

A detailed portrait of Henry VIII, the King of England, wearing an ornate, dark-colored robe with intricate gold and red embroidery. He has a full beard and is wearing a black cap with a white feather. The background is dark.

OBSIDIAN

Henry's Music

Motets from a Royal Choirbook

Songs by Henry VIII

Henry's Music

Motets from a Royal Choirbook/Songs by Henry VIII

- | | | | |
|---|---|--------|--------------------------------|
| 1 | O Christe Jesu, pastor bone (John Taverner) | (2'49) | ALAMIRE |
| 2 | King's Pavan (Anonymous) | (1'29) | Clare Wilkinson, MEZZO SOPRANO |
| 3 | England be glad (Anonymous) | (2'03) | (soloist) |
| 4 | Consort XII (Henry VIII) | (0'57) | Grace Davidson, SOPRANO |
| 5 | Madame d'amours (Anonymous) | (3'44) | Julia Doyle, SOPRANO |
| 6 | Tandernaken (Henry VIII) | (2'12) | Ruth Clegg, MEZZO SOPRANO |

Motets from a Royal Choirbook

(British Library, MS Roy. 11.e.xi)

- | | | | |
|----|--|---------|---|
| 7 | Salve radix (Sampson?) | (2'17) | Steven Harrold, TENOR (track 3 only) |
| 8 | Psallite felices (Sampson) | (10'00) | Mark Dobell, TENOR |
| 9 | Sub tuum presidium (Benedictus de Opatitiis) | (3'33) | Christopher Watson, TENOR |
| 10 | Quam pulcra es (Sampson) | (4'23) | William Unwin, TENOR |
| 11 | Hec est preclarum (Anonymous) | (2'48) | Simon Wall, TENOR |
| 12 | Beati omnes (Jacotin) | (5'25) | Gregory Skidmore, BARITONE |
| 13 | Consort XIII (Henry VIII) | (0'47) | Timothy Scott Whiteley, BARITONE |
| 14 | O my heart (Henry VIII) | (0'59) | Oliver Hunt, BASS |
| 15 | Helas madame (Henry VIII) | (1'12) | Robert Macdonald, BASS |
| 16 | Though some saith (Henry VIII) | (3'33) | QUINTESSENTIAL |
| 17 | Nil majus superi vident (Philippe Verdelot?) | (3'30) | ANDREW LAWRENCE-KING |
| 18 | Consort VIII (Henry VIII) | (1'10) | Directed by DAVID SKINNER |
| 19 | Adieu madame (Henry VIII) | (4'27) | OBSIDIAN |
| 20 | En vray amour (Henry VIII) | (1'05) | CD705 |
| 21 | Lauda vivi alpha et oo (Robert Fayrfax) | (16'28) | © & © 2009 Classical Communications Ltd |
| | Total time | (76'28) | Made in Great Britain |

Cover image: *Henry VIII in 1540* (oil on panel). Hans Holbein the Younger (1497/8–1543). Palazzo Barberini. Rome/Bridgeman Art Library.

Recorded in the chapel of Magdalen College, Oxford (track 3; *27th April 2006*), St Michael's Church, Summertown, Oxford (tracks 1, 2, 6, 7–12, 15, 17, 18, 21; *15–17th September 2008*), and Sidney Sussex College, Cambridge (tracks 4, 5, 13, 14, 16, 19, 29; *25–26th May 2008*)

Produced and Engineered by Martin Souter

Performing editions by David Skinner

Henry's Music

Motets from a Royal

Choirbook

Songs by Henry VIII

**Meta haec servitii est,
haec libertatis origo,**

**Tristitiae finis,
laetitiaeque caput.**

*This is an end to our servitude,
his is the fount of freedom,*

*The end of sadness and the summit
of our joy.*

SIR THOMAS MORE

*In Inaugurationem Regis & Reginae
Carmen Gratulatorium (1509)*

On 24 June 1509 Henry Tudor was crowned the eighth English king of that name. His early reign was seen by all as a new Golden Age, full of opulence, splendour, majesty and harmony. Thomas More wrote the adjacent lines as part of an extended poem celebrating the King's accession, ignorant of the knowledge that Henry's Reformation of the 1530s and '40s was to fundamentally change the religious landscape of England forever and claim More's own life. While Henry's reputation is today largely that of the tyrant, in the first 20 years of his reign he was perhaps one of the greatest royal patrons of the musical arts in all of Europe. Here we explore the other Henry: the musician, scholar, and happy prince.

Henry, of course, was not originally destined to be king. As the second son of Henry VII he was raised in the manner of any European prince and received a sound education, with original hopes, it seems, for high places in the Church. Henry excelled at languages, literature, theology, sport and, most famously, music. It was the untimely death in 1502 of his older brother Arthur that thrust the young Duke of York into the limelight. When Henry VIII came to the throne just

before his 18th birthday, he was a very different character to that most famously produced by Hans Holbein on the cover of this CD: before the iconic image of the obese and fearsome dictator came a youthful, tall, strikingly handsome and benevolent prince. The court during his early years on the throne must have abounded with cultural activity. Indeed, the number of full-time musicians employed in his household increased from around a half dozen to no less than 58. He also kept his own private household chapel choir in addition to his Chapel Royal, containing the finest musicians in the land, which was a regular and important part of his retinue. Later in life he would go on to found or re-found a number of England's greatest musical institutions that still exist today, including Christ Church, Oxford, and Trinity College, Cambridge, as well as finishing King's College Chapel, that grand project started in 1441 by the teenage Henry VI.

There is much, therefore, to offer in a single recording of Henry's Music. The chosen works may be divided into two broad categories: music written for Henry and by Henry. Sub-categories might also

include church and chamber music, vocal and instrumental, but the main point to demonstrate is the wealth of creativity that flowered at this time and the sheer beauty and emotional impact of the music itself.

The centrepiece is the complete contents – six motets – from British Library, MS Royal 11.e.xi, a royal choirbook gifted to Henry VIII and Catherine of Aragon in around 1516. A number of scholars have tackled the historical and musical nature of this beautifully illustrated book, though still relatively little concrete information is known of its origin and function. It may have come from the workshop of Petrus Alamire who is known to have produced at least two other lavish choirbooks destined for the court of Henry VIII; certainly the supposed date of the manuscript neatly coincides with Alamire's known visits to England (Dumitrescu and others, however, argue that the book is likely not to be an Alamire production).¹

¹ *The most recent account of this manuscript has been written by Dr Nicolas Bell in The Henry VIII Motet Book: A Facsimile of British Library, Royal MS 11 E XI (The Folio Society, 2009).*

Nevertheless, the book is remarkable on many counts. The frontispiece contains an extended tribute to Henry VIII which is set among Tudor roses and a fortified island representing England. The text *Psallite felices* (track 8) is set by the German composer 'Sampson' about whom very little is known, though a number of his works appear in Continental printed sources. He is probably also the composer of the 'Rose Canon' *Salve radix* (track 7) (see illustration on the back of this booklet) which curiously takes the singers via the application of *musica ficta* through two 'pitch spirals' so that the piece ends a tone lower than notated. *Sub tuum presidium* (track 9) by Benedictus de Opitiis, one of Henry's musicians, ends with a prayer to the king, while the anonymous *Hec est preclarum* (track 11) is a beautiful setting extolling the virtues of the Virgin Mary. The five-part *Quam pulchra es* (track 10), also by Sampson, with its erotic overtones (the text adapted from the Song of Solomon) seems an odd inclusion in this royal gift, but it is perhaps the most musically successful in the collection. The book ends with a three-part setting of Psalm 127 (128 in English) *Beati omnes qui timent dominum*

(track 12), a text set by a number of composers. For the Royal Choirbook, its inclusion may have been intended, owing to the theme of 'children's children', as a prayer willing on the perpetuation of the Tudor dynasty. The work has recently been identified by Patrice Nicolas as being by a certain 'Jacotin'; in one of the several printed editions of this work it has the heading 'ad pares' ('to equal voices'), signifying, it is understood, that the work should be sung with lower voices than other works in the collection, as is the practice for this recording.

It is well known that the King himself was an accomplished musician, and that he was a competent player of a variety of keyboard, string, and wind instruments. It is, in fact, the image of Henry playing his harp in the so-called Henry VIII Psalter (*overleaf*) that inspired the use of gothic harp on this recording. According to Sir Peter Carew, a Gentleman of Henry's Privy Chamber, the king was also 'much delighted to sing'; additionally he was somewhat of an accomplished composer having set at least two masses in five parts, which, in the words of the chronicler Edward Halle, 'were song

oftentimes in hys chapel, and afterwarde
in diverse other places'. The main
testament to his compositional skill,
however, is the so-called Henry VIII
Manuscript (British Library, Add. MS
31922), which contains 109 songs and
instrumental pieces by composers attached
to the court as well as a handful of works
by foreign musicians. No fewer than 33 of
the compositions, a third of the entire
collection, are ascribed to 'the kyng h.viii'.
The nine works by Henry recorded here
are among his most successful, *Tandernaken*
(track 6) being, arguably, his most
accomplished. Most famous in the
collection *Pastime with good company*, has
been recorded many times and therefore
passed over here; *Though some saith* (track
16), however, is a perfect substitute having
a similar structure but a message more
relevant to Henry's youthful character
(and a character that he was to revise quite
radically in the coming decades). *Adieu
madame* (track 19) and *O my heart* (track 14)
in particular seem to have been conjured
from the very depths of Henry's emotions
and aptly reveal a young king in love.

Apart from the motets in 11.e.xi, three
'tribute' motets to Henry VIII have also



*Henry with his harp. British Library, Royal MS 2 A XVI, f.63v.
Reproduced with permission.*

come down to us. *O Christe Jesu, pastor bone*
(track 1) by John Taverner, was originally
composed in honour of Cardinal Wolsey,
founder of Cardinal College, Oxford,
but shortly after Taverner's death in
1545 it was adapted for Henry VIII's
re-foundation of the college as Christ
Church (1546) (it seems unlikely that
the work would have been adapted for
'King's College' Oxford, Henry's first
re-foundation of Wolsey's Oxford
college). The work was further adapted
later in the 16th century with a prayer in
honour of Henry's second daughter
Elizabeth.

Earlier still is Fayrfax's setting of *Lauda
vivi alpha et oo* (track 21), probably

composed soon after Henry came to the throne in 1509. The work is typical of the great pre-Reformation votive antiphon in its confidence, grandeur, and vast musical architecture. It was to be the great musical art forms such as this, forged from a long, unbroken tradition, that would be swept away by Henry's Reformation. As it happens, Foxe, in his Book of Martyrs, relays an incident at St George's Chapel, Windsor, regarding a setting of this text (most probably Fayrfax's) in which two singing-men, Robert Testwood, on the staff at St George's, and Robert Phillips, a Gentleman of the King's Chapel, clashed over doctrinal matters. When singing one of the 'counteruses' (one of the sections with reduced scoring, normally reserved for soloists as on the current recording), the two singers began vocal sparring:

The matter was this. Robert Phillips was so notable a singing man (wherein he gloried) that wheresoeuer he came, the best and longest song, with most counteruses in it, shuld be set vp at his commyng. And so his chauce beyng now to be at Windsore, agaynst hys comming to the Antbeme, a long song was set vp, called Lauda viui. In which song there was one

counteruse toward the end, that began on this wise, O redemptrix & saluatric. Which verse of all other, Robert Phillips woulde sing, because he knew that Testwood could not abide that dittie. Now Testwood knowing his mynd well enough, ioyned with him at the other part and when he heard Robert Phillips begin to fetch his flourish with O redemptrix & saluatric: repeating the same one in anothers neck. Testwood was as quicke on the other side to answer hym agayne with Non redemptrix, nec saluatric, and so stryuing there with O and Non, who should haue the maistrise, they made an ende of the verse. Whereat was good laughyng in sleeues of some, but Robert Phillips with other of Testwoods enimies were sore offended.

In Fayrfax's work this very likely took place after the prayer for Henry 'pro rege nostro ora Henrico octavo inclito . . . nosque tuos pios famulos adiuta/salvifica', when a final homage to the Virgin is paid: 'O precatrix et adjuatrix benedicta' (the source for this work dates from the 1540s and the text, it seems, had been mildly corrupted). During Henry's reign Marian texts were often censored and even altered to more general themes of Jesus or the Holy Trinity. *Lauda vivi* is

a good musical example of such adaptation in what regularly appeared in prayer books of the time.

Outside of England, Henry was lavishly praised in a setting of *Nil majus superi vident* (track 17) very likely composed by the French composer Philippe Verdelot who was active in Florence in the 1520s. The motet forms part of a collection of 30 motets and 30 madrigals compiled, it would seem, under Verdelot's direction and delivered as a diplomatic gift to Henry VIII in around 1526.²

The motet is constructed using a technique known as 'soggetto cavato', in which the vowels of the text 'Henricus dei gratia anglie rex' (Henry, by the grace of God, the English King) are set as solmization syllables 're-mi-ut-re-mi-fa-mi-fa-fa-mi-re-re' and deployed as a structural cantus *firmus* for the entire work. The text shows that Henry was well recognized in foreign lands as a king with force and integrity, though equally a man of sentiment and understanding: 'knowledgeable in military matters, even

more desirous of peace'. Henry's second incarnation as king – the Reforming King – would tell a different story.

David Skinner
Sidney Sussex College, Cambridge

² The complete madrigals from this collection are available on Obsidian Records: *Alamire! Lynda Sayce, Madrigals for a Tudor King* (CD703), directed by David Skinner.

O CHRISTE JESU, PASTOR BONE

O Christe Jesu, pastor bone,
Cleri pater et patrone,
Mundi nobis in agone.
Confer opem et deponē
Vitae sordes, et coronae da gloriam.

Fundatorem specialem,
Sera regem nunc Henricum.
Et ecclesiam piorum
Tueare custos horem,
Et utrisque concedatur,
Aeternae vitae praemium.

*O Christ Jesu, thou good shepherd, a father to the
clergy and our protector in this world's strife,
grant us thine aid and do away the sins of this life,
and give us the joy of a heavenly crown.*

*Especially, we pray, protect King Henry, now our
founder; and as a guardian watch over this
church of faithful souls, that both may win the
reward of eternal life.*

ENGLAND BE GLAD

England, be glad! pluck up thy lusty heart!
Help now thy king, and take his part!
Against the Frenchmen in the field to fight
In the quarrel of the Church and in the right
With spears and shields on goodly horses light,
Bows and arrows to put them all to flight.

MADAME D'AMOURS

Madame d'amours
All times or hours
From dole dolours
Our Lord you gy;
In all socours
Unto my powers,
To be as yours
Until I die.

And make you sure
No creature
Shall me solure
Nor yet retain;
But to endure
Ye may be sure,
Whiles life endure,
Loyal and plain.

*My lady-love, may our Lord keep you from heavy
sadness at all times and in every hour; I shall be
yours until I die and be your help, as far as lies
within by power.*

*And be sure that nobody shall corrupt me nor have
me as theirs, but you may be sure that I shall
endure loyally and honestly while my life lasts.*

SALVE RADIX

Salve, radix varios producens germine ramos,
Quos inter ramus supereminet altior unus,
Cuius et ex summo purpura rosa micat,
Qua stant unanimes pax et Iusticia septe,
Claudenturque foras dissona corda senum.

*Hail, root, bringing forth varying stems from a seed,
among which one stem rises higher, and from the
top of which there gleams a scarlet rose, where peace
and justice stand enclosed, harmonious, and the
discordant hearts of old men are shut outside.*

PSALLITE FELICES

Psallite, felices protecti culmine rose
Purpuree, celo quam dedit ipse Deus
Anglicolis. Et quam pax distulit prodere tellus,
Aduentu rose protinus orta fuit,
Cuius et in foliis radiantia lilia crescut.
Distinctos flores hic parit una radix,
Albis et rubeis respersa coloribus intus.
In numero florum micuit rosa rubens,
Altior exsuperans flores spectamine cunctos.
Pulchrior hac vix est visa colore prior.
Corpora fortificans sic membra debilia curans,
Dulcis odorifera pellit et omne malum
Affert leticiam. Mox tristia visa repellit.
Cunctis est morbis distribuenda dosis.
Est rex Henricus bis quartus sanguine clarus,

Anglorum virtus, purpura rosa micans,
Huius se merito studeat quis subdere votis
Et vultu placido dicere 'Rosa vale'.
Aspectu pulcher, verbis affamine dulcis,
Omnibus acceptus gratis et ipse suis.
Bella gerens hostes vincit, nam Hector in armis.
Fera leonis iram sic fugiunt emuli.
Est et pacificus, constans, moderamine plenus,
Magnanimus, iustus, hostibus atque gravis,
Magnificus, dives, largus, pietate redundans,
Munera pro meritis distribuens omnibus.
Singula quis referet? Rose est inmensa potestas,
Que nullo claudi carmine tanta potest.
Psallite, fideles protecti culmine rose,
Cuius odoratu tristia cuncta cedunt.
Rex eterne deus, qui mundi sceptras gubernas,
Cuius et ex gremio funditur omnis honos,
Quesumus, ut regi des tempora longa videre
Et post hoc sedeat rector in arce dei.
Amen.

Sing, fortunate ones, protected by the crown of the scarlet rose, which God himself gave from heaven to the English. And peace, which the earth delayed to bring forth, arose forthwith at the coming of the rose, in the leaves of which gleaming lilies also grow. A single root here produces different flowers, flecked with white and red colours on the inside. Among the number of flowers the red rose shone, rising higher than all the flowers in display. More beautiful than this in colour has scarce been seen before:

*strengthening bodies, thereby healing frail limbs, sweet and fragrant, it drives away all evil and brings joy. Soon it drives out sad sights; it is a dose to be distributed for all maladies. King Henry the twice-fourth, glorious in blood-line, is the gleaming scarlet rose, the virtue of the English, under whose will one should justly strive to bring oneself and with a calm face to say, 'O rose, be of good strength'. He is bandsome to behold, charming in his way with words, and received by all his people without recompense. Waging wars, he conquers his enemies, for he is a Hector in arms; his rivals flee as wild beasts flee the wrath of a lion. He is also a peacemaker, steadfast and replete in his government; valiant and fair, yet stern to his enemies; noble, rich, generous, overflowing with piety; distributing gifts to all according to their merits. Who could recount all of these? The power of the rose is immeasurable, a power so great that a song cannot encompass it. Sing, faithful ones, protected by the crown of the rose, to whose fragrance all sorrows yield. O God, eternal king, you who rule the dominions of the world, and from whose bosom every honour is poured, we beseech you to grant to the king to see long times of life and after this to sit as governor in the citadel of God.
Amen.*

SUB TUUM PRESIDIUM

Sub tuum presidium ad te confugimus
sancta dei genitrix:
nostras deprecationes ne despicias in
necessitatibus,
sed a periculis cunctis libera nos semper,
virgo gloriosa et benedicta.

[V.] Post partum virgo inviolata permansisti:

[R.] dei genitrix, intercede pro nobis. Pro rege

[V.] Domine, salvum fac regem nostrum:

[R.] et exaudi nos in die, qua invocaverimus te.

Oremus. Concede nos famulos tuos,
quesumus, domine deus noster, perpetua
mentis et corporis salute gaudere: et gloriose
beate Marie semper virginis intercessione a
presenti liberari tristitia et eterna perfrui
leticia per Christum dominum nostrum.
Amen.

*Under your protection we take refuge in you, holy
mother of God: do not disdain our supplications in
our necessities, but deliver us always from all perils,
O glorious and blessed virgin.*

Versicle: After the birth you remained a pure virgin:

Response: Mother of God, intercede for us. For the king.

Versicle: O Lord, save our king:

*Response: And bear us on the day when we shall call
upon you.*

*Let us pray. Grant us your servants, we beseech you,
O Lord our God, to rejoice in perpetual health of
mind and body, and by the intercession of the
glorious and blessed Mary, ever virgin, to be freed
from present sadness and enjoy to the full eternal
happiness, through Christ our Lord.*

Amen.

QUAM PULCRA ES

Quam pulcra es amica mea,
Quam pulcra es et quam decora.
Quam pulcre sunt gene tue,
pulcriora ubera tua vino,
collum tuum sicut monilia,
oculi tui columbarum.
Labia tua, guttur tuum, manus tue,
<venter tuus> eburneus et facies tua.
O amica mea, aperi michi, quia amore
languo.

*How beautiful you are, my love,
How beautiful and how comely you are;
How beautiful are your cheeks;
Your breasts are more excellent than wine;
Your neck is like a jewelled necklace;
Your eyes are those of doves.
Your lips, your throat, your hands,
[your belly] and your face are as ivory.
O my love, lay yourself bare for me, for I am faint
with love.*

HEC EST PRECLARUM VAS

Hec est preclarum vas paracliti spiritus sancti,
hec est gloriosa ciuitas Dei,
hec est mulier virtutis, que contriuit caput
serpentis,
hec est sole speciosior, luna pulcrior,
aurora rutilantior, stellis preclarior.
Hanc peccatores deuote adeamus,
rea pectora tundamus dicentes:
Sancta maria, clemens et pia, Domina nostra,
fac nos tuis precibus consortes celestis glorie.
Amen.

*She is the magnificent vessel of the Holy Spirit, the
Paraclete; she is the glorious city of God; she is the
woman of virtue who crushed the serpent's head;
she is brighter than the sun, more beautiful than
the moon, ruddier than the dawn, brighter than
the stars. To her, sinners, let us devoutly go; let us
beat our guilty breasts, saying, 'Holy Mary,
merciful and devout, our Lady, by your prayers
make us partakers in the glory of heaven.'
Amen.*

BEATI OMNES

Beati omnes, qui timent dominum:
qui ambulant in viis eius.
Labores manuum tuarum quia manducabis:
beatus es et bene tibi erit.
Vxor tua sicut vitis abundans in lateribus
domus tue:
filii tui sicut nouelle oliuarum in circuito
mense tue.

Ecce sic benedicetur homo, qui timet
dominum.
Benedicat tibi dominus ex syon:
et videas bona Jherusalem omnibus diebus
vite tue,
et videas filios filiorum tuorum:
pacem super israhel.

*Blessed are all who fear the Lord,
who walk in his ways.
For you will eat the labour of your hands:
you are blessed and it shall be well with you.
Your wife will be like a fruitful vine by the side of
your house:
your sons will be like olive shoots around your table.
Behold, thus shall the man be blessed who fears the
Lord.
May the Lord bless you from Zion.
And may you see the prosperity of Jerusalem all the
days of your life.
And may you see your children's children.
Peace be upon Israel.*

O MY HEART

O my heart and O my heart;
My heart it is so sore,
Since I must needs from my love depart,
And know no cause wherefore.

THOUGH SOME SAITH

Though some saith that youth ruleth me,
I trust in age for to tarry;
God and my right and my duty,
From them shall I never vary:
Though some saith that youth ruleth me.

I pray you all that aged be,
How well did ye your youth carry?
I think some was of each degree;
There-in a wager lay dare I:
Though some saith that youth ruleth me.

Pastimes of youth sometime among,
None can say but necessary,
I hurt no man, I do no wrong;
I love true where I did marry,
Though some saith that youth ruleth me.

Then soon discuss that hence we must,
Pray we to God and Saint Mary
That all amend; and here an end,
Thus saith the king, the eighth Harry:
Though some saith that youth ruleth me

NIL MAJUS SUPERI VIDENT

Nil majus superi vident,
Nil mortales benignius
Henrico rege anglie.
Ille gnarus militie,
Quietis cupidus mage,
Ille a justitie orbita,
Nunquam deflectit, impotens.
Ille pauperes sublevat,
Ille divites decorat.
Ille Musarum naufragos,
Alumnos gremio fovet:
Tollamus ergo ad sydera
Voces cum precibus piis:
Vivat Henricus, hic diu;
Vivat, et regni terminos
Victrici extendat dextera.

*The Gods can see nothing greater,
nor mortals anything more benign,
than Henry, the king of England:
he, knowledgeable in military matters,
even more desirous of peace;
he, who never swerves powerless
from the course of justice.
He lifts up the poor,
he honours the rich.
He nourishes the shipwrecked children of the
Muses in his bosom;
let us, therefore, raise our voices to the stars
with dutiful prayers.
Long live Henry, forevermore;
long may he live, and extend the borders
of the realm with the victorious right hand.*

ADIEU MADAME

Adieu madame, et ma maistresse,
Adieu mon solas et ma joie!
Adieu jusque revoie
Adieu vous dis par grand' tristesse!

Farewell my dear and my lady;

Farewell my pleasure and my joy;

Farewell, until I see you again; I say

Farewell to you in great distress.

LAUDA VIVI ALPHA ET OO

Lauda vivi Alpha et oo filia supernissima,
Vivique verbi mater spendidissima,
Vivique flaminis sponsa immaculatissima,
Vivique trinitatis et unitatis ancilla
exaltatissima.

Lauda fortis spirantis filia devotissima,
Fortisque conspirantis mater mansuetissima,
Fortis conspirantis sponsa premundissima,
Fortisque concordis voluntatis ancilla
glorificatissima.

Lauda immortalis productoris filia
sacratissima,
Immortalisque producti mater
complacentissima,

Immortalis procedentis sponsa
inviolatissima,
Immortalis celsique tonantis ancilla
prefulgidissima.

Lauda admirabilis gignentis filia
innocentissima,
Admirabilis fecundantis mater
mellifluisissima,
Admirabilis obumbrantis sponsa
intemeratissima,
Admirabilis et trine potestatis ancilla
incomparabilissima.

Lauda perennis retributoris filia
preamantissima,
Perennis restitutoris mater illuminatissima,
Perennisque infusoris sponsa iucundatissima,
Perennis uniusque essentie ancilla
prelaudatissima.

O rosa gratie redolentissima, O virga Jesse
efflorentissima, Jesum predulcem natum pro
rege nostro ora Henrico octavo inclito. Ac
implora optanda illi semper dari gaudia
nunc et tandem immarcessibilem gloriam,
nosque tuos pios famulos adiuta/salvifica.
O precatrix et adjutrix benedicta. O dei
para, O dei gena, O virgo Maria.
Amen.

*Praise: Most exalted daughter of the living Alpha
and the Omega
Most glorious mother of the living Word,
Most spotless bride of the living Spirit,
And most high handmaid of the living Trinity
and Unity.*

*Praise: most devoted daughter of the strong
inspirer,
And most merciful mother of the strong inspirer,
Purest bride of the strong inspirer,
Most glorified handmaid of a strong harmonious
will.*

*Praise: most sacred daughter of the eternal Father,
most loving mother of the eternal Son,
Most inviolate bride of the eternal Spirit,
Most lustrous handmaid of the eternal lofty
thunderer.*

*Praise: most blameless daughter of the wonderful
creator,
Sweetest mother of the wonderful provider,
Most chaste bride of the wonderful overshadowing
spirit,
Incomparable handmaid of the wondrous Trinity's
power.*

*Praise: Most loving daughter of the immortal
vindicator,
Most radiant mother of the immortal saviour,
Most pleasing bride of the immortal inspirer,
Most lauded handmaid of the immortal One.*

*Most sweetly-scented rose, blossoming rod of Jesse,
pray your sweet Son Jesus for our renowned King
Henry VIII. And beg for present longed-for joys
and never-failing glory to be granted him always;
and help/save us your devoted servants. O
intercessor and blessed helper; equal of God and
born of God, O virgin Mary.*

Amen.

ALAMIRE

Founded by David Skinner in 2005, ALAMIRE is made up of some of the finest consort singers in the UK and exists in order to explore and promote the compositional processes behind the great masterworks, and lesser-known works, of the late medieval and early modern periods. The ensemble records exclusively for Obsidian Records (www.obsidianrecords.co.uk), and has toured the USA, UK and Europe extensively. Other projects include sound installations for art galleries and soundtracks for television and film.

David Skinner is known primarily for his combined role as a researcher and performer of early music, and is Fellow and Director of Music at Sidney Sussex College, Cambridge, and an Affiliated Lecturer in the Faculty of Music. He teaches historical and practical topics from the medieval and renaissance periods. From 1997 to 2001 he was a Postdoctoral Fellow of the British Academy at Christ Church, Oxford (where he was a Choral Scholar from 1989 to 1994), and was the Lecturer in Music at Magdalen College, Oxford, from 2001 to 2006. At Cambridge



he conducts the Choir of Sidney Sussex College, with whom he has toured and made professional recordings. He has published widely on music and musicians of early Tudor England, and his most recent projects include the collected works of Nicholas Ludford (Early English Church Music, 2003 & 2005) and The Arundel Choirbook (Duke of Norfolk: Roxburghe Club, 2003). He is currently editing the Latin church music of John Sheppard, and co-authoring a book on music and the English Reformation.

Andrew Lawrence-King is recognized as one of Europe's leading early music artists, and is currently leader of The Harp Consort. He has recorded with nearly all the leading specialist ensembles, and has made over 100 recordings of music ranging from Troubadour lyrics (with Paul Hillier for ECM) to 15th and 16th century repertoire (Gothic Voices) to new music for early harp (John Paul Jones' 'Amores Pasados' with The Harp Consort for DHM). Also on record are two accounts – with The Sixteen and the Taverner Players – of the Handel Harp Concerto.

QuintEssential was formed in 1993 by an organist and five wind players. Its members have performed with some of the leading British period instrument groups, while QuintEssential has collaborated with vocal ensembles such as the Oxford Camerata, Concertare, the Choir of the Brompton Oratory and the Choir of the Chapel Royal at the Tower of London. Participation in various early music festivals such as those in York, Beverley, Warwick & Leamington and Norfolk & Norwich and tours throughout Europe have ensured a growing and dedicated

following for the group and enhanced their growing reputation as an inventive and expressive young period instrument ensemble.

Richard Thomas - cornett

Nicolas Perry - shawm

Philip Dale - sackbut

Tom Lees - sackbut, percussion

Image overleaf: The 'Rose Canon', Contratenor [and Superius]. British Library, MS Roy. 11.e.xi, f. 3r.
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Sicut erat
Sicut erat
Sicut erat
Sicut erat

