

CORO

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We would like to thank
the President and Fellows of
Magdalen College, Oxford
for all their help and assistance
with this project.

All music edited by Bernard Rose and his pupils:
plainsong edited by David Hiley (1965-68)
Davy in MS edited Bernard Rose and Harry Christophers
Mason in MS edited Bernard Rose
Sheppard published Oxford Imprint edited David Wulstan (1960-63, Lecturer 1968-78)
except Sheppard *Magnificat* and *O happy Dames* edited Roger Bray (1962-65)

Text translations by:
Colin Hardie (Fellow 1936-73)
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Recording Producer: Gregory Rose (1967-70)
Recording Engineer: Geoff Miles (Floating Earth)
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Music from Magdalen

JOHN SHEPPARD

RICHARD DAVY

JOHN MASON

THE MAGDALEN COLLECTION

HARRY CHRISTOPHERS

COR16049



Bernard Rose 1916–1996

On three very cold days in January 1997, I brought together twenty ex-Academical Clerks of Magdalen College, Oxford. The friendship generated by the assembled singers, which spanned 30 years of students, was electric. Old friends were reunited and new friends were made.

The purpose was to preserve a very unique Magdalen sound and put down on disc, for posterity, the music of Magdalen organists from the C16th. These composers all had claim to the honourable title of *Informator Choristarum* (Master of the Choristers) from a period of English music which was so prolific. As luck would have it, a lot of the music of these composers survived the Reformation and so we were able to present works by three successive Magdalen composers, Richard Davy, John Mason and the amazing John Sheppard, whose three sublime settings of *In manus tuas* are set alongside the joy and exhilaration of *Laudem dicite Deo* and *Spiritus sanctus*. This is truly great music from a character whose waywardness at Oxford is legendary.

For us all to return to Magdalen and perform this music in the chapel in which it was first heard 500 years ago was in itself inspirational; to dedicate our performances to the man who had been our *Informator Choristarum*, our tutor and master of music, was an added honour. Bernard Rose had died at the end of the previous year and it was him we must all thank for our love of Tudor music. He devoted his life not only to detailed scholarship, but also to performance; more than all of that, however, it was his inspiration and loyalty to his students for which we are eternally grateful.

This is a very special recording, performed by singers committed to their art and their love of Magdalen.

Harry
Christie

MUSIC FROM MAGDALEN

1	PLAINSONG	Magnificat antiphon: <i>Inclita sancte</i> (Mode 1)	1.13
2	JOHN SHEPPARD (d.1559)	Magnificat a4 (Mode 1)	9.35
3	JOHN SHEPPARD	O happy dames <i>solo: Robin Blaze (alto 1), William Purefoy (alto 2), David Roy (tenor), Peter Harvey (bass)</i>	2.02
4	JOHN MASON (d.1548)	Vae nobis miseris <i>verse: David James (alto 1), Angus Davidson (alto 2), James Oxley (tenor 1), David Roy (tenor 2), Peter Harvey (bass)</i>	11.43
5	JOHN SHEPPARD	Laudem dicite Deo	7.39
6	RICHARD DAVY (d.1507)	Joan is sick and ill at ease <i>verse: Angus Davidson (alto), David Roy (tenor), Peter Harvey (bass)</i>	5.37
7	JOHN SHEPPARD	In manus tuas I	3.35
8	JOHN SHEPPARD	In manus tuas II	3.47
9	JOHN SHEPPARD	In manus tuas III	3.12
10	JOHN SHEPPARD	Spiritus sanctus I	7.56
11	PLAINSONG	Magnificat antiphon: <i>In diebus illis</i> (Mode 7)	1.51
12	RICHARD DAVY	Ah, mine heart, remember thee well <i>verse: Robin Blaze (alto), Stuart Beer (tenor), Jonathan Arnold (bass)</i>	5.08
13	JOHN MASON	Quales sumus <i>verse: Robin Blaze (alto 1), William Purefoy (alto 2), James Oxley (tenor 1), David Roy (tenor 2), Jonathan Arnold (bass)</i>	10.54

THE MAGDALEN COLLECTION

Alto:	Robin Barda	(clerk 1967-70)
	Robin Blaze	(chorister 1981-84, clerk 1989-92)
	Angus Davidson	(clerk 1982-85)
	Peter Hayward	(clerk 1973-76)
	David James	(clerk 1969-72)
	William Purefoy	(clerk 1986-89)
	John Saunders	(clerk 1967-70)
Tenor:	Stuart Beer	(clerk 1971-74)
	Paul Elliott	(clerk 1969-72)
	Mark Milhofer	(clerk 1987-90)
	James Oxley	(clerk 1984-87)
	Keith Parker	(clerk 1973-76)
	Richard Price	(clerk 1968-71)
	David Roy	(clerk 1966-67)
Bass:	Jonathan Arnold	(clerk 1989-92)
	Roger Bray	(clerk 1962-65)
	James Gowings	(clerk 1969-72)
	Peter Harvey	(clerk 1978-81)
	William Robinson	(chorister 1956-58, clerk 1966-69)
	Francis Steele	(clerk 1972-75)
Lawrence Wallington	(clerk 1975-78)	
Conductor:	Harry Christophers	(clerk 1973-77)

Magdalen Music and Musicians

The lavishness of choral provision in educational institutions founded in the late fourteenth and fifteenth centuries was of crucial importance to the music composed for them to sing, making it possible for composers to write music for ever larger forces, as we may see from this music for Magdalen written in the early years of the sixteenth century. This stems from William of Wykeham's music establishment at New College, Oxford (founded 1379) and Winchester College (1382), 3 clerks, 16 choristers in either case, with an *informator choristarum* (choirmaster) added at New College from 1394/5 and at Winchester from 1396/7, which started a trend in other establishments founded or influenced by those connected with these two institutions: Henry Chichele, who founded All Souls College, Oxford in 1438, with 3 clerks and 6 choristers, and Robert Beckett, who was secretary to Henry VI who founded Eton and King's College, Cambridge in 1440/1, each with 10 clerks and 16 choristers. This was precisely the time when music was developing from performance by one voice per part to choral (many voices per part). This influence continued in the hands of William of Waynflete (of Winchester

and Eton) who founded Magdalen College, Oxford in 1458, with 4 chaplains, 8 clerks, 16 choristers and an *informator*. The importance of this increase in musical provision cannot be overstated, for it provided many places for singers and laid great emphasis upon the boys; musical training as well as their general education. It also led in due course to an outpouring of polyphonic music for these new choirs to sing, a new kind of music reflecting the size of the choirs and the rapidly increasing skill of the singers. Accepting that much of the music composed around 1500 must have been lost, we can still see that the musicians associated with these new collegiate institutions are the predominant influence of the period.

Magdalen College Chapel was begun in 1474 and finished in about 1480, in 1476 we find the first record of the appointment of musicians to serve in it, presumably at first a temporary structure; in 1481 we find the first record of the existence of an organ, and in 1484 the first record of payment for music copied (30 shillings for copying and paper 'de sett sont'). When finished the chapel obviously set a new standard and certainly impressed the Fellows of Merton, because in 1486 they decided to build a new rood-loft in Merton Chapel; this is the

screen between the chapel and the ante-chapel above which a large cross ('rood') was sometimes suspended, on which the organ was placed, and from which parts of some services were sung or declaimed, or, as the building specification for King's College Chapel, Cambridge stated, 'be hynde the Provostes stall unto the qwere dore vi fote, for a wey into the Rodelofte for redyng and syngyng and for the organs and other manere observance there to be had after the Rewles of the Church of Salesbury'. The competitive Merton Fellows specified a loft 'to be made lyke unto the Rodeloft of Mawdalen College in Oxford', but 'to be made in the seide Rodeloft ferre better dorys then ther be in Mawdelyn College aforesaid'. The Magdalen organ also appears to have impressed them, for we find in 1488 a contract that 'Wylliam Wotton off the seyde Town off Oxefforde organmaker... schall make or cawse to be made a good and suffycyent payr of organs lyke on to the new payr off organs wych he promysyd to make and sett up withyn Maudelene College off Oxfforde aforesayde'. This is in imitation of Wotton's great organ at Magdalen, built in 1486-7; the cost, £28, was the same in each case, but the canny Fellows of Magdalen paid Wotton £14 in part payment in 1486 and the balance upon completion. Note,

incidentally, how the Merton scribe captures the pronunciation of 'Magdalen' even at this early date, however flexible his spelling.

All the Magdalen repertoire of this early period is lost, though it is likely that the newly refounded Christ Church, Canterbury (Canterbury Cathedral) in 1540 used the Magdalen repertoire as the source of parts for the new collection it had to build up rather rapidly after dissolution and refoundation. Some of the works in its collection (in what are now known as the Peterhouse part-books), including the works by Mason, appear to have a Magdalen connection. A Magdalen College inventory of c.1522 lists a huge and magnificent collection of masses, antiphons, psalms and magnificats.

The fabric has not been the only benchmark for others to aim at; Merton may have acquired 'ferre better dorys', but throughout its history Magdalen has had 'ferre better clerkys', and the College's choir has been led by musicians of the front rank, many of whom have regarded as part of their duties the provision of new music for the chapel choir to sing, of whom the first known to us is Richard Day (*informator* 1490-2). From the first half of the sixteenth century came three more composers, including the other two

featured on this disc, John Mason (*informator* 1509-10), Thomas Appleby (1539-41) and John Sheppard (various periods between 1542 and 1548). Choirmaster/organists/composers of the seventeenth century include Richard Nicolson (1595-1639), the first Heather Professor of Music at Oxford University in 1626 and composer of madrigals, instrumental music and anthems including a well-known setting of a text associated with St Mary Magdalen, 'When Jesus sat at meat', Benjamin Rogers (1665-86) and Daniel Purcell (1688-95), brother of Henry and himself a composer. Most of the eighteenth century is covered by the father and son, William and Philip Hayes (respectively 1734-77 and 1777-97), both composers and both Professor of Music in the University. From the nineteenth century we may include Sir John Stainer (appointed at the age of nineteen, 1859-72), Walter Parratt (1872-82), who succeeded Sir Charles Hubert Hastings Parry as Professor of Music in the University in 1908) and John Varley Roberts (1882-1919), and from the early part of this century H. C. Stewart (1919-38, who resumed his duties while his successor William McKie served in the RAF during the war). In the latter part of the nineteenth century a new strand was added to the many skills required of

musicians as musicological and historical scholarship developed. Stainer was an early exponent of this early musicology with his edition (1901) of music by Dufay from manuscripts housed in the Bodleian Library. So, through nearly five and a half centuries since the foundation of the College, many of its choirmasters and organists have also been composers, scholars and editors.

This disc was conceived as a tribute, and became a memorial, to Bernard Rose (*informator* 1957-81), who followed energetically in this tradition, for he was organist, choir-trainer, composer, scholar and editor *par excellence*. The contents of this disc represent and celebrate Dr Rose's scholarly activities, represented by the two Mason works, both of which he edited in the early 1970s (he also edited music by Dufay and his contemporaries and is best known as the editor of the Complete Sacred Music of Tomkins), his teaching (for the other music on the disc has been edited by his pupils), and his role as choirmaster (for all the singers are former members of the Magdalen choir; most of them from his tenure as *informator choristarum*).

It also celebrates perhaps the most important aspect of his tenure: the *esprit de choeur*, the friendly and hospitable atmosphere

created by Bernard and his wife Molly, and the affection, fully reciprocated, which they showed to academical clerks and pupils. Why else would eighty former clerks and pupils foregather at his retirement in 1981, and a similar number at his 80th birthday in 1996, or a choir of twenty singers get itself together at two days' notice to sing at the Thanksgiving Service following his funeral? Why else would this group get together, including two barristers, one general practitioner, the managing director of a public relations business, a professor of voice in the US university system, a professor of music in the UK system, not to mention the professional performers and current or past members of many of the most important choral groups of the lasty thirty years, such as the Clerkes of Oxenford, the Hilliard Ensemble, and The Sixteen?

During his own tenure of office Bernard Rose's early recordings in the 1950s with the Bodley singers for the *History of Music in Sound* were important and influential in their day, but he was equally important in the more recent revival of 'authentic' performance, starting in the early 1960s. He took a keen interest in the work of his predecessors, producing many recordings which included music by Sheppard, Nicolson

etc., and one (*Music at Magdalen* 1976) exclusively devoted to Davy, Appleby, Preston and Mason. In the late 1960s and early 1970s he pursued research into them - it was at this time that he edited the Mason pieces - and it is partly from his notes that these notes are derived. However, even before this he was a key figure in the early stages of the revival of interest in early Tudor church music. The Magdalen Choir provided the nucleus for the Clerkes of Oxenford (including David Wulstan, their director; a member of the choir and also a pupil of Bernard's) in the 1960s, and, since this was at first a men-only choir, the earliest experiments with the high treble sound in the full six-part works by Sheppard, as proposed by Wulstan, used the Chapel Choir. In helping to experiment with the choral forces and their colour, Bernard and the Magdalen Choir were also rediscovering and promoting the music of their predecessors, Davy and Sheppard and their choirs; he performed Davy's *St Matthew Passion* and a good deal of Sheppard in the chapel for which the music had almost certainly been written over 400 years earlier, a feature which gave us a good deal of satisfaction.

Richard Davy is recorded as *informator choristarum*, at first jointly, between 1490 and

1492; he next appears as a clerk at Exeter Cathedral in 1497, and it is quite possible that he was at Magdalen until this date. He was at Exeter certainly until 1506 and had left by 1509. Whether he was able to carry out these duties in plurality with being chaplain to Sir Thomas Boleyn, grandfather of Queen Anne Boleyn, a post held by a Richard Davy between 1501 and 1516, is unclear; perhaps we have two different men. The men's voices format of this disc prevents us from selecting any of Davy's antiphons, for they are all for full choir including trebles. One of them, *O domine caeli terraque* (on the CORO label as COR16022), is recorded in the Eton Choirbook as having been composed in one day at Magdalen ('hanc antiphonam composuit Ricardus Davy uno die collegio Magdalene Oxoniis'). However, the songs that he wrote must reflect the occasions on which secular music was performed in the college hall. The founding statutes of many Oxford and Cambridge collegiate foundations also imitated those of Winchester in their reference to recreational activities in hall. On major feasts the fellows and scholars were allowed to have a fire in hall and to remain after supper singing songs and reciting poems.

It would have been for such an occasion

at Magdalen that Davy would have written these two songs, when devotional songs of Christ's Passion, or of general contrition, such as *Ah, mine heart* [12], gave way as the evening wore on, to songs appropriate for a male society in its post-prandial state; the rather more overt double entendre found slightly later at Court, in music by composers such as Cornysh, is not found here in *Joan is sick* [6], and the text appears to refer simply to pangs of love, love that the final verse makes clear is to remain unrequited for some little time to come. The oath to St Denis does not help, either to confirm or deny one's suspicions about Joan's condition; he is the patron saint of France, but I can find no accounts of particularly wondrous actions that might make him worth invoking in an oath. His martyrdom by decapitation was characterised by his picking up his head and walking six miles (into Paris) to his selected resting place, but I cannot link this with the mood of our two interlocutors. *Ah, mine heart* is a straightforward song of penitence typical of the devotional songs of the period. Both these songs make use of a modified carol form, with a refrain/verse alternating structure, the refinement in comparison to the early fifteenth-century carol being that each verse is newly-composed.

The high seriousness of the verse (highlighted by the mock high seriousness of the third verse of *Joan is sick*) is an important feature of the part-song of the period around 1500, and is echoed in the middle of the century by Sheppard's setting of Surrey's poem *O happy Dames* [3]. This song, in this guise, survives only in a keyboard arrangement (in the Mulliner Book) but, as Denis Stevens showed in the 1950s, the text is not difficult to reunite with the music. This version is probably the original, but the music also survives to two further texts, 'I will give thanks unto the Lord' and 'O happy man if thou repent', showing the adaptability and flexibility of composers and performers around 1550. Because of the choice of poet, the courtly Surrey (Henry Howard, Earl of Surrey, 1517-47) it is more likely to date from Sheppard's London period than his Magdalen period, i.e. after 1548 or so, in which case the devotional texts in English must be from Elizabeth's reign and therefore posthumous.

It was Bernard Rose himself who clarified the biography of John Mason, who was a clerk at Magdalen in 1508, proceeded to the BMus in 1508-9 and was *informator choristarum* in 1509-10 (and therefore must have been born c1480/5). He considered

it likely that Mason was attached to the Chapel Royal on leaving Magdalen, when he took orders, for his various livings in plurality include from 1523 one of the Mortimer chantries at Chichester Cathedral (a Crown appointment) which he vacated in 1524, probably because it was not allowed to be held in plurality, after which he reverted to his other livings which included some in the diocese of Hereford, and was appointed Treasurer of Hereford Cathedral in 1545. He had died by February 1548. One of the antiphons in the Peterhouse part-books is ascribed to 'Mason Cicesteriensis'.

Mason's votive antiphons are of very great interest, quite apart from their striking originality and beauty of sound. All collegiate chapels, and increasingly the monasteries and secular cathedrals, sang an antiphon to the Virgin Mary every evening after Vespers and Compline (these two services usually being continuous). This was an observance, incidentally, that after the Reformation brought about the anthem, once Vespers, Compline and this Evening Antiphon service had been compacted together to become Anglican Evensong. At Eton this took place in the chapel before her image, and the Eton Choirbook contains the music for this occasion (notably settings of texts such as

Salve Regina, Ave Maria, Stabat Mater etc.); at Magdalen on Saturdays it took place in Hall with the whole College singing plainsong from specially-painted boards, but on other days comprised polyphony in Chapel. By the times of the refoundation of the cathedrals of the new foundation in c.1540, the practice continued but the stipulation now usually required 'an Anteme in prycksong immediately that complayn be fully done' within the context that the establishment was fostering the devotion of the laity to the Virgin and now also to the name and Passion of Jesus. Thus the Jesus-antiphon increased in vogue as the cult of the Virgin declined, during the reign of Henry VIII. Jesus-antiphons tend to be more modern works, shorter and with more homophony, than Mary-antiphons of c.1500. It seems that at Magdalen the Jesus-Mass was sung by men only; elsewhere this took place on Fridays. Perhaps on that day the Jesus-antiphon after Compline was also sung by men only. Men also sang the evening antiphon (and everything else besides) when Oxford was visited by plague (which happened frequently) and most of the College removed to the country; for example in 1507 for twelve weeks only four chaplains,

seven clerks and a few choristers remained to take their chance.

Mason's two antiphons on this disc very probably date from his Magdalen period; it is by no means clear that Chichester had enough male voices for their five-part texture, and anyway his role at Chichester was not primarily musical. The Mary-antiphon *Quales sumus* [13] is laid out in the traditional style, with solo and full passages alternating, but it proceeds with far fewer final cadences than earlier works (or than *Vae nobis* [4] for that matter, while its use of a snatch of pre-existing plainsong is strikingly modern. Mason's text refers to, but does not precisely quote, Psalm 42 ('Sicut cerbus desiderat ad fontes aquarum / Like as the hart desireth the water-brooks'; the text is also the Tract for the Easter Vigil on Holy Saturday), and so he picks up the reference by quoting imprecisely part, but not all, of the plainsong, and moreover in the bass, itself unusual.

Vae nobis, on the other hand, is a Jesus-antiphon but using the format and scale of the earlier Mary-antiphons. Here the striking modern gestures include the fast-moving stepwise point of imitation in unison between all five voices at 'currimus

et festinamus' ('we run and we hurry'), and the curious ornamental figure shortly afterwards in both alto parts, together with the two-in-one canon at 'obsecramus te igitur'. In their combination of old and new gestures therefore, these works show Mason to represent an interesting transitional position between Fayrfax and Taverner. Both these antiphons lack their tenor part because the tenor parts book of the Peterhouse set is missing; Bernard Rose, in his editions, punctiliously and modestly labelled his editorial tenor part 'conjectural', but his tenor parts work so well and are so typically musicianly that they must be close to the original.

Sheppard was *informator choristarum* in 1542-3, and again in 1545 and 1547 (perhaps 1547-8: see below), though he appears to have alternated with other colleagues (Preston in 1543 and Games in 1547). The College records of 1547 show a payment of £8 'Sheppard Instituori Choristarum pro stipendio suo hoc anno' ('To Master Sheppard for his stipend this year'), and in the same year he was reimbursed for books, vestments and organ repair (thirty shillings 'pro 12 libris, et reparanti organorum vitia', and three pounds 'pro tribus cappis

dalmaticis et albis, per bursarios emptis ad festum Paschae'). That he was present at Magdalen supplying books at Easter may indicate that he was beginning a new tenure and therefore *informator* 1547-8; certainly he was paid five shilling 'pro libris musicalibus' in 1548, while Mr Games was paid five shillings 'pro inscribendis canticis' in 1549. It is thought that Sheppard went to London soon after 1548, where he is recorded as a member of the Chapel Royal in 1552. In 1554 he supplicated unsuccessfully for the oxford DMus degree and rekindled his contacts with Magdalen, being paid twenty shillings on 15 December 1555 'pro quibusdam canticis'. However, he was certainly based in London by this time, for his first wife, Jane, died and was buried there on 9 April 1555. The colourful stories about boys being dragged through the Wiltshire and Oxfordshire countryside in June 1555 are now generally agreed to refer to Richard Shepper, a Fellow of the College, even though the College scribe calls him 'Mr Sheparde'. Despite being issued with livery for Elizabeth's coronation on 17 January 1559, from which it has always been assumed he lived until at least that date, it is now known that he died during the first half of December 1558 and his

burial is recorded as having taken place on 21 December.

His early death (probably at the age of no more than 45) is a profound loss to music, for the importance and brilliant quality of his music is now fully accepted - brilliant in both sound and conception. In the early 1960s the Magdalen Choir and the Clerkes of Oxenford gave the first performance for 400 years of several Sheppard works, especially responds, including the five-part *Spiritus sanctus procedens* [10] and *Laudem dicite Deo* [5]. They are both excellent examples of his remarkable ability to fit five tightly-written parts within the restricted compass of the men's voice choir (16 notes), and to delight the ear with a constant stream of points of imitation, sometimes extremely close to each other, sometimes at unexpected places and pitches. Like the Peterhouse part-books, from which the Mason works come, John Baldwin's part-books of the 1580s, which are the sole source for the Sheppard responds, lack their tenor book; but in both these cases Sheppard wrote the work around the plainsong cantus firmus which moves in slow equal notes in the tenor voice, and can therefore be reunited with the polyphony very easily. The presence

of the cantus firmus part, restricting as it does the composer's freedom of action, makes the elaborate polyphony all the more accomplished. These two works set the respond in the more modern way, using the polyphonic choir for the sections of the chant that would otherwise have been sung by the plainsong choir. Earlier responds had set to polyphony the soloist's sections of the chant, and Sheppard composed one of his three setting of *In manus tuas* [7] in this way, the other two (marked 'corus'), [8] and [9], being set in the more modern way. His *Magnificat* [2] in four parts, sets alternate verses in the conventional way for the period; it is remarkable for the assured way in which he throw the voices around, especially the two alto parts. Curiously enough, as Mason did in *Quales sumus*, Sheppard introduces the plainsong in the bass (in the last verse). The plainsong antiphon is appropriate for St Mary Magdalen's Day, 22 July.

© Roger Bray (clerk 1962-65)

TEXTS and TRANSLATIONS

1 Magnificat antiphon: Inclita sancte (Mode 1) Plainsong

*Inclita sante Marie Magdalene
sollemnia suscipiat alacriter pia
mater ecclesia.*

*Ave sancta deo digna,
ave dulcis et benigna,
optime nobis gaudia
que possides cum gloria.*

Glorious Saint Mary Magdalen,
may holy mother church accept
our devotions.

Hail saint, worthy of God,
hail sweet and gracious;
obtain for us the joys and glory
which you have in your gift.

2 Magnificat a4 (Mode 1)

*Magnificat anima mea Dominum et
exultavit spiritus meus in Deo salutari
meo. Quia respexit humilitatem ancillae
suae: ecce enim ex hoc beatam me
dicent omnes generationes.*

*Quia fecit mihi magna qui potens est:
et sanctum nomen ejus. Et misericordia
ejus a progenie in progenies timentibus
eum. Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede, et exaltavit
humiles. Esurientes implevit bonis:
et divites dimisit inanes.*

*Suscepit Israel puerum suum, recordatus
misericordiae suae. Sicut locutus est ad
patres nostros, Abraham et semini ejus
in saecula. Gloria Patri, et Filio et
Spiritus Sancto.*

John Sheppard

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

*Sicut erat in principio, et nunc, et
semper, et in saecula saeculorum. Amen.*

As it was in the beginning, is now, and ever
shall be, world without end. Amen.

3 O happy Dames (Earl of Surrey) John Sheppard

O happy Dames that may embrace
The fruit of your delight,
Help to bewail the woeful case
And eke the heavy plight
Of me, that wanted to rejoice
The fortune of my pleasant choice,
Good ladies, help to fill my mourning voice,

In ship, freight with remembrance
Of thoughts and pleasures past
He sails, that hath in governance
My life while it will last
With scalding sighs for lack of gale,
Furth'ring his hope that is his sail
Toward me the sweet port of his avail.

4 Vae nobis miseris

*Vae nobis miseris quia quum ad
peccata commissa inspiciamus et
supplicia intelligimus quae pro his pati
debemus non parvum timorem habemus.
Quid ergo remanebimus quasi desperati?
sine consilio sine adiutorio?
Non. Sed ad te fontem pietatis et
misericordiae Iesu Christe currimus
et festinamus in quo iam tot et
tantos peccatores absolutos vidimus
et agnoscimus. Obsecramus te igitur
Domine Deus noster da nobis gloriam
tuam ut a vitiis et a morte animae
resurgentes in virtutibus semper
floreamus et in soliditate*

John Mason

Woe to us wretches, since we have no small
fear when we consider the sins that we have
committed, and understand the punishments
that we must suffer for them.
Why then, shall we remain almost in
desperation, without advice, without help?
No! But we run in haste to Thee,
Jesus Christ, the fount of pity and mercy, in
whom we have seen and acknowledge so
many and such great sinners absolved. We
therefore beseech Thee, our Lord and God,
give us thy glory so that, rising from our
vices and from the death of the soul, we
may ever flourish in virtues and walk in the
firmness of faith, that we may seek and

*fidei ambulemur ut quae sursum sunt
quaeramus et sapiamus non quae
super terram. Tibi gratias agimus
bone Iesu pro inceptis in nobis
gratiae tuae donis quae deprecamur
ut misericorditer perficias nosque in
viam salutis dirigas per tuae claritatis
virtutem purga animas nostras a
tenebris peccatorum. Et per eandem
virtutem in die universalis resurrectionis
caro nostra resurgat ad gloriam. Ut in
futura resurrectione delicatam tuam
invocationem gaudenter in electis tuis
audiamus te dicente: Venite benedicti
patris mei percipite regnum quod vobis
paratum est ab origine mundi. Amen.*

savour the things that are above, not the things that are on earth. We render thanks to Thee, good Jesus, for the gifts of thy grace that Thou hast begun in us, and we beg that Thou shouldst mercifully perfect them in us, and guide us into the way of salvation. By virtue of thy brightness cleanse our souls from the darkness of sins, and by that same virtue may our flesh rise again to glory on the day of the universal resurrection, so that in the future resurrection we may joyfully hear thy tender summons amongst thine elect as Thou sayest 'Come, ye blessed ones of my Father, receive the Kingdom which has been prepared for you from the beginning of the world.' Amen.

5 Laudem dicite Deo

*Laudem dicite Deo nostro omnes
sancti eius, et qui timetis Deum,
pusilli et magni; quoniam regnavit
dominus Deus noster omnipotens.
Gaudeamus et exultemus et demus
gloriam ei. Genus electum, gens
sancta, populus acquisitionis, memores
memorum laudate Deum. Gloria Patri et
Filio et Spiritui Sancto.*

John Sheppard

Speak praise to our God, all ye 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 ye 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.

6 Joan is sick and ill at ease

Burden:

Joan is sick and ill at ease;
I am full sorry for Joan's disease.
Alack, good Joan, what may you please?
I shall bear the cost, by sweet Saint Denys.

It is so pretty in every degree;
Good Lord, who may a goodlier be
In favour and in fashion (lo, will ye see?)
But it were an angel of the Trinity?

Her countenance with her lineation,
To him that would of such recreation
That God hath ordent in his first formation,
Might well be called a conjuration.

Richard Davy

She is my little pretty one;
What should I say? My mind is gone.
If she and I were together alone,
I wis, she will not give me a boon.

Alas, good Joan, shall all my moan
Be lost so soon? I am a fool;
Leave this array! Another day
We shall both play, when we are sole.

7 - 9 In manus tuas I - III

*In manus tuas, Domine, commendo
spiritum meum. Redemisti me Domine,
Deus veritatis; commendo spiritum meum.*

John Sheppard

Into thy hands, O Lord, I commend my spirit. Thou hast redeemed me Lord, God of truth; I commend my spirit.

10 Spiritus sanctus I

*Spiritus sanctus procedens a throno
apostolorum pectora invisibiliter
penetravit novum sanctificationis
signum, ut in ore eorum omnium
genera nascerentur linguarum. Alleluia.*

John Sheppard

The Holy Spirit coming forth from on high entered the hearts of the apostles unseen with a new sign of his grace, that there might come forth from their mouths all manner of tongues. Alleluia.

*Advenit et ignis divinus non comburens
sed illuminans et tribuit eis carismatum
dona. Gloria Patri et Filio et
Spiritui Sancto, sicut erat in principio
et nunc et semper et in saecula
seculorum. Amen.*

11 Magnificat antiphon: In diebus illis (Mode 7) Plainsong

*In diebus illis: mulier quae erat in
civitate peccatrix, ut cognovit quod Iesus
accubisset in domo Symonis leprosi,
attulit alabastrum unguenti:
et stans retro secus pedes Domini Iesu,
lacrimis coepit regere pedes eius,
et capillis capitis sui tergebat:
et osculabatur pedes eius,
et unguento ungebat.*

12 Ah, mine heart, remember thee well Richard Davy

Burden:

Ah, mine heart, remember thee well,
And think on the paines that bin in hell.

Ah, mine heart, remember thee well,
How greatly thou art bound indeed,
Thou thinkest on him never a deed
That helps thee ever at thy most need,
Alas, for sorrow mine heart doth bleed,
To think how grievously I have offended.

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 Ghost, as it was in the beginning, is now and ever shall be, world without end. Amen.

In those days, there was a woman in the city who was a sinner, and when she knew that Jesus was a guest in the house of Simon the leper, she brought an alabaster jar of ointment: and she stood at the feet of the Lord Jesus, and began to wash his feet with her tears and wipe them with the hairs of her head; and she kissed his feet and anointed them with the ointment.

With weeping tears most lamentable
To God above I call and cry,
I will ask grace while I am able
I have offended so grievously,
Me to amend I will me hie.
For all my life-days I have mispent,
I cry God mercy I will amend.

13 Quales sumus

*Quales sumus, O miseri, properantes
ad portas inferi quatríduam fetentes
ut te laudare praesumamus, O Maria,
quum sciamus non audiri delinquentes.
Sed in arcto constituti in labore
lateris et luti insudantes gemiscimus
consolatricem miserorum et refectricem
laborum te deposcimus. Ut oculos
miseri cordes ad nos convertas et sordes
peccatorum demoneas scelerumque
soluto vecte Iesum sequentes recte
vermiculos ne despicias. Israel caelum
non respicit nam terrena pulvis perficit
hinc desperans confunditur. Quare pro
nobis deprecare ad hunc qui lapides
mutare in Abraham filios dicitur ut
Israel oculos erigat ad coelum et Deum
sitiat sicut cervus aquarum fontes ut
de Pharaonis imperio erepti tandem
durissimo mare transeamus insontes.
Et licet hostes saeviant nos maria
non operiant O Domina sed sevitiā
removeant ut ereptos nos deleant
claustra tunc infernalīa.
Et sic virtutibus secundi ad coelestia
mente mundi properemus O Maria ut
post finem vitae jocundi Christo iuncti
letabundī una cantemus
Alleluia.*

John Mason

O wretches, what manner of men are we, hastening to the gates of hell, stinking after four days, that we may presume to praise thee, Mary, since we know that sinners are heard. But set in narrow bounds, sweating over toil at brick and clay, we groan, we beg thee, the consoler of the wretched and refresher of labours, to turn thy merciful eyes on us and the devilish squalor of sins, and not to despise the worms who follow Jesus rightly when the bar of crime is loosed. Israel has no concern for Heaven, for dust works earthly things, and hence is confounded in desperation. Therefore intercede for us with Him who is said to change stones into sons of Abraham, so that Israel may raise her eyes to Heaven and thirst for God 'as the hart pants after the water-brooks', and, snatched from the power of Pharaoh, we may cross unharmed by even the harshest sea. But may they divert their cruelty so that the gates of hell may snatch away and destroy them, and thus may we, on the favouring tide of virtues, cleansed in mind, hasten to the things of Heaven, O Mary, so that after life's end in joy, joined to Christ, in happiness we may sing together, Alleluia.

