



**Gentleman Extraordinary**  
Anthems, Services, and Instrumental Music  
**Thomas Weelkes**

**RESURGAM**  
The English Cornett & Sackbut Ensemble  
Mark Duley

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Thomas Weelkes (1576–1623)

Anthem, Services, and Instrumental Music

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Resurgam

The English Cornett & Sackbut Ensemble

Mark Duley *director*

Thomas Weelkes (1576–1623)

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|---|--------|
| 1. <b>Alleluia, I heard a voice</b>             | [3:06] |
| 2. <b>Pavan No. 1, Mr Weelkes his Lachrymae</b> | [3:39] |

**Evening Service for Trebles**

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|------------------|--------|
| 3. Magnificat    | [5:33] |
| 4. Nunc dimittis | [4:11] |

- |  |        |
|--|--------|
| 5. <b>Pavan No. 5 a5</b>                       | [3:30] |
| 6. <b>Give the king thy judgements, O God</b>  | [5:37] |
| 7. <b>Most mighty and all-knowing Lord</b>     | [3:20] |
| 8. <b>O Lord, arise into thy resting place</b> | [3:22] |
| 9. <b>Fantasia of Six Parts</b>                | [1:31] |
| 10. <b>Voluntary [I]</b>                       | [2:06] |

**Ninth Evening Service**

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|-------------------|--------|
| 11. Magnificat    | [8:31] |
| 12. Nunc dimittis | [6:35] |

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|---|--------|
| 13. <b>Voluntary [II]</b>                     | [2:19] |
| 14. <b>O Lord, grant the king a long life</b> | [2:45] |
| 15. <b>Give ear, O Lord</b>                   | [5:06] |
| 16. <b>Pavan No. 6 a5</b>                     | [2:27] |

**Evening Service in medio chori**

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|-------------------|--------|
| 17. Magnificat    | [9:15] |
| 18. Nunc dimittis | [4:22] |

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|--|--------|
| 19. <b>Hosanna to the Son of David</b> | [1:57] |
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Total playing time	[79:21]
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### Thomas Weelkes: Gentleman Extraordinary

Thomas Weelkes described himself as a 'gentleman' in two senses, both of which have implications for a life-story in many respects incomplete and in others scandalous. The more general sense was the social rank specified in his will, drawn up at the London home of his friend Henry Drinkwater (up to whose name Weelkes seems not exactly to have lived) and dated 30 November 1623, the day before his burial in St Bride's, Fleet Street. By so styling himself, Weelkes claimed well-to-do parentage, perhaps that of the Sussex clergyman John Weeke, whose son Thomas was baptised on 25 October 1576.

It was in 1608, on the title page of his fourth and final madrigal book, that Weelkes styled himself 'gentleman' in a more specific sense, this time pertaining to membership of the royal household chapel choir. According to that title page, he was by then a 'Batchelar of Musicke, and Organest of the Cathedral Church of Chichester', circumstances attested by ample official records. Of his being a 'Gentleman of his Maiesties Chappell', however, there exists not a shred of corroborative evidence, and the likeliest explanation is that Weelkes was a

supernumerary or probationary member. That he may have become *persona non grata* in the royal household is perhaps intimated by the anthem word-book copied for the Chapel around 1630, into which, of Weelkes's known output of some forty anthems, a mere two were entered (as opposed to more than twenty by Orlando Gibbons and twice that number by Thomas Tomkins).

What had gone wrong? Certainly Weelkes seems to have been no slouch in currying royal favour, for his anthems repeatedly touch on monarchical subjects, obvious examples being **Give the king thy judgements, O God** and **O Lord, grant the king a long life**. Possibly **Hosanna to the Son of David** belongs in the same category, for here, having opened with a line from Matthew 21:9, Weelkes deftly switched to Luke 19:38, so that instead of 'blessed is he that cometh' the anthem continues with 'blessed be the king'. Could this piece have been written on the accession to the English throne of King James, who as king of Scotland could count two predecessors named David? If so, then **O Lord, arise into thy resting place** can be seen as performing a similar welcoming function.

After 1608, Weelkes was to see no more of his compositions in print other than two songs, of which **Most mighty and all-knowing Lord** shows the influence of the solo songs of William Byrd. Weelkes's songs were commissioned by Sir William Leighton for his *Teares or Lamentacions*, a collection of poems first published in 1613 and reissued the following year in musical settings by twenty-one composers including Byrd, John Bull, Gibbons and Leighton himself. Of Leighton's twenty collaborators, the names of nineteen appear in an intricate circular design specially engraved for the title page; below this, in italic type, appears the solitary name of Th[omas] Weelkes. Perhaps Weelkes's commissioning was an afterthought; perhaps his contribution was submitted too late. Yet the appearance of his name literally outside the circle seems unhappily symbolic of the cool reception accorded to his anthems at the Chapel Royal. A similar impression is conveyed by John Barnard's 1641 anthology *The First Book of Selected Church Musick* (in which Weelkes is represented solely by 'O Lord, grant the king') and indeed by the extant manuscripts. Of the music recorded here, the instrumental ensemble items appear as isolated chance survivals, while none of the three services has survived intact.

In accounting for the decline in Weelkes's fortunes, it is impossible to say whether alcoholism was the cause, the effect, a combination of the two, or perhaps even neither. The two records most often quoted in connection with Weelkes may well both originate from a single deponent, the Chichester lay succentor William Lawes (not to be confused with the celebrated composer of that name). Though there may be more than a grain of truth in these allegations, dated 1616 and 1619 respectively, that Weelkes was a 'common drunkard', they strongly imply friction between the two men. If this developed into a personal and puritanical vendetta on Lawes's part, then its effects on Weelkes's reputation have been lasting. In fact, his dismissal in January 1617 from the three positions of lay clerk, master of the choristers, and organist largely proved a formality: although a new master of the choristers was appointed, Weelkes seems unofficially to have retained his lay clerkship, and by 1622 he was again being listed as organist. As a whole, then, the evidence points not as much to bad behaviour on Weelkes's part as to the Cathedral's determination to keep him in its service.

The extent to which Weelkes's church music was sung at Chichester remains just as uncertain as the extent of his misdemeanours.

Although a 1621 inventory of the choir library mentions him only as a scribe, it is hard to believe that the 'eight books ... of Mr Weelkes his pricking [i.e. copying]' did not contain any of his own compositions. Given that in the cathedral records the Chichester choir is described as 'single' (as opposed to the 'double' choirs of other institutions), it may be no coincidence that the **Trebles Service** incorporates none of the usual antiphony between the equal and opposing forces termed 'decani' and 'cantoris'. Rather, the chorus functions as a unified body throughout, and is topped with an extra line of boys' voices of the kind unheard of in English church music since before the Reformation. The same goes for the **Service in Medio chori**, though here it is unclear whether the passages for three high voices are designated 'medio' because they were intended for an antiphonal group 'in the middle of the choir [stalls]' or because they were assigned to the upper half of the full chorus.

The **Ninth Service** (the numbering is modern) seems to have been destined not for Chichester but for the Chapel Royal, at that time perhaps the only English choir equal to a work of such lavish scoring and vast proportions. The evening canticles of Byrd's *Great Service*, which are in the same key and are scored for the same configuration

of ten voice-parts, clearly served as a model. At 204 breves, Weelkes's Magnificat falls short of Byrd's by some ten per cent, but the Nunc dimittis exceeds the elder composer's by precisely forty breves, and is by some distance the most imposing setting of that canticle from the period. Though characterised by bitter clashes of major and minor harmony, it ends with a jubilant 'Amen' that also serves, note for note, to conclude 'O Lord, grant the king'. The gesture closes a circle that has begun with the first three chords of the Magnificat, which also open the anthem. This is not to be understood as lazy self-borrowing on Weelkes's part, for he habitually paired an anthem and a service in much the same way as his Catholic continental contemporaries would pair a motet and a mass. Weelkes's most striking example is perhaps the Nunc dimittis of the Trebles Service, which shares fourteen breves' worth of full choir music with the closing pages of the anthem **Alleluia, I heard a voice**.

Nor are Weelkes's thematic connections restricted to service-anthem pairings. The swift accumulation of cascading entries that opens 'Alleluia', for example, does duty not only for the same word at the end of 'O Lord, arise' (albeit switched from minor to major) but also at 'sent empty away' in the

Medio chori Magnificat. The same Magnificat also twice quotes the four-note pattern that opens **Give ear, O Lord**. Multiple connections extending to—or from—other works are found in **Give the king thy judgements**: the organ introduction, for example, has much in common with the opening bars of one of Weelkes's two solo organ voluntaries, while the words 'O God' are initially set to a descending four-note pattern that crops up also in **Hosanna to the son of David**, the Trebles and Medio chori magnificats, and the other of the two voluntaries.

To judge Weelkes by the rhetoric-based standards of his own time, such reliance on a meagre store of themes would signal an incapacity for *inventio*, the element of expression to which *dispositio* (form) and *elocutio* (style) serve as adjuncts. Yet the fact remains that we can hear this music only through modern ears conditioned by *ritornello* form, organicism, reminiscence motifs, minimalism, and — perhaps above all—the assumption that a good composer must be a distinctive composer. Whether or not there was anything prophetic in Weelkes's obsessive recourse to the same and similar material, the result after 400 years is a unique musical brand that will permanently stand

out from the more polished products of his English contemporaries.

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*For further essays by Dr Andrew Johnstone about his editions and reconstructions, and for Dr Helen Roberts's essay on the instrumentation, please visit: [www.resurgam.ie/resources](http://www.resurgam.ie/resources).*



## Resurgam

Mark Duley, Director  
Wolodymyr Smishkewych, Manager &  
Production Co-ordinator

Decani  
Triplex: Aisling Kenny<sup>3, 4, 6, 15, 17, 18</sup>  
Medius: Eilis Dexter  
Contratenor 1: Christopher Bowen<sup>3, 4, 6, 15, 17, 18</sup>  
Contratenor 2: Rory Lynch<sup>15, 17, 18</sup>  
Tenor: Jonathan Hanley<sup>3, 4, 15</sup>  
Bassus: Eoghan Desmond<sup>3, 4, 15</sup>

Cantoris  
Triplex: Charlotte O'Hare<sup>3, 4, 6, 15, 17, 18</sup>  
Medius: Rosemary Clifford<sup>3, 4</sup>  
Contratenor 1: Stuart Kinsella<sup>6, 15, 17, 18</sup>  
Contratenor 2: Graham Cooper  
Tenor: Ciarán Kelly<sup>1, 15</sup>  
Bassus: Tom Herring<sup>3, 4, 17, 18</sup>

*Track numbers indicates verse or 'medio chori' singers*

## The English Cornett & Sackbut Ensemble

Adrian France & Gawain Glenton, Co-directors

Conor Hastings: treble cornetts  
Helen Roberts: treble cornett & tenor cornett  
Nicholas Perry: tenor cornett  
Emily White: alto & tenor sackbut  
Tom Lees: tenor sackbut  
Cameron Drayton: tenor sackbut  
Adrian France: tenor & bass sackbut  
Silas Wollston: Organ

Organ Calcant:  
Ilani Smishkewych Kosovske

The St Teilo organ used in this recording was designed and constructed by Goetze and Gwynn of Worksop, Nottinghamshire, based on early sixteenth-century models under the direction of Prof John Harper of Bangor University, Wales. For a full description of the project, please visit [www.resurgam.ie/resources](http://www.resurgam.ie/resources)

Pitch A=470

At the end of some tracks, the distinctive sound of the hand-operated organ bellows can be heard.

**Texts**

**1. Alleluia, I heard a voice**

Alleluia, I heard a voice as of strong  
thund'rings, saying: Alleluia.  
Salvation and glory and honour and power  
be unto the Lord our God,  
and to the lamb for evermore. Alleluia.

**3, 11 & 17. Magnificat**

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 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 forefathers,  
Abraham and his seed for ever.

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.

**4, 12 & 18. Nunc dimittis**

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 for 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.

**6. Give the king thy judgements, O God**

Give the king thy judgements, O God,  
And thy righteousness unto the king's son.  
Then shall he judge the people according unto right,  
and defend the poor.  
Behold, O God our defender,  
and look upon the face of thine anointed.  
Let the words of my mouth  
and the meditations of his heart  
be always acceptable in thy sight,  
O Lord, our strength and our redeemer.  
Behold, O God our defender,  
and look upon the face of thine anointed. Amen.

**7. Most mighty and all-knowing Lord**

Most mighty and all-knowing Lord,  
true spring of consolation:  
I do confess with heart and word,  
Thou art my preservation.

Thou went'st up to prepare that place  
above Sun, Moon, and planets seven;  
O save me by thy saving grace,  
and bring me to thy highest heav'n.

Where are such joys celestial  
as cannot be express'd by pen:  
bring me from things terrestrial  
to reign with thee for aye. Amen.

**8. O Lord, arise into thy resting place**

O Lord, arise into thy resting place,  
thou and the ark of thy strength.  
Save thy people, good Lord,  
and bless thine inheritance.  
Let thy priests be clothed with righteousness,  
and thy saints sing with joyfulness. Alleluia.

**14. O Lord, grant the king a long life**

O Lord, grant the king a long life,  
that his years may endure throughout all generations.  
Let him dwell before thee for ever.  
O, prepare thy loving mercy and faithfulness,  
that they may preserve him.  
So shall we always sing and praise thy name. Amen.

**15. Give ear, O Lord**

Give ear, O Lord, to hear a sinner's careful cry:  
And let my woeful complaints ascend, above the starry sky.  
To grace receive the soul that puts his trust in thee,  
And mercy grant to purge my sins:  
mercy, good Lord, mercy.

My soul desires to drink from fountains of thy grace,  
To slake this thirst, O God, vouchsafe,  
turn not away thy face,  
But bow thy tender ear with mercy when I cry,  
and pardon grant for all sins past;  
mercy, good Lord, mercy.

Behold at length, O Lord, my true repentant mind,  
Which knocks with faith and hope thereby  
thy mercies great to find.  
Thy promise thus hath passed from which I will not fly;  
Who doth repent, trusting in thee,  
shall taste of thy mercy. Amen.

**19. Hosanna to the Son of David**

Hosanna to the son of David.  
Blessed be the king that cometh in the name of the Lord.  
Hosanna, thou that sittest in the highest heavens.  
Hosanna in excelsis Deo.



## Resurgam

Resurgam was founded in 2003 by Mark Duley and is one of Ireland's most acclaimed vocal ensembles. It inspires audiences and partner choirs the length and breadth of Ireland, bringing alive the emotional drama found in so much vocal music, especially that of the seventeenth century. Resurgam has worked with an international array of conductors including Monica Huggett, Christophe Rousset, Erin Headley and John Butt, and has performed in the UK and continental Europe, including an acclaimed appearance at the Bach Festival of Lausanne. Within Ireland, Resurgam has appeared at most of the country's major international festivals, including Galway International Arts Festival, Kilkenny Arts Festival, Ardee Baroque Festival, and the Cork International Choral Festival.

Resurgam has given many ground-breaking performances of music from the Renaissance and Baroque periods, including the first Irish period-instrument performance of Bach's *St Matthew Passion*. The group's unique work in the field of early vocal music in Ireland has also extended to the acclaimed single-composer retrospectives the choir has undertaken (including Giovanni Gabrieli,

Heinrich Schütz, and Orlandus Lassus). In addition to its work in the field of historically informed performance of Renaissance and Baroque repertoire, Resurgam has also brought to Irish audiences the great choral works of the Russian Orthodox tradition, touring the country with Rachmaninov's *All-Night Vigil* and *Liturgy of St John Chrysostom*, and giving the first complete Irish performance of Schnittke's monumental *Concerto for Choir*.

Resurgam has collaborated with flagship Irish instrumental ensembles, including the Irish Baroque Orchestra, the RTÉ Concert Orchestra, and the Orchestra of St Cecilia. It works regularly with the English Cornett & Sackbut Ensemble, and with them has toured Ireland performing music by Schütz, Praetorius, Lassus and Monteverdi.

## The English Cornett & Sackbut Ensemble

The English Cornett & Sackbut Ensemble is a virtuoso period instrument group with a host of distinguished recordings to its name. In addition to regular recital work, the ensemble collaborates with leading vocal ensembles such as I Fagiolini, The Tallis Scholars, Alamire, Resurgam, The Marian Consort, Westminster Cathedral Choir, and is a regular at major festivals. As of October 2022 ECSE is also Ensemble in Residence at Holy Sepulchre, London, the National Musician's Church.

ECSE is in demand as a recording ensemble, contributing to Gramophone Award-winning discs such as *The Spy's Choirbook* (Obsidian) in 2015, and the monumental Striggio mass in forty parts *Missa ecco si beato giorno* with I Fagiolini (which scooped the Gramophone Award for Early Music 2011 and also the Diapason d'Or). ECSE celebrated its twenty-fifth anniversary in 2018 with a solo album on the Resonus label entitled *Music for Windy Instruments: sounds from the Court of James I*. 2023 marks the ensemble's thirtieth anniversary year.

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Dr Helen Roberts  
Adrian France

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