



MUSIC FROM THE PETERHOUSE PARTBOOKS, VOL. 5 | BLUE HERON

Hugh Sturmy

❶ Exultet in hac die (3:31)

Robert Hunt

❷ Ave Maria mater dei (4:40)

John Mason

❸ Ve nobis miseris (12:46)

Sarum plainchant

❹ Kyrie Orbis factor (2:10)

Anonymous

Missa sine nomine

❺ Gloria (7:42) ❻ Credo (7:34)

❼ Sanctus (9:05) ❼ Agnus dei (8:02)

Missa sine nomine, Exultet in hac die, Ave Maria, and Ve nobis miseris edited and restored by Nick Sandon (Antico Edition RCM126, 117, 111, and 113). *Kyrie Orbis factor* edited by Nick Sandon (Antico Edition LCM1). Used with permission from Antico Edition (www.anticoedition.co.uk).

Recorded October 19-20 & 24-25, 2014 (*Missa sine nomine*, Hunt) and September 18-20, 2016 (Mason, Sturmy) at the Church of the Redeemer, Chestnut Hill, Massachusetts

Engineering & mastering Joel Gordon
Producer Eric Milnes / *Additional session producer* Brad Milnes
Editing Eric Milnes & Joel Gordon

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Blue Heron

 Scott Metcalfe, *director*

Missa sine nomine ❺-❻ & Hunt ❷

<i>treble</i>	<i>mean</i>
Jolle Greenleaf	Jennifer Ashe
Sonja Tengblad Tere- sa Wakim	Pamela Dellal Martin Near
<i>contratenor</i>	<i>tenor</i>
Owen McIntosh	Jonas Budris
Jason McStoots ❷	Jason McStoots ❺-❻
Mark Sprinkle ❺-❻	Mark Sprinkle ❷

bass

Paul Guttry, Steven Hrycelak, Paul Max Tipton

Sturmy ❶

treble
Margot Rood
Sonja Tengblad
Shari Wilson

mean
Jennifer Ashe
Pamela Dellal
Martin Near

contratenor
Jason McStoots
Aaron Sheehan

tenor
Michael Barrett
Sumner Thompson

bass
Paul Guttry
Steven Hrycelak
John Taylor Ward

Mason ❸

tenor I
Owen McIntosh
Aaron Sheehan

tenor II
Jason McStoots
Alexander Nishibun

tenor III
Michael Barrett
Mark Sprinkle

bass I
Paul Guttry
Sumner Thompson

bass II
Steven Hrycelak
John Taylor Ward

Music by the anonymous and the unknown

This disc is the fifth in a set of five, of music from the so-called Henrician set of partbooks now residing at Peterhouse, Cambridge.¹ The partbooks, which contain a large collection of Masses, Magnificats, and votive antiphons, were copied in the latter years of the reign of Henry VIII at Magdalen College, Oxford, by the professional singer and music scribe Thomas Bull, just before Bull left Oxford to take up a new position at Canterbury Cathedral.

Bull wrote down, within a very short time, a great quantity of music in plain, carefully checked, and highly legible copies that were evidently intended to be used for liturgical performance, rather than for study or for presentation to a noble as a gift. (A presentation manuscript would demand decoration and fancy trimmings.) He appears to have been commissioned to supply Canterbury Cathedral with a complete repertoire of polyphonic music. The monastic foundation at Canterbury had been dissolved by Henry VIII in April 1540, one of nearly a dozen great monastic cathedrals dissolved in the years 1539-41. Most were refounded in short order as secular (i.e. non-monastic) institutions, which were

subject not to an abbot—a member of a religious order—but to a bishop and thence to the king, who had declared himself head of the Church of England. Monks sang mostly plainchant and did not generally attempt virtuosic polyphonic music, but the new foundation cathedrals aspired to more pomp and circumstance and so they needed to hire a choir of professional singers and to recruit and train choirboys. By the late summer of 1540 Canterbury Cathedral had assembled a roster of ten “queresters” (choristers, “quire” being the normal sixteenth-century spelling of the word), their master, and twelve vicars-choral or professional singing-men. Thomas Tallis is listed first of the “vyccars,” Bull sixth. But in addition to singers, the new choral establishment required an entire library of up-to-date polyphonic repertory. This Bull supplied, bringing about 70 works with him from Oxford.

The music Bull copied includes works by the most famous masters of the early sixteenth century, such as Robert Fayrfax, John Taverner, and Thomas Tallis, and by less celebrated but nonetheless first-class composers such as Nicholas Ludford and Hugh Aston, as well as a number of wonderful pieces by musicians whose careers are less well documented and who have been virtually forgotten for the simple reason that so little of their work survives: Richard Pygott, John Mason, Robert Jones, Robert Hunt, and others. Several of these

¹ Called “Henrician” to distinguish them from two later sets of partbooks, the “Caroline” sets, which were compiled in the 1630s during the reign of Charles I.

men cannot be identified with certainty. And, although Bull was quite scrupulous in providing ascriptions for the music he copied, two of the unique Peterhouse works are anonymous, including the *Missa sine nomine* recorded here.

The new choral institution at Canterbury would not last long. Henry died in 1547 and the Protestant reformers who came to power upon the ascension of his young son, Edward, took a dim view of such popish decorations as professional choirs and the highly sophisticated Latin music they sang. All the elaborate polyphonic music of late medieval English Catholicism became, at best, obsolete; at worst it was viewed as a gaudy ornament to a despicable ritual. Many musical manuscripts were lost and many destroyed, and if a manuscript escaped deliberate destruction by zealots, it might yet be subjected to other indignities:

Neither had we been offended for the losse of our lybraryes, beyng so many in nombre, and in so desolate places for the more parte, yf the chiefe monumentes and moste notable workes of our excellent wryters, had been reserved... But to destroye all without con-syderacyon, is and wyll be unto Englande for ever, a moste hor-ryble infamy amonge the grave senyours of other nacyons. A great nombre of them whych purchased

those superstyccouse mansyons [the former monasteries], reserved of those librarye bokes, some to serve theyr jakes [privies], some to scoure theyr candelstyckes, and some to rubbe their bootes. Some they solde to the gross-ers and sope-sellers, & some they sent over see to the bokebynders, not in small nombre, but at tymes whole shyppes full, to the wonderynge of the foren nacyons. Yea, the universytees of thys realm, are not all clere in this detestable fact... I knowe a merchaunt man, whych shall at thys tyme be namelesse, that boughte the contentes of two noble lybraryes for .xl. shy-llynges pryce, a shame it is to be spoken. Thys stuffe hath he occu-pyed in the stede of graye paper [wrapping-paper] by the space of more than these .x. yeares, & yet he hath store ynough for as many yeares to come.

The Preface, "Johan Bale to the Reader," *The laborouse Journey & serche of Johan Leylande for Englandes Antiquitees* (1549)

Very few collections of church music survived the upheaval. The main sources extant from the entire first half of the sixteenth century are a mere three choirbooks, four sets of part

books, and one organ manuscript. (Compare this paucity to, for example, the *sixteen* choirbooks owned in 1524 by a single establishment, Magdalen College, Oxford.) We do not know what happened to Bull's five partbooks (one each for the standard five parts of early sixteenth-century English polyphony: treble, mean, contratenor, tenor, and bass) between 1547 and the early years of the next century, but by the 1630s they had made their way to the library of Peterhouse, where they would survive yet another cataclysm of destruction, that wrought by the Puritans in the 1640s.

Or, rather, most of Bull's five partbooks survived. At some point the tenor book disappeared, along with several pages of the treble. Now, of the 72 pieces in the set, 39 are transmitted uniquely, while another dozen or so are incomplete in their other sources. The result is that some fifty pieces of music—a significant portion of what survives from pre-Reformation England—now lack their tenor, and some of these are also missing all or part of their treble. We are able to sing the Peterhouse music nowadays thanks to the extraordinarily skilled recomposition of the missing parts by the English musicologist Nick Sandon. (Sandon also pieced together the story of the partbooks and their origins that I have related above.) Sandon finished his dissertation on the Peterhouse partbooks, including recompositions of most of the missing parts, in 1983. In the years since he has revised and refined his

work and issued it in Antico Edition, completing the entire, monumental project in 2015. Dr. Sandon recomposed the entire tenor line of all four polyphonic works included on this disc.

Hugh Sturmy, *Exultet in hac die*

Exultet in hac die celebrates St. Augustine of Canterbury, the Apostle to the English or, as a late fifteenth-century English source has it, "Saynt Austyn that brought crystendom in to Englund." In the Benedictine rite, *Exultet in hac die* is the antiphon to the Magnificat at First Vespers on the the feast of St. Augustine, May 26. This antiphon and the anonymous *Missa sine nomine* are the only two pieces in the Peterhouse partbooks that might have been taken over from the repertoire of the dissolved Benedictine abbey (which Augustine founded) into that of the refounded cathedral (of which he was the first archbishop in the years 597-604). The tenor of Sturmy's exuberant setting sings the plainchant melody in plain long notes throughout.

Exultet in hac die is the only surviving work ascribed to Hugh Sturmy, about whom nothing whatever is known. The name Sturmy is Kentish, and it is probable that Hugh Sturmy was a local musician affiliated with either the Abbey or the cathedral.

Robert Hunt, *Ave Maria mater dei*

The Peterhouse partbooks are the only extant source of music by Robert Hunt; only two pieces by him survive. Hunt has not been identified but he may have been the chorister of that name at Magdalen College, from whose library Bull would have drawn most of his exemplars, between 1486 and 1493; if so the composer would have been born around 1478.

Like the powerful *Stabat mater* (recorded on volume 4 of this series), Hunt's *Ave Maria mater dei* is rather rough and craggy, and it also shares with that work a tendency to turn dramatically from one mood to another. Here that is achieved by quick shifts between major and minor sonorities, close or simultaneous juxtaposition of two forms of the same note (B-flat versus B-natural, C-natural versus C-sharp), or sudden changes in the speed at which motives move or answer each other—or by all of the above at once, as at the words “sed tuam sanctissimam.” Note also the marvelous way the piece relaxes into the Amen, which lasts a full quarter of the length of this unusually concise antiphon.

John Mason, *Ve nobis miseris*

The music of John Mason, like Sturmy's and Hunt's, was very nearly lost completely. The

composer's name is so common that his biography is impossible to sort out definitively. We know of only four works, all only in the Peterhouse partbooks and thus now incomplete. Three of these are labelled in the index “for men” (that is, for the broken voices of adults) and compress five active and melismatic parts—low bass, bass-baritone, low tenor, and two higher tenors—into a compass of just over two octaves. Like *Quales sumus O miseri* (recorded on volume 1 of this series), *Ve nobis miseris* sets an otherwise unknown text in learned and highly rhetorical Latin. Mason's music is muscular and eloquent, managing the five densely overlapping parts with great skill while beautifully shaping the musical argument in parallel to that of the words. The last sentence, Jesus's “delectable invitation” to enter the Kingdom of Heaven, paraphrases Matthew 25:34.

A Mass without a name

The anonymous *Missa sine nomine* is based on a plainchant cantus firmus. The copyist Thomas Bull gave a title to almost every Mass in the partbooks; in the case of a cantus firmus mass, the title is normally the first few words of the chant passage. Why he omitted the title in this case is something of a mystery, and the mystery is deepened by Sandon's inability (after decades of work on the partbooks) to locate a perfectly convincing match for the cantus fir-

mus melody. The nearest he has come is a part of an antiphon from vespers on the feast of a confessor-bishop, and the discovery prompted him to speculate that the Mass, like *Exultet in hac die*, may have been dedicated to the local luminary, St. Augustine of Canterbury. If so, perhaps there was something politically risky about a Mass dedicated to a saint who played a foundational role in establishing Catholicism in England—a man whose lofty stature and unquestionable authority as a leader of the church must have offered, to religious conservatives such as the new dean and chapter at Canterbury Cathedral, a telling contrast to the present king—and perhaps that is why this Mass lacks an ascription as well as a title.

Sandon himself is not convinced of this hypothesis, writing in the introduction to his edition that “the omission of the composer’s name and the work’s title must surely be wholly innocent”—that the scribe more probably omitted the information simply because he didn’t know it. Nevertheless, the connection to Augustine via the chant quotation remains plausible.

As for the composer, Professor Sandon can identify no likely candidate. The music, as he says, is “fluent, vigorous and imaginative,” but lacks features which would associate it with the style of other composers represented in the Peterhouse partbooks or in other manuscripts. The Mass may well be the work of a skilled

and prolific composer whose music has disappeared, in part or altogether. Indeed, it is only due to the happy survival of the Peterhouse partbooks (four-fifths of them, to be precise) that we know anything much, or anything at all, of Mason, Hunt, or Sturmy—or Pygott or Jones, just to name a few composers whose music Blue Heron has been fortunate enough to sing in Nick Sandon’s restored versions.

Each movement of the Mass opens with a few measures of the same music, subtly varied, before it pursues its own way, coming to rest a short while later—pausing for breath, as it were, after the exordium of its argument. The cantus firmus, recognisable as a sequence of long notes, is heard mostly in the mean, the second voice from the top, occasionally migrating elsewhere including its traditional locus in the tenor (in the Sanctus at “in nomine domini”), and, strikingly, the bass (in the second invocation of the Agnus dei at “qui tollis peccata mundi”). The melodies are quirky, angular, and busy, especially in sections of reduced scoring for two or three parts, such as the duet in the Credo that follows the opening passage for the full ensemble. There is one, and only one, instance of a “gimel” or two lines written for one divided voice part: the texture of two trebles and one mean, answered by a trio of lower voices, is a beautiful surprise when it occurs early in the Gloria, and it is equally surprising that it never recurs. The piece features

some arresting harmonic changes, notably at the end of each movement. In every movement but the Sanctus the last section is written in a mensuration (a time signature, more or less) that implies a very quick triple meter—another surprise, especially for the final words of the Mass, “Dona nobis pacem.” All these things lend the piece a strongly individual character.

Sixteenth-century English polyphonic settings of the mass never include a Kyrie, leaving it to be sung in plainchant in one of the several elaborate troped texts which were traditionally used on important feasts. We introduce our performance of the Mass with the troped Kyrie *Orbis factor*.

Vocal scoring and voice types

The five-voice scoring of pre-Reformation English polyphony employs four basic voice types: treble (sung by a boy with a higher voice), mean (sung by a boy with an ordinary voice), tenor, and bass. Tenor parts are further divided into tenor and contratenor, the latter a part written “against the tenor” and originally in the same range. Beginning around the 1520s English contratenor parts tended to lie slightly higher than the tenor. On the continent this bifurcation happened somewhat earlier: the higher part was called a *contratenor altus*, a “high part written against the tenor,” eventually to be known simply as *altus*. A contratenor was

not a man singing in falsetto (like the modern “countertenor”) but a high tenor.

An anonymous early Jacobean document describes these five voice types succinctly:

Nature has disposed all voices, both of men and children, into five kinds, viz: Basses (being the lowest or greatest voices), Tenors being neither so low or so great, Countertenors (being less low and more high than tenors) of which three kinds all men’s voices consist. Then of children’s voices there are two kinds, viz. Meane voices (which are higher than men’s voices) and Treble voices, which are the highest kind of Children’s voices.

Charles Butler provides more detail (and some fanciful etymology) in *The principles of musik* (1636):

The Base is so called, because it is the *basis* or foundation of the Song, unto which all the other Partes bee set: and it is to be sung with a deepe, ful, and pleasing Voice.

The Tenor is so called, because it was commonly in Motets the dit-ti-part or Plain-song...or (if you will) because neither ascending to any

high or strained note, nor descending very low, it continueth in one ordinari tenor of the voice and therefore may be sung by an indifferent [that is, average] voice.

The Countertenor or *Contratenor*, is so called, because it answereth the Tenor, though commonly in higher keyz [clefs]: and therefore is fittest for a man of a sweet shrill voice.¹ Which part though it have little melodi by itself...yet in Harmoni it hath the greatest grace specially when it is sung with a right voice: which is too rare.

The Mean is so called, because it is a middling or mean high part, between the Countertenor, (the highest part of a man) and the Treble (the highest part of a boy or woman) and therefore may be sung by a mean voice.

The Treble is so called, because his notes are placed (for the most part) in the third Septenari [i.e. the highest of the three octaves of the normal composite range of human

voices], or the Treble clefs: and is to be sung with a high cleere sweete voice.

Although not so well documented for earlier eras, the division of male voices into five types dates back to well before the Reformation. An entry in the early sixteenth-century Household Book of the Earl of Northumberland, for example, divides the “Gentillmen and childeryn of the chapell” as follows: “Gentillmen of the chapell, viij, viz: ij Basses, ij tenors, aund iij Countertenors, yoman or grome of the vestry j; Childeryn of the chapell, v, viz: ij Tribills and iij Meanys.”

As for our forces, since we are not bound by the old ecclesiastical prohibition against men and women singing sacred music together, our treble parts are sung by women, rather than boys. Charles Butler suggests the possibility in the passage quoted above, calling the treble “the highest part of a boy or woman,” and indeed, no less a musician than William Byrd is known to have participated in liturgical music-making with a mixed choir. The English Jesuit William Weston, visiting the Berkshire country house of Richard Ford in 1586, described “a chapel, set aside for the celebration of the Church’s offices” and musical forces that included “an organ and other musical instruments and choristers, male and female, members of his household. During these days it was just as if we were celebrating an uninterrupted Octave of some great feast.

¹ “Shrill” meant high or bright and did not carry the negative connotations it has now. The word might describe the sound of a lark or a trumpet, as in “the shrill-gorg’d Larke” (King Lear IV.vi.58) or “the shrill Trumpe” (Othello III.iii.351).

Mr Byrd, the very famous English musician and organist, was among the company.”

While sixteenth-century English choirs employed boys on the “mean” line, on the continent parts in this range were sung either by adult male falsettists or by boys. Our mean is sung by one male falsettist and two women. Contratenor, tenor, and bass lines are sung by high, medium, and low mens’ voices, respectively.

In its size and distribution our ensemble very closely resembles the one pre-Reformation choir for which we have detailed evidence of the distribution of voices used in an actual performance, as opposed to a roster of the singers on staff. On one typical occasion in about 1518, this choir—that of the household chapel of the Earl of Northumberland—was divided very much as ours is, 3/3/2/2/3 from top to bottom. Grand collegiate foundations such as Magdalen College or cathedrals like Canterbury may have sung polyphonic music with larger forces. Between 1500 and 1547 Magdalen College usually maintained a complement of 16 boys and 9 or 10 men; the Canterbury staff list of 1540 includes 10 choristers and 12 men (13 counting the master of the choristers), whom we might imagine to have divided themselves 5/5/4/4/4, if the entire choir ever sang polyphony together. I know of no evidence, however, that connects a particular complement or distribution of forces to the performance of a specific piece of music.

Pitch

In the notes to Volume 3 of this series and in a chapter in a forthcoming collection of essays about the musical manuscripts at Peterhouse,¹ I argue that the most common performing pitch of sacred vocal polyphony in sixteenth- and early seventeenth-century England was likely a “Quire-pitch” of around A473, nearly a semitone and a half above the modern standard of A440. Our own modern pitch grid being centered on A440 and its relatives at integral semitones away, however, a present-day *cappella* ensemble finds it quite challenging to shift itself into the cracks and sing at A473, maintaining that foreign pitch for the considerable durations demanded by the Peterhouse repertoire—we’ve tried it, and the results have not seemed worth the considerable effort. So for this disc we have adopted a standard of about A466: the most usual choir pitch of the continent, an integral semitone above A440, and just slightly lower than English Quire-pitch.

¹ Metcalfe, Scott. “Performance practice in Peterhouse’s chapel: scoring, voice types, number of singers, and pitch,” in Scott Mandelbrote (ed.), *Music, politics, and religion in early seventeenth-century Cambridge: the Peterhouse partbooks in context* (Woodbridge: Boydell and Brewer, forthcoming).

Pronunciation

Up until the twentieth century, Latin was pronounced basically like the vernacular tongue and sounded quite different from place to place across Europe. Erasmus (a witness from the time of the Peterhouse music) describes how the French used their peculiar “u” in Latin and modified Latin accentuation to suit their own proclivities; Germans confused “b” and “p”; Spaniards were unable to distinguish between “b” and “v.” When the French ambassador addressed the Emperor Maximilian in Latin at a banquet, the Italians thought he was speaking French. The German who replied was even less comprehensible, and a Danish orator might as well have been speaking Scots, for all Erasmus could understand. We employ a pronunciation corresponding to what we know of English Latin from the early sixteenth century, which has the considerable advantage for Americans of resembling how we might pronounce Latin if we were to apply the vowels and consonants of our own English to it.

—Scott Metcalfe

As always, we are immensely grateful to Nick Sandon for his matchless skill in restoring this wonderful music and allowing it to sound anew. A thorough account by Sandon of the history of the Peterhouse partbooks and his restoration work may be found in volume 1 of this series of *Music from the Peterhouse Partbooks*.

Blue Heron

Margot Rood

David McFerrin

Paul Guttry

Scott Metcalfe

Martin Near

Jason McStoots

Sonja Tengblad



not pictured: Michael Barrett, Alexander Nishibun, Aaron Sheehan, Sumner Thompson, Paul Max Tipton, Teresa Wakim, John Taylor Ward, Shari Wilson

Owen McIntosh Pamela Dellal Mark Sprinkle Jolle Greenleaf Jonas Budris Jennifer Ashe Steven Hrycelak





Blue Heron has been acclaimed by *The Boston Globe* as “one of the Boston music community’s indispensables” and hailed by Alex Ross in *The New Yorker* for its “expressive intensity.” Committed to vivid live performance informed and enhanced by the study of original source materials and historical performance practices, Blue Heron ranges over a wide repertoire, from plainchant to new music, with particular specialities in 15th-century Franco-Flemish and early 16th-century English polyphony. Blue Heron’s first CD, featuring music by Guillaume Du Fay, was released in 2007. In 2010 the ensemble inaugurated a 5-CD series of *Music from the Peterhouse Partbooks*, including many world premiere recordings of works copied c. 1540 for Canterbury Cathedral. Blue Heron’s recordings also include a CD of plainchant and polyphony to accompany Thomas Forrest Kelly’s book *Capturing Music: The Story of Notation* and the live recording *Christmas in Medieval England*.

Founded in 1999, Blue Heron presents a concert series in Cambridge, Massachusetts, and has appeared at the Boston Early Music Festival; in New York City at Music Before 1800, The Cloisters (Metropolitan Museum of Art), and the 92nd Street Y; at the National Gallery of Art, the Library of Congress, and Dumbarton Oaks in Washington, D.C., at the Berkeley Early Music Festival; and in San Luis Obispo, Seattle, St. Louis, Chicago, Cleveland, Milwaukee, Pittsburgh, and Philadelphia. Blue Heron has been in residence at the Center for Early Music Studies at Boston University and at Boston College. In 2015 the ensemble embarked on a long-term project to perform the complete works of Johannes Ockeghem (c. 1420-1497). Entitled *Ockeghem@600*, the project will wind up in 2020-21, in time to commemorate the composer’s circa-600th birthday.

www.blueheron.org

Scott Metcalfe has gained wide recognition as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond. Musical and artistic director of Blue Heron, he is also music director of New York City's Green Mountain Project (Jolle Greenleaf, artistic director) and has been guest director of TENET (New York), the Handel & Haydn Society (Boston), Emmanuel Music (Boston), the Tudor Choir and Seattle Baroque, Pacific Baroque Orchestra (Vancouver, BC), and Early Music America's Young Performers Festival Ensemble. Metcalfe also enjoys a career as a baroque violinist, playing with Les Délices (dir. Debra Nagy), Montreal Baroque (dir. Eric Milnes), and other ensembles, and directing the baroque orchestra at Oberlin Conservatory. He taught vocal ensemble repertoire and performance practice at Boston University from 2006-2015 and is at work on a new edition of the songs of Gilles Binchois. Some of his research on the performance practice of English vocal music in the 16th and 17th centuries will be published in *Music, politics, and religion in early seventeenth-century Cambridge: the Peterhouse partbooks in context* (Boydell and Brewer, forthcoming). He holds a bachelor's degree from Brown University, where he majored in biology, and a master's degree in historical performance practice from Harvard.



Texts & Translations

① **Exultet in hac die fidelium ecclesia**

In qua angelis est leticia.
Alleluya consonet plebs anglica.

Augustinus en transivit
Et cum Christo semper vivit.
Alleluya consonet plebs anglica.

Jam beatus semper euge
Super pauca fidelissime.
Alleluya consonet plebs anglica.

Ave nostrum ave dulce desiderium:
Pro servis tuis ora dominum.
Alleluya.

Let the church of the faithful rejoice on this day
on which the angels are joyful.
Let the English people together sing Alleluia.

Behold, Augustine has made the crossing
and lives with Christ for ever.
Let the English people together sing Alleluia.

Now the blessed one hears, "Well done,
Thou most faithful over small things."
Let the English people together sing Alleluia.

Hail, O thou our sweet desire:
pray God on behalf of thy servants.
Alleluia.

② **Ave Maria, mater dei**, regina celi,
domina mundi, imperatrix inferni. Miserere
nostri et totius populi christiani, et ne
permittas nos mortaliter peccare, sed
tuam sanctissimam voluntatem adimplere.
Amen.

Hail Mary, mother of God, queen of heaven,
lady of the world, empress of hell.
Have mercy on us and the whole Christian
people, and do not let us commit mortal sin,
but let us fulfill thy most holy will. Amen.

③ **Ve nobis miseris**, quia cum ad peccata
commissa inspicimus et supplicia intel-
ligimus que pro his pati debemus, non
parvum timorem habemus.

Woe to us wretches, for when we consider the
sins that we have committed and understand
the torments that we are doomed to suffer for
them, we have no small fear.

Quid ergo? Remanebimus quasi
desperati? sine consilio? sine adiutorio?

Non! Sed ad te, fontem pietatis et miseri-
cordie, Jesu Christe, currimus et festinamus,
in quo jam tot et tantos peccatores absolu-
tos vidimus et agnoscimus.

Obsecramus te igitur, domine deus noster,
da nobis gratiam tuam, ut a vitiis et a
morte anime resurgentes in virtutibus
semper floreamus et in soliditate fidei
ambulemus, ut que sursum sunt queramus
et sapiamus, non que super terram.

Tibi gratias agimus, bone Jesu, pro
inceptis in nobis gratie tue donis, que
deprecamur ut misericorditer perficias
nosque in viam salutis dirigas.

Per tue 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 delica-
tam tuam invocationem gaudenter cum
electis tuis audiamus te dicente, "Venite
benedicti patris mei, percipite regnum
quod vobis paratum est ab origine
mundi." Amen.

What then? Shall we remain as if without
hope? without counsel? without help?

No! On the contrary, we run and hasten to
thee, O Jesus Christ, fount of love and mercy
in which we have already seen and recog-
nized so many and great sinners absolved.

We therefore pray thee, O Lord our God, grant
us thy grace, so that rising from sins and death
of the soul we may always abound in virtues
and walk in firmness of faith, so that we may
seek and be aware of the things that are
above, not those on earth.

We give thee thanks, O good Jesus, for the
gifts of thy grace begun in us, which we beg
that thou wilt mercifully complete and guide
us in the way of salvation.

Through the strength of thy brightness make
our souls clean of the darkness of sins, and
through the same strength let our flesh arise
to glory on the day of the universal resurrection, so
that in the resurrection to come we with thy
chosen people may joyfully hear thy delecta-
ble invitation as thou sayest, "Come, ye blessed
of my father, take possession of the kingdom
that was prepared for you from the beginning
of the world." Amen.

Translations by Nick Sandon

4] **Orbis factor** rex eterne eleyson.
Pietatis fons immense eleyson.
Noxas omnes nostras pelle eleyson.

Christe qui lux es mundi dator vite
eleyson.
Arte lesos demonis intuere eleyson.
Conservans te credentes confirmansque
eleyson.

Patrem tuum teque flamen utrorumque
eleyson.
Deum scimus unum atque trinum esse
eleyson.
Clemens nobis assis Paraclite ut vivamus
in te eleyson.

5] **Gloria** in excelsis deo, et in terra pax
hominibus bone voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine deus, rex celestis,
deus pater omnipotens. Domine fili uni-
genite, Jesu Christe. Domine deus, agnus
dei, filius patris. Qui tollis peccata mundi,
miserere nobis. Qui tollis peccata mundi,
suscipe deprecationem nostram. Qui
sedes ad dexteram patris, miserere nobis.
Quoniam tu solus sanctus, tu solus domi-
nus, tu solus altissimus, Jesu Christe, cum
sancto spiritu in gloria dei patris. Amen.

World-creator, eternal King, have mercy.
Immeasurable fountain of kindness, have mercy.
Take away all our faults, have mercy.

Christ, who art light of the world, life-giver,
have mercy.
Behold the wounds caused by demonic arts,
have mercy.
Preserving and strengthening thy believers,
have mercy.

O Spirit of both thee and thy Father,
have mercy.
We know God to be one and three,
have mercy.
O merciful Holy Spirit, be with us, that we
may live in thee, have mercy.

Glory to God in the highest, and on earth
peace to all of good will. We praise you. We
bless you. We adore you. We glorify you. We
give thanks to you for your great glory. Lord
God, heavenly king, almighty God the Father.
Lord Jesus Christ, only begotten Son. Lord
God, lamb of God, Son of the Father. Who
takes away the sins of the world, have mercy
on us. Who takes away the sins of the world,
receive our prayer. Who sits at the right hand
of the Father, have mercy on us. For you alone
are holy, you alone are the Lord, the Most
High, Jesus Christ, with the Holy Spirit in the
glory of God the Father. Amen.

⑥ **Credo** in unum deum, patrem omnipotentem, factorem celi et terre, visibilium omnium et invisibilium. Et in unum dominum Jesum Christum, filium dei unigenitum: et ex patre natum ante omnia secula. Deum de deo, lumen de lumine, deum verum de deo vero. Genitum non factum, consubstantialem patri: per quem omnia facta sunt. Et incarnatus est de spiritu sancto ex Maria virgine: et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in celum: sedet ad dexteram patris. Et iterum venturus est cum gloria judicare vivos et mortuos: cujus regni non erit finis. Amen.

⑦ **Sanctus**, sanctus, sanctus,
dominus deus sabaoth.
Pleni sunt celi et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit in nomine domini.
Osanna in excelsis.

⑧ **Agnus dei**, qui tollis peccata mundi,
miserere nobis.
Agnus dei, qui tollis peccata mundi,
miserere nobis.
Agnus dei, qui tollis peccata mundi,
dona nobis pacem.

I believe in one God, the Father almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father. God from God, Light from Light, true God from true God. Begotten, not made; of one being with the Father, through whom all things are made. He was born of the Holy Spirit and the Virgin Mary, and was made man. He was crucified for our sake under Pontius Pilate, died, and was buried. On the third day he rose again, in accordance with the Scriptures. He ascended into heaven and is seated at the right hand of the Father. He will come again to judge both the living and the dead, and his kingdom shall have no end. Amen.

Holy, Holy, Holy,
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.
Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, who takes away the sins of
the world, have mercy on us.
Lamb of God, who takes away the sins of
the world, have mercy on us.
Lamb of God, who takes away the sins of
the world, grant us peace.

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Blue Heron's Peterhouse Partners

Blue Heron's Peterhouse Partners are a leadership group of donors who pledged their support for the entire 5-disc series, permitting Blue Heron to bring this extraordinary and neglected repertoire to a wide modern audience. We are deeply grateful for their vision, commitment, and generosity.

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About the Cover

Each of Blue Heron's CD covers alludes to the music recorded within. Vol. 1 of the Peterhouse series features a seascape: the works on the disc honor the Virgin Mary, *Stella maris*, star of the sea. The claw on the cover of Vol. 2 suggests the monstrous talons of the dragon that swallowed St Margaret, for whose feast Ludford may have composed the *Missa Regnum mundi*. The fleece on the cover of Vol. 3 recalls the eleventh stanza of *Ave fuit prima salus*, citing Psalm 71 (Vulgate), which itself borrows the image from the story of Gideon's fleece in Judges 6. The trillium on the cover of Vol. 4 evokes the Trinity, for whose feast the *Missa Spes nostra* appears to have been composed.

The cover of this fifth volume features three Red-billed choughs, also known as Cornish choughs or simply choughs: *Pyrrhonorax pyrrhonorax*, a bird in the crow family, one of two species in the genus *Pyrrhonorax*. The bird's Latin name is derived from Greek words meaning "flame-colored crow"; the English name, pronounced *chuff*, may imitate its harsh cry. The Red-billed chough is linked to Saint Thomas Becket, whose coat of arms has borne three choughs on a silver field since at least the fourteenth century; the three choughs also appear in the arms of places associated with him, notably the city of Canterbury, for whose cathedral—in which Becket was murdered on December 29th, 1170—the Peterhouse partbooks were copied in 1540.

For more about choughs and the efforts to protect them in the UK, visit www.cornishchoughs.org.



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