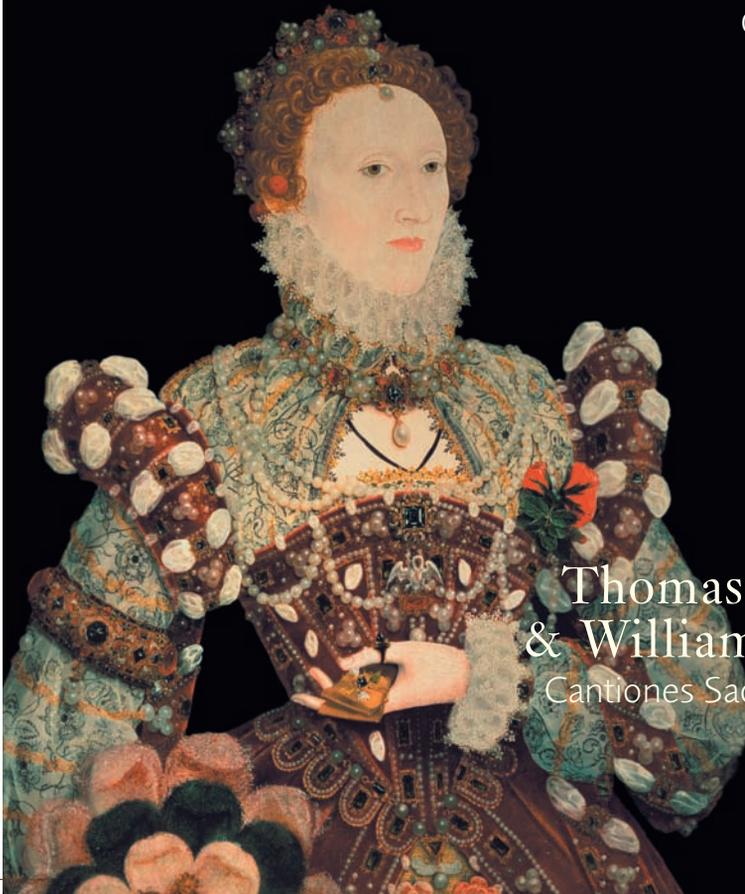




OBSIDIAN



Thomas Tallis
& William Byrd
Cantiones Sacrae 1575





Cantiones Sacrae 1575

Thomas Tallis & William Byrd

CD 1

1. Salvator mundi [i] (*Tallis*) (2'39)
2. Absterge Domine (*Tallis*) (5'28)
3. In manus tuas (*Tallis*) (1'51)
4. Emendemus in melius (*Byrd*) (3'02)
5. Libera me Domine et pone (*Byrd*) (7'14)
6. Peccantem me quotidie (*Byrd*) (6'16)
7. Mihi autem nimis (*Tallis*) (1'51)
8. O nata lux (*Tallis*) (1'41)
9. O sacrum convivium (*Tallis*) (3'08)
10. Aspice Domine quia facta est (*Byrd*) (4'53)
11. Attolite portas (*Byrd*) (4'40)
12. O lux beata Trinitas (*Byrd*) (4'08)
13. Derelinquat impius (*Tallis*) (3'19)
14. Dum transisset sabbatum (*Tallis*) (3'59)
15. [Honor] virtus et potestas (*Tallis*) (3'52)
16. [Sermonem blando...] Illae dum
pergunt concite (*Tallis*) (4'55)
17. Laudate pueri Dominum (*Byrd*) (4'02)
18. Memento homo (*Byrd*) (2'41)
19. Siderum rector (*Byrd*) (2'37)
20. Te lucis ante terminum
[festal setting] (*Tallis*) (1'59)

Total (74'37)

Producer: Martin Souter

Engineer: Jim Gross

Recorded in: Fitzalan Chapel, Arundel Castle. February 2009 (tracks 1, 2, 7, 9, 13, 20, 21, 22, 27); March 2009 (tracks 3, 4, 6, 8, 9, 11, 18, 19, 23, 24, 26, 28, 29, 32); and January 2010 (tracks 5, 10, 12, 14, 15, 16, 17, 25, 30, 31).

Performing editions: David Skinner

Cover image: *Queen Elizabeth I* – the 'Pelican Portrait' by Nicholas Hilliard (c.1575). Walker Art Gallery, Liverpool.

CD 2

1. Te lucis ante terminum (1'41)
[ferial setting] (*Tallis*)
2. Salvator mundi [ii] (*Tallis*) (2'26)
3. [Candidi] facti sunt (*Tallis*) (2'02)
4. Da mihi auxilium (*Byrd*) (7'04)
5. Domine secundum actum
meum (*Byrd*) (7'29)
6. Diliges Dominum (*Byrd*) (3'08)
7. In ieiunio et fletu (*Tallis*) (4'15)
8. Suscipe quaeso Domine/
Si enim iniquitates (*Tallis*) (7'17)
9. Miserere mihi Domine (*Byrd*) (2'29)
10. Tribue Domine/Te deprecor/ (10'57)
Gloria patri qui creavit (*Byrd*)
11. Libera me Domine de morte (*Byrd*) (3'59)
12. Miserere nostri Domine (*Tallis*) (2'46)

Total (55'47)

ALAMIRE, directed by David Skinner

Sopranos: Grace Davidson & Julia Doyle

Contraltos: Ruth Massey & Clare Wilkinson

Tenors: Mark Dobell, Nicholas Todd,
Nicholas Mulroy & Christopher Watson

Baritones: Gregory Skidmore & Timothy Whiteley

Basses: William Gaunt & Robert Macdonald

OBSDIAN

CD706

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AVTORES CANTIONVM AD LECTOREM

Has tibi primitias sic commendamus, amice
Lector, vt infantem depositura suum
Nutricis fidei vix firma puerpera credit,
Queis pro lacte tuae gratia frontis erit.
Hac etenim fretae, magnam promittere messem.
Audebunt, cassae, falcis honore cadent.

THE AUTHORS OF THE SONGS TO THE READER

*Like the woman still weak from childbirth who entrusts
Her infant to the care of the faithful wetnurse, we thus commend
These firstborn [songs] to you, friendly reader,
For your esteem will be their milk.
Supported by this they will dare to promise a great harvest;
If unfruitful, they will fall by an honourable sickle.*

Words to the 'Reader' by Thomas Tallis (c.1500-1585) and William Byrd (c.1535/40-1623) which appear at the end of their 1575 publication entitled *Cantiones, quae ab argumento sacrae vocantur* (songs, by which their argument are called sacred). While music printing had flourished on the Continent since Petrucci's first imprint of 1501, no comparable effort had yet been achieved by the English. Tallis and Byrd's *Cantiones Sacrae* was therefore seen as both a patriotic venture and a celebration of

English musical composition; a declaration to those European masters that the English were a force with which to be reckoned. Prefatory poems (in Latin) to the *Cantiones* were supplied by Richard Mulcaster, Master of the Merchant Taylor's School, and Ferdinando Richardson, a young courtier high in the Queen's favour. Mulcaster lamented that Tallis, then an 'aged man', and Byrd, who was in his mid to late 30s, were the first to secure a monopoly to print and sell music and music paper in





England. On 22 January 1575 Elizabeth I granted the composers a 21 year licence ‘to imprint any and so many as they will of set songe or songes in partes, either in English, Latine, French, Italian, or other tongues that may serue for musicke either in Church or chamber, or otherwise to be either plaid or soonge’. In appreciation for this licence the publication was dedicated to the Queen, who herself was highly skilled in singing and in playing the virginals: ‘... you approve of the art of singing in that you have always encouraged that art so that you are now outstandingly skilled in it ... whether by the refinement of your voice or the nimbleness of your fingers.’ As a tribute to their Queen, Tallis and Byrd each contributed 17 motets to the collection, a number very possibly chosen to mark the 17th anniversary of Elizabeth’s accession which occurred on 17 November 1575 (Tallis’s *Suscipe quaeso/Si enim iniquitatis* and Byrd’s *Tribue Domine/Te deprecor/Gloria patri* were given separate numbers, while the two settings of *Te lucis ante terminum* share a number to reach this total).

Our England formerly admired the great works of these others [i.e. of foreigners], but always permitted her own to lie hidden. But now, gladly having found leaders in Tallis and Byrd whom she bore, she permits her offspring to enjoy the light; and such is their esteem

won in battle, to be borne through foreign lands to be appraised by the judgment of artists.

Richardson added

When bountiful Music perceived that her heralds sprang from foreign soil, and that she, now famous, was brought by agreement to the masses to the highest peak of renown through the works of these men: Orlando [Lasso] singing harmoniously with his divine voice and composing his works for boundless posterity; sweet Gombert pouring out his delightful melodies, Clemens harmonizing his tranquil measures, Alfonso, the Phoenix of our time, producing songs that Apollo might pass off as his own – in fact an ample store of such distinguished names, but without a solitary English name in any printed book, she nearly began to lose here temper and to charge our British composers as undeserving of her gifts.

While the intention was to promote ‘home-grown’ music and to bring honour to Queen and Country, the enterprise was nevertheless a financial disappointment. After only two years the publishers had made a loss of some 200 marks, and it would appear that foreign sales especially were minimal. Craig Monson notes that only two copies of *Cantiones sacrae* are now to be found in Continental libraries, one of which is known to have remained in England until the 19th century. The largest market for the publication would doubtless have been cultured and wealthy Elizabethans, although the works may well





have been performed in many different contexts, from the Chapel Royal or Oxbridge chapels (where Latin was allowed) to private chamber performances in musically literate households. Performing forces could therefore have ranged from professional singing men and boys, to amateur male and female voices, to a consort of viols or any such combination.

RECORDING THE CANTIONES

There are several reliable editions and just as many great performances of this music on record, but never has the collection been presented in its entirety and in the original order intended by the composers themselves. During my time at Christ Church, Oxford, I was fortunate to have regular access to the three original copies of *Cantiones Sacrae* (two complete and one incomplete); there is also a facsimile edition available from Boethius Press (Leeds, 1976) from a copy currently held in the Royal College of Music, London. Modern editions of Byrd's contributions in the set may be found in Craig Monson's edition of 1977 (*The Byrd Edition*, 1). For Tallis we still primarily rely on E.H. Fellowes's 1928 edition in *Tudor Church*

Music, vol. 6. These, then, have been the basis for the present recording, which largely departs from convention in our choice of vocal scoring, forces, performing pitch and programming.

The exercise was a revealing experiment in performance practice issues raised when considering Tudor pitch and scoring. The question of pitch was hotly debated in the 1970s and '80s by Roger Bray, David Wulstan, Roger Bowers and others, and the arguments won't be rehearsed here, but some observations raised about pitch and scoring during the current project are worth mentioning. There was, of course, no pitch standard in Tallis and Byrd's time, but it does seem that they sought some modal balance from one work to the next (and therefore, one might argue, some agreeable pitch relation as well). Deploying singers with typical ranges for the five vocal timbres of soprano, contralto, tenor, baritone and bass, and presenting the *Cantiones* in the order that Tallis and Byrd intended, we were faced with a number of practical considerations concerning the performing pitch for each motet, as well as how one motet would lead into another when played





consecutively on a CD. What became clear was that some transposition from one motet to the next was often required. All but two of the Tallis motets required no transposition at all, and the original notation translated very comfortably for all voice parts. (Two responds *Dum transisset Sabbatum* and *Candidi facti sunt*, the first in 'high clefs' and the second in

'low clefs' were transposed down a 4th and up a 4th, respectively.) Byrd's contratenor (or tenor) parts tend to be a tone or more wider than Tallis's and nine motets seemed to work more comfortably down one tone. The pitch scheme for this recording is laid out in the following table, below:

TABLE OF PERFORMING PITCH IN <i>CANTIONES SACRAE</i>			
Original starting and final pitches are followed by any transposition employed. Numbers in square brackets indicate tracks on this recording whose numbering deviates from the printed edition.			
1. Salvator mundi [i] – Tallis	2♭; G–G	17. Laudate pueri – Tallis	1♭; F–F
2. Absterge Domine – Tallis	2♭; G–G	18. Memento homo – Byrd	1♭; F–F
3. In manus tuas – Tallis	2♭; G–G	19. Siderum rector – Byrd	1♭; F–F
4. Emendemus in melius – Byrd	2♭; G–G (F–F)	20. Te lucis [i] – Tallis	2♭; C*–F
5. Libera me ... et pone – Byrd	1♭; D–G (C–F)	20 [1]. Te lucis [ii] – Tallis	2♭; G–F
6. Peccantem me – Byrd	2♭; G–G	21 [2]. Salvator mundi [i] – Tallis	0♭; C–G
7. Mihi autem – Tallis	1♭; D–D	22 [3]. Candidi facti sunt – Tallis	1♭; D–D (G–G)
8. O nata lux – Tallis	2♭; G–G	23 [4]. Da mihi auxilium – Byrd	0♭; A–A (G–G)
9. O sacrum convivium – Tallis	2♭; G–G	24 [5]. Domine secundum – Byrd	0♭; E–A (D–G)
10. Aspice, Domine – Byrd	0♭; G–G (F–F)	25 [6]. Diliges Dominum – Byrd	1♭; F–F
11. Attolite portas – Byrd	0♭; D–G (C–F)	26 [7]. In ieiunio et fletu – Tallis	2♭; E♭–G
12. O lux beata – Byrd	0♭; G–G (F–F)	27–8 [8]. Suscipe quaeso – Byrd	0♭; C–C
13. Derelinquat impius – Tallis	0♭; G–C	29 [9]. Miserere mihi – Byrd	0♭; G–G (F–F)
14. Dum transisset – Tallis	0♭; F–E (C–B)	30–32 [10]. Tribue Domine – Byrd	2♭; B♭–B♭
15. Honor virtus – Tallis	1♭; F–F	33 [11]. Libera me ... de morte – Byrd	2♭; G–G (F–F)
16. Sermone blando – Tallis	1♭; F–F	34 [12]. Miserere nostri – Tallis	1♭; F–C

* chant begins on G





This is not to submit that our chosen performing pitches for each motet are absolute or correct, but one might presume that singers from Byrd and Tallis's time also approached the collection from a similar practical perspective.

Another consideration was how to present those motets originally intended for liturgical use with plainchant interpolations. This is the case for six motets by Tallis. No liturgical plainchant is provided in the *Cantiones*, so a singer in 1575 would have had to rely on a good memory stretching back to Mary's Catholic reign or have access to the liturgical sources (which would not have been practical in this period in English history). The three responds (*Dum transisset Honor virtus* and *Candidi facti sunt*) have therefore been performed as 'motets', and as printed in the *Cantiones*, but with the necessary incipits provided at the start which presumably would have been known to the singers. The hymn settings – *Sermone blando* and the two versions of *Te lucis ante terminum* – are conspicuously incomplete without the plainchant verses. But a contemporary singer would only need the missing texts,

as the tune appears in the top part of each motet. The plainchant verses have, therefore, been restored for this recording.

Our chosen recording venue, the Fitzalan Chapel at Arundel Castle (the seat of the earls of Arundel and dukes of Norfolk) may well have been known to Tallis and Byrd. It is a venue that was central to my doctoral dissertation, and one where I made several recordings with Andrew Carwood and The Cardinall's Musick. The acoustics are sublime, and this private family chapel, remarkably, has remained Catholic despite the turmoils of the mid 16th-century Reformations and the Commonwealth.

435 years on who knows if Tallis and Byrd would have been shocked or delighted by today's performances of their music, but what is certain is that their art still speaks poignantly and eloquently to the modern mind.

David Skinner
Sidney Sussex College, Cambridge





TEXTS, TRANSLATIONS & PERSONNEL

Salvator mundi [i] (Tallis)

Cantiones sacrae 1575, no. 1; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald

Salvator mundi, salva nos; qui per crucem
et sanguinem redemisti nos, auxiliare
nobis, te deprecamur, Deus noster.

*Savior of the world, save us, who through thy
cross and blood did redeem us: help us, we
beseech thee, our God.*

(Matins antiphon, Exaltation of the Holy
Cross)

Absterge Domine (Tallis)

Cantiones sacrae 1575, no. 2; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald

Absterge Domine delicta mea, quae
inscianter iuvenis feci, et ignosce
poenitenti, nam tu es Deus meus, tibi soli
fidit anima mea. Tu es salus mea.
Dolorem meum testantur lachrimae
meae. Sis memor Domine bonae
voluntatis tuae. Nunc exaudi preces meas
et serviet per aevum tibi spiritus meus.
Amen.

*O Lord, wipe away my faults which I in
ignorance committed in my youth, and forgive
the penitent one: for thou art my God, my soul
bath faith in thee alone. Thou art my salvation.
My tears witness my grief. Remember, O Lord,
thy good will. Hear now my prayers, and my
spirit shall serve thee throughout all ages. Amen.*

(Non-liturgical text)

In manus tuas (Tallis)

Cantiones sacrae 1575, no. 3; Doyle |
Wilkinson | Watson | Whiteley | Macdonald

In manus tuas, Domine, commendo
spiritum meum.

Redemisti me Domine, Deus veritatis.

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

(Compline Responsory)

Emendemus in melius (Byrd)

Cantiones sacrae 1575, no. 4; Doyle | Wilkinson
| Dobell | Watson | Macdonald

Emendemus in melius quae ignoranter
peccavimus, ne subito praeoccupati die
mortis quaeramus spatium poenitentiae
et invenire non possumus. Attende,
Domine, et miserere, quia peccavimus
tibi. Adiuva nos, Deus salutaris noster, et
propter honorem nominis tui libera nos.





Let us amend what we have transgressed through ignorance, lest, should the day of death suddenly overtake us, we seek time for repentance and cannot find it. Hearken, O Lord, and have mercy, for we have sinned against thee.

Help us, God of our salvation, and, for the glory of thy name, deliver us.

(Matins Respond on the First Sunday of Lent, Roman Rite)

Libera me Domine et pone (Byrd)

Cantiones sacrae 1575, no. 5; Wilkinson | Mulroy | Watson | Whiteley | Macdonald

Libera me, Domine, et pone me iuxta te, et cuiusvis manus pugnet contra me. Dies mei transierunt, cogitationes meae dissipatae sunt, torquentes cor meum, noctem verterunt in diem, et rursum post tenebras spero lucem.

Deliver me, O Lord, and set me beside thee, and any man's hand may fight against me. My days have passed away, my thoughts are dissipated, tormenting my heart; they have turned night into day, and after darkness I hope for light again.

(Part of the Seventh Lesson at Matins for the Dead, Roman Rite; Job 17: 3, 11–12)

Peccantem me quotidie (Byrd)

Cantiones sacrae 1575, no. 6; Doyle | Wilkinson | Dobell | Watson | Macdonald

Peccantem me quotidie, et non me poenitentem, timor mortis conturbat me, quia in inferno nulla est redemptio. Miserere mei, Deus, et salva me.

While I was sinning daily and not repenting, the fear of death disquieted me, for in Hell there is no redemption. Have mercy upon me, O God, and save me.

(Seventh Respond at Matins of the Dead, Sarum and Roman Rites)

Mihi autem nimis (Tallis)

Cantiones sacrae 1575, no. 7; Wilkinson | Mulroy | Watson | Whiteley | Macdonald

Mihi autem nimis honorificati sunt amici tui, Deus, nimis confortatus est principatus eorum.

But to me, O God, how honoured are your friends; how much has their principality been strengthened!

(Psalm 138, v. 17; used at feasts for several apostles; offertory for the Conversion of St Paul)





O nata lux (Tallis)

Cantiones sacrae 1575, no. 8; Doyle |
Wilkinson | Watson | Whiteley | Macdonald

O nata lux de lumine,
Iesu redemptor saeculi,
Dignare clemens supplicum
Laudes precesque sumere.

Qui carne quondam contegi
Dignatus es pro perditis,
Nos membra confer effici
Tui beati corporis.

*O Light born of Light,
Jesus, redeemer of the world,
with loving-kindness deign to receive
suppliant praise and prayer.*

*Thou who once deigned to be clothed in flesh
for the sake of the lost,
grant us to be members
of thy blessed body.*

(Lauds Hymn, Feast of the Transfiguration)

O sacrum convivium (Tallis)

Cantiones sacrae 1575, no. 9; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald

O sacrum convivium, in quo Christus
sumitur; recolitur memoria passionis ejus;
mens impletur gratia; et futurae gloriae
nobis pignus datur.

*O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace; and a pledge of
future glory is given to us.*

(Magnificat antiphon, Second Vespers of
Corpus Christi; prayer to the Blessed
Sacrament)

Aspice Domine quia facta est (Byrd)

Cantiones sacrae 1575, no. 10; Wilkinson |
Massey | Mulroy | Watson | Whiteley |
Macdonald

Aspice, Domine, quia facta est desolata
civitas plena divitiis: sedet in tristitia; non
est qui consoletur eam nisi tu, Deus
noster.

*Behold, O Lord, how the city filled with riches
is made desolate: she sits in misery; and there is
none to comfort her except thee, our God.*

(Matins Respond for November; Magnificat
Antiphon for the 2nd Sunday in November,
Sarum and Roman Rites)

Attollite portas (Byrd)

Cantiones sacrae 1575, no. 11; Wilkinson |
Massey | Dobell | Watson | Whiteley |
Macdonald

Attollite portas, principes, vestras, et
elavamini, portae aeternales: et introibit
rex gloriae.





Quis est ipse rex gloriae? Dominus fortis
et potens in proelio.

Quis est ipse rex gloriae? Dominus
virtutum ipse est rex gloriae.

Gloria patri et filio et spiritui sancto:
sicut erat in principio et nunc et semper;
et in saecula saeculorum.

Amen.

*Lift up your gates, O ye princes, and be lifted
up, ye everlasting doors, and the King of Glory
shall come in.*

*Who is this King of Glory? It is the Lord,
strong and mighty in battle.*

*Who is this King of Glory? The Lord of
strength, be himself is the King of Glory.*

*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.*

(Psalm 23: 7–10; Byrd has rearranged the
order of the verses, while the Vulgate reading
of verse 8 should be: ‘Quis est iste rex gloriae?
Dominus fortis et potens: Dominus potens in
proelio’)

O lux beata Trinitas (Byrd)

Cantiones sacrae 1575, no. 12; Wilkinson |
Massey | Mulroy | Watson | Whiteley |
Macdonald

O lux beata Trinitas,
Et principalis unitas,
Iam sol recedit igneus,
Infunde lumen cordibus.

Te mane laudum carmine,
Te deprecamur vesperi,
Te nostra supplex gloria
Per cuncta laudet saecula.

Deo patri sit gloria,
Eiusque soli filio,
Cum spiritu paracleto,
Et nunc et in perpetuum. Amen.

*O light, blessed Trinity,
And perfect Unity,
Now as the fiery sun sinks,
Pour light into our hearts.*

*In the morning we offer songs of praise,
At evening we pray to thee,
Our suppliant praise
Lauds thee for all eternity.*

*Glory be to God the Father,
And to his only Son,
With the Holy Ghost,
Now and forever. Amen.*

(Variant reading of the hymn at First and
Second Vespers on Trinity Sunday, and at
Vespers on Saturdays from Trinity to Advent)





Derelinquat impius (Tallis)

Cantiones sacrae 1575, no. 13; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald

Derelinquat impius viam suam, et vir
iniquus cogitationes suas, et revertatur ad
Dominum, et miserebitur eius, quia
benignus et misericors est, et praestabilis
super malitia Dominus Deus noster.

*Let the wicked forsake his way, and the
unrighteous man his thoughts; and let him
return to the Lord, and he will have mercy
upon him.*

(Isaiah 55, v. 7)

Dum transisset sabbatum (Tallis)

Cantiones sacrae 1575, no. 14; Davidson |
Wilkinson | Mulroy | Watson | Whiteley

Dum transisset Sabbatum, Maria
Magdalene et Maria Jacobi et Salome
emerunt aromata ut venientes ungerent
Iesum. Alleluia.

*And when the Sabbath was past, Mary
Magdalene and Mary the mother of James and
Salome had brought sweet spices, that they
might come and anoint Jesus. Alleluia.*

(Matins respond, Easter Day)

[Honor] virtus et potestas (Tallis)

Cantiones sacrae 1575, no. 15; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald

Honor virtus et potestas et imperium sit
trinitati in unitate, unitati in trinitate, in
perenni saeculorum tempore.

*Honour, strength and might and power be to the
Three in One, the One in Three, through
eternal ages.*

(Matins Respond, Trinity Sunday)

[Sermone blando...] Illae dum pergunt concite (Tallis)

Cantiones sacrae 1575, no. 16; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald

Sermone blando angelus
Predixit mulieribus
In Galilea Dominus
Videndus est a totuis.

Illae dum pergunt concite
Apostolis hoc dicere
Videntes eum vivere
Osculantur pedes Domini.

Quo agnito discipuli
In Galileam propere
Pergunt videre faciem
Desideratam Domini.





Claro paschali gaudio
Sol mundo nitet radio
Cum Christum iam apostoli
Visu cernunt corporeo.

Ostensa sibi vulneras:
In Christi carne fulgida
Resurrexisse Dominum
Voce fatetur publica.

Rex Christe clementissime
Tu corda nostra posside
Ut tibi laudes debitas
Reddamus omni tempore.

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.

*In sweet speech the angel foretold to the women
that the Lord would be seen by all in Galilee.
And as they hurried to tell this to the Apostles,
seeing him alive, they kissed the Lord's feet.
When they learned this, the disciples hurried to
Galilee to see the face of the Lord they so desired.
With bright Easter joy the sun beams forth now
that the Apostles discern Christ with mortal*

*eye. Being shown the wounds shining forth in
Christ's flesh, they made known to all people
that the Lord had risen.*

*O Christ, most merciful King, possess our
hearts so that the praise we owe you we may
return for all time. We pray in this Easter joy,
O Creator of all, that you defend your people
against every power of death.*

*Glory to you, O Lord, who rose from the dead,
with the Father and the Holy Spirit, throughout
all ages. Amen.*

(Lauds Hymn, Low Sunday to Ascension)

Laudate pueri Dominum (Byrd)

Cantiones sacrae 1575, no. 17; Wilkinson |
Todd | Watson | Whiteley | Gaunt |
Macdonald

Laudate pueri Dominum laudate nomen
Domini: sit nomen Domini benedictum,
ex hoc nunc et usque in saeculum.
Auxilium meum a Domino, qui fecit
caelum et terram. Benefac Domine bonis
et rectis corde.

*Praise the Lord, ye children, O praise the name
of the Lord: blessed be the name of the Lord
from this time forth for evermore. My help is
from the Lord, who made heaven and earth.
Lord, do well unto the good and true of heart.*

(Psalms 112: 1–2; 120: 2; 124: 4)





Memento homo (Byrd)

Cantiones sacrae 1575, no. 18; Wilkinson | Todd | Watson | Whiteley | Skidmore | Macdonald

Memento, homo, quod cinis es, et in cinerem reverteris.

Remember, Man, that thou art dust, and to dust thou shalt return.

(Spoken text by the priest for the imposition of the ashes on Ash Wednesday)

Siderum rector (Byrd)

Cantiones sacrae 1575, no. 19; Doyle | Wilkinson | Watson | Whiteley | Macdonald

Siderum rector, Deus alme, nostris
Parce iam culpis, vita remittens:
Quo tibi puri resonemus alnum
Pectoris hymnum.

Gloria patri, genitaeque proli,
Et tibi, compar utriusque semper,
Spiritus alme, Dus unus omni
Tempore saeculi. Amen.

*Ruler of the stars, gracious God,
Spare our sins, pardoning our offences:
So that with a pure heart we may sing
Unto thee a gracious song.*

*Glory be to the Father, and to his begotten
offspring, And to thee, always equal to both,
Gracious spirit, one God. For all eternity. Amen.*

(Hymn for Holy Women, neither virgins nor martyrs. These are the final two verses from a longer hymn entitled 'Virginis proles'. The whole hymn is used as the Hymn at Matins for Holy Women, which in the Roman Rite has many variants.)

Te lucis ante terminum [festal setting] (Tallis)

Cantiones sacrae 1575, no. 20; Wilkinson | Mulroy | Watson | Whiteley | Macdonald

Te lucis ante terminum,
Rerum creator, poscimus,
Ut pro tua clementia,
Sis praesul et custodia.
Procul recedant somnia,
Et noctium phantasmata:
Hostemque nostrum comprime,
Ne polluantur corpora.

Praesta, Pater piissime,
Patrique compar Unice,
Cum Spiritu Paraclito,
Regnans per omne saeculum.
Amen.

*To thee before the close of day,
Creator of the world, we pray
That, with thy wonted favor, thou
Wouldst be our guard and keeper now.
From all ill dreams defend our sight,
From fears and terrors of the night;*





*Withbold from us our ghostly foe,
That spot of sin we may not know.
O Father, that we ask be done,
Through Jesus Christ, thine only Son,
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.*
(Compline Hymn)

Te lucis ante terminum **[ferial setting] (Tallis)**

Cantiones sacrae 1575, no. 20; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald
Text and translations as above.

Salvator mundi [ii] (Tallis)

Cantiones sacrae 1575, no. 21; Wilkinson |
Mulroy | Watson | Whiteley | Macdonald
Salvator mundi, salva nos; qui per crucem
et sanguinem redemisti nos, auxiliare
nobis, te deprecamur, Deus noster.
*Savior of the world, save us, who through thy
cross and blood didst redeem us: help us, we
beseech thee, our God.*
(Matins antiphon, Exaltation of the Holy
Cross)

[Candidi] facti sunt (Tallis)

Cantiones sacrae 1575, no. 22; Doyle |
Wilkinson | Watson | Whiteley | Macdonald
Candidi facti sunt Nazarei eius. Alleluia.
Splendorem dei dederunt. Alleluia. Et
sicut lac coagulati sunt. Alleluia.
*His Nazarites were made radiantly white.
Alleluia. They gave splendour to God. Alleluia.
And are curdled like milk. Alleluia.*
(Responsory at First Vespers of any Apostle or
Evangelist in Paschal Time)

Da mihi auxilium (Byrd)

Cantiones sacrae 1575, no. 23; Wilkinson |
Todd | Watson | Whiteley | Skidmore |
Macdonald
Da mihi auxilium de tribulatione, quia
vana salus hominis:
Aut aliquid saltem respirandi tempus, ut
plangam iuventutem meam.
*Give me help in trouble, for vain is the
salvation of man:
Or at least some respite to breathe, that I may
lament my youth.*
(Psalm 107: 13)





Domine secundum actum meum (Byrd)

Cantiones sacrae 1575, no. 24; Wilkinson | Todd | Watson | Whiteley | Skidmore | Macdonald

Domine, secundum actum meum noli me iudicare: nihil dignum in conspectu tuo egi. Ideo deprecor maiestatem tuam, ut tu, Deus, deleas iniquitatem meam.

Lord, judge me not according to my deeds: for I have done nothing worthy in thy sight.

Therefore I entreat thy majesty, that thou, O God, would blot out mine iniquity.

(Eighth Respond at Matins of the Dead, Sarum and Roman Rites)

Diliges Dominum (Byrd)

Cantiones sacrae 1575, no. 25; Wilkinson | Massey | Todd | Watson | Whiteley | Skidmore | Gaunt | Macdonald

Diliges Dominum Deum tuum ex toto corde tuo, et in tota anima tua, et in tota mente tua.

Diliges proximum tuum sicut te ipsum.

Thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind.

Thou shalt love thy neighbour as thyself.

(Matthew 22: 37, 39)

In ieiunio et fletu (Tallis)

Cantiones sacrae 1575, no. 26; Wilkinson | Mulroy | Watson | Whiteley | Macdonald

In ieiunio et fletu orabant sacerdotes: Parce, Domine, parce populo tuo, et ne des hereditatem tuam in perditionem. Inter vestibulum et altare plorabant sacerdotes, dicentes: Parce populo tuo.

In fasting and weeping the priests prayed: Spare, O Lord, spare thy people, and give not thine inheritance to perdition. Between the porch and the altar the priests wept, saying: Spare thy people.

(Joel 2:12, 17; Matins Responsory, first Sunday of Lent)

Suscipe quaeso Domine / Si enim iniquitates (Tallis)

Cantiones sacrae 1575, nos. 27 & 28; Wilkinson | Massey | Todd | Watson | Whiteley | Gaunt | Macdonald

Suscipe quaeso Domine vocem confitentis. Scelera mea non defendo: peccavi. Deus, miserere mei, peccavi: dele culpas meas gratia tua.

Si enim iniquitates recordaberis, quis sustineat? Quis enim justus se dicere audeat sine peccato esse? Nullus est enim mundus in conspectu tuo.

Receive, I beseech, O Lord, the voice of one who confesses: I do not defend my misdeeds: I have





sinned. O God, have mercy upon me. By thy grace blot out my sins.

For if thou shalt remember iniquities, who could endure it? For who is so righteous that be dare say that he is without sin? For none is pure in thy sight.

Miserere mihi Domine (Byrd)

Cantiones sacrae 1575, no. 29; Wilkinson | Todd | Watson | Whiteley | Skidmore | Macdonald

Miserere mihi, Domine, et exaudi orationem meam.

Have mercy upon me, O Lord, and hearken unto my prayer.

(Psalm Antiphon at Compline, Sarum and Roman Rites; Byrd's setting quotes plainchant extensively)

Tribue Domine / Te deprecor / Gloria patri qui creavit (Byrd)

Cantiones sacrae 1575, nos. 30-32; Davidson | Wilkinson | Mulroy | Watson | Whiteley | Macdonald

Tribue, Domine, ut donec in hoc fragili corpore positus sum laudet te cor meum, laudet te lingua mea, et omnia ossa mea dicant: Domine, quis similis tui? Tu es Deus omnipotens, quem trinum in personis, et unum in substantia deitatis colimus et adoramus: Patrem ingenitum,

filium de patre unigenitum, spiritum sanctum de utroque procedentem et in utroque permanentem, sanctam et individuum Trinitatem, unum Deum omnipotentem.

Te deprecor, supplico et rogo, auge fidem, auge spem, auge charitatem: Fac nos ipsam gratiam tuam semper in fide stabiles, et in opere efficaces, ut per fidem rectam, et condigna fidei opera, ad vitam, te miserante, perveniamus aeternam.

Gloria Patri, qui creavit nos: Gloria Filio, qui redemit nos: Gloria spiritui sancto, qui sanctificavit nos: Gloria summae et individuae Trinitati, cuius opera inseparabilia sunt, cuius imperium sine fine manet. Te decet laus, te decet hymnus, tibi debetur omnis honor, tibi benedictio et claritas, tibi gratiarum actio, tibi honor, virtus, et fortitudo, Deo nostro, in saecula saeculorum. Amen.

Grant, O Lord, that so long as I am put in this fragile body my heart shall praise thee, my tongue shall praise thee, and all my bones shall say: 'Lord, who is like unto thee?' Thou art God almighty, whom we cherish and adore, three persons and one divine essence: The Father unbegotten, the only-begotten Son of the Father, the Holy Ghost, proceeding from both and abiding in both, the Holy and undivided Trinity, one God omnipotent.





I pray, entreat and beseech thee, increase my faith, increase my hope, increase my charity: Through thy grace, make us always steadfast in faith, and successful in works, that through true faith and through works worthy of faith, we may come, by thy mercy, to eternal life.

Glory be to the Father who created us: Glory be to the Son who redeemed us: Glory be to the Holy Ghost, who sanctified us: Glory be to the biggest and undivided Trinity, whose works are inseparable, whose reign abides forever. Praise is due thee, songs of praise are due thee, to thee be all honour, blessing and glory, to thee be thanksgiving, honour, power and might, our God, throughout all ages. Amen.

(Composite Text)

Libera me Domine de morte (Byrd)

Cantiones sacrae 1575, no. 33; Wilkinson & Massey | Mulroy | Watson | Whiteley | Macdonald

Libera me, Domine, de morte aeterna, in die illa tremenda, quando caeli movendi sunt et terra, dum veneris iudicare saeculum per ignem.

Deliver me, O Lord, from eternal death, on that dreaded day when the heavens and the earth will be moved, when thou shalt come to judge the world by fire.

(Ninth Respond at Matins of the Dead, Sarum and Roman Rites)

Miserere nostri Domine (Tallis)

Cantiones sacrae 1575, no. 34; Wilkinson | Massey | Watson | Todd | Whiteley | Gaunt | Macdonald

Miserere nostri Domine, miserere nostri.

Have mercy upon us O Lord, have mercy upon us.

(Prayer)

BIOGRAPHIES

One of the leading vocal consorts in the UK, **Alamire** has an enviable line-up of some of the finest consort singers under the directorship of Dr David Skinner. The ensemble has enjoyed unanimous critical acclaim for their recordings on the Obsidian label, including Gramophone Award nominations and CD of the Month in BBC Music and Classic FM magazines. They were central to the Henry VIII anniversary in 2009 (marking the 500th anniversary of this musical monarch), and toured 'Henry's Music' extensively throughout the UK and USA. They also appeared in the soundtrack for David Starkey's Channel 4 documentary series 'The Mind of a Tyrant'.

Alamire is currently embarking on one of the most important recording projects in recent decades: a Library of English Music





Affiliated Lecturer in the Faculty of Music. He is a co-founder of The Cardinal's Musick, with whom he produced a number of award-winning recordings during his time as co-artistic director. At

from the High Middle Ages to the Commonwealth, which will consist of some 30 volumes and involve the UK's leading early instrumentalists, including Andrew Lawrence-King on gothic harp and the world-renowned viol consort Fretwork. Tallis and Byrd's *Cantiones Sacrae* is the first volume in this epic series.

David Skinner is known primarily for his combined role as a researcher and performer of early music, and is Fellow and Osborn Director of Music at Sidney Sussex College, Cambridge, and an

Cambridge he teaches historical and practical topics from the medieval and renaissance periods. David 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 for publication in 2011.

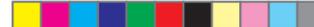
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Fitzalan Chapel, Arundel Castle





OBSIDIAN
2 CD

Thomas Tallis & William Byrd Cantiones Sacrae 1575

ALAMIRE
DIRECTED BY DAVID SKINNER



OBSIDIAN Thomas Tallis & William Byrd Cantiones Sacrae 1575 CD706

In 1575 Thomas Tallis, then an 'aged man', and his pupil and friend William Byrd, who was in his mid to late 30s, paid tribute to Elizabeth I by selecting 17 motets each for their Cantiones Sacrae ('Sacred Songs'), the first major printed collection of music to be published in England. Many of these works have since become staple in the repertoire of church and chamber choirs throughout the world. This is the first recording to present the Cantiones in their entirety, by the same group of singers, and in the composers' original order of publication.

Alamire and Obsidian Records are very grateful for the financial support of Mrs Patricia Brown, without whose

help this project would not have been possible.

ALAMIRE, directed by David Skinner
Sopranos: Grace Davidson & Julia Doyle (4:53)
Contraltos: Ruth Massey & Clare Wilkinson (4:40)
Tenors: Mark Dobell, Nicholas Todd (4:08)
Bassos: Nicholas Mulroy & Christopher Watson (3:59)
Basses: William Gunn & Robert Macdonald (3:52)

Producers: Martin Souler
Engineer: Jim Cross (3:59)

Recorded in Fzellan Chapel, Arundel Castle, February 2009 (tracks 1, 2, 7, 9, 13, 20, 21, 22, 27), March 2009 (tracks 3, 4, 6, 8, 9, 11, 18, 19, 23, 24, 26, 28, 29, 32), and January 2010 (tracks 5, 10, 12, 14, 15, 16, 17, 25, 30, 31)

Performing editions: David Skinner

Cover image: Queen Elizabeth I – the 'Pelican Portrait' by Nicholas Hilliard (c.1575), Walker Art Gallery, Liverpool.
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Thomas Tallis & William Byrd Cantiones Sacrae 1575

1. Salvator mundi [I] (Tallis) (2:39)
2. Absorge Domine (Tallis) (5:28)
3. In mane tuas (Tallis) (1:51)
4. Excandens in melius (Byrd) (3:02)
5. Libere me Domine et pone (Byrd) (7:14)
6. Peccatum me quodlibet (Byrd) (6:16)
7. Mihi autem misis (Tallis) (1:51)
8. O ma lux (Tallis) (1:41)
9. O sacrum convivium (Tallis) (3:08)
10. Aspice Domine qua tara est (Byrd) (4:53)
11. Avoles portas (Byrd) (4:40)
12. O lux beata Trinitas (Byrd) (3:19)
13. Derelinque impium (Tallis) (3:59)
14. Dum rarissecet sabatum (Tallis) (3:52)
15. Honor! virtus et potestas (Tallis) (4:55)
16. Sacrosanctus benedictio. Ille dum requirit concite (Tallis) (4:02)
17. Laudate pueri Dominum (Byrd) (2:41)
18. Memento homo (Byrd) (2:37)
19. Siderum rector (Byrd) (1:59)
20. Te lucis ante terminum [fiscal setting] (Tallis) (7:37)

1. Te lucis ante terminum [fiscal setting] (Tallis) (1:41)
2. Salvator mundi [II] (Tallis) (2:26)
3. [Candidi] facti sunt (Tallis) (2:02)
4. Da mihi auxilium (Byrd) (7:04)
5. Domine secundum actum meum (Byrd) (2:29)
6. Diliges Dominum (Byrd) (3:08)
7. In ieiunio et fletu (Tallis) (4:15)
8. Suscipe quasso Domine/Si enim iniquitates (Tallis) (2:29)
9. Misereere mihi Domine (Byrd) (1:07)
10. Tibiue Domine/Te deprecor/ Gloria patri qui creavit (Byrd) (10:57)
11. Libere me Domine de morte (Byrd) (3:59)
12. Misereere nostri Domine (Tallis) (2:46)

Total time (55:47)

OBSIDIAN Thomas Tallis & William Byrd Cantiones Sacrae 1575 CD706

Engraving of Tallis and Byrd (c.1730) by Gerard van der Gucht in the British Museum, London. Published. The sole surviving copy by Nicolas Haym which was never for a projected History of Music

