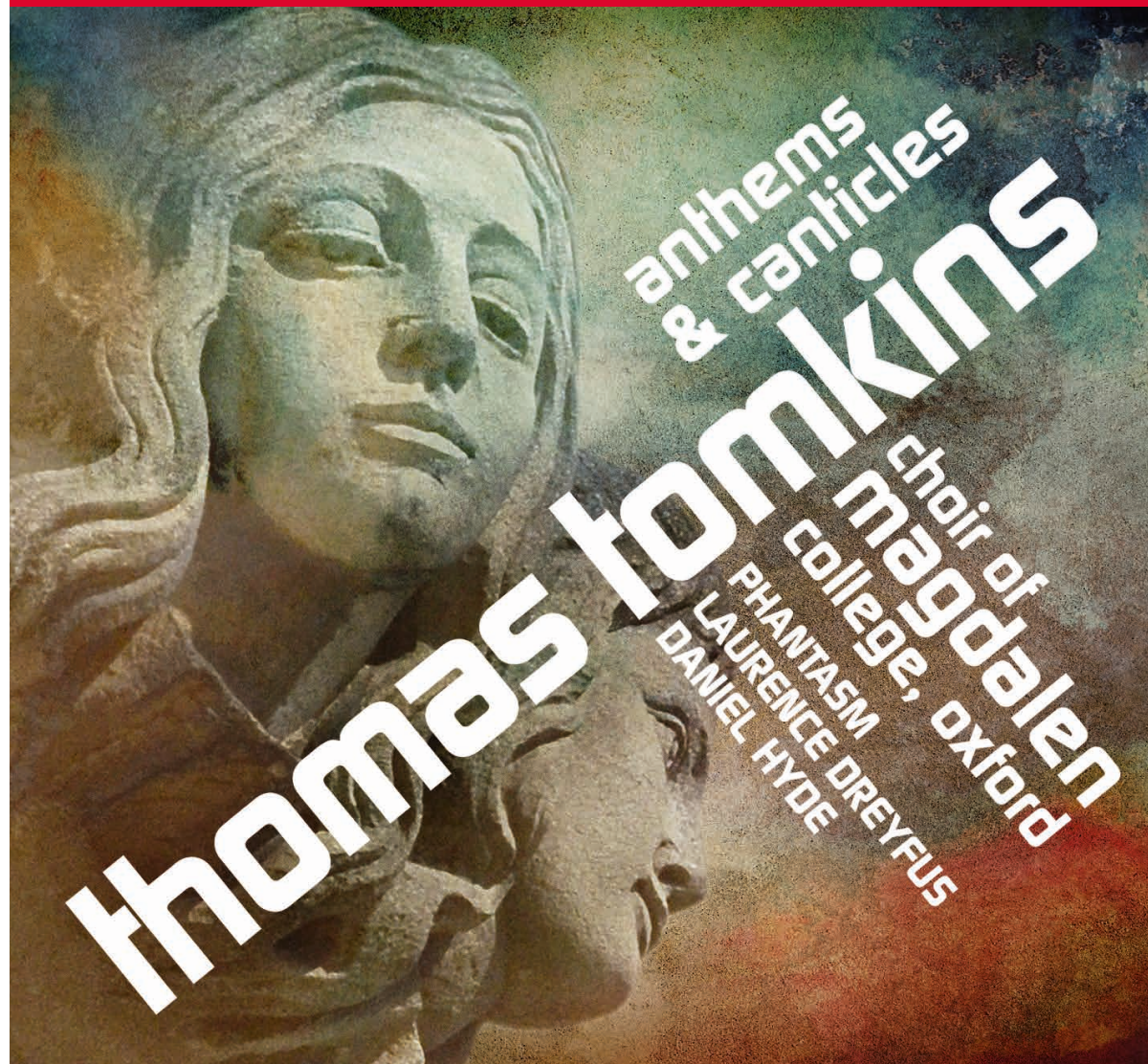


OPUS ARTE





Thomas Tomkins 1572–1656

1	Fantasia XVIII a6	2.33
2	Sing unto God (Psalm 68, vv 32–35)	6.04
3	A Fantasy (9 September 1646)	3.01
4	Thou art my king (Psalm 44, vv 4–8)	4.35
5	Fantasia XIV a3	3.13
6	Above the stars (attrib. Joseph Hall)	3.35
7	A substantial verse	4.23
8	Pavan VI a5	3.50
9	Magnificat (Fifth Service)	5.09
10	Pavan VII a5	2.44
11	Nunc dimittis (Fifth Service)	2.41
12	Alman a4	1.20
13	O Lord, let me know mine end (Psalm 39, vv 4–7)	5.57
14	For Mr Archdeacon Thornburgh	2.14
15	Fantasia XVII a6	3.05
16	Pavan and Galliard XVIII a6	4.30
17	Rejoice, rejoice and sing (for the Annunciation)	6.18
		65.19

Choir of Magdalen College, Oxford

Daniel Hyde director · organ (3, 7, 14)

Phantasm

Laurence Dreyfus director

Choir of Magdalen College, Oxford

Choristers

Yiannis Goeldner-Thompson* (6, 9, 17)

Oliver Doggett

Alex Puttick

Max Langdale* (6, 9, 11, 17)

Thomas Butterworth

Freddie Parekh-Glitsch

Harry Gant

Benjamin Castella-McDonald

Joe Travis

Zane Soonawalla

Thomas Salter

Max Wedmore

Choral Scholars

James Carter

Francis Gush

Edmund Bridges* (6, 9, 11, 13, 17)

Rupert Dugdale

Maximilian Lawrie

Sebastian Lello

Timothy Lintern* (11)

Gabriel Bambridge* (9, 11, 17)

Caspar Barrie

William Pate* (6, 11, 17)

Joshua Todhunter-Newman

Jonathan Arnold* (2, 4, 17)

Alexander Berry

**soloists*

Phantasm Viol Consort

Laurence Dreyfus *treble viol and director*

Emilia Benjamin *treble and tenor viols*

Jonathan Manson *tenor viol*

Markku Luolajan-Mikkola *bass viol*

with

Emily Ashton *tenor viol*

Reiko Ichise *bass viol*

Anthems and Canticles

Born in St David's, Pembrokeshire, in 1572, Thomas Tomkins spent the larger part of his career as organist of Worcester Cathedral from 1596 until his death in 1656. Whilst we know comparatively little of his early life and training, it is thought that he was at some time a pupil of William Byrd; by 1620 he was a Gentleman of the Chapel Royal and was the only composer of his generation to have lived into the early years of the Commonwealth. Until very recently, historians have mistakenly thought him to have been a chorister of Magdalen College, Oxford, and his personal annotated copy of Thomas Morley's *A Plaine and Easie Introduction to Practicall Musicke* (1597) is held here in the College library.

The music on this album has been put together to showcase the amazing breadth and diversity of this masterly voice in English composition. The recording also constitutes a tribute to Bernard Rose, *Informator Choristarum* at Magdalen College from 1957 to 1981. It was Bernard Rose who devoted much of his working life and research to the music of Thomas Tomkins, and it is through his editorial work on the composer's *Musica Deo Sacra* that so much of this music is now regular repertoire in the chapels and cathedrals where the singing of the daily offices still continues to this day. 2016 also marks the centenary of Bernard Rose's birth, and this recording offers a small tribute to the memory of the man who shaped the Choir and its standards as they continue today.

For Tomkins' choral output, the verse anthem forms the centrepiece and on this album we present five anthems which survive with ensemble accompaniment, as opposed to solely organ accompaniment. With clear links to the consort song, these anthems were most likely to have been developed and understood within the Elizabethan Chapel Royal, where the use of viols in church, as opposed to pared-down organ accompaniments, would have been more likely. The texts are drawn from devotional and anthem sources. The Magnificat and Nunc dimittis from the Fifth Service are presented here in their 'low' keys – marking a contrast from the more 'normal' setting heard today at high pitch.

Daniel Hyde

Consort Music

Thomas Tomkins composed consort music for viols across the expanse of his long career, and the pieces on this recording sample some of his most striking compositions for three to six viols: each sees the composer stamping a personal imprint on the consort style.

Fantasia XIV a3 is a monothematic work of unrelenting logic, tenacious in its plaintive recital of a defined shape – a melody which covers the six tones of the hexachord before a gentle fall at the end. The style of the fantasy seems old-fashioned, except that the composer spends a bit too much time exploring the contrapuntal overlaps of the theme – or ‘point’. It turns out that the expansive leisure results from Tomkins’s fixation on placing the ‘point’ on every diatonic step of the octave. By the time the pulse rate has increased and the theme heard twice as fast, Tomkins has diverted attention away from thematic recall but for its final iteration in the treble – now four times as fast as the original statement – which brings the piece to a satisfying conclusion.

The Alman a4 is Tomkins’s only such work for viols, and is a little gem of a dance miniature, mixing a naïve and rustic tune in the treble melody with a virtuosic jumping bass part which engages in divisions resembling the flying fingers of keyboard music for the virginals. The Pavans a5 luxuriate in their suave part-writing, all the while managing to stage the processional formality of this dance. The pulsating chromatic falls in Pavan VI a5 recall Italian madrigals in its third strain, while Pavan VII a5 seduces the ear with unusual imitative divisions in its last two strains.

The consorts in six parts are all written for two of each instrument type – treble, tenor and bass – and Fantasia XVIII a6 exploits the opposition between different groupings of trios and quartets, paying homage to William Byrd’s two mature six-part Fantasies, though embracing a wider instrumental range. The Fantasia XVII a6 even takes a determined English stab at chromatic Mannerism in the Italian vein: the initial ‘point’ takes a bizarre and serpentine theme that deviates from the proper ‘air’ each time its fourth note descends by a jaw-dropping semitone, as though Gesualdo were confronting the witches in *Macbeth*. Tomkins deploys his six viols with a mysterious selectivity – unlike Byrd and Gibbons who keep everybody on their toes once all have entered – while at the same time keenly exploiting the acoustic properties of the viols themselves. New in the second half of the Fantasy are the raucous pedal tones struck like ponderous bells, which pander to the resonant lower open strings of the bass viols. The Fantasy concludes with an ecstatic array of scalar passages, gesturing towards more than the piece perhaps can actually deliver.

Shunning madrigalian chromaticism, both the Pavan and Galliard pair a6 obsess over the identity of the mode, veering giddily between major and minor thirds, unable to decide which are dominant. As the bittersweet modal struggle continues, the Galliard pits the two trebles against one another, each of them vying for ascendancy on a flamboyant if only virtual dance floor.

Laurence Dreyfus



Markku Luolajan-Mikkola; Jonathan Manson

Les « anthems » et cantiques

Né à St David's, dans le Pembrokeshire en 1572, Thomas Tomkins fut pendant la plus grande partie de sa carrière organiste de la cathédrale de Worcester – de 1596 jusqu'à sa mort, survenue en 1656. Même si on dispose de peu d'informations sur son enfance et sa formation, on pense qu'il fut durant un temps l'élève de William Byrd. En 1620, il était devenu Gentilhomme de la chapelle royale, et il fut le seul compositeur de sa génération qui vécut jusqu'aux premières années du Commonwealth. Jusque très récemment, les musicologues le prenaient pour un choriste du Magdalen College d'Oxford, et son exemplaire personnel annoté de *A Plaine and Easie Introduction to Practicall Musicke* de Thomas Morley (1597) est d'ailleurs conservé dans la bibliothèque de cette faculté.

Les morceaux qui figurent sur le présent album ont été assemblés pour illustrer l'ampleur et la diversité stupéfiantes des compositions de cette magistrale figure de la musique anglaise. Cet enregistrement est également dédié à Bernard Rose, *Informator Choristarum* du Magdalen College de 1957 à 1981. Il consacra une grande part de sa vie professionnelle et de ses recherches à la musique de Thomas Tomkins, et c'est grâce à son travail éditorial sur la *Musica Deo Sacra* du compositeur qu'un si grand nombre d'œuvres de Tomkins figurent désormais au répertoire ordinaire des chapelles et des cathédrales où on continue de nos jours à chanter les offices quotidiens. L'année 2016 marque également le centenaire de la naissance de Bernard Rose, et notre enregistrement se veut un modeste hommage à la mémoire de l'homme qui a façonné le Chœur et ses critères interprétatifs tels qu'ils fonctionnent encore aujourd'hui.

L'« anthem » en vers est la pierre angulaire de la production chorale de Tomkins, et sur cet album, nous en présentons cinq qui nous sont parvenus avec leur accompagnement de consort (ou ensemble d'instruments) par opposition à un accompagnement d'orgue seul. Présentant des liens manifestes avec le « song » à plusieurs voix, ces « anthems » furent probablement développés et interprétés dans le cadre de la Chapelle royale élisabéthaine, où les services faisaient plus probablement appel à des violes plutôt qu'à des accompagnements d'orgue allégés. Les textes proviennent de sources dévotionnelles et de liturgies d'« anthem ». Le Magnificat et Nunc dimittis du Cinquième Service sont présentés ici dans leurs tonalités « graves » – ce qui crée un contraste par rapport à la version plus « normale » que l'on entend aujourd'hui dans une tessiture aiguë.

Daniel Hyde

La musique pour consort de violes

Thomas Tomkins écrivit des pièces pour consorts de violes durant toute sa longue carrière, et les morceaux du présent enregistrement constituent certaines de ses compositions les plus remarquables pour trois à six violes : chacune d'elles voit le compositeur apposer sa marque personnelle à un style de consort donné.

La Fantasia XIV à 3 est une pièce monothématique à la logique implacable, tenace dans son récital plaintif à la forme définie – une mélodie qui couvre les six notes de l'hexacorde avant un doux affaissement final. Le style de cette Fantasia peut sembler désuet, mais le compositeur passe un peu trop de temps à explorer les chevauchements contrapuntiques du thème – ou « point ». Il s'avère que cette expansivité provient du fait que Tomkins s'ingénie à placer le « point » sur chaque marche diatonique de l'octave. La pulsation augmente et le thème est donné deux fois plus vite, mais Tomkins est déjà parvenu à détourner notre attention du rappel thématique, hormis pour son itération finale, confiée au dessus de viole – à présent quatre fois plus rapide que l'assertion originale –, qui mène le morceau à une conclusion satisfaisante.

L'Alman à 4 est la seule œuvre de ce type écrite par Tomkins pour les violes, et il s'agit d'un petit bijou de danse miniature, qui allie la mélodie naïve et rustique du dessus de viole à une partie de basse virtuose bondissante qui s'aventure dans des divisions rappelant les pages de vif-argent composées pour les claviers de virginals. Les Pavanes à 5 se délectent de leur suave écriture subdivisée tout en parvenant à mettre en scène le cérémonial processionnaire de cette danse. Les descentes chromatiques palpitantes de la troisième section de la Pavane VI à 5 rappellent les madrigaux italiens, tandis que la Pavane VII à 5 séduit l'oreille avec les insolites divisions imitatives de ses deux dernières sections.

Les consorts à six voix sont tous écrits pour deux instruments de chaque type – dessus de viole, viole ténor et basse de viole – et la Fantasia XVIII à 6 exploite l'opposition entre différents groupements de trios et de quatuors, rendant hommage aux deux Fantaisies à six voix de la maturité de William Byrd tout en élargissant la palette instrumentale. La Fantasia XVII à 6 apporte même une réponse anglaise au maniérisme chromatique de la veine italienne : le « point » initial présente un thème étrange et sinueux qui dérive de l'« air » proprement dit à chaque fois que sa quatrième note descend d'un demi-ton, produisant un effet ahurissant, un peu comme si Gesualdo se confrontait aux sorcières de *Macbeth*. Tomkins déploie ses six violes avec une sélectivité mystérieuse – contrairement à Byrd et Gibbons, qui ne laissent plus de répit à leurs effectifs une fois qu'ils ont fait leur entrée – tout en tirant simultanément parti des propriétés acoustiques des violes en tant que telles. La seconde moitié de la Fantaisie présente un trait nouveau, les notes de pédale rauques qui évoquent des cloches monumentales, martelées sur les cordes à vide graves des basses de viole. La Fantaisie s'achève par un flot extatique de passages de gammes qui semblent tendre vers quelque chose qui dépasse sans doute ce que ce morceau est vraiment en mesure d'offrir.

Évitant le chromatisme de madrigal, la Pavane et la Galliard à 6 sont obnubilées par l'identité du mode, oscillant de façon vertigineuse entre des tierces majeures et mineures sans pouvoir décider qui prend l'ascendant. Alors que cette lutte modale douce-amère se poursuit, la Galliard confronte les deux dessus de viole, qui rivalisent pour prendre l'ascendant, comme deux danseurs sur le parquet d'une salle de bal qui pour virtuelle qu'elle est n'en est pas moins éblouissante.

Laurence Dreyfus



Laurence Dreyfus; Emilia Benjamin

Anthems und Cantica

Der 1572 in St David's, Pembrokeshire, geborene Thomas Tomkins verbrachte den größeren Teil seiner Laufbahn von 1596 bis zu seinem Tod im Jahre 1656 als Organist an der Worcester Cathedral. Über seine ersten Jahre und seine Ausbildung ist zwar vergleichsweise wenig bekannt, doch soll er eine Zeit lang Schüler von William Byrd gewesen sein; um 1620 war er ein Gentleman der Chapel Royal und der einzige Komponist seiner Generation, der in den frühen Jahren des Commonwealth gelebt hat. Bis in die jüngste Zeit haben Historiker irrtümlich angenommen, er sei Chorsänger am Magdalen College in Oxford gewesen, und seine persönliche, mit Anmerkungen versehene Ausgabe von Thomas Morleys *A Plaine and Easie Introduction to Practicall Musicke* (1597) wird hier in der College-Bibliothek verwahrt.

Die Musik diesem Album wurde zusammengestellt, um die erstaunliche Weite und Vielfalt dieses meisterhaften Komponisten in der englischen Musik orzuführen. Die Aufnahme ist auch eine Hommage an Bernard Rose, den *Informator Choristarum* am Magdalen College von 1957 bis 1981. Bernard Rose widmete einen großen Teil seines Berufslebens und seiner Forschungsarbeit der Musik von Thomas Tomkins, und dank seiner Herausgebertätigkeit für dessen *Musica Deo Sacra* gehören viele dieser Kompositionen nun zum ständigen Repertoire in den Kapellen und Kathedralen, in denen bis heute die täglichen Stundengebete gesungen werden. 2016 ist auch das Jahr von Roses 100. Geburtstag, und diese Aufnahme bietet einen kleinen Beitrag zum Gedenken an den Mann, der den Chor geprägt und auf ein bis heute anhaltendes Niveau gebracht hat.

Den Mittelpunkt von Tomkins' Chorwerken bildet das „verse anthem“ (Anthem mit Solostimmen), und auf diesem Album bieten wir fünf Anthems, die sich mit Ensemblebegleitung (im Gegensatz zu einer ausschließlichen Orgelbegleitung) erhalten haben. Diese Anthems wurden mit ihrer deutlichen Verbindung zum Consortgesang sehr wahrscheinlich in der Elizabethan Chapel Royal ausgearbeitet und nachempfunden, wo die Verwendung von Gamben in der Kirche im Gegensatz zur vereinfachten Orgelbegleitung wahrscheinlicher ist. Die Texte wurden Andachts- und Hymnenquellen entnommen. Die liturgischen Stücke „Magnificat“ und „Nunc dimittis“ aus dem „Fifth Service“ werden hier in ihren „tiefen“ Tonarten geboten – als Kontrast zu der eher „normalen“ höher gesetzten Vertonung von heute.

Daniel Hyde

Gambenconsortmusik

Thomas Tomkins komponierte in seiner langen Karriere immer wieder Musik für Gambenconsort, und die Stücke in dieser Einspielung bieten Beispiele von einigen seiner eindrucksvollsten Kompositionen für drei bis sechs Gamben: jedes Werk ist vom Komponisten in einem individuellen Consortstil geprägt.

Die Fantasia XIV à 3 ist ein monothematisches Werk von unerbittlicher Logik mit dem beharrlichen Vortrag einer festumrissenen Form – einer Melodie aus den sechs Tönen des Hexachords vor dem weichen Absinken am Schluss. Der Stil der Fantasia scheint altmodisch, abgesehen davon, dass der Komponist etwas zuviel Zeit für die Erkundung der kontrapunktischen Überlappungen des Themas (oder „Punktes“) aufbringt. Der große Zeitaufwand resultiert aus Tomkins' Fixierung darauf, den „Punkt“ auf jede diatonische Stufe der Oktave zu setzen. Wenn die Pulsfrequenz zunimmt und das Thema doppelt so schnell erklingt, lenkt Tomkins die Aufmerksamkeit fort von der Wiederholung des Themas, außer bei der letzten im Sopran – jetzt viermal so schnell wie bei der Einführung des Themas; damit kommt das Stück zu einem befriedigenden Abschluss.

Die Alman à 4 ist Tomkins' einziges derartiges Werk für Gamben und ein Kleinod einer Tanzminiatur, in der sich eine naive, rustikale Weise in der Sopranmelodie mit einer Bassstimme aus virtuosen Sprüngen verbindet, die sich in Bereichen bewegt, die den fliegenden Fingern bei Werken für das Virginal gleichen. Die Pavans à 5 schwelgen in sanfter Polyphonie, betonen aber gleichzeitig die prozessionshafte Förmlichkeit dieses Tanzes. Das pulsierende chromatische Absinken in Pavan VI à 5 erinnert im dritten Abschnitt an italienische Madrigale, und die Pavan VII à 5 verzaubert das Ohr mit ungewöhnlichen imitierenden Passagen in den letzten beiden Abschnitten.

Die sechsstimmigen Consorts sind für jeweils ein Paar jedes Instrumententyps – Sopran, Tenor und Bass – geschrieben, und die Fantasia XVIII à 6 verwertet den Gegensatz von verschiedenen Trio- und Quartettgruppierungen, wobei sie den beiden reifen sechsstimmigen Fantasien von William Byrd Tribut zollt, jedoch in einem größeren instrumentalen Umfang. Die Fantasia XVII à 6 versucht sich sogar dezidiert in einem chromatischen Manierismus italienischer Art: Der anfängliche „Punkt“ nimmt ein bizarres und gewundenes Thema auf, das vom eigentlichen „air“ jedes Mal abweicht, wenn der vierte Ton um einen atemberaubenden Halbton absteigt, als würde Gesualdo den Hexen in *Macbeth* entgegentreten. Tomkins setzt die sechs Gamben in geheimnisvoller Weise voneinander abgesetzt ein (anders als Byrd und Gibbons, bei denen alle nach ihrem Einsatz beschäftigt sind), während er gleichzeitig die akustischen Eigenschaften der Gamben genau nutzt. Neu in der zweiten Hälfte der Fantasia sind die rauhen, wie schwere Glocken angeschlagenen Orgelpunkte, die den klangvollen, tieferen leeren Saiten der Bassgamben entgegenkommen. Die Fantasie endet mit verzückten Passagen voller Skalen, die fast mehr vorgeben, als das Stück wohl tatsächlich leisten kann.

Die ausweichende Madrigalchromatik in der Pavan und in der Galliard à 6 schwankt, von der modalen Identität wie besessen, zwischen Terzen in Dur und Moll hin und her, ohne sich für die dominierende entscheiden zu können. Während der bittersüße Kampf andauert, spielt die Galliard die beiden Soprane gegeneinander aus, wobei jeder um den Vorrang auf einem prächtigen, wenn auch nur virtuellen Tanzboden wetteifert.

Laurence Dreyfus



The Choir of Magdalen College, Oxford was founded in 1480. Magdalen College was then one of the oldest and largest choral foundations in late medieval England. That historic legacy has been preserved and maintained over five centuries. The Choir exists primarily to sing the daily church services in Magdalen College Chapel. They also sing at a number of special occasions throughout the year, including the famous May Day celebrations, an ancient tradition dating back to 1509. In recent years, Magdalen College Choir has toured Japan, USA, Hungary, Italy, Belgium, Holland, Germany and France; concert appearances have included the BBC Proms and Cadogan Hall. Recent orchestral performances have included collaborations with the Britten Sinfonia, the Orchestra of the Age of Enlightenment and the Academy of St Martin in the Fields. At Magdalen, they have worked every term with Phantasm, the College's consort-in-residence, with whom they have recently recorded an album of John Ward. Other titles on the Opus Arte label have included Buxtehude's *Membra Jesu, nostri* and a recording of choral music by the award-winning British contemporary composer Matthew Martin.

Daniel Hyde has held the post of *Informator Choristarum* at Magdalen College since 2009, and is also a University Lecturer in the Faculty of Music. He was previously Director of Music at Jesus College, Cambridge, and before that organ scholar of King's College, Cambridge. A former assistant director of the London Bach Choir, he is equally well known as one of the UK's leading choral directors. Beyond Oxford, he has worked regularly with the BBC Singers, Britten Sinfonia, City of London Sinfonia and Academy of St Martin in the Fields. With the Choir of Magdalen College, his recording of Buxtehude's *Membra Jesu, nostri* was received to great critical acclaim on the Opus Arte label. More recently, an album of choral music by the award-winning British composer Matthew Martin has been highly praised. In chamber music, his collaborations with the viol consort Phantasm have seen recordings of music by William Lawes, John Jenkins, and John Ward. As a soloist, he has performed across three continents; he has played at the BBC Proms on numerous occasions, and made his solo debut playing the Canonic Variations of J.S. Bach on the organ of the Royal Albert Hall in 2010. During the 2014–15 season, he performed the complete organ works of J.S. Bach in a series of recitals at Merton College, Oxford on the new Dobson organ. In September 2016 he takes up the post of Organist and Director of Music at Saint Thomas Church, Fifth Avenue, New York, USA.

Phantasm, an award-winning ensemble of viols, was founded in 1994 by Laurence Dreyfus and has become recognised as the most exciting viol consort active on the world scene today. Praised for its thrilling intensity and sovereign technique, Phantasm has pioneered a truly path-breaking approach to early chamber music for three to six viols, attracting a wide following among audiences internationally. The ensemble catapulted into international prominence when its debut album of works by Henry Purcell won a *Gramophone* Award in 1997. Since then, the consort has travelled the world over, performing regularly to critical acclaim at international festivals and on leading concert series. Phantasm's eighteen recordings have won consistent praise, and several have received awards, including a *Gramophone* Award in 2004 for the music of Orlando Gibbons. For the Scottish label Linn Records they have recorded albums of Byrd, Ward and Lawes, which have received citations and awards from *Gramophone*, *BBC Music Magazine* and *Diapason*; the most recent Lawes recording, *Royal Consort*, was also named 2015 Chamber Music Recording of the Year by *Limelight Magazine* (Australia). Their latest recording is John Dowland's *Lachrimae or Seven Tears* with Elizabeth Kenny, lute. From 2010 until 2015, Phantasm was Consort-in-Residence at Magdalen College, Oxford, where it collaborated with Magdalen College Choir and developed consort playing among College students. Phantasm now makes its home in Berlin, Germany, where its director, Laurence Dreyfus, continues to explore, perform and record new repertoires, bringing them to music lovers around the world. <http://www.phantasm.org.uk>



Laurence Dreyfus

SUNG TEXTS

2 Sing unto God

Sing unto God, O ye kingdoms of the earth,
 O sing praises unto the Lord;
 which dwelleth in the heavens over all
 from the beginning,
 for lo, he doth send out his voice,
 yea, and that a mighty voice.
 Ascribe ye the power to God over Israel;
 his worship and strength is in the clouds.
 O God, wonderful art thou in thy holy places;
 even the God of Israel, he will give strength
 and power unto his people.
 Blessed be God. Amen.

Psalm 68, vv 32–35

4 Thou art my king

Thou art my king, O God,
 send help unto Jacob.
 Through thee will we overthrow our enemies,
 and in thy Name I will tread them down
 that rise up against me.
 For I will not trust in my bow;
 it is not my sword that shall help me;
 but it is thou that savest us from our enemies
 and puttest them to confusion that hate us.
 We make our boast of God all the day long
 and will praise thy name for ever more.
 Amen.

Psalm 44, vv 4–8

6 Above the stars

Above the stars my saviour dwells,
 I love, I care for nothing else.
 There he sits and fits a place,
 For the glorious heirs of grace.
 Dear Saviour, raise my duller eye,
 Let me but see thy beams divine.
 Ravish my soul with wonder and desire,
 Ere I enjoy, let me thy joys admire.
 And wondering let me say,
 Come Lord Jesu, come away.

text attributed to Joseph Hall

Magnificat and Nunc dimittis (Fifth Service)

9 My soul doth magnify the Lord,
 and my spirit rejoiceth in God my Saviour.
 For he hath regarded
 the lowliness of his handmaiden.
 For behold, from henceforth
 all generations shall call me blessed.
 For he that is mighty hath magnified me,
 and holy is his Name.
 And his mercy is on them that fear him
 throughout all generations.
 He hath shewed strength with his arm;
 he hath scattered the proud
 in the imagination of their hearts.
 He hath put down the mighty from their seat
 and hath exalted the humble and meek.
 He hath filled the hungry with good things,
 and the rich he hath sent empty away.
 He remembering his mercy hath holpen
 his servant Israel,
 as he promised to our fathers,
 Abraham and his seed for ever.
 Glory be to the Father, and to the Son
 and to the Holy Ghost;
 As it was in the beginning, is now, and ever shall be,
 world without end.
 Amen.

11 Lord, now lettest thou thy servant depart in peace
 according to thy word.
 For mine eyes have seen thy salvation,
 Which thou hast prepared before the face
 of all people;
 To be a light to lighten the Gentiles
 and to be the glory of thy people Israel.
 Glory be to the Father, and to the Son
 and to the Holy Ghost;
 As it was in the beginning, is now, and ever shall be,
 world without end.
 Amen.

13 O Lord, let me know mine end

O Lord, let me know mine end
 and the number of my days,
 that I may be certified how long I have to live.
 Behold, thou hast made my days
 as it were a span long;
 and mine age is even as nothing
 in respect of thee, and verily
 every man living is all together vanity.
 For man walketh in a vain shadow
 and disquieteth himself in vain;
 he heapeth up riches
 and cannot tell who shall gather them.
 And now Lord, what is my hope?
 Truly my hope is even in thee.

Psalm 39, vv 4–7

17 Rejoice, rejoice and sing

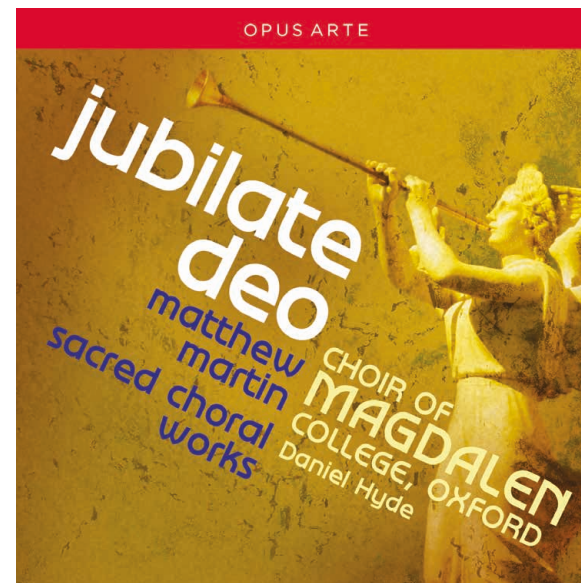
Rejoice, rejoice, sing and rejoice; rejoice and sing.
 For happy were the tidings when the angel
 Gabriel, with an humble reverence, gave the
 salutation:
 'Hail Mary full of grace, the Lord is with thee.
 Blessed art thou amongst women.
 And blessed is the fruit of thy womb.
 Even so, blessed virgin Mary.
 For behold from henceforth all generations shall
 call thee blessed.
 Blessed virgin Mary.'

for the Annunciation

Also available on Opus Arte



Buxtehude: Membra Jesu nostri
OA CD9023 D



Matthew Martin: Jubilate Deo
OA CD9030 D

Publishers: Musica Britannica edition (MB59), published by Stainer & Bell, edited by John Irving (consort music);
Fretwork Editions (FE10 and FCH03), edited by David Pinto and Ross W. Duffin (anthems and canticles)

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