainsong is found in the bassus, while six other voices create lines so melismatic that the first setting in particular is practically a vocalise. Especially noteworthy here is the control of tessitura: having consistently hit a top note of c" (at notated

pitch); in the last thirty seconds of the piece both treble parts at last go one further to high d"—a thrilling moment.

Sheppard's music is still not all available in reliable modern editions, and at the time these recordings were first issued was very little known outside scholarly circles. His recent appreciation has much to do with these groundbreaking performances.

William Mundy

If Sheppard was reaching adulthood at the time of the Act of Supremacy, William Mundy at about the same age saw the old king Henry buried and the boy Edward VI enthroned. Despite the fact that only five of his adult years were spent under Catholic rule, and that as a Lay Vicar of St Paul's Cathedral early in the reign of Queen Elizabeth he signed his assent to the Acts of Supremacy and Uniformity, Mundy seems to have remained committed to the Roman church, as his younger contemporary William Byrd notoriously did, and quite possibly also Thomas Tallis. (Given the musical glories that were swept away in the establishment of the Anglican Church, it is hardly surprising that musicians should have felt more than a little nostalgia for the old rite.)

Since a number of pieces possibly by William Mundy or possibly by his son John are attributed only to 'Mundy' in contemporary sources, it is difficult to be certain how much of his music we have surviving, but a best estimate is approximately twenty English pieces and thirty Latin. In both languages he was capable of large-scale works: the Antiphon *Vox Patris caelestis* and the Service 'in medio chori' recorded here are perhaps his finest pieces, and indeed among the finest of the whole century. Also noteworthy is the six-part motet *Adolescensulus sum ego*, which as an exercise in expressive writing to a Latin text shows an entirely new aesthetic, perhaps developed alongside the imitative technique of Tallis.

The Sixteen in the Early Music Revival

As noted above, these recordings brought significant quantities of music to the public ear for the first time: in particular that of Sheppard, but also much of Taverner that had never previously been recorded. Fayfax and Mundy were similarly new to disc, and no full CD other than the present one has yet been devoted to Mundy. This is not to say that the repertory had been unexplored altogether: both The Sixteen and their near-contemporaries from Oxford, The Tallis Scholars, derive much inspiration from the work of David Wulstan, who pioneered the performance of pre-Reformation English music with The Clerkes of Oxenford. Wulstan favours performance at a high pitch: had there been a pitch standard of $a' = 440\text{Hz}$ in Tudor England (which there was not), his editions would appear transposed up a minor third. Others (notably the Cambridge scholar Roger Bowers) disagreed, favouring a pitch that does indeed approximate to $A440$. The debate remains unresolved, at least to the satisfaction of the

original antagonists, though more recent research (notably Andrew Johnstone in *Early Music*, xxxi (2003), 506–26) suggests a standard for the earliest Anglican repertory around $a' = 475\text{Hz}$ —a fraction below halfway between the positions of Wulstan and Bowers, or ‘up one-and-a-third semitones’ compared with the modern pitch-standard.

The pitch standard for these recordings is therefore probably somewhat higher than that which pertained at the time of composition: since, however, much else has changed in the intervening 500 years, such that we cannot hope to recapture the experience of hearing this music as its original listeners did, this is of only limited relevance to our experience of The Sixteen’s recordings. These are still among the finest ever made of this repertory, exhibiting vocal virtuosity that matches the compositional skill of the music’s creators.

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The Ordinary of the Mass

The Masses on these recordings set a significantly truncated version of the Creed; additional cuts are occasionally made to the Creed and the Gloria as indicated. The Kyrie settings are free-standing, and employ the nine-fold alternatim practice.

Gloria in excelsis Deo

et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex caelestis, Deus Pater omnipotens,¹
Domine Fili unigenite, Jesu Christe,
Domine Deus, agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem nostram;
qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

¹ This line is omitted from the two Masses by Sheppard.

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum ante omnia saecula,
Deum de Deo, lumen de lumine,²
Deum verum de Deo vero,²
genitum, non factum, consubstantiali Patri,
per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem
descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria virgine,
et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato,
passus et sepultus est.
Et resurrexit tertia die, secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,³
iudicare vivos et mortuos:³

*Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We adore you. We glorify you.
We give you thanks for your great glory.
Lord God, king of heaven, God the Father almighty,
Lord, only-begotten Son, Jesus Christ,
Lord God, lamb of God, Son of the Father,
you who take away the sins of the world, have mercy on us;
you who take away the sins of the world, receive our prayer;
you who sit at the right hand of the Father, have mercy on us.
For you only are holy. You only are Lord.
You only are most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father. Amen.*

*I believe in one God,
Father almighty,
maker of heaven and earth,
of all visible and invisible things.
And in one Lord Jesus Christ,
the only-begotten son of God,
born of the Father before all ages,
God from God, light from light,
true God from true God,
begotten not made, consubstantial with the Father,
by whom all things were made.
Who for us men, and for our salvation,
came down from heaven.
And was incarnate by the Holy Spirit through the virgin Mary,
and was made man.
He was also crucified for us under Pontius Pilate,
he died and was buried.
And on the third day he rose again according to the scriptures.
And ascended into heaven:
he sits at the right hand of the Father.
And he will come again with glory
to judge the living and the dead:*

cuius regni non erit finis.

Et exspecto resurrectionem mortuorum,⁴
et vitam venturi saeculi. Amen.

² These lines are omitted from the two Masses by Sheppard and also from Taverner's *Missa O Michael*

³ These lines are omitted from Taverner's *Missa O Michael*

⁴ This line is omitted from Sheppard's *Missa Cantate* and also from Taverner's *Missa O Michael*

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

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

① **Aeternae laudis lilium**, o dulcis Maria,

① Te laudat vox angelica, nutrix Christi pia.
Iure prolis gloriae detur harmonia,
Salus nostrae memoriae omni agonia.

Ave radix, flos virginum, o sanctificata;
Benedicta in utero materno creata
Eras sancta puerpera et inviolata,
Tuo ex Jesu filio virgo peramata.

Honestis caeli precibus virgo veneraris,
Regis excelsi Filii visu iocundaris;
Eius divino lumine tu nusquam privaris;
Gaude sole splendorum virgo singularis.

Issachar quoque Nazaphat nec non Ismaria,
Nati ex Jesse stipite qua venit Maria,
Atque Maria Cleophae, sancto Zacharia,
A qua patre Elizabeth, matre Sophonia,
Natus est Dei gratia Johannes Baptista;
Gaudebat clauso Domino in matrice cista.

Lineae ex hoc genere est evangelista Johannes.
Annae filia ex Maria ista est Jesus Dei Filius
Natus in hunc mundum;

*there will be no end to his kingdom.
and I await the resurrection of the dead,
and the life of the world to come. Amen.*

*Holy, holy, holy Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

*Lamb of God, you who take away the sins of the world,
have mercy on us.*

*Lamb of God, you who take away the sins of the world,
have mercy on us.*

*Lamb of God, you who take away the sins of the world,
grant us peace.*

*Eternally the lily to be praised, gentle Mary,
the voice of angels praises you, holy nurse of Christ.
Rightly let music give glory to your son,
our salvation in memory of his agony.*

*Hail sacred root, flower of virgins;
made blessed in your mothering womb
you were holy in childbirth and inviolate,
to your son Jesus a virgin most beloved.*

*In the bonest prayers of heaven you were worshipped as a virgin,
at the sight of the big king, your son, you were pleased;
of his divine light you were nowhere deprived;
rejoice, unique virgin more splendid than the sun.*

*Issachar and Nazaphat and yet Ismaria,
born of the stock of Jesse from which came Mary,
and Mary daughter of Cleophas, from holy Zacharia,
from which father Elizabeth, mother of Sophonia,
was born by the grace of God John the Baptist;
he was rejoicing when the Lord was sealed in the motherly vault.*

*Of this stock was John the evangelist.
Daughter of Anna, from this Mary was Jesus the Son of God
born into this world;*

Cuius cruoris tumulo mundatur in mundum;
Conferat nos in gaudium, in aevum iocundum,
Qui cum Patre et Spiritu Sancto regnat in unum. Amen.

② **Archangeli Michaelis interventione** suffulti:

① te, Domine, deprecamur ut quos honore
prosequimur, contingamus et mente.

RESPOND BEFORE MASS ON THE FEAST OF ST MICHAEL

② **Kyrie** eleison. Kyrie eleison. Kyrie eleison.

② Christe eleison. Christe eleison. Christe eleison.
Kyrie eleison. Kyrie eleison. Kyrie eleison.

② **Dum transisset Sabbatum,**

⑦ Maria Magdalene et Maria Jacobi
et Salome emerunt aromata,
ut venientes ungerent Jesum. Alleluia.
Et valde mane una Sabbatorum
veniunt ad monumentum orto iam sole.
Gloria Patri et Filio et Spiritui Sancto.

MARK 16: 1, 2; THIRD RESPOND AT MATINS ON EASTER DAY

② **Gaude plurimum** servatoris nostri mater,

⑧ femina quae vixerunt omnium felicissima,
sola virgo prae ceteris quae naturali
partu sed conceptione caelesti mediam
divinae Trinitatis personam, verum Deum
sempiterni Patris sempiternum Filium,
quo nos a perpetua morte servaremur,
benignius hominem edidisti.

Gaude Maria virgo, divinitus
hanc tibi praestitam gratiam,
ut ipsa praeter ceteras omnes unica
sis mortalis femina quae Christum Jesum
in utero gesseris, gravida ederis, enixa, materno
foveris gremio immortalem sobolem.

Gaude, sacratissima virgo, illum non minus tibi,
quam ceteris hominibus immortalem Filium peperisse,
qui caelica sua potestate inferni debellavit tyrannidem,
cruentus mortis aeternae principis vires fregit,
vitamque humano generi perpetuum restituit.

Gaude Maria, Jesu mater, talem te genuisse Filium,
qui divina sua resurrectione futurae nostrae

*by the burial of his blood he was made clean in the world;
he brings us to joy, to the age of rejoicing,
who with the Father and the Holy Spirit reigns as one. Amen.*

*Supported by the intervention of the Archangel Michael:
we pray to you, O Lord, that we may touch in thought
those whom we attend with honour.*

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

*When the Sabbath was past,
Mary Magdalene and Mary the mother of James,
and Salome, bought sweet spices,
that they might anoint Jesus. Alleluia.
And very early in the morning, the first day of the week,
they came to the sepulchre at the rising of the sun.
Glory be to the Father and to the Son and to the Holy Spirit.*

*Rejoice greatly, mother of our saviour,
most blessed of all women who have lived,
the one virgin above all the rest, who by natural birth
but by heavenly conception kindly brought forth
as man the middle person of the divine Trinity, true God,
eternal Son of the eternal Father,
that we might be saved by him from everlasting death,
you who benignly brought forth man.*

*Rejoice, virgin Mary,
in this outstanding grace from heaven,
that you yourself before all others should be
the one mortal woman who carried Jesus Christ
in your womb, who, being great with child gave birth
and cherished the immortal offspring in your maternal lap.*

*Rejoice, most holy virgin, that you bore him
who is an immortal Son to you no less than to the rest of mankind,
who by his heavenly power vanquished the tyranny of hell,
crushed the bloody power of the prince of eternal death,
and restored everlasting life to mankind.*

*Rejoice, Mary, mother of Jesus, that you gave birth to such a Son,
who by his divine resurrection gave us the sure hope*

in gloria resurrectionis spem certam tradidit:
et Deumque Patrem ascendens,
et Deus et homo, misericordia plenus,
in caelum quoque reditum, omnibus pollicetur.

Gaudemus itaque, et nos omnes nobis,
et tuae beatitudini, Maria, Jesu mater,
gratias habentes, gratulamur, quae supernam
adepta gratiam, ad perennem quoque
in caelum gloriam assumpta es.

Eundem igitur Jesum tuum Filium
supplices deprecamur ut, qui indigni,
qui exaudiamur assequi non valemus,
tuis benigntissimis precibus impetrare possimus
eandem tecum caelestem gloriam. Amen.

② **Ex eius tumba** marmorea sacrum resudat oleum:
⑨ quo liniti sanantur caeci.

Surdus auditus redditur:
et debilis quisque sospes regreditur.

Catervatim ruunt populi:
cernere cupientes quae per eum fiunt mirabilia.

Sospitati dedit aegros olei perfusio.
Nicholaus naufragantium affuit praesidio.
Relevavit a defunctis defunctum in bivio.
Baptizatur auri viso Judeus indicio.
O quam probat sanctum Dei farris augmentatio.
Vas in mari mersum patri redditur cum filio.
Ergo laudes Nicholao concinat haec concio.
Nam qui corde poscit illum, propulsato vicio,
sospes regreditur.
Gloria Patri et Filio et Spiritui Sancto.

MATINS RESPOND FOR THE FEAST OF ST NICHOLAS

③ **In pace, in idipsum** dormiam et requiescam.
⑥ Si dederō somnum oculis meis et palpebris
meis dormitationem, dormiam et requiescam.
Gloria Patri et Filio et Spiritui Sancto.

RESPOND AT SUNDAY COMPLINE FROM THE FIRST SUNDAY IN LENT UNTIL PASSION SUNDAY

*of our future resurrection in glory:
and who, ascending to God the Father,
both God and man, full of mercy,
promises a return to heaven for all.*

*Therefore we rejoice and congratulate ourselves,
giving thanks also to your blessedness,
O Mary, mother of Jesus,
who has gained divine favour and has been taken up
into heaven to everlasting glory.*

*Therefore we as suppliants pray to the same
Jesus your Son that we, who are unworthy
and cannot reach to be heard,
may with your most pleasing prayers
attain the same heavenly glory with you. Amen.*

*From his marble tomb exudes holy oil,
anointed with which the blind are cured.*

*Hearing is restored to the deaf,
and every cripple comes back sound.*

*The people hasten in throngs,
eager to see what miracles are done through him.*

*The pouring out of oil brought the sick to health.
Nicholas is present to protect the shipwrecked.
He raised to life the dead man at the crossroads.
The Jew is baptized, having seen the evidence of gold.
O how an increase of grain manifests a saint of God.
A cup sunk in the sea is returned to a father and son.
Therefore this congregation sings praises to Nicholas.
For whoever beseeches him with the heart, his sin being cast away,
comes back sound.
Glory be to the Father and to the Son and to the Holy Spirit.*

*In very peace will I lie down and take my rest.
If I give to my eyes sleep, and slumbers to my eyelids,
I will lie down and take my rest.
Glory be to the Father and to the Son and to the Holy Spirit.*

③ **O splendor gloriae** et imago substantiae

7 Dei Patris omnipotentis, Jesu Christe,
unice eiusdem Fili dilecte totius boni fons vive,
redemptor mundi, servator, et Deus noster, salve.
Gloriosa, Domine, tua est maiestas,
et opera mirabilia: tu caelum et terram
cum omnibus quae in eis sunt creaturis
divino tuo verbo ex nihilo fecisti:
quae sapientissimae mox disponens, nobis quos
ad imaginem tuam novissime formasti, ut deservirent,
benignissime cuncta subdidisti.
Mortem intulerat protoplasti inobedientia;
sed quo facturae tuae vitam redimeres,
de Maria virgine humillima, Jesu,
sumpsisti carnem: ex qua enim
de Spiritu Sancto conceptus, natus es
Deus et homo, ac illa tua mater integra
permansit et perpetua virgo.
Et cum pro nobis durum tolerasses vitam,
flagris caesus et tormentis laceratus,
qui peccatum non feceris, in corpore tuo
scelera nostra perferens, ac eadem
tuo pretiosissimo sanguine effuso abluens,
mortem denique infamem, agnus mitissimus,
passus es et crudelissimum:
hinc, tuo Patri suavis hostia oblatu,
pro nobis miseris peccatoribus es afflictus.
Dein, tertia die a morte exsuscitatus,
ad caelestem Patrem cum gloria summa es elevatus,
ut illi dexter assideas;
inde sanctum Paracletum nobis dedisti,
qui ut nostra caelestis doctrina confirmet pectora,
te prece precamur humili. Amen.

③ **Te Deum** laudamus, te Dominum confitemur,
8 te aeternum Patrem omnium terra veneratur.

Tibi omnes angeli: tibi caeli et universae potestates;
tibi cherubim et seraphim incessabili voce proclamant:
Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt caeli et terra maiestatis gloriae tuae.
Te gloriosus apostolorum chorus,
te prophetarum laudabilis numerus,
te martyrum candidatus laudat exercitus.

*O Jesus Christ, radiant light and image
of the nature of God the almighty Father;
his beloved and only Son, living fountain of all good,
redeemer of the world, our saviour and our God, hail.
Glorious, O Lord, is your majesty, and
marvellous your works: you made heaven and earth
with all the creatures in them by your divine word,
from nothing: then, having ordered them
by your great wisdom, to us, newly fashioned
in your own image, so that they might serve us,
you graciously subjected all things.
The disobedience of your first creation brought death,
but, that you might redeem the life of your creation,
from Mary, humble virgin, Jesus
took human flesh: for, of her,
conceived by the Holy Spirit,
you were born both of God and man,
and she, your mother, remained pure, ever a virgin.
And when, for us, you had borne a hard life,
scourged with whips and lacerated by tortures,
you who had committed no sin,
bearing our sins on your body, and also
washing them away by the effusion of your most
precious blood, finally you, the gentle lamb,
suffered a most cruel and degrading death:
hence, offered to your Father as a pleasing sacrifice,
you were afflicted for us miserable sinners.
Then, awoken from death on the third day,
you were elevated in glory to your heavenly Father
that you might sit at his right hand:
after this, you gave the Holy Spirit to us, and that we may
strengthen our hearts by his heavenly teaching
we now humbly pray you. Amen.*

*We praise you, God, we acknowledge you as Lord,
the whole earth worships you as the eternal Father.
To you all angels: to you the heavens and all powers:
to you the cherubim and seraphim with unceasing voice cry out:
Holy, holy, holy Lord God of hosts.
The heavens and the earth are full of the majesty of your glory.
The glorious choir of apostles,
the worthy group of prophets,
the shining army of martyrs praise you.*

Te per orbem terrarum sancta confitetur Ecclesia
 Patrem immensae maiestatis;
 venerandum tuum verum et unicum Filium,
 Sanctum quoque Paracletum Spiritum.
 Tu, rex gloriae Christe.
 Tu Patris sempiternus es Filius.
 Tu, ad liberandum suscepturus hominem,
 non horruisti virginis uterum.
 Tu, devicto mortis aculeo,
 aperuisti credentibus regna caelorum.
 Tu ad dexteram Dei sedes, in gloria Patris.
 Iudex crederis esse venturus.
 Te ergo, quaesumus, tuis famulis subveni,
 quos pretioso sanguine redemisti.
 Aeterna fac cum sanctis tuis in gloria numerari.
 Salvum fac populum tuum, Domine,
 et benedic hereditati tuae.
 Et rege eos et extolle illos usque in aeternum.
 Per singulos dies benedicimus te,
 et laudamus nomen tuum, et in saeculum saeculi.
 Dignare, Domine, die isto, sine peccato nos custodire.
 Miserere nostri, Domine, miserere nostri.
 Fiat misericordia tua Domine super nos,
 quemadmodum speravimus in te.
 In te, Domine, speravi;
 non confundar in aeternum.

③ **Alleluia. Veni, electa mea,**
 9 et ponam te in thronum meum:
 quia concupivit rex: speciem tuam.

④ **Gloria tibi Trinitas** aequalis, una Deitas,
 1 et ante omnia saecula, et nunc, et in perpetua.
 Gloria in excelsis Deo ...

④ **Audivi vocem de caelo** venientem:
 6 Venite omnes virgines sapientissimae.
 Oleum recondite in vasis vestris dum sponsus adveniret.
 Media nocte clamor factus est:
 Ecce sponsus venit.

MATTHEW 25: 4–6; RESPOND AT MATINS ON ALL SAINTS' DAY

④ **Dum transisset Sabbatum**
 7 *for text and translation see disc ② track 7 on page 10*

*Throughout the circle of lands the holy church acknowledges you
 as Father of great majesty;
 your venerated, true and only Son,
 also the Paraclete Holy Spirit.
 You are the king of glory, Christ.
 You are the everlasting Son of the Father.
 Setting out to save mankind
 you did not despise a virgin's womb.
 The sting of death overcome,
 you opened for believers the kingdoms of the heavens.
 You sit at the right hand of God, in the glory of the Father.
 You are believed to be about to come as judge.
 Therefore, we beg you, help your servants,
 whom with precious blood you redeemed.
 Make them be numbered amongst your saints in eternal glory.
 Make your people safe, Lord,
 and bless your inheritance.
 And rule them, and raise them up for ever.
 Every single day we bless you,
 and we praise your name, for generations of generations.
 Consider it worthwhile, Lord, on that day to keep us without sin.
 Have mercy on us, Lord, have mercy on us.
 Let your mercy, Lord, be upon us,
 inasmuch as we placed our hope in you.
 In you, Lord, have I hoped;
 may I not be thrown into confusion for ever.*

*Alleluia. Come, my chosen one,
 and I will place you on my throne:
 because the king desired: your beauty.*

*Glory to you, O equal Trinity, single Godhead,
 before all ages, now, and for ever.
 Glory to God in the highest ...*

*I heard a voice from heaven:
 Come all you wise virgins.
 Fill your jars with oil for the arrival of the bridegroom.
 And at midnight there was a cry made:
 Behold, the bridegroom comes.*

- ⑤ **Hodie nobis caelorum rex** de virgine nasci dignatus est;
① ut hominem perditum ad regna caelestia revocaret.
Gaudet exercitus angelorum.

Quia salus aeterna humano generi apparuit.
Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.

MATINS RESPOND ON CHRISTMAS DAY

- ⑤ **Mater Christi sanctissima**, virgo sacrata Maria,
② tuis orationibus benignum redde Filium,
unica spes nostra Maria;
nam precibus nitentes tuis rogare audemus Filium.

Ergo, Fili, decus Patris, Jesu,
fons fecundissime a quo vivae
fluunt aquae rigantes fida pectora,
O Jesu, vitalis cibus te pure manducantibus,
salutari potu et cibo pavisti nostra corpora.

Tua pascere animam gratia;
tibi consecratos Spiritu tuo fove munere.

Quin et nostras, Jesu bone, mentes illustra gratia,
et nos pie fac vivere ut dulci ambrosia
tuo vescamur in palatio. Amen.

- ⑤ Nesciens mater virgo virum ...

- ③ **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 eius.

Et misericordia eius 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 eius in saecula.

*Today for us the king of the heavens deigned to be born of a virgin;
that he might call back lost mankind to the heavenly kingdom.
The army of angels rejoices.
Because eternal salvation has appeared in human form.
Glory to God in the highest
and on earth peace to men of good will.*

*Most holy mother of Christ, hallowed virgin Mary,
make your Son kind through your prayers,
our only hope, Mary;
for, relying on your prayers, we dare to ask your Son.*

*Therefore, O Son, glory of the Father, Jesus,
most abundant fountain from which
flow living waters refreshing faithful hearts,
O Jesus, food of life for those who feed on you in purity,
with the food and drink of salvation you feed our bodies.*

*Fecit the soul by your grace; favour with you gift
those who are dedicated to you by the Spirit.*

*Even more, good Jesus, enlighten our minds with grace,
and make us to live in boldness so that we may enjoy
the sweet food of heaven in your palace. Amen.*

Not knowing a man the virgin mother ...

My soul doth magnify the Lord.

And my spirit rejoiceth 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 showed 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 fathers,
Abraham and his seed for ever.*

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

Nesciens mater virgo virum peperit sine dolore
salvatorem saeculorum, ipsum regem angelorum;
sola virgo lactabat, ubera de caelo plena.

⑥ **O Wilhelme, pastor bone,** cleri pater et patrono,
⑥ Mundi nobis in agone confer opem, et depone
Vitae sordes, et coronae caelestis da gaudia.

Fundatorem specialem serva, Thomam Cardinalem;
Et ecclesiam piorum tueare, custos horum;
Et utrumque fac vitalem aeternae vitae praemium.

⑦ **Salvator mundi, Domine,** qui nos salvasti hodie,
⑤ In hac nocte nos protege et salva omni tempore.

Adesto nunc propitius et parce supplicantiibus,
Tu dele nostra crimina, tu tenebras illumina.

Ne mentem somnus opprimat nec hostis nos surripiat
Nec ullis caro petimus commaculetur sordibus.

Te reformator sensuum votis precamur cordium
Ut puri castis mentibus surgamus a cubilibus.

Gloria tibi Domine, qui natus es de virgine,
Cum Patre et Sancto Spiritu in sempiterna saecula. Amen.

HYMN AT COMPLINE ON CHRISTMAS DAY

⑦ **Verbum caro factum est** et habitavit in nobis;
⑥ cuius gloriam vidimus quasi unigeniti a Patre,
plenum gratiae et veritatis.

In principio erat verbum et verbum erat
apud Deum, et Deus erat verbum.
Gloria Patri et Filio et Spiritui Sancto.

NINTH RESPOND AT MATINS AND PROCESSIONAL RESPOND AT MASS ON CHRISTMAS DAY

⑦ **Laudem dicite Deo** nostro omnes sancti eius,
⑦ et qui timetis Deum, pusilli et magni:
quoniam regnavit Dominus Deus noster omnipotens.
Gaudeamus et exsultemus et demus gloriam ei.
Genus electum, gens sancta, populus acquisitionis,
memores memorum laudate Deum.

Gloria Patri et Filio et Spiritui Sancto.

RESPOND AT FIRST VESPERS ON ALL SAINTS' DAY

*Glory be to the Father and to the Son and to the Holy Spirit.
As it was in the beginning, and is now, and ever shall be,
world without end. Amen.*

*Not knowing a man the virgin mother gave birth without pain
to the saviour of the ages, the very king of the angels:
the only virgin who gave suck, her breasts filled from heaven.*

*O William, good shepherd, father and patron of the clergy,
to us in the trials of the world grant help, and remove
life's baseness, and give us the joy of a heavenly crown.*

*Save our very own founder Cardinal Thomas;
and watch over the Church O protector of these the devout;
and to both let be allowed the reward of eternal life.*

*Saviour of the world, Lord, you who have saved us today,
on this night protect us, and save us for all time.*

*Be present now mercifully and spare those who beseech,
you wipe out our crimes, you lighten shadows.*

*So that no nightmare oppress the mind, so that no enemy seize us,
so that we seek sustenance from no other may it become polluted.*

*Restorer of the senses, we pray to you with the vows of our hearts
that with minds of pure chastity we may rise from our beds.*

*Glory to you, Lord, you who were born to a virgin,
with the Father and the Holy Spirit for endless ages. Amen.*

*The word was made flesh and dwelt among us:
and we beheld his glory as of the only Son of the Father,
full of grace and truth.*

*In the beginning was the word, and the word was
with God, and the word was God.*

Glory be to the Father and to the Son and to the Holy Spirit.

GLORY BE TO THE FATHER AND TO THE SON AND TO THE HOLY SPIRIT

*Speak praise to our God, all you who are his saints,
and all who fear God, both small and great:
for our Lord God almighty is king.*

Let us rejoice and exult and give him glory.

*O chosen race, O holy nation, O you people who are his,
be mindful of God and praise him.*

Glory be to the Father and to the Son and to the Holy Spirit.

- ⑦ **Reges Tharsis et insulae** munera offerent,
 ⑧ reges Arabum et Saba dona Domino Deo adducent;
 et adorabunt eum omnes reges, omnes gentes servient ei.
 Gloria Patri et Filio et Spiritui Sancto.

RESPOND AT VESPER'S OF THE VIGIL AND THIRD RESPOND AT MATINS AT EPIPHANY

- ⑦ **In manus tuas**, Domine, commendo spiritum meum.
 ⑨ Redemisti me Domine, Deus veritatis.

RESPOND AT COMPLINE ON PASSION SUNDAY

- ⑦ **Filiae Hierusalem**, venite et videte martyrem
 ⑩ cum corona qua coronavit eum Dominus
 in die solemnitatis et laetitiae. Alleluia.
 Quoniam confortavit seras portarum tuarum,
 benedixit filiis tuis in te.
 Gloria Patri et Filio et Spiritui Sancto.

RESPOND AT FIRST VESPER'S AND THIRD RESPOND AT MATINS, BIRTH OF ONE MARTYR OR CONFESSOR, LOW SUNDAY TO WHITSUN

- ⑦ **In pace, in idipsum**
 ⑪ *for text and translation see disc ③ track ⑥ on page 11*

- ⑦ **Kyrie**
 ⑫ *for text and translation see disc ② track ② on page 10*

- ⑦ **Jesu salvator saeculi, verbum** Patris altissimi,
 ⑬ Lux lucis invisibilis custos tuorum pervigil;

Tu fabricator omnium discretor atque temporum,
 Fessa labore corpora noctis quiete recrea.

Ut dum gravi in corpore brevi manemus tempore
 Sic carni nostra dormiat ut mens in Christo vigilet.

Te deprecamur supplices ut nos ab hoste liberes,
 Ne valeat seducere tuo redemptos sanguine.

Quaesumus, auctor omnium, in hoc Paschali gaudio,
 Ab omni mortis impetu tuum defende populum.

Gloria tibi Domine, qui surrexisti a mortuis,
 Cum Patre et Sancto Spiritu in sempiterna saecula. Amen.

HYMN AT COMPLINE ON LOW SUNDAY

- ⑧ **Magnificat**
 ⑥ *for text see translation of text for disc ⑤ track ③ on page 14*

*The kings of Tarsish and the islands will offer tribute,
 the kings of Arabia and Saba will bring gifts to the Lord God:
 and all kings will adore him, and all nations will serve him.
 Glory be to the Father and to the Son and to the Holy Spirit.*

*Into your hands, Lord, I commend my spirit.
 You have redeemed me Lord, God of truth.*

*Daughters of Jerusalem, come and see this martyr wearing
 the crown with which the Lord has adorned him
 on this solemn day of rejoicing. Alleluia.
 For he has strengthened the bars of your gates,
 and has blessed your children within you.
 Glory be to the Father and to the Son and to the Holy Spirit.*

*O Jesus, saviour of mankind, word of the Father most high,
 light from light invisible keeping endless watch over your people;
 Creator of all things who set the passing hours in their order,
 renew our bodies, weary with toil, with the quiet rest of the night.*

*That, while within this body we must remain however short a stay,
 our flesh may take such rest as keeps the mind awake in Christ.*

*We here beseech you on our knees to free us from the enemy,
 lest he should prove strong to waylay those redeemed by your blood.*

*We pray you, author of all things, in this joyful Easter time,
 from every threat of death defend your people here.*

*Glory to you, Lord, who have risen from among the dead,
 with the Father and the Holy Spirit for endless ages. Amen.*

⑧ **Nunc dimittis**

⑦ Lord, now lettest thou thy servant depart in peace, according to thy word. For mine eyes have seen thy salvation, which thou hast prepared before the face of all people, to be a light to lighten the gentiles, and to be the glory of thy people Israel. Glory be to the Father and to the Son and to the Holy Ghost. As it was in the beginning, and is now, and ever shall be, world without end. Amen.

⑧ **Te Deum**

⑧ for text and translation see disc ③ track ⑧ on page 12

⑧ **Spiritus Sanctus procedens** a throno

⑨ apostolorum pectora invisibiliter penetravit,
novum sanctificationis signum,
ut in ore eorum omnium genera
nascerentur linguarum. Alleluia.
Advenit ignis divinus non comburens sed illuminans
et tribuit eis carismatum dona.
Gloria Patri et Filio et Spiritui Sancto.

THIRD RESPOND AT MATINS ON WHITSUNDAY

⑧ **Iusti in perpetuum vivent**

⑩ et apud Dominum est merces eorum
et cogitatio eorum apud altissimum.
Ideo accipient regnum decoris
et diadema speciei de manu Domini.
Gloria, laus et honor, decus potestas et iubilatio
Patri ac Nato et Spiritui Sancto.

RESPOND AT SECOND VESPERS ON ALL SAINTS' DAY

⑧ **Libera nos, salva nos,**

⑪ ⑫ iustifica nos, o beata Trinitas.

SIXTH PSALM ANTIPHON AT MATINS ON TRINITY SUNDAY

⑧ **Audivi vocem de caelo**

⑬ for text and translation see disc ④ track ⑥ on page 13

⑧ **Deus tuorum militum** sors et corona praemium

⑭ Laudes canentes Martyris absolve nexu criminis.

Hic nempe mundi gaudia, et blandimenta noxia,
Caduca rite deputans, pervenit ad caelestia.

Poenos cucurrit fortiter, et sustulit viriliter,
Pro te effundens sanguinem, aeterna dona possidet.

Sit Christe rex pisime, tibi Patrique gloria,
Cum Spiritu Paraclete, in sempiterna saecula.

HYMN AT LAUDS OR SECOND VESPERS, BIRTH OF ONE MARTYR

*The Holy Spirit coming forth from on high
entered the hearts of the apostles unseen,
a new sign of his grace,
that there might come forth from their mouths
all manner of tongues. Alleluia.
The divine fire came down not to burn but to give light
and it endowed them with the gifts of grace.
Glory be to the Father and to the Son and to the Holy Spirit.*

*The righteous will live for ever,
and their reward is with the Lord,
and their thoughts are on the most high.
Therefore will they receive the glory of the kingdom
and a shining crown from the hand of the Lord.
Glory, praise and honour, virtue, power and rejoicing
be to the Father and to the Son and to the Holy Spirit.*

*Free us, save us,
defend us, O blessed Trinity.*

*O Lord, destiny, crown and reward of your soldiers,
who sing with the martyrs, free us from the grip of sin.*

*This is he who has reached the realms of heaven, cutting through
the joys of the word and harmful pleasures, as ordained.*

*Bravely he has run the gauntlet, and borne penalties courageously:
pouring forth his blood for you he has attained everlasting gifts.*

*Glory be to Christ the holiest of kings, and to you the Father,
together with the Spirit, the Paraclete, for endless ages.*

⑧ **Ave maris stella**, Dei mater alma,
⑮ Atque semper virgo, felix caeli porta.

Sumens illud Ave Gabrielis ore,
Funda nos in pace, mutans nomen Evae.

Solve vincla reis, profer lumen caecis:
Mala nostra pelle bona cuncta posce.

Monstra te esse matrem: sumat per te preces
Qui pro nobis natus, tulit esse tuus.

Virgo singularis, inter omnes mitis,
Nos culpos solutos, mites fac et castos.

Vitam praesta puram, iter para tutum:
Ut videntes Jesum semper collaetemur.

Sit laus Deo Patri summo Christo decus,
Spiritus Sancto tribus honor unus. Amen.

HYMN AT FIRST VESPERS OF THE BLESSED VIRGIN MARY

⑧ **Jesu salvator saeculi, redemptis** ope subveni,
⑮ Et pia Dei genitrix, salutem posce miseris.

Coetus omnes angelici, Patriarcharum cunei,
Ac prophetarum merita, nobis precentur veniam.

Baptista Christi praevisus, et claviger aethereus,
Cum ceteris apostolis, nos solvant nexu criminis.

Chorus sacratus martyrum, confessio sacerdotum,
Et virginalis castitas, nos a peccatis abluit.

Clericorum suffragia omnesque cives caelici
Annunt votis supplicum et vitae poscant praemium.

Laus, honor, virtus, gloria Deo Patri et Filio
Sancto simul Paraclete, in sempiterna saecula. Amen.

HYMN AT FIRST VESPERS ON ALL SAINTS' DAY

⑨ **Spiritus Sanctus procedens**
⑮ *for text and translation see disc ⑧ track ⑨ on page 17*

⑨ **Beata nobis gaudia** anni reduxit orbita
⑮ Cum Spiritus Paracletus effulsit in discipulos.

Ignis vibrante lumine linguae figuram detulit,
Verbis ut essent proflui, et caritate fervidi.

*Hail, star of the sea, nourishing mother of God
and eternal virgin, blessed gate of heaven.*

*Taking that 'Ave' from the mouth of Gabriel,
preserve us in peace, changing the name of 'Eva'.*

*Strike off the chains of the guilty, bring light to the blind;
drive out our evil, give us all that is good.*

*Show yourself to be our mother: through you may be receive
our prayers, be who, born for us, consented to be yours.*

*Virgin past compare, meekest of all women,
make us, absolved of our sins, meek and chaste.*

*Grant us a pure life, prepare a safe journey for us;
that, seeing Jesus, we may ever rejoice.*

*Let there be praise to God the Father, honour to Christ on high,
to the Holy Spirit, to all three one honour. Amen.*

*Jesu, saviour of an age, come with help to the ransomed,
and holy mother of God, petition for safety of the wretched.*

*May the angelic gatherings, the ranks of the patriarchs,
and the good deeds of the prophets, implore pardon for us.*

*May the Baptist, forerunner of Christ, bearer of heaven's keys,
with the rest of the apostles release us from the grip of sin.*

*The holy band of martyrs, the confession of priests
and maidenly purity—may each wash us free from sin.*

*The assembly of clerics and all the citizens of heaven
proclaim their entreaty in prayer and demand the reward of life.*

*Praise, honour, virtue, glory be to God the Father and to the Son
as well as to the Holy Paraclete, for endless ages. Amen.*

*To us blessed joys the year's track brings round again,
when the Paraclete Spirit shone upon the disciples.*

*Fire, with quivering light, picked out a language with words,
so that they became fluent in speech and fervid with charity.*

Linguis loquuntur omnium turbæ pavent gentilium
Musto madere deputant quos Spiritus repleverat.

Patratæ sunt hæc mystice, Paschæ peracto tempore,
Sacro dierum numero quo lege fit remissio.

Te nunc Deus piissime vultu precamur cernuo
Illapsa nobis cælitus largire dona Spiritus.

Dudum sacratæ pectora tua replesti gratia
Dimitte nunc peccamina et da quietæ tempora.

Sit laus Patri cum Filio Sancto simul Paraceto
Nobisque mittat Filius charisma Sancti Spiritus. Amen.

HYMN AT SECOND VESPERS ON WHITSUNDAY

⑨ **In manus tuas**

③ *for text and translation see disc ⑦ track ⑨ on page 16*

⑨ **Gaude, gaude, gaude Maria** virgo,
④ cunctas hæreses sola interemisti
quæ Gabrielis archangelî dictis credidisti.

Dum virgo Deum et hominem genuisti
et post partum virgo inviolatæ permansisti.

Gabrielem archangelum scimus divinitus
te esse affatum.
Uterum tuum de Spiritu Sancto
credimus impregnatum.
Erubescat Judeus infelix
qui dicit Christum ex Joseph semine esse natum.

Dum virgo Deum et hominem genuisti
et post partum virgo inviolatæ
integræ et casta es Maria.
Quæ es effecta fulgidæ cæli porta.
O mater alma Christi carissima,
suscipe laudum pia preconia
nostra ut pura pectora sint et corpora,
quæ nunc flagitant devota voxce et corda.
Tu da per precatâ dulcissima
nobis perpetua frui vita.

O benigna quæ sola inviolatæ permansisti.
Gloria Patri et Filio et Spiritui Sancto.
Et post partum virgo inviolatæ permansisti.

RESPOND AND PROSE AT SECOND VESPERS AT CANDLEMAS

*They speak with the tongues of all peoples; the crowds are afraid
and thought that those the Spirit had filled were drunk with wine.*

*These things were done when the Passover mysteries were completed,
when the prescribed number of holy days permitted remission.*

*Now, holiest God, we beseech you with down-turned faces,
let your heavenly spirit bestow gifts falling down upon us.*

*Some while ago you refilled with grace hearts consecrated to you;
now cast out our sins and give us a time of quietness.*

*Glory be to the Father and to the Son and to the Holy Spirit,
and let the Son send us the grace of the Holy Spirit. Amen.*

*Rejoice, rejoice, rejoice, maiden Mary,
you alone have done away with all rivalry of beliefs,
you who believed the sayings of the archangel Gabriel.*

*While a virgin, you have borne God and man;
and after birth you remained pure and inviolate.*

*We know that Gabriel the archangel
spoke to you prophetically.
We believe that your womb
was made pregnant by the Holy Spirit.
May the unbappy Jew blush
who says that Christ was born from the seed of Joseph.*

*While a virgin, you have borne God and man;
and after birth, a virgin pure
inviolatæ and chaste are you, Mary.
You who have been made the shining door of heaven.
O loving and dearest mother of Christ,
uphold the pious prayers of our praises,
so that both our hearts and bodies may be pure;
those things which now devoted voices and hearts demand.
Grant through our prayers
that we may enjoy the sweetest perpetual life.*

*Kind lady who alone has remained inviolatæ.
Glory be to the Father and to the Son and to the Holy Spirit.
And after birth you remained inviolatæ.*

⑨ **Haec dies quam fecit Dominus:**

⑤ exsultemus et laetemur in ea.

GRADUAL AT SECOND VESPERS ON EASTER DAY

⑨ **Impetum fecerunt unanimes** in eum

⑥ et eiecerunt eum extra civitatem

invocantem et dicentem:

Domine accipe spiritum meum.

Et testes deposuerunt vestimenta sua

secus pedes adolescentis qui vocabatur Saulus

et lapidabant Stephanum.

Gloria Patri et Filio et Spiritui Sancto.

THIRD RESPOND AT MATINS ON THE FEAST OF ST STEPHEN

⑨ **Dum transisset Sabbatum**

⑦ *for text and translation see disc ② track ⑦ on page 10*

⑨ **Sancte Dei pretiose** protomartyr Stephane

⑧ Qui virtute caritatis circumfultus undique

Dominus pro inimico exorasti populo.

Funde preces pro devoto tibi nunc collegio

Ut tuo propitiatus interventu Dominus

Nos purgatos a peccatis iungat caeli civibus.

Gloria et honor Deo usquequo altissimo

Una Patri Filioque inclito Paracleto

Cui laus est et potestas per aeterna saecula. Amen.

HYMN AT LAUDS ON THE FEAST OF ST STEPHEN

⑨ **Sacris solemnibus** iuncta sint gaudia

⑨ Et ex praecordiis sonent praeconia

Recedant vetera nova sint omnia

Corda voces et opera.

Noctis recolitur coena novissima

Qua Christus creditur agnum et azyma

Dedisse fratribus iuxta legitima

Priscis indulta patribus.

Post agnum typicum expletis epulis

Corpus dominicum datum discipulis

Sic totum omnibus quod totum singulis

Eius fatemur manibus.

This is the day which the Lord has made:

let us rejoice and be glad in it.

With one accord they made an attack on him,

and threw him out of the city

as he was imploring and saying:

Lord, accept my spirit.

And the witnesses laid their clothes down

at the feet of a young man then known as Saul,

and began stoning Stephen.

Glory be to the Father and to the Son and to the Holy Spirit.

Holy and precious to God, first of the martyrs, Stephen,

supported on all sides by the courage of charity,

you prayed aloud for a hostile people.

Pour forth prayers for the brotherhood now devoted to you,

so that when God has been propitiated by your action

he may join us, purged from our sins, with the citizens of heaven.

Glory and honour to God in the highest,

Father and Son together with the renowned Paraclete,

to whom there is praise and power for evermore. Amen.

Let joys be joined with sacred rites

and let prayers sound from hearts;

let old things go away, let all things be new,

hearts, voices and deeds.

Again we honour the most recent evening meal

by which Christ is believed to have given a lamb

and a feast of unleavened bread to his brothers,

in accordance with the rites of the ancient fathers.

After the meal and the lamb were finished,

the master's body was given to the disciples

so that it could be said there was sufficient

for the hands of each and all.

Dedit fragilibus corporis ferculum
Dedit et tristibus sanguinis poculum
Dicens, Accipite quod trado vasculum
Omnes ex eo bibite.

Sic sacrificium istud instituit
Cuius officium committi voluit
Solis presbyteris quibus sic congruit
Ut sumant et dent ceteris.

Panis angelicus fit panis hominum.
Dat panis caelitus figuris terminum.
O res mirabilis manducat Dominum
Pauper servus et humilis.

Te trina Deitas unaque poscimus
Sicut nos visitas sic te recolimus
Per tuas semitas duc nos quo tendimus
Ad lucem quam inhabitas. Amen.

HYMN AT FIRST VESPERS AT CORPUS CHRISTI

- ⑨ **Hostis Herodes impie**, Christum venire quid times?
⑩ Non eripit mortalia qui regna dat caelestia.

Ibant magi quam viderant stellam sequentes praeviam;
Lumen requirunt lumine, deum fatentur munere.

Lavacra puri gurgitis caelestis agnus attigit;
Peccata quae non detulit nos abluendo sustulit.

Novum genus potentiae, aquae rubescunt hydridae,
Vinumque iussa fundere mutavit unda origine.

Gloria tibi Domine qui apparuisti hodie,
Cum Patre et Sancto Spiritu in sempiterna saecula. Amen.

HYMN AT FIRST VESPERS AT EPIPHANY

- ⑨ **Dum transisset Sabbatum**
⑪ *for text and translation see disc ② track ⑦ on page 10*

- ⑨ **In manus tuas**
⑫ *for text and translation see disc ⑦ track ⑨ on page 16*

- ⑨ **Aeternae rex altissime** redemptor et fidelium,
⑬ Quo mors soluta deperit, datur triumphus gratiae.

Scandens tribunal dexteræ Patris potestas omnium
Collata est Jesu caelitus quae non erat humanitus.

*He gave the dish of his body to the weak
and the cup of his blood to the sad,
saying, Accept the cup which I hand to you
and drink you all from this.*

*Thus be set up that sacrifice,
whose duty he wished begun
by those elders for whom it was fitting,
so that they might eat, and give it to the rest.*

*The bread of angels becomes the bread of men.
The heavenly bread brings an end to phantoms.
O wondrous thing, each consumes the Lord,
the poor man, the slave, the humble.*

*We call upon you, in three parts and in one;
just as you visit us, so do we worship you again,
along your pathways, lead us where we strive to be
toward that light which you inhabit. Amen.*

*Unboly Herod, deadly foe, why do you fear Christ's coming?
He will not seize a mortal realm who has the heavenly to give.*

*Wise men set out, following the star which they had seen in front;
by its light they seek the Light, and by its gifts they own him God.*

*Into the pure waters of the stream the heavenly lamb descends;
he brings no sin, but takes ours upon him, as he washes us clean.*

*By a new kind of power the jars of water grow red,
obeying the command to pour forth as wine, the water changes.*

*Glory to you, Lord, who have appeared on earth today,
with the Father and the Holy Spirit for endless ages. Amen.*

*Eternal king most high and redeemer of your faithful through
whom death in ruin perishes and the triumph of grace is bestowed.*

*As you ascend the throne at your Father's right hand, all power is
conferred on you, Jesus, in heaven which you had not among men.*

Tu esto nostrum gaudium qui es futurus praemium;
Sit nostra in te gloria per cuncta semper saecula.

Gloria tibi Domine qui scandis supra sidera,
Cum Patre et Sancto Spiritu in sempiterna saecula. Amen.

HYMN AT FIRST VESPERS ON ASCENSION DAY

⑩ **O Lord, the maker of all things,**

① We pray thee now in this evening
Us to defend through thy mercy
From all deceit of our enemies.

O Father, through thy blessed Son,
Grant us this our petition,
To whom, with the Holy Ghost, always
In heav'n and earth be laud and praise. Amen.

⑩ **Videte miraculum** matris Domini:

② concepit virgo virilis ignara consortii;
stans onerata nobili onere Maria:
et matrem se laetam cognoscit quae se nescit uxorem.

Haec speciosum forma prae filiis hominum
castis concepit visceribus, et benedicta in aeternum
Deum nobis protulit et hominem.
Gloria Patri et Filio et Spiritui Sancto.

⑩ **Sive vigilem,** sive dormiam, sive edam aut bibam,

③ semper videor mihi audire sonum tubae
et voce angeli clamantis et dicentis:
Surgite mortui, et venite ad iudicium.
Vigilemus et oremus, quia nescimus
diem neque horam quando Dominus veniet.

⑩ **Ah, helpless wretch,** what shall I do?

④ Or which way shall I go or run?
The earth bewrays, the heav'ns record
The wickedness that I have done.
Have mercy Lord, for Christ thy Son.

Alas, where shall I succour find?
Both heav'n and earth do me deny,
So that unto the heav'ns above
I dare not once lift up mine eyes,
For I have sinned so grievously.

*Be now our joy, who are our future reward;
and be our glory ever in you throughout all ages.*

*Glorify to you, Lord, who ascend today above the stars,
with the Father and the Holy Spirit for endless ages. Amen.*

Let neither us deluded be,
Good Lord, with dream nor fantasy;
Our hearts waking in thee thou keep
That we in sin fall not on sleep.

*Behold the miracle of the Lord's mother:
The virgin conceived unacquainted with man:
Mary heavy with her noble burden:
Pure, she realizes she is a joyful mother.*

*She conceived in her chaste womb him who is beautiful
the sons of men, and this blessed lady bore for us
him who is above all both eternal God and man.
Glorify be to the Father and to the Son and to the Holy Spirit.*

*Whether I keep watch or sleep, whether I eat or drink,
always I seem to hear the sound of the trumpet
and the voice of an angel calling out and saying:
Rise up, ye dead, and come to the judgement.
Let us watch and pray, for we do not know
the day nor the hour when the Lord will come.*

If heav'n and earth shall witness be
Against my sickly soul for sin,
Untimely birth, alas, for me
A great deal better had it been,
Than heav'n to lose and hell to win.

Shall I despair? Thou God forbid,
I know that mercy more is thine
Than if the sins of all the world
Were knit and linked unto mine,
Wherefore my soul do not repine.

Despise not then, most loving Lord
The form and image of thy face
Which thou hast wrought and dearly bought
With mercy, great goodness and grace.
Accept therefore my humble plaints,
And grant me rest among thy Saints. Amen.
CHRISTOPHER HUNNIS

⑩ **Vox Patris caelestis**

5 ad sacram virginem Mariam,
filii eius genitricem, in eius migratione
a corpore mortali in his verbis prorumpens:
Tota pulchra es, amica mea,
mihi amabilissima Annae proles,
virgo sacratissima Maria, et macula ab ineunte
conceptionis tuae instanti vel usquam non est in te.

Favus distillans labia tua ex corde purissimo
verba mira dulcedinis spiritualis gratia.
Iam enim hiems terreni frigoris et miseria transit;
flores aeterna felicitates et salutis mecum tibi
ab aeterna praeparatae olfacere
et sentire apparuerunt.

Vinae florentes odorem caelestis
ambrosianae dulcedinis dederunt;
et vox turturis quae mea tui dilectissimi
amatoris sola est exoptatio te amplecti,
audita est in terra nostra tali sonante gratia.

Surge propterea, amica mea, columba mea, formosa mea,
de terra longinqua miseris plena,
et veni in terram quam monstravero tibi.
Veni de corpore mortali, et induante mea corcula
vestitu deaurato circumdata varietate caelestis gloriae.
Veni ad me, dilectissimum amatorem tuum,
prae omnibus adamata, et ponam in te thronum meum
quia concupivi speciem tuam.

Veni de Libano monte mundano quaquam altissimo
humanae contemplationis, ad montem Sion,
ubi innocentes manibus et corde ascendere deberent.
Veni ad me, Assuerum verum, Esther, mea nobilissima,
pro populo tuo oratura mecum

*The voice of the heavenly Father
to the holy virgin Mary,
the mother of his son as she was translated
from her mortal body breaking forth in these words:
All lovely are you, my love,
child of Anna most dear to me,
most holy virgin Mary, and from the moment
of your conception, never has spot or stain been found in you.*

*Your lips are as a boneycomb, from your most pure heart
distilling words wonderful in spiritual sweetness.
For now the winter of the earthly cold and wretchedness is past;
flowers of eternal bliss and happiness which have awaited you
here with me from everlasting, sweet-smelling
and beautiful, appear.*

*The fruitful vines give their perfume of
ambrosia, heavenly in sweetness;
and the voice of the turtle-dove, the song of your dearest
lover's only desire to embrace you,
is heard in our land with graceful notes.*

*Arise, make haste, my love, my dove, my fair one,
from that far land full of sorrow,
and come to this land which I will show you.
Come from your mortal body, clothed in gold raiment
my dear heart and surrounded by the rainbow of heavenly glory.
Come to me, your most dear lover,
loved above all others, and I will give you my kingdom
for I have long desired your beauty.*

*Come from Lebanon, earthly mountain, be it never so lofty
in human contemplation, to Mount Sion,
where the pure of hand and heart might ascend.
Come to me, true Assuerus, Esther, my most noble,
to pray for your people,*

in aeternum manere et delectare.
Te omnes caeli cives summo desiderio exoptant videre.
Veni, veni, veni, caelesti gloria coronaberis. Amen.
after SONG OF SONGS

⑩ **Kyrie**

⑥ *for text and translation see disc ② track ② on page 10*

⑩ **O Lord, the world's Saviour,**

⑦ Which hast preserved us this day,
This night also be our succour
And save us ever we thee pray.
Be merciful now unto us,
And spare us which do pray to thee.
Our sins forgive, Lord gracious,
That our darkness might lightened be,

⑩ **Magnificat**

⑧ *for text see translation of text for disc ⑤ track ③ on page 14*

⑩ **Nunc dimittis**

⑨ *for text see disc ⑧ track ⑦ on page 17*

⑩ **The secret sins that hidden lie**

⑩ Within my pensive heart
Procure great heaps of bitter thoughts,
And fill my soul with smart.
And yet the more my soul doth seek
Some sweet relief to find,
The more doth sin with vain delights,
Alas, still keep me blind.

⑩ **Beatus et sanctus** qui habet partem

⑪ in resurrectione prima, in quo enim secunda mors non
habet potestatem. Sederunt sacerdotes Dei et Christi,
et regnabunt in eo mille annis.

⑩ **Adolescentulus sum ego** et contemptus;

⑫ iustificationes tuas non sum oblitus.
Iustitia tua in aeternum;
et lex tua veritas.
Tribulatio et angustia invenerunt me;
mandata tua meditatio mea est.
Dignitas testimonia tua in aeternum.
Intellectum da mihi, et vivam.

PSALM 118 (119)

for ever to stay with me and delight.

*All the host of heaven with great desire long to look upon you.
Come, come, come, and be crowned with heavenly glory. Amen.*

That sleep our mind do not oppress,
Nor that our enemies us beguile,
Nor that the flesh full of frailness
Our soul and body do defile.
O Lord, reformer of all things,
With heart's desire we pray to thee
That after our rest and sleeping
We may rise chaste and worship thee. Amen.

Thou see'st, O God, the strifes there are
Between my soul and sin;
Thy grace doth work, but sin prevails
And blinds my soul therein.
Wherefore, sweet Christ, thy grace increase,
My faith augment withal,
And for thy tender mercy's sake,
Lord, hear me when I call. Amen.

*Blessed and holy is he who has a share
in the first resurrection, for over him the second death
holds no sway. The priests of God and of Christ have taken
their seat, and they rule therein for a thousand years.*

*I am small and of no reputation:
yet do I not forget your commandments.
Your righteousness is everlasting;
and your law is the truth.
Trouble and heaviness have taken bold upon me:
yet is my delight in your commandments.
The righteousness of your testimonies is everlasting:
Grant me understanding and I shall live.*



THE SIXTEEN & L'Âge d'or de la polyphonie anglaise

CETTE ANTHOLOGIE réunit quatre compositeurs qui, pris ensemble, couvrent un siècle de musique anglaise, de 1490 environ à 1590—presque tout le règne des Tudor. Le XVI^e siècle passe, à fort juste titre, pour avoir connu la plus grande instabilité religieuse de l'histoire chrétienne, mais le fait qu'une telle anthologie puisse afficher au moins une certaine cohérence stylistique atteste la tradition ininterrompue et la haute maîtrise des compositeurs anglais, surtout à la Chapelle Royale.

Robert Fayrfax

Tout au long du XVI^e siècle, et dans toute l'Europe, la musique liturgique balançait (pour autant que nous permette d'en juger la très inégale survivance des sources, surtout en Grande-Bretagne) entre une prépondérance de messes, vers 1500, et d'autres formes—le motet sur le Continent et, en Angleterre, des genres plus directement rattachés à la liturgie, comme le répons. Notre connaissance de la musique anglaise au tournant de ce siècle-là s'appuie fort sur l'Eton Choirbook, un manuscrit incomplet, mais qui nous a conservé une large part de la musique pour l'Office divin chantée au Collège d'Henri VI, fondé en 1440. Cet Eton Choirbook avait très probablement un volume-jumeau consacré à la messe mais il ne nous est pas parvenu et notre image des messes repose sur deux manuscrits ultérieurs, le Lambeth et le Caius Choirbooks, ainsi nommés d'après leurs actuelles localisations. Robert Fayrfax en est la figure prééminente : ses huit pièces dans le livre de Lambeth et ses six autres dans celui de Caius disent bien sa position dans le firmament musical anglais du premier quart du XVI^e siècle. Né en 1464 dans le Lincolnshire, il devint gentleman de la Chapelle Royale entre 1495 et 1499 ; à partir de 1497, il reçut des bénéfices ecclésiastiques et des fréquentes à-côtés réservés aux chanteurs de bonne

famille. On le retrouve en tête de la liste des chanteurs au couronnement d'Henri VIII (1509), lequel venait de lui accorder, quatre jours auparavant, un peu plus de 9£ de rente. Entre-temps, il avait été reçu bachelier (1501) puis docteur en musique (1504) à Cambridge, avec la *Missa O quam glorifica* comme exercice de doctorat. (Les rythmes et les proportions extrêmement complexes de cette dernière s'expliquent peut-être par son statut d'œuvre de concours—la plus ancienne de ce type.) Plus tard, il sera associé à l'abbaye de St Albans, où il sera inhumé à sa mort, en 1521.

La *Missa Albanus* n'est pas sa seule œuvre liée à St Alban : Fayrfax mit aussi en musique un motet intitulé *O Albane Deo grate*. Cette messe, tout comme cinq de ses six cycles de l'ordinaire, reprend la texture anglaise standard à cinq voix : *treble, mean, contratenor, tenor, bassus*. Elle est bâtie sur un court extrait d'une antienne en plain-chant pour St Alban ; ce motif de six notes, déjà utilisé par John Dunstable ou Dunstaple (ca 1390–1453), est présenté sous ses formes naturelle, rétrograde, renversée et rétrograde-renversée, mais aussi en imitation. Pareilles techniques de construction évoquent la Seconde École viennoise, surtout Anton von Webern (1883–1945), dont le mémoire de doctorat à l'Université de Vienne porta, ne l'oublions pas, sur l'œuvre de Heinrich Isaac (ca 1450–1517), l'un des plus éminents contemporains de Fayrfax sur le Continent : ce fut précisément dans la musique de cette époque-là que Webern puisa une large part de son inspiration.

John Taverner

Le compositeur le mieux représenté ici est John Taverner, peut-être la figure musicale la plus célèbre de l'Angleterre des Henri : presque toutes ses pièces complètes figurent sur ces cinq CDs, offrant une vision exhaustive de son

œuvre. Il y apparaît comme le maître du style fleuri qui, cultivé par ses prédécesseurs de l'Eton Choirbook, disparut totalement avant la fin du règne d'Henri pour ne ressurgir furtivement que sous Marie Tudor. Rappelons que l'Angleterre abrita certaines des pages polyphoniques les plus complexes jamais composées dans l'Europe de l'époque : à mettre en regard les contemporains directs que furent Fayrfax et Josquin Desprez, on est frappé par la ténuité des textures continentales, comparé à la somptuosité de leurs équivalents insulaires. Même dans la génération de Taverner, quand l'ascétisme josquinien eut cédé la place à l'omniprésente imitation et aux textures, essentiellement à cinq parties, d'un Gombert ou d'un Willaert, la polyphonie anglaise demeura plus massive, notamment à cause de ses ambitus plus larges. Les compositeurs anglais semblent avoir privilégié les textures groupées et la pure sonorité comme autant de procédés expressifs, quand ceux du Continent se concentrèrent davantage sur la technique contrapuntique.

Cette amplification de la texture et cette focalisation sur la sonorité—laquelle s'observe dans la polyphonie anglaise dès les fragments de Worcester, au XIII^e siècle—trouvent un parallèle dans les pratiques religieuses de l'Angleterre médiévale tardive. Comme Eamon Duffy l'a montré dans une série d'ouvrages (dont *The Stripping of the Altars*, le plus célèbre), la piété du peuple anglais surpassa souvent, à la fin du XV^e siècle et au début du XVI^e, celle des autres nations, fussent-elles, comme l'Espagne, connues pour leur sentiment catholique. Les Anglais léguaient de l'argent aux monastères et aux églises afin que des messes fussent chantées, parfois polyphoniquement, pour leur âme ; et leur dévotion à la Sainte Vierge était sans pareille. Que le développement de l'expression musicale ait atteint son apogée dans un tel climat de religiosité ne relève assurément pas du hasard. Érasme de Rotterdam trouva très choquante l'omniprésence de

la musique dans les services religieux anglais de la fin des années 1510 : chanter était « si agréable aux moines qu'ils y passaient tout leur temps, surtout parmi les Britanniques ; leur chant eût dû être dolent, mais eux supposaient que Dieu est apaisé par des hennissements impudiques et des gorges agiles ».

Cette désapprobation du chant fleuri, les grands réformateurs la poussèrent bien plus avant : même si Martin Luther adorait la musique—il prit des dispositions pour que la polyphonie de style josquinien se perpétuât dans les liturgies qu'il conçut—, les églises protestantes gravitèrent, pour la plupart, vers la position de Jean Calvin, dans les offices genevois duquel seuls les psaumes métriques étaient chantés. Le caractère un peu plus désorganisé de la Réforme anglaise déboucha sur quelques compromis uniques. D'un côté, la doctrine du « à chaque syllabe, une note », originellement formulée par Thomas Cranmer à propos du plain-chant, devint le mot d'ordre de la polyphonie liturgique à la fin du règne d'Henri VIII ; de l'autre, l'enthousiasme d'Élisabeth I^{re} pour la musique assura le maintien de certaines polyphonies complexes à la Chapelle Royale et dans quelques grandes cathédrales mais, désormais, en langue vernaculaire. C'est seulement depuis peu qu'on a assez bien compris la place de John Taverner dans ce paysage sans cesse changeant. Le fameux commentaire du *Book of Martyrs* de Foxe selon lequel il se serait repenti d'avoir composé des « chansonnettes papistes au temps de sa cécité » a été jugé bien peu historique en raison de la nature polémique des écrits de Foxe (et de leur distance dans le temps par rapport à Taverner). Il semblerait toutefois, au vu de documents récemment découverts quant à l'autome de Taverner, devenu douanier dans l'important port de Boston (Lincolnshire), que sa position sur la Réforme demeura ferme durant les dix dernières années de sa vie (il mourut en 1545). Qu'un protestant

évangélique convaincu ait ainsi pu signer des œuvres incarnant la complexité de la liturgie anglaise d'avant la Réforme paraît surprenant, même si son cas ne fut pas unique : en 1543, John Merbecke, dont la Messe *Per arma iusticia* rédigée dans le style ancien côtoie trois messes de fête de Taverner dans les parties séparées de Forrest-Heyther, fut condamné à mort pour activités excessivement réformatrices ; mais, pardonné par le roi, il vécut jusque dans les années 1580 et publia en 1550 la première concordance de la Bible anglaise et le plainchant en anglais, encore largement en usage, du *Book of Common Praier Noted*.

La première carrière de Taverner, celle de musicien, n'étant bien documentée que dans la fin des années 1520, seuls les éléments stylistiques nous permettent de dater sa production. La *Missa O Michael*, une de ses trois messes de fête à six parties, a généralement été tenue pour une œuvre ancienne, surtout parce que (pour citer Hugh Benham, le biographe de Taverner) « elle est nettement inférieure et [qu']elle est suffisamment différente des autres musiques de Taverner pour qu'on puisse douter de son authenticité ». Ce jugement un peu sévère est peut-être à replacer dans le contexte de ses deux autres messes de fête (*Gloria tibi Trinitas* et *Corona spinea*), extrêmement relevées. Sans atteindre tout à fait ce niveau, la *Missa O Michael* n'en est pas moins impressionnante. Ainsi la construction progressive de la sonorité, dans le Gloria, est-elle habilement traitée, avec une série de courtes sections dotées de différentes combinaisons vocales se joignant à la texture entière (à six voix) pour des moments comme « Gratias agimus tibi » et le « qui sedes » final. Assez étonnamment, aucune des mentions du nom de Jésus, dans le Gloria, n'est soulignée : faire ressortir le saint nom dans des blocs d'accords était alors un procédé courant, que Taverner employa ailleurs, comme dans la *Missa Corona spinea* et dans la messe fériale *Missa*

Sancti Wilhelmi devotio. À noter aussi, dans cette *Missa O Michael*, l'extrême élaboration rythmique du second Agnus Dei (commençant vers 3'00" : Taverner met en musique l'Agnus sous forme tripartite). Dans ce duo entre les voix de *treble* et de premier *contratenor*, un premier tactus ternaire lent gagne peu à peu en complexité avec l'ajout de notes plus brèves et de rythmes composés (finalement, on fait entrer huit notes dans le temps de trois) et avec un mélisme final en gammes qui monte une octave et demie, avant qu'une troisième voix ne vienne amener la section à un apogée—les courtes phrases passées entre les voix, à ce moment précis, ressemblent à la technique du hoquet, en usage au XIV^e siècle.

Les deux autres messes de fête présentent une écriture contrapuntique en peu moins complexe mais sont encore plus longues (la *Missa Gloria tibi Trinitas* dure un peu plus de quarante minutes—n'oublions pas que, à cette époque, les compositeurs anglais ne mettaient pas en musique le Kyrie, ce qui rend les structures de Taverner comparables aux plus longues messes de Jacob Obrecht (1457/8–1505), le plus prolifique des compositeurs continentaux). Fait plus important, ces messes portent à un niveau bien supérieur les techniques employées dans la *Missa O Michael* : elles créent une structure équilibrée et unifiée tout en préservant l'inventivité mélodique qui fait le sceau de Taverner. Leurs dimensions et leur écriture en font comme un prolongement du style de l'Eton Choirbook, mais, par leur sens accru de la direction et leur contrôle formel, elles ouvrent la voie aux premières pièces des compositeurs de la génération suivante, tel Tallis.

Tout autant tournées vers l'avenir, les messes fériales plus petites comme la *Missa Mater Christi sanctissima* et la *Missa Sancti Wilhelmi devotio* ne sont en rien maigrichonnes—elles font à peu près les deux-tiers des messes de fête—mais ont une énonciation indiscutablement plus directe et une mise en musique du texte

bien plus immédiate, par exemple à l'ouverture de la *Missa Sancti Wilhelmi devotio* où «Laudamus te» est exprimé syllabiquement et passé d'un duo de voix supérieures à un trio de voix inférieures. Après un autre court duo, la texture complète survient pour «Domine Deus», avec une très claire série d'entrées imitatives, essentiellement à distance d'une semi-brève ou d'une semi-brève et demie. (Le *tenor* de cette messe étant une reconstitution moderne, nous ne pouvons avoir de certitude absolue.) Ces messes utilisent davantage de blocs d'accords et de «quasi-homophonie» (passages en accords où une voix au moins subit un léger déplacement rythmique) que celles de fête, pour un effet global plus intime que le grandiose des messes à six parties.

Si cette notice insiste sur les messes, c'est qu'elles dominent le catalogue des œuvres de Taverner et qu'elles constituaient, à l'époque, la plus noble composition. N'en omettons pas, pour autant, tout ce que cet auteur apporta à l'antienne et aux formes rituelles comme le répons, genre auquel ressortit le célèbre *Dum transisset sabbatum I*: parce qu'il s'agit d'une pièce pascale relatant l'épisode où les deux Marie découvrent le tombeau vide, il compte non une mais deux sections en plain-chant, la seconde étant un Gloria Patri qui permet une troisième énonciation de l'Alléluia extatique. Cet enregistrement inclut également la seconde mise en musique, moins connue, que Taverner fit de ce texte. Pour son *Te Deum* pareillement remarquable, qui n'est pourtant pas la plus ancien (la tradition polyphonique remonte aux environs de 880, avec la *Musica encbiriadis*), Taverner n'a pu s'appuyer sur les Anglais de la génération précédente. Les antiennes mariales *Mater Christi sanctissima* et *Gaude plurimum* sont, elles aussi, splendides; la première servit de base à la messe parodiée de Taverner qui, dans le style continental, emprunte non au tissu polyphonique de l'antienne mais à un cantus firmus en plain-chant,

comme on le faisait plus couramment en Angleterre, et ce même jusque dans le deuxième quart du XVI^e siècle.

Dans l'autorisée *Oxford History of English Music*, John Caldwell dit de Taverner qu'il synthétise ses contemporains en ce qu'ils ont de meilleur—«la clarté de texture de Cornysh, la sensibilité au texte de Fayrfax, la grandeur de conception de Ludford»—tout en innovant beaucoup, surtout dans les formes de moindre envergure. Mais, plus que tout, c'est «dans le pur caractère mélodique qu'il transcende la pratique courante de son temps». Caldwell voit en lui «la figure remarquable entre Dunstable et Byrd», ce que les nombreux inconditionnels de Tallis (dont le présent auteur) pourront trouver exagéré, mais juste un peu, comme l'attestent éloquentement les interprétations de The Sixteen.

John Sheppard

L'univers ecclésiastique dans lequel Sheppard évolua fut on ne peut plus éloignée de la situation de Taverner au début de sa carrière. Le premier Acte de suprématie fut voté en 1534, alors que Sheppard sortait de l'adolescence—il mourut à un moins de la reine Marie Tudor, en 1558. L'immense majorité de son œuvre—toutes ses meilleures pièces—s'adressant au rite latin, les cinq années du règne de Marie durent être pour lui une période très prolifique; il composa également en latin et en anglais sous Henri et en anglais sous Édouard VI. (Il se peut que, durant le Réforme, la composition en latin se soit perpétuée bien plus que les injonctions officielles pouvaient le laisser entendre, surtout à Oxford, où le latin était utilisé quotidiennement à l'université et où Magdalen College, l'employeur de Sheppard de 1543 à 1548, était une institution conservatrice.) Entré à la Chapelle Royale en 1552 au plus tard, Sheppard se trouva en position idéale pour fournir le gros du répertoire visant à soutenir le retour au catholicisme, sous Marie.

On peut différencier les styles latin et anglais de Sheppard en comparant son *Te Deum* et les *Evening Canticles* de son *Second Service* (probablement édouardien). Le premier est une mise en musique *alternatim* (comme celui de Taverner, même si ses versets polyphoniques, d'une plus large étendue, confèrent à la polyphonie une tout autre impression sonore), avec force sections et un fréquent recours à l'écriture mélismatique. Le *Second Service* se conforme, pour l'essentiel, aux restrictions de Cranmer quant à l'écriture syllabique, avec quelques courts mélismes vers la fin des phrases. L'utilisation de l'anglais a incité Sheppard, et maints compositeurs avec lui, à adopter une forme expressive plus immédiate, tels les accords martiaux répétés à « He hath put down », le *Magnificat* se prêtant admirablement à ce genre d'écriture contrastive.

Les deux messes de Sheppard proposées ici sont analogues aux deux styles d'écriture polyphonique déjà rencontrés chez Taverner: la *Missa Cantate* est une structure élaborée, à six parties, dans la veine des messes de fête de Taverner, tandis que *The Western Wynde Mass* est l'une des deux messes (l'autre est celle de Christopher Tye) prenant pour point de départ la propre messe de Taverner, sur le même air. La *Missa Cantate* fut l'une des dernières de son envergure à s'adresser au rite latin en tant que liturgie officielle d'Angleterre: il se peut que la *Missa Puer natus est nobis* de Tallis lui soit postérieure (1554)—lui manque la partie de *treble* aigu caractéristique du premier style Tudor anglais.

Sheppard contribua avant tout aux offices latins, notamment par des répons et des hymnes fondés sur le plain-chant. Très souvent chez lui, ces deux genres présentent un cantus firmus en valeurs de note égales—ce qui est heureux, car nombre de ces pièces n'ont plus de partie de *tenor*, même si la rigidité de la structure compositionnelle permet de la reconstituer avec une

certaine assurance. Parfois, le cantus firmus se trouve au *treble* (ainsi dans *Filiae Hierusalem*, où le plain-chant à la voix supérieure symbolise peut-être les filles de Jérusalem du titre). Font exception à cette norme du cantus firmus au *tenor* ou au *treble* les *Libera nos, salva nos* de Sheppard, fréquemment joués à Magdalen College et où le plain-chant est au *bassus*, tandis que les six autres voix créent des lignes si mélismatiques que l'on est presque en présence d'une vocalise, dans le *Libera nos, salva nos I*, surtout. Le contrôle de la tessiture y est particulièrement remarquable: après avoir constamment chanté un *ut₅ aigü* (notation du son réel) dans les trente dernières secondes de la pièce, les deux parties de *treble* poussent jusqu'à un *ré₅ aigü*—un moment saisissant.

La musique de Sheppard n'est pas intégralement disponible dans des éditions modernes fiables et lorsque ces enregistrements parurent pour la première fois, seuls les cercles de spécialistes ou presque la connaissaient. L'estime récente dont elle jouit aujourd'hui doit beaucoup à ces interprétations pionnières.

William Mundy

Si Sheppard atteignit l'âge adulte au moment de l'Acte de suprématie, William Mundy vécut lui, à peu près au même âge, l'inhumation du vieux roi Henri et l'intronisation d'Edouard VI, encore enfant. Seules cinq de ses années d'adulte se déroulèrent sous le règne catholique et, au début du règne élisabéthain, il approuva par sa signature les Actes de suprématie et d'uniformité (en tant que Lay Vicar de la cathédrale Saint-Paul) ; il semble pourtant être resté dévoué à l'église romaine, comme son jeune et célèbre contemporain William Byrd et, très probablement aussi, comme Thomas Tallis. (Vu les gloires musicales qui furent balayées à l'instauration de l'église anglicane, les musiciens éprouvèrent naturellement plus qu'une petite nostalgie pour le rite ancien.)

Comme les sources de l'époque se contentent d'attribuer plusieurs pièces au seul « Mundy » (sans préciser s'il s'agit de William ou de son fils John), on ne peut savoir avec certitude combien de ses œuvres nous ont été conservées, même si la meilleure estimation penche pour vingt pièces en anglais et trente en latin. Il sut composer à grande échelle dans les deux langues : l'antienne *Vox Patris caelestis* et le Service « in medio

chori » enregistrés ici sont peut-être parmi ses plus belles partitions—en vérité, elles sont même parmi les plus belles du XVI^e siècle. Tout aussi remarquable, le motet à six parties *Adolescentulus sum ego* montre, en sa qualité d'exercice d'écriture expressive sur un texte latin, une esthétique entièrement nouvelle, peut-être développée parallèlement à la technique imitative de Tallis.

The Sixteen et le renouveau de la musique ancienne

Comme nous l'avons vu, ces disques ont fait découvrir au public quantité d'œuvres, de Sheppard, en particulier, mais aussi de Taverner, encore jamais gravées. Fayrfax et Mundy étaient, eux aussi, enregistrés pour la première fois et aucun CD n'avait encore été entièrement consacré à Mundy. Ce qui ne signifie pas que ce répertoire était totalement inexploré : comme The Tallis Scholars, leurs quasi-contemporains d'Oxford, The Sixteen s'inspirèrent beaucoup du travail de David Wulstan, pionnier de l'exécution de la musique anglaise d'avant la Réforme avec The Clerkes of Oxenford. Wulstan privilégia un diapason élevé : s'il y avait eu un la_3 standard : 440Hz dans l'Angleterre des Tudor (ce qui n'était pas le cas), ses éditions seraient apparues transposées à la tierce mineure supérieure. D'autres (notamment Roger Bowers, de Cambridge) ne furent pas d'accord et optèrent pour un diapason approchant vraiment $la=440Hz$. Cette question n'est pas tranchée, du moins pas à la satisfaction des premiers contradicteurs, même si des recherches plus

récentes (notamment Andrew Johnstone dans *Early Music*, xxi (2003), 506–26) suggèrent, pour le plus ancien répertoire anglican, un standard avoisinant $la_3=475Hz$ —une fraction plus bas, à mi-chemin entre les positions de Wulstan et de Bowers, ou « un demi-ton un tiers plus haut » que le diapason moderne.

Le diapason standard utilisé ici est donc probablement un peu supérieur à celui de l'époque : toutefois, bien d'autres choses ayant changé en cinq cents ans, nul ne peut espérer recréer l'expérience que fut l'écoute originelle de cette musique et cela n'a qu'une importance limitée dans notre appréciation des disques de The Sixteen. Ils comptent parmi les tout meilleurs jamais réalisées dans ce répertoire, avec une virtuosité vocale qui égale la maîtrise compositionnelle des créateurs de cette musique.

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THE SIXTEEN & *Das Goldene Zeitalter der Englischen Polyphonie*

DIE VORLIEGENDE SAMMLUNG präsentiert vier Komponisten, die zusammen ein Jahrhundert englischer Musik abdecken (von ca. 1490–1590)—fast die gesamte Regierungszeit der Tudor-Dynastie. Obwohl das 16. Jahrhundert völlig zurecht den Ruf hat, das religiös unbeständigste in der Geschichte des Christentums gewesen zu sein, ist die Tatsache, dass eine solche Sammlung uns heute zumindest eine gewisse stilistische Übereinstimmung zeigt, ein Beweis für die andauernde Tradition und das hohe Niveau der englischen Komponisten, insbesondere an der Chapel Royal.

Robert Fayrfax

Während des gesamten Jahrhunderts bewegte sich das liturgische Musikrepertoire in ganz Europa (soweit man das der Quellenlage entnehmen kann, die insbesondere in Bezug auf die englische Musik zuweilen recht uneinheitlich ist) vorwiegend von Messvertonungen aus der Zeit um 1500 zu anderen Formen hin—auf dem europäischen Kontinent zur Motette und in England zu Genres, die direkter mit der Liturgie verbunden waren, wie etwa dem Responsorium. Unsere heutige Kenntnis der englischen Musik um die Jahrhundertwende (zum 16. Jahrhundert) beruht sich hauptsächlich auf eine Quelle: das Eton Choirbook, in dem (obwohl es nicht vollständig überliefert ist) ein Großteil des Musikrepertoires für das Officium Divinum notiert ist, das an der im Jahr 1440 von Heinrich VI. gegründeten Schule gesungen wurde. Das Eton Choirbook hatte aller Wahrscheinlichkeit nach noch einen Schwesterband für die Messe. Da dieser jedoch nicht überliefert ist, bezieht sich unsere Kenntnis von Messvertonungen auf zwei spätere Manuskripte, die Choirbooks von Lambeth und Caius (die nach ihren heutigen Aufbewahrungsorten benannt sind). Hier ist Robert Fayrfax eine überragende Figur: im Lambeth-Manuskript

ist er mit acht und im Caius-Manuskript mit sechs Werken vertreten. Der Inhalt der Manuskripte repräsentiert Fayrfax' Status innerhalb der Musikwelt Englands des ersten Viertels des 16. Jahrhunderts zutreffend. Er wurde 1464 in Lincolnshire geboren, wurde ein Gentleman der Chapel Royal um die Mitte oder gegen Ende der 1490er Jahre und erhielt ab 1497 kirchliche Pfründe, eine häufige Sonderzulage für Sänger mit guten Verbindungen. Auf der Sängerliste für die Krönung von Heinrich VIII. im Jahr 1509 stand er an erster Stelle und der neue König hatte ihm vier Tage zuvor ein Jahreseinkommen von etwas über 9 Pfund gewährt. In der Zwischenzeit hatte er 1501 in Cambridge den Grad des Baccalaureus Musicae erlangt und stieg 1504 zum Doktor der Musik auf und reichte als Doktorarbeit seine *Missa O quam glorifica* ein. (Die extrem komplexe rhythmische und proportionale Anlage des Stückes erklärt sich eben dadurch, dass es ein Prüfungsstück war—das erste musikalische Werk dieser Art, das uns überliefert ist.) Später zog er offenbar nach St Albans: er starb im Oktober 1521 und wurde in der dortigen Abtei begraben.

Die *Missa Albanus* ist nicht das einzige Werk, das mit dem Heiligen Alban verbunden ist: Fayrfax vertonte auch eine Motette mit dem Titel *O Albane Deo grate*. Die Messvertonung hat—ebenso wie fünf seiner sechs Ordinariumszyklen—die traditionell englische Anlage für fünf Stimmen: Oberstimme (Treble), Mittelstimme (Mean), Contratenor, Tenor und Bassus. Sie fußt auf einem kurzen Ausschnitt einer Choral-Antiphon für den Heiligen Alban, die zuvor von John Dunstable oder Dunstaple (ca. 1390–1453) verarbeitet worden war. Dieses Sechstonmotiv erscheint in Originalform, in Krebsform, in der Umkehrung, in umgekehrter Krebsform sowie sich selbst imitierend. Wenn solche Konstruktionstechniken an die Zweite Wiener Schule und besonders an Anton von

Webern (1883–1945) erinnern, so hat dies damit zu tun, dass Weberns Doktorarbeit an der Universität Wien sich mit der Musik von Heinrich Isaac (ca. 1450–1517) befasste—einer der bedeutendsten Zeitgenossen Fayrfax' auf dem europäischen Kontinent. Eben die Musik dieser Zeit war eine wichtige Inspirationsquelle für Webern.

John Taverner

Der am meisten vertretene Komponist der vorliegenden Sammlung und wahrscheinlich der berühmteste englische Musiker unter Heinrich VIII. war John Taverner. Die fünf hier vorliegenden CDs setzen sich in grundlegender Weise mit seinem Oeuvre auseinander, wobei fast alle vollständig überlieferten Werke enthalten sind. Taverner erscheint als Meister des blumigen Stils, der vor ihm von den Komponisten des Eton Choirbooks kultiviert worden war, der jedoch vor Ende der Herrschaft Heinrichs völlig verschwinden sollte, um noch einmal kurz unter Maria Tudor aufzutauchen. Man sollte nicht vergessen, dass zu dieser Zeit in England mit der kompliziertesten polyphonen Sätze in ganz Europa komponiert wurden: wenn man die genauen Zeitgenossen Fayrfax und Josquin Desprez miteinander vergleicht, so fällt sofort die Sparsamkeit der kontinentalen Strukturen im Gegensatz zu der Üppigkeit ihrer englischen Pendants auf. Selbst in der Generation Taverners, als Josquins asketischer Stil in den Hintergrund getreten war und die alles beherrschende Imitation und die größtenteils fünfstimmigen Sätze von Gombert und Willaert sich stattdessen durchgesetzt hatten, war die englische Polyphonie immer noch massiver, teilweise aufgrund der insgesamt größeren Tonumfänge, mit denen gearbeitet wurde. Außerdem schienen die englischen Komponisten eine Vorliebe für blockartige Strukturen zu haben und schiere Klangfülle als Ausdrucksmittel einzusetzen, während die Komponisten des kontinentalen Europas sich mehr auf die kontrapunktische Technik konzentrierten.

Dieses Verstärken der Struktur und das Konzentrieren auf Klangfülle—Letzteres äußert sich in der englischen Polyphonie bereits in den Worcester-Fragmenten des 13. Jahrhunderts—spiegelt sich auch in der Religionsausübung des spätmittelalterlichen Englands wider. Wie Eamon Duffy in einer Reihe von Büchern (von denen *The Stripping of the Altars* [Das Enthüllen der Altäre] das berühmteste ist) gezeigt hat, übertraf die Frömmigkeit der englischen Bevölkerung des späten 15. und des frühen 16. Jahrhunderts oft die anderer Länder, selbst solcher wie Spanien, die für ihren Katholizismus bekannt waren. In England war es verbreitet, Klöstern und Kirchen für das Singen von Messen—manchmal polyphoner Art—Geld zu vermachen, und die Anbetung der Heiligen Jungfrau Maria war tief verwurzelt. Es ist sicherlich kein Zufall, dass in einem solchem religiösen Klima der musikalische Ausdruck am ausgeschmücktesten war. Erasmus von Rotterdam war über die Allgegenwärtigkeit der Musik in englischen Gottesdiensten gegen Ende der ersten Dekade des 16. Jahrhunderts schockiert: der Gesang sei den Mönchen so angenehm gewesen, dass sie nichts anderes mehr täten. Außerdem hätte ihr Gesang klagender sein sollen, doch seien sie wohl der Ansicht, dass Gott durch übermütiges Wiehern und wendige Hälse beschwichtigt werden könne.

Die führenden Reformatoren gingen in ihrer Kritik an dem blumigen Gesang noch deutlich weiter als Erasmus: obwohl Martin Luther ein Musikliebhaber war und sich dafür einsetzte, Polyphonie im Stile Josquins in seiner Liturgie weiterhin einzusetzen, näherten sich die protestantischen Kirchen größtenteils der Haltung Jean Calvins an, der in seinen Gottesdiensten in Genf lediglich metrische Psalmen singen ließ. Durch den sehr viel willkürlicheren Verlauf der englischen Reformation ergab sich eine Reihe von einzigartigen Kompromissen. Einerseits galt in der liturgischen polyphonen Komposition gegen

Ende der Herrschaft Heinrichs VIII. die Doktrin Thomas Cranmers „für jede Silbe eine Note“, andererseits sind dank der Musikliebe von Elisabeth I. mehrere komplexe polyphone Sätze (jedoch in englischer Sprache) in der Chapel Royal sowie in einigen großen Kathedralen erhalten. John Taverners Stellung inmitten dieser sich konstant ändernden Umgebung wird erst seit kurzem richtig eingeschätzt. Der Kommentar, der in dem *Book of Martyrs* [Buch der Märtyrer] von John Foxe notiert ist, dass der Komponist es bereue, „papistische Liedchen“ in „seiner blinden Zeit“ komponiert zu haben, ist aufgrund des polemischen Stils von Foxe (und dem Abstand zu Taverners Lebenszeit) als ahistorisch eingeschätzt worden. Neuerlich entdecktes Material aus den späteren Jahren des Komponisten als er in dem wichtigen Hafen von Boston in Lincolnshire als Zollbeamter tätig war, deutet jedoch darauf hin, dass Taverners Stellung zur Reformation in seinem letzten Lebensjahrzehnt (er starb 1545) tatsächlich gefestigt war. Dass ein engagierter Protestant als junger Mann Werke komponieren konnte, die die Komplexität der vorreformatorischen Liturgie Englands verkörperten, mag überraschend scheinen, doch war er nicht der einzige Komponist, der sich in einer solchen Lage befand. John Merbecke, dessen Messe *Per arma iusticia* im alten Stil zusammen mit Taverners drei Festtagsvertonungen in den Forrest-Heyther-Stimmbüchern erscheint, wurde 1543 wegen exzessiver reformatorischer Aktivitäten zum Tode verurteilt, dann jedoch vom König begnadigt. Er lebte bis in die 80er Jahre des 16. Jahrhunderts hinein und gab 1550 die erste Konkordanz der englischen Bibel sowie das *Book of Common Praier Noted*, das heutzutage immer noch im Gebrauch ist, heraus.

Da Taverners erste Laufbahn als Musiker erst für das Ende der 1520er Jahre gut dokumentiert ist, lässt sich sein Oeuvre praktisch nur anhand der von ihm verwendeten stilistischen Mittel datieren. Man ist stets davon aus-

gegangen, dass von den drei sechsstimmigen Festtagsmessen die *Missa O Michael* ein Frühwerk ist, hauptsächlich weil (wie Taverners Biograph Hugh Benham es formuliert) „sie deutlich minderwertig ist und sich so deutlich von den anderen Werken Taverners unterscheidet, dass die Authentizität des Werks angezweifelt werden kann“. Es ist dies ein recht scharfes Urteil und sollte vielleicht im Zusammenhang der anderen beiden Festtagsmessen, *Gloria tibi Trinitas* und *Corona spinea*, die jeweils von äußerst hohem Niveau sind, betrachtet werden. Auch wenn die *Missa O Michael* diesen Standard nicht ganz erreicht, ist sie trotzdem eine beeindruckende Leistung. So wird das allmähliche Aufbauen der Klangfülle im Gloria kunstvoll bewerkstelligt, indem eine Reihe von verschiedenen besetzten kurzen Teilen mit der vollbesetzten sechsstimmigen Struktur bei Momenten wie dem „Gratias agimus tibi“ oder dem letzten „qui sedes“ kombiniert werden. Es ist überraschend, dass wenn im Text des Gloria der Name Jesu vorkommt, dies nicht einmal weiter betont wird: es war zu der Zeit ein beliebtes Stilmittel, den Heiligen Namen mit Akkordblöcken hervorzuheben—Taverner tat dies durchaus in anderen Werken, wie etwa in der *Missa Corona spinea* und der Wochentagsmesse *Missa Sancti Wilhelmi devotio*. Ein weiteres bemerkenswertes Stilmittel der *Missa O Michael* ist die komplizierte rhythmische Ausschmückung im zweiten Agnus Dei (etwa ab 3'00": Taverner vertont den Agnus-Satz in dreiteiliger Form). In diesem Duett zwischen der Oberstimme und dem ersten Contratenor steigert sich ein anfänglich langsamer Dreiertakt durch das Hinzufügen von kürzeren Noten und zusammengesetzten Rhythmen, wobei schließlich acht Noten in den Dreierhythmus eingefasst werden, und durch ein Tonleiter-Melisma am Ende, das eineinhalb Oktaven nach oben schnell, bevor eine dritte Stimme hinzutritt und dieser Abschnitt einen Höhepunkt erreicht, bei dem kurze Phrasen von Stimme zu Stimme gereicht

werden und so an die Hoquetus-Technik des 14. Jahrhunderts erinnern.

In den anderen beiden Festagsmessen ist die Kontrapunktik nicht so komplex wie in der *Missa O Michael*, doch sind beide noch länger (die *Missa Gloria tibi Trinitas* dauert etwas über vierzig Minuten; dabei darf man nicht vergessen, dass die englischen Komponisten dieser Zeit das Kyrie nicht vertonten, so dass sich Taverners Strukturen selbst mit den längsten Vertonungen von Jacob Obrecht (1457/58–1505), dem weitschweifigsten Komponisten des Kontinents, verglichen lassen). Doch, und das ist noch wichtiger, werden hier die Techniken, die in der *Missa O Michael* vorkommen, auf deutlich höherer Ebene eingesetzt, wodurch sich eine ausgeglichene und einheitliche Struktur ergibt, in der gleichzeitig die melodische Originalität, durch die sich alle seine Werke auszeichnen, beibehalten wird. In ihrer Anlage und Besetzung können die beiden Messen als Fortsetzung des Stils der Eton Choirbooks betrachtet werden, während ihr ausgeprägteres Vorwärtstreben und die formale Beherrschung den Komponisten der nächsten Generation—wie etwa Tallis—den Weg bereitet.

Ebenso zukunftsweisend sind in Taverners Oeuvre die etwas kleineren Messvertonungen für Wochentage, wie etwa die *Missa Mater Christi sanctissima* und die *Missa Sancti Wilbelmi devotio*. Obwohl sie in ihrer Anlage keineswegs sparsam sind—ihre Länge beträgt jeweils ca. zwei Drittel der Festagsmessen—sind sie doch zweifellos direkter in ihrer Aussage. Auch die Textvertonung ist unmittelbarer, so etwa zu Beginn der *Missa Sancti Wilbelmi devotio*, wo das „Laudamus te“ syllabisch vertont ist und von einem Oberstimmduett an ein Unterstimmtrio gereicht wird. Nach einem weiteren kurzen Duett erklingen alle Stimmen bei „Domine Deus“ mit einer klaren Reihe imitativer Einsätze, die zumeist einen Abstand von einer oder eineinhalb ganzen Noten

haben. (Der Tenor dieser Messe ist eine moderne Rekonstruktion, völlige Sicherheit ist also nicht gegeben.) In diesen Messen kommen deutlich mehr Akkordblöcke und „Quasi-Homophonie“ (akkordische Passagen, in denen eine oder mehrere Stimmen rhythmisch etwas versetzt sind) als in den Festagsmessen vor und der Gesamteffekt ist deutlich intimer als bei den prachtvollen sechsstimmigen Messen.

Die Schwerpunktsetzung auf Messvertonungen in diesem Kommentar erklärt sich durch ihr gehäuftes Vorkommen in der Werkliste Taverners und dadurch, dass die Messe als Genre zu der Zeit als wichtigstes kompositorisches Unterfangen galt. Doch sollten gleichzeitig seine Beiträge zum Antiphon-Repertoire und zu rituellen Formen wie dem Responsorium dabei nicht übersehen werden. Das berühmte *Dum transisset Sabbatum I* fällt in das letztere Genre: da es ein Osterwerk ist, in dem die Geschichte der beiden Marien erzählt wird, die das leere Grab finden, hat das Werk zwei Choral-Passagen (und nicht nur eine), wobei die zweite ein Gloria Patri ist, in dem das ekstatische Alleluia dreimal vorkommt. In der vorliegenden Aufnahme befindet sich auch die weniger bekannte zweite Vertonung desselben Texts. Ebenfalls bemerkenswert ist die Vertonung des *Te Deum*, die zwar nicht die älteste ist (eine polyphone Tradition lässt sich bis zur *Musica enciriadis* um etwa 880 zurückverfolgen), doch gab es keine englische Tradition, auf die sich Taverner hätte berufen können. Sehr gut sind auch die Marianischen Antiphonien *Mater Christi sanctissima* und *Gaude plurimum*, wobei die erstere die Grundlage für Taverners „Parodiemesse“ bildet, in der—gemäß des Kontinentalstils—Elemente der polyphonen Substanz der Antiphon verarbeitet werden, und nicht ein Cantus firmus eines Chorals, was in England selbst im zweiten Viertel des Jahrhunderts noch deutlich verbreiteter war.

John Caldwell schreibt über Taverner in dem Standardwerk *Oxford History of English Music*, dass er eine Synthese der besten Elemente seiner Zeitgenossen schuf: er verbinde „Cornyshs transparente Struktur, Fayrfaxs einfühlsame Textauslegung und Ludfords großartige Anlage“ miteinander und führe zudem beträchtliche eigene Neuerungen ein, insbesondere in den kleineren Formen. Vor allem jedoch sei es seine „Melodiösität, die das allgemeine Werk seiner Zeit überrage“. Caldwell betrachtet ihn als „die bemerkenswerte Figur zwischen Dunstable und Byrd“ und wenn die vielen Anhänger von Tallis (zu denen auch der Autor dieses Texts gehört) dies als Übertreibung einschätzen, dann jedoch nur als eine geringfügige, wie die Interpretationen von The Sixteen es eindrucksvoll zeigen.

John Sheppard

Das kirchliche Umfeld, in dem Sheppard tätig war, hätte sich kaum stärker von der Situation unterscheiden können, in der sich Taverner zu Beginn seiner Karriere befand. Der erste Act of Supremacy [das Gesetz, das Heinrich VIII. zum Oberhaupt der Kirche in England erklärte, Anm. d. Ü.] wurde 1534 verabschiedet als Sheppard noch in seinen Jugendjahren war (wahrscheinlich kurz vor seinem 20. Lebensjahr) und er starb innerhalb eines Monats nach dem Tod der Königin Maria Tudor im Jahre 1558. Da der Großteil seines Oeuvres—und alle seine besten Werke—für den lateinischen Ritus entstand, ist anzunehmen, dass er während der fünfjährigen Herrschaft Marias besonders viel schrieb. Zudem komponierte er in lateinischer und englischer Sprache unter Heinrich sowie in englischer Sprache unter Edward VI.. (Es ist auch möglich, dass er während der Reformationszeit mehr lateinische Werke schrieb als offiziellen Dokumenten zu entnehmen ist—insbesondere in Oxford, wo man sich an der Universität täglich des

Lateinischen bediente und das Magdalen College, Sheppards Arbeitgeber von 1543 bis 1548, eine konservativ ausgerichtete Institution war.) Spätestens ab 1552 gehörte er der Chapel Royal an und befand sich damit an idealer Stelle, um das förderliche Repertoire zu liefern, dass für die Rückkehr des Katholizismus unter Marias Herrschaft benötigt wurde.

Der Unterschied zwischen Sheppards lateinischem und englischem Stil wird deutlich, wenn man sein *Te Deum* mit den „Evening Canticles“ seines (wahrscheinlich unter Edward entstandenen) *Second Service* vergleicht. Im ersten verwendete er, ebenso wie Taverner, die Alternatimspraxis (obwohl seine polyphonen Verse einen weiteren Umfang haben, was dem polyphonen Satz einen völlig unterschiedlichen akustischen Eindruck verleiht), unterteilte den Satz deutlich und setzte viele Melismen ein. Im *Second Service* hält er sich größtenteils an Cranmers Vorschriften bezüglich der syllabischen Vertonung, wobei an den Phrasenenden einige kurze Melismen erklingen. Wie es bei so vielen Komponisten dieser Zeit der Fall war, regten auch Sheppard englische Texte zu einer deutlich unmittelbarerem Ausdrucksform an, wie man es etwa an den kriegerischen Akkordwiederholungen bei „He hath put down“ sehen kann: das *Magnificat* bietet besonders viele Gelegenheiten für einen solchen kontrastreichen Stil.

Die beiden hier vorliegenden Messvertonungen von Sheppard weisen einen analogen Charakter zu den beiden polyphonen Kompositionsstilen auf, die bei Taverner zu beobachten waren: die *Missa Cantate* ist eine komplexe sechsstimmige Struktur, die an Taverners Festtagsvertonungen erinnert, während *The Western Wynde Mass* eines von zwei Werken ist, denen eine Messe von Taverner zugrunde liegt (die andere ist eine Vertonung von Christopher Tye). *Cantate* ist eines der letzten Werke dieser Anlage für den lateinischen Ritus, als dieser die offizielle

Liturgie Englands war, und obwohl es gut sein kann, dass das Werk vor Tallis' *Missa Puer natus est nobis* von 1554 entstand, hat das letztere keine hohe Treble-Stimme, die für den frühen englischen Tudor-Stil typisch war.

Sheppards wichtigste Werke waren seine Beiträge zum lateinischen Gottesdienst, insbesondere die Responsorios- und Hymnusvertonungen, die sich auf den Gregorianischen Choral bezogen. Normalerweise kommen bei Sheppard in diesen Genres ein Cantus firmus mit gleichen Notenwerten vor—was praktisch ist, da die Tenorstimme von vielen dieser Stücke verschollen ist, doch aufgrund der festen Kompositionsstruktur kann sie in diesen Fällen guten Gewissens rekonstruiert werden. In einigen Stücken befindet sich der Cantus firmus in der Oberstimme (*Filiae Hierusalem*, wo der hohe Choral möglicherweise die Töchter Jerusalems aus dem Titel repräsentiert, ist ein Beispiel dafür). Eine Ausnahme der Norm des Cantus firmus in der Tenor- bzw. Oberstimme bilden Sheppards Vertonungen des Texts *Libera nos, salva nos*, die am Magdalen College regelmäßig aufgeführt wurden, in denen der Choral im Bass erklingt, während die anderen sechs Stimmen derart melismatisch gehalten sind, dass besonders die erste Vertonung fast vokalisierenartig erscheint. Besonders bemerkenswert dabei ist die Stimmführung: nachdem sie mehrmals das c" (bei der angegebenen Tonhöhe) gesungen haben, gehen beide Oberstimmen in der letzten halben Minute auf ein hohes d" hinauf—ein aufregender Moment.

Sheppards Musik ist immer noch nicht vollständig in zuverlässigen modernen Ausgaben erhältlich und war zu der Entstehungszeit dieser Aufnahme außerhalb von Forschungskreisen kaum bekannt. Die Aufwertung, die er in der letzten Zeit erfahren hat, hat viel mit diesen wegweisenden Aufführungen zu tun.

William Mundy

Wenn Sheppard das Erwachsenenalter zur Zeit des Act of Supremacy erreichte, so war William Mundy etwa so weit, als der alte König Heinrich begraben und Edward VI. als Kinderkönig gekrönt wurde. Trotz der Tatsache, dass er nur fünf Jahre als Erwachsener unter katholischer Herrschaft verbrachte und dass er als liturgischer Sänger an der St Paul's Cathedral zu Beginn der Herrschaft von Elisabeth I. seine Zustimmung zu dem Act of Supremacy sowie dem Act of Uniformity schriftlich bekundete, scheint Mundy der römischen-katholischen Kirche treu geblieben zu sein—ebenso wie sein jüngerer Zeitgenosse William Byrd es berüchtigterweise war und möglicherweise auch Thomas Tallis. (Wenn man bedenkt, wie viele musikalische Juwelen im Zuge der Etablierung der anglikanischen Kirche weggefeigt wurden, ist es kaum überraschend, dass die Musiker sich nach dem alten Ritus sehnten.)

Da eine Reihe von Stücken, die entweder von William Mundy, oder aber seinem Sohn John komponiert wurden, in den zeitgenössischen Quellen lediglich „Mundy“ zugeschrieben sind, kann man schwerlich mit Sicherheit sagen, wie viele seiner Werke uns überliefert sind, doch beläuft sich eine gute Schätzung auf etwa zwanzig englische und dreißig lateinische Werke. Er komponierte großangelegte Werke in beiden Sprachen: die Antiphon *Vox Patris caelestis* und die Vertonung der Gottesdienst-Musiken „in medio chori“, die hier vorliegen, sind vielleicht seine besten Werke und gehören sicherlich zu den besten des Jahrhunderts. Ebenfalls beachtenswert ist die sechsstimmige Motette *Adolescentulus sum ego*, das als Beispiel einer expressiven Vertonung eines lateinischen Texts eine völlig neue Ästhetik demonstriert und möglicherweise zusammen mit der imitativen Technik von Tallis entstand.

The Sixteen in der Wiederbelebung der Alten Musik

Wie oben bereits erwähnt, haben diese Einspielungen eine beträchtliche Anzahl von musikalischen Werken der Öffentlichkeit erstmals zu Gehör gebracht: das gilt insbesondere für die Musik von Sheppard, aber auch für zahlreiche Werke Taverners, die bis dahin noch nicht eingespielt worden waren. Payfax und Mundy waren gleichermaßen Neuheiten auf CD und mit Ausnahme der Vorliegenden ist bisher noch keine CD vollständig den Werken Mundys gewidmet worden. Das soll nicht heißen, dass dieses Repertoire nicht weiter erschlossen wurde: sowohl für The Sixteen als auch ihre beinahe-Zeitgenossen aus Oxford, The Tallis Scholars, war das Werk von David Wulstan, der auf dem Gebiet der Aufführungen vor-reformatorischer englischer Werke mit dem Ensemble The Clerkes of Oxenford wegweisend war, eine wichtige Inspirationsquelle. Wulstan setzt sich für hohe Töne ein: wenn es zu Tudor-Zeiten einen Kammerton von $a' = 440$ Hz gegeben hätte (was nicht der Fall war), so würden seine Ausgaben um eine kleine Terz nach oben transponiert erscheinen. Andere (insbesondere der Forscher Roger Bowes aus Cambridge) stimmten diesem nicht zu und zogen stattdessen eine Tonhöhe von etwa $a' = 440$ vor.

Die Debatte bleibt ungelöst, freilich zur Zufriedenheit der ursprünglichen Antagonisten, doch hat die neuere Forschung (vor allem Andrew Johnstone in *Early Music*, XXXI (2003), 506–26) für das älteste anglikanische Repertoire eine Tonhöhe von etwa $a' = 475$ Hz angegeben—etwas unterhalb der Mitte zwischen der Tonhöhe Wulstans und derjenigen Bowers', bzw. „eineindrittel“ Halbtöne höher als der heutige Kammerton.

Die verwendete Tonhöhe in den vorliegenden Aufnahmen liegt also wahrscheinlich etwas höher als diejenige, für die sie komponiert wurde. Da sich jedoch in den dazwischen liegenden 500 Jahren so viel anderes verändert hat, dass wir kaum auf ein ähnliches Hörerlebnis hoffen können, wie das ursprüngliche Publikum es gehabt haben muss, ist dies in Bezug auf unser Erleben dieser Aufnahmen von The Sixteen nur bedingt relevant. Denn sie gehören immer noch zu den besten Einspielungen dieses Repertoires, wobei eine vokale Virtuosität zum Vorschein kommt, die der kompositorischen Kunst der Schöpfer dieser Musik entspricht.

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MUSIC EDITIONS

The *Missa Albanus* by Robert Fayfax was transcribed by Francis Steele and Harry Christophers.

Of the pieces by John Sheppard, the Masses were edited by Sally Dunkley, and the *Second Service* by David Wulstan; the remainder was edited by David Wulstan and Roger Bray and can be found in *John Sheppard: Collected Works* (two volumes), published by Oxford Imprint.

The Mundy editions were prepared by Roger Bray (*Videte miraculum*), Harry Christophers (*Vox Patris caelestis* and *Adolescentulus sum ego*), Jeremy Summery (*Kyrie 'Orbis factor'*), and Francis Steele (the remainder, including the reconstruction of missing tenor parts in the *Magnificat*, *Nunc dimittis*, and *Beatus et sanctus*).

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Missa Mater Christi sanctissima ✦ Missa Sancti Wilhelmi devotio ✦ Gaude plurimum** *etc.*

John Sheppard (c1515–1558)

**Missa Cantate ✦ The Western Wynde Mass
Libera nos, salva nos ✦ Gaude, gaude, gaude Maria** *etc.*

William Mundy (c1529–1591)

**Videte miraculum ✦ Vox Patris caelestis
Adolescentulus sum ego** *etc.*

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