

Vigilia petri et pauli.

In vig. pe-
tri et pauli.



Igitur dominus petro cū esses iunior cingebas te et

ambulabas vbi vo lebas cū autem senu eris ex-

ten des manus tu aget ali us te cin get a ducet quo tu non

vis hoc au tem di xit significans qua mor te clarificatu rus

et set de um ps. Celi enarrat gloriā dei et opera manuum

glus annuhciat firmamētū. *Offo. De' qui nos. Q'eo. de sancto leone papa. De' qui beatū. Q'eo. de sancto iohāne baptista. Ep'la. Petrus et p' In omni terrā. Si dūtra fuerit vniū bñi Alclapa. de*

cōt ap'li. Euā. Di-
ci tel' simon. Offi-
cium. *Offi-
cium. b.*



Simon iohā nis dñi g's me plus

his domi ne tu omni a nosti tu scis do mi ne

qui a a mo te *In die apostolorum Petri et Pauli.*

Ad missam
Officium.



Inc scio de requia mi sit dominus ange.

lūsa um et exi pult me de manu be ro-

dis et de omni expectati o ne ple bis it de o rā. ps.

*Diatio. Deus qui ho Epistola. Pl.
sit hero. S; adale. Constitues eos.
folio. ij.*

MASS FOR THE VIGIL OF SS PETER AND PAUL

1. OFFICIUM (INTROIT) Plainsong
2. KYRIE Alternate organ and plainsong
3. GLORIA TAVERNER: MISSA GLORIA TIBI TRINITAS
4. COLLECT Plainsong
5. Organ Solo replacing EPISTLE
6. GRADUAL Plainsong
7. ALLELUIA Plainsong
8. Organ Solo replacing GOSPEL
9. CREDO TAVERNER: MISSA GLORIA TIBI TRINITAS
10. OFFERTORY Plainsong
11. Organ Solo replacing Offering of Chalice, Censing of Choir, Secret
12. PREFACE Plainsong
13. SANCTUS/BENEDICTUS TAVERNER: MISSA GLORIA TIBI TRINITAS
14. PATER NOSTER Plainsong
15. Organ Solo replacing Canon, Preces, Pax
16. AGNUS DEI TAVERNER: MISSA GLORIA TIBI TRINITAS
17. COMMUNION Plainsong
18. DISMISSAL Plainsong

JOHN TAVERNER

Born: South Lincolnshire c1485-90

Died: Boston, Lincolnshire 18th October 1545

John Taverner is undoubtedly one of the greatest English composers of the early sixteenth century. His large and varied output includes eight complete masses, magnificats, votive antiphons and responsos - most of the important musical forms of the age.

He is thought to have been born in the Tattershall area around 1490; a brother is known to have been a farmer near Tattershall in 1545. There is no specific mention of him as a chorister at the College of Tattershall, though it is assumed that he must have received his early training there under its then musical director, Thomas Ashewell. At this time the College had a large and expert choir of six chaplains, ten lay clerks and ten choristers; one of the chaplains or clerks was ordained to instruct the choristers. The earliest certain reference to Taverner is in 1524 when he is mentioned as a Clerk Fellow of the College.

In Autumn 1526, although apparently reluctant to relinquish this post and forego the prospect of a "good" marriage, he was invited by Bishop Longland of Lincoln to become the organist of Cardinal Wolsey's great new college at Oxford, and accepted. Wolsey fell from royal favour in 1529 and the college's rich musical life must have been considerably curtailed thereafter.

Taverner probably left Oxford around 1530 and returned to Lincolnshire, where he became a lay clerk of the choir of St Botolphs at Boston. At this time, the town's immensely wealthy Gild of St Mary maintained a choir of ten chaplains, ten lay clerks and ten choristers in the church. It may be more than coincidental that the post of organist fell vacant in 1530; it was then one of the most highly paid in England and would have been a much sought-after position. Royal legislation of 1534-5 deprived the Gild of much of its revenue, which had come mainly from the selling of Papal indulgences around England, and it is likely that Taverner retired from active musical life in around 1537-8. By now he was a well-respected local figure; he is known to have been a member of the Gild of Corpus Christi in Boston and in 1541 was its treasurer. When the town achieved borough status in 1545 he was selected as one of its first twelve aldermen, though he did not long survive to enjoy this privilege, as he died on 18th October of that year. He is buried next to his wife, Rose, under the tower of St Botolph's Church.

MASS FOR THE VIGIL OF SS PETER AND PAUL

This concert is an attempt to recreate the music of a complete mass as it might have been celebrated in this church in the early sixteenth century, when it was the chapel of the college of the Holy Trinity, Tattershall.

The proper of the mass - those parts which change according to the particular festival to be commemorated - are those for the Vigil of the Feast of SS Peter and Paul, which in early 16th century England was on 28th June. The dedication of the original church at 'Toteshale' (before the college was founded) was to SS Peter and Paul, and an altar to these saints remains in the church to this day.

The ordinary of the mass - that which is constant throughout the church year - is sung to the six-part setting 'Gloria Tibi Trinitas', by John Taverner (c1485-1545) who spent much of his life in this area, and was a member of the college in the early 16th century.

Since this is a 'concert' performance and not a service, a few short sections of the mass (eg the Epistle and Gospel readings) have been omitted. In order to preserve the overall shape of the mass however, these have been replaced by contemporary organ pieces.

1. OFFICIUM

The mass begins with the Officium or Introit. It is begun by the three 'rulers' of the choir, who lead the singing of the plainchant throughout, and is then taken up by the full choir. The rulers sing the first half of the psalm verse and the choir sings the second half; the choir repeats the antiphon; the rulers sing the first verse of the Gloria Patri; the choir continues it and then repeats the complete antiphon. During the singing of the Introit, the celebrant and servers would have robed for Mass; following their confession and absolution, the altar would have been covered by the celebrant.

2. KYRIE

A ninefold Kyrie was customary in early 16c England, which would probably have been sung verse by verse alternating each half of the choir. In this setting, which is from an organ 'Mass of the Holy Trinity' by Philip ap Rhys, the odd-numbered verses are played by the organ.

3. GLORIA

Missae Gloria Tibi Trinitas

The opening intonation of the Gloria is sung by the celebrant and it is then taken up by the choir.

The plainsong melody used as the cantus firmus around which Taverner's Mass is constructed, 'Gloria Tibi Trinitas', is from the first antiphon at Second Vespers on Trinity Sunday. It is set in the second soprano or 'Medius' part throughout, and is usually stated three times during each movement of the Mass, in progressively diminishing note values.

The opening music of the Gloria is common to each of the movements of the Mass. Sonorous sections for the full six-part choir alternate with more delicate solo passages.

The ending of this movement is particularly memorable; as the Medius sings the cantus firmus melody for the third and final time the other parts in turn sing rapid ascending scalar figures, bringing the music to a vigorous close.

4. COLLECT

Following the Versicle and Response, the Celebrant intones the collect for the Vigil of SS Peter and Paul. In a full celebration of Mass, this would have been followed by a variable number of additional collects, including, amongst others, those for Our Lady, for All Saints and for Peace.

5. EPISTLE replaced by

Organ In Nomine (Mulliner Book)

John Taverner

Taverner's Mass Gloria Tibi Trinitas was widely recognised, even in his own day, as being of very high musical quality. The section of the Benedictus beginning with the words 'In Nomine Domini' was particularly famous and was frequently transcribed or arranged for other musical forces, such as this version for keyboard.

The Epistle would have been read by the Subdeacon from the Rood-Loft. During it the Chalice and Paten would have been brought, with elaborate ceremonial, to the credence table by the high altar.

6. GRADUAL

The Gradual is begun by three clerks, singing from the pulpitum. The choir in their stalls repeat the intonation and continue to the end of the responsory. The soloists sing the verse and the choir sings the last word or words. The soloists begin the responsory again and the choir repeats and concludes it.

During the singing of the Gradual the bread and wine would have been prepared by the Subdeacon.

7. ALLELUIA

The Alleluia is again begun by three soloists in the Pulpitum. They sing Alleluia without the final melisma or 'neuma'; the choir repeats this and adds the 'neuma'. The soloists sing the verse and the choir enters at the final melisma. The soloists begin the Alleluia again and the choir adds the final 'neuma'.

After the Alleluia the soloists were required to bow to the altar at the choir step and then return to their places.

8. GOSPEL replaced by

Organ In Nomine (Mulliner Book)

Robert Whyte

As time went on, other composers began writing pieces around the 'Gloria Tibi Trinitas' plainsong, using Taverner's 'In Nomine' as a model. This setting probably dates from the middle of the 16c.

9. CREDO

Missae Gloria Tibi Trinitas

The opening of the Creed, following the Celebrant's intonation, is similar to that of the Gloria.

This movement has some particularly striking sonorities. Following the six part opening and a mellifluous trio for the lower voices, the Treble and Bass are left on their own in a stark and beautiful duet. An extended passage for the full six-part choir (including long descending lines for 'Descendit de Caelis') is followed by a serene and beautiful four-voice setting of 'Et Incarnatus Est'. At 'Crucifixus' the Treble part divides

(Gmel) and is accompanied only by the Bass, far below. The resonant entry of the full choir after this on 'Et Resurrexit', is especially striking.

10. OFFERTORIUM

Following the Credo, the Celebrant sings the vesicles, and the choir responds.

The offertory is begun by the rulers and taken up by the choir.

11. ORGAN Gloria Tibi Trinitas Blitheman (d 1591)

Blitheman was Taverner's successor as choirmaster of Christchurch, Oxford. In this setting, the Gloria Tibi Trinitas melody is played by the left hand, while the right hand plays increasingly elaborate and virtuosic counterpoints.

This organ interlude takes the place of the Offering of the Chalice by the Deacon to the Celebrant, who, following a short prayer, censed it. An acolyte would then cense each member of the choir, beginning with the rulers.

12. PREFATIO

The preface is sung by the Celebrant. Most of it is common to all festivals, but the section appropriate to feasts of Apostles and Evangelists (beginning 'et te domine supplices exorare') is included. It leads directly into the:

13. SANCTUS and BENEDICTUS Missa Gloria Tibi Trinitas

The Sanctus has the usual contrasts of scoring; the Benedictus has the celebrated 'In Nomine' sung by medius contratenor, tenor and bass soloists. The closing 'Osanna' for full choir seems all the more dynamic after this serene passage.

14. PATER NOSTER

The Pater Noster is chanted by the Celebrant, with the chorus entering for the response 'sed libera nos a malo'.

15. ORGAN Gloria Tibi Trinitas William Byrd (1543-1623)

Byrd is the latest of the composers heard this evening. His setting of 'Gloria Tibi Trinitas' was written in the later part of the 16c and indicates a continuing interest in the plainsong first used by Taverner many years before.

This organ piece replaces the Canon, Preces and Pax of the Mass, during which the bread and wine were consecrated.

16. AGNUS DEI Missa Gloria Tibi Trinitas

The Agnus Dei opens with the 'head-motif' familiar from the other movements. A florid and energetic section for the full choir is followed by an exquisite four-part setting of the second 'Miserere Nobis' in which, unusually, the plainsong cantus firmus is absent. An elaborate duet for treble and first contratenor leads into the final 'Dona nobis Pacem' for full choir which brings the polyphonic part of the Mass to a stirring conclusion.

17. COMMUNION

Following the Agnus Dei, the consecrated elements would have been consumed and the kiss of peace exchanged amongst all members of the college.

The Communion sentence is begun by the rulers and continued by the choir.

18. DISMISSAL

The Dismissal is sung by the Deacon; the choir responds.

Following the Dismissal, the celebrant and his assistants would have left the Chancel in the order in which they entered.

TEXTS AND TRANSLATIONS

IN VIGILIA PETRI ET PAULI

ON THE VIGIL OF SS PETER AND PAUL

1. OFFICIUM (INTROIT) Plainsong

Dicit Dominus Petro: cum esses
iunior cingebat te, et ambulabas
ubi volebas: cum autem
senueris, extendes manus
tuas et alius te cinget:
et ducet quo tu non vis: hoc
autem dixit, significans qua
morte clarificaturus esset
Deum.

Psalmus

Coeli enarrat gloriam Dei:
et opera manuum eius annuntiat
firmamentum.

Repeat OFFICIUM then:

Gloria Patri et Filio et Spiritui
Sancto: sicut erat in principio et
nunc et semper: et in saecula
saeculorum, Amen.

2. KYRIE Organ and Plainsong From an organ mass by Philip Ap Rhys (16c). The verses in brackets are played by the organ.

Deus creator omnium, (tu theos
ymon nostri ple, eleyson)
Tibi laudes conubilantes regum
rex Christe oramus te eleyson
(laus virtus pax et imperium cui
est semper sine fine eleyson)
Christe rex unice Patris almi nate
coeternae eleyson
(Qui perditum hominem salvasti de
morte reddens vite eleyson)
Ne pereant pascae oves tue Jesu
pastor bone, eleyson
(Consolator spiritus supplices ymas
te exoramus eleyson)
Virtus nostra Domine atque salus
nostrum aeternum eleyson
(Summe Deus et une vite dona nobis
tribue misertus nostrique tu
digneris eleyson)

Rulers and Choir

The Lord saith unto Peter: when thou
wast young, thou girdedst thyself, and
walkedst whither thou wouldst; but
when thou shalt be old, thou shalt
stretch forth thy hands, and another
shall gird thee and carry thee
whither thou wouldst not. Thus
spake he, signifying by what death
he should glorify God. (John xxi)

Psalm xix

The heavens declare the glory
of God and the firmament
sheweth his handiwork.

Choir

The verses in brackets are

Divine creator of all things (thou our God
in thy pity, have mercy upon us)
Unto thee, O Christ, the King of King,
rejoicing in praise together, we pray thee,
have mercy upon us
(Thou to whom ever belongeth praise, virtue,
peace and dominion without end, have mercy
upon us)
Christ, King, Only Son, coeternal with thy
gracious Father, have mercy upon us
(Thou who didst save lost man, restoring
him from death unto life, have mercy upon us)
Jesu, the Good Shepherd, that the sheep of
thy pasture perish not, have mercy upon us
(O spirit, the comforter, we thy supplicants
most humbly beseech thee, have mercy upon us)
O Lord our strength and our salvation
evermore, have mercy upon us
(O supreme and one God, bestow on us
the gifts of life in Thy compassion and
design to have mercy upon us)

GLORIA

Massa Gloria Tibi Trinitas - John Taverner (c1485-1545)

Gloria in excelsis Deo.
Et in terra pax hominibus bonae
voluntatis

Laudamus te, benedicimus te,
adoramus te, glorificamus te,
Gratias agimus tibi propter magnam
gloriam tuam;
Domine Deus, rex coelestis, Deus
Pater omnipotens
Domine Fili unigenite 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, misere
nobis;
Quoniam tu solus sanctus, tu solus
Dominus, tu solus altissimus,
Jesu Christe
Cum sancto spiritu in gloria Dei
Patris,
Amen

Glory to God on high, and on
earth peace, goodwill towards
men
We praise Thee, we bless Thee,
we worship Thee, we glorify Thee,
We give thanks to Thee for Thy
great glory;
O Lord God, heavenly King, God
the Father Almighty
O Lord, the only-begotten son Jesus Christ;
O Lord, Lamb of God, Son of the Father;
Thou that takest away the sins of
the world, have mercy upon us
Thou that takest away the sins of
the world, receive our prayer
Thou that sittest at the right hand
of God the Father, have mercy upon us
For Thou only are holy; Thou only
are the Lord; Thou only, O Christ
with the Holy Ghost, are most high
In the glory of God the Father,
Amen

4. COLLECT Plainsong. Celebrant and Choir

V. Dominus Vobiscum
R. Et cum spiritu tuo
Oremus
Deus qui nos beatorum apostolorum
tuorum Petri et Pauli natalitia
gloriosa praevenire concedis; tribue,
quaesumus, eorum nos semper et
beneficiis praevenite et orationibus
adiuvare.
Per Dominum nostrum Jesum Christum
fillium tuum, qui tecum vivet et
regnat in unitate spiritus sancti
deus, per omnia saecula saeculorum,
R. Amen

The Lord be with you
And with thy spirit
Let us pray
O God, who permittest us to keep by
anticipation the glorious day of Thine
apostles Peter and Paul, grant, we beseech
Thee, that we may ever be prevented by
their favour and aided by their prayers.
Through Thy son Jesus Christ our Lord
who liveth and reigneth with Thee in the
unity of the holy spirit, one God, world
without end,
Amen

5. EPISTLE replaced by:

Organ: In Moine (Mulliner Book) John Taverner

6. GRADUAL Plainsong, 3 clerks on pulpitum, Choir

In omnem terram,
In omnem terram exivit sonus
eorum; et in fines orbis
terre verba eorum
V. Celi enarrant gloriam
dei; et opera manuum eius annuntiat
firmamentum.

Their sound is gone out into all lands;
and their words into the ends
of the world
The heavens declare the glory of God,
and the firmament sheweth his handiwork.
(Ps xix)

7. ALLELUIA Plainsong, 3 clerks on pulpitum, Choir

Alleluia

V Nimis honorati sunt amici
tui deus, nimis confortatus
est principatus eorum

Alleluia

How dear are thy counsels unto
me: O God, how great is
the sum of them
(Ps cxxxix)

8. GOSPEL replaced by:

ORIGAN: In Nomine (Mulliner Book) Robert Whyte

9. Credo Missa Gloria Tibi Trinitas

Credo in unum Deum,
Patrem omnipotentem, factorem
cell et terrae,
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,
consubstantialtem Patri; per
quem omnia facta sunt;
Qui propter nos homines et
propter nostram salutem descendit
de coelis,
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus
est.

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-begotten Son of God, begotten of
His Father before all worlds,
God of God, Light of Light,
very God of very God,
begotten not made, being of
one substance with the Father, by
whom all things were made:
Who for us men, and for our
salvation came down from
heaven,
And was incarnate by the Holy
Ghost of the Virgin Mary, and
was made man.

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, iudicare
vivos et mortuos, cujus regni
non erit finis
Et expecto resurrectionem mortuorum
Et vitam venturi seculi, Amen

He suffered also for us under Pontius
Pilate, was crucified, dead and buried
On the third day he rose again
according to the scriptures,
And ascended into heaven, and sitteth
on the right hand of the Father, and
he shall come again with glory to
judge both the quick and the dead
whose Kingdom shall have no end
And I look for the resurrection of
the dead, and the life of the world to
come, Amen

10. OFFERTORIUM Plainsong, Celebrant and Choir

V Dominus Vobiscum
R Et cum spiritu tuo

Oremus
Michi autem nimis honorificati sunt
amici tui Dei; nimis confortatus est
principatus eorum

The Lord be with you
And with thy spirit
Let us pray
How dear are thy counsels unto me;
O God how great is the sum of them

11. Offering of Chalice and Censing of Choir replaced by:

ORIGAN: Gloria Tibi Trinitas - Blitheman (dl591)

12. PREFATIO (Preface) Celebrant and Choir

V Dominus Vobiscum
R Et cum spiritu tuo
V Sursum corda
R Habemus ad Dominum
V Gratias agamus domino deo nostro
R Dignum et iustum est
Vere dignum et iustum
est equum et salutare,
nos tibi semper et ubique
gratias agere domine
sancte pater omnipotens
ETERNE DEUS et te Domine
suppliciter exorare;
ut gregem tuum pastor
eternae non deseras, sed
per beatos apostolos tuos
continua protectione custodias
et illisdem rectoribus gubernator
quos operis tui vicarios
eidem contulisti pre-esse
pastores, et ideo cum angelis
et archangelis cum thronis
et dominationibus eumque
omni militia celestis exercitus
hymnum glorie tue cantamus
sine fine dicentes:

The Lord be with you,
And with thy spirit;
Lift up your hearts,
We lift them unto the Lord
Let us give thanks to the Lord Our God;
It is meet and right so to do
It is very meet, right, just and our
bounden duty, that
we should at all times
and in all places give
thanks unto Thee, O Lord
Holy Father Almighty, everlasting God,
and humbly beseech Thee that
thou wouldst not leave thy
flock destitute, O Lord eternal shepherd
but through thy Blessed Apostles wouldst
keep it under Thy continual protection:
that it may be governed by
the same rulers whom thou
hast made to preside over it
as its Vicars and Pastors. Therefore
with Angels and Archangels with
thrones and dominions and with
all the company of the Heavenly
Host, we magnify Thy glorious
name evermore saying:

13. SANCTUS and BENEDICTUS Missa Gloria Tibi Trinitas

Sanctus Sanctus Sanctus
Dominus Deus Sabaoth
Plenisunt celli et terra gloria
tua;
Osanna in excelsis
Benedictus qui venit in
nomine domini
Osanna in excelsis

Holy, Holy, Holy
Lord God of hosts
Heaven and earth are full of
Thy glory;
Hosanna in the highest
Blessed is he that cometh in the
name of the Lord
Hosanna in the highest

14. PATER NOSTER Plainsong: Celebrant and Chorus

V Per omnia secula seculorum
R Amen
Oremus
Preceptis salutaribus moniti
et divina institutione formati
audemus dicere:
Pater noster qui es in celis;

World without end
Amen
Let us pray
Admonished by saving
precepts and following the divine
institution we are bold to say:
Our Father, which art in Heaven

Sanctificetur nomen tuum
 Adveniat regnum tuum
 Fiat voluntas tua sicut in
 celo et in terra
 Panem nostram quotidianum
 da nobis hodie
 et dimitte nobis debita nostra
 sicut et nos dimittimus
 debitoribus nostris
 et ne nos inducas in temptationem
 R Sed libera nos a malo
 Amen

Hallowed by Thy name
 Thy kingdom come
 Thy will be done on earth as
 it is in heaven
 Give us this day our daily
 bread
 and forgive us our trespasses
 as we forgive those who trespass
 against us
 and lead us not into temptation
 But deliver us from evil
 Amen

15. Canon, Preces and Pax replaced by

ORGAN Gloria Tibi Trinitas - William Byrd (1543-1623)

16. AGNUS DEI Missa Gloria Tibi Trinitas

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

Lamb of God, who takest away the
 sins of the world; have mercy upon us
 Lamb of God, who takest away the
 sins of the world; have mercy upon us
 Lamb of God, who takest away the
 sins of the world; grant us peace

17. COMMUNION Plainsong, 3 clerks and Choir

Simon Iohannis diligis me
 plus his?
 Domine tu omnia nosti: tu
 scis Domine quia amo te

Simon, son of Jonas, lovest thou
 me more than these?
 Lord, Thou knowest all things; Thou
 knowest that I love Thee

18. DISMISSAL Celebrant and Choir

V Dominus Vobiscum
 R Et cum spiritu tuo
 Ite missa est
 Deo gratias

The Lord be with you
 And with thy spirit
 Go, the mass is ended
 Thanks be to God

English translation from "The Sarum
 Missal, in English" by A H Pearson
 (London 1868)

THE CAMBRIDGE TAVERNER SINGERS

Triples (Treble)
 Consuelo Sando
 Veronica Henderson
 Janet Atkinson

Tenor
 Alex Kremer
 Phil Blackburne
 Alastair Harper
 Ian Coleman

Medius (Meane)
 Karen Kerslake
 Sally Terris
 Janice Carruthers

Bassus
 Gavin Carr
 James Durran
 Gary Snapper
 Andrew Hammond (Celebrant)
 Peter Donald
 Richard Holt
 Stuart Campbell

Contratenor Primus (1st Alto)
 Heurig Bowen
 Rupert Preston-Bell
 Judith Henderson

Contratenor Secundus (2nd Alto)
 Mike Entwistle
 Chris Sanderson
 Melanie Taylor

Organ Owen Rees

Conductor John Butt

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