

WIGMORE HALL

Tuesday 4 July 2023

Byrd Masses with The Cardinal's Musick

1.00pm

Patrick Craig alto
Matthew Venner alto
William Balkwill tenor
Mark Dobell tenor

Richard Bannan baritone
Robert Rice baritone
Edward Grint bass
Nathan Harrison bass

William Byrd (c.1540-1623)

Mass for 4 voices (pub. c.1592-3)
with the Propers for the Feast of Easter Day

5.00pm

Julie Cooper soprano
Laura Oldfield soprano
Patrick Craig alto
Matthew Venner alto

William Balkwill tenor
Mark Dobell tenor
Nathan Harrison bass

William Byrd

Mass for 3 voices (pub. c.1593-4)
with the Propers for the Feast of Corpus Christi

7.30pm

Julie Cooper soprano
Laura Oldfield soprano
Patrick Craig alto
Matthew Venner alto
Ben Alden tenor

William Balkwill tenor
Mark Dobell tenor
Matthew Howard tenor
Edward Grint bass
Robert Rice bass

William Byrd

Mass for 5 voices (pub. c.1594-5)
with the Propers for the Feast of All Saints



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Byrd's Masses

The year is 1595 and Queen Elizabeth I is on the throne. In the hall of a manor in rural Essex a group gathers in secret to celebrate the Catholic Mass. 40 years earlier this service was publicly celebrated in every church. Now England is Protestant, and the company is engaging in a forbidden act punishable by fines or imprisonment. The Jesuit priest who leads the liturgy is regarded by the government as a traitor; several predecessors have been executed. A hidden priest hole is ready should there be an unexpected knock at the door. The danger, however, is unavoidable. For these Catholics, this sacrament is essential for their faith and they will celebrate Mass with all the resources they can muster. Now the musically educated members of this household can celebrate this Mass with the richness of choral music; they have acquired the clandestinely published Masses of William Byrd, the first and only such music composed in England for nearly 40 years.

By the 1590s William Byrd (c.1540-1623) was the most famous English composer of his generation. Starting his career at Lincoln Cathedral in the 1560s, he quickly acquired a sought-after position as organist and Gentleman of the Chapel Royal in 1572. He made his mark at court almost immediately and was rewarded (along with his elder colleague, Thomas Tallis) with the patent for printing and importing music books, dedicating its first fruits to Queen Elizabeth I with the *Cantiones Sacrae* (1575). Byrd spent the rest of his career at the Chapel Royal writing prayers for the Queen, music for Chapel Royal services, and celebratory music for Accession Day and the defeat of the Spanish Armada.

Yet Byrd was also a staunch Catholic. When he joined the court in the 1570s there was a degree of tolerance; Byrd's patrons included the Earl of Worcester, a favoured courtier who was also a Catholic. By the 1580s the mood had changed: England was at war with Catholic Spain; the exiled Mary Queen of Scots was proving a focus for numerous Catholic plots; and an influx of Jesuit priests caused a tightening of religious conformity. Byrd remained deeply embedded in the Catholic community - his house was searched under suspicion of treasonous activity, while in the following year he was named at a gathering to welcome Jesuit priests Henry Garnet and Robert Southwell. His royal position offered some protection, as in 1592 his prosecution for recusancy (failure to attend his parish church) was stopped by royal command. Nevertheless, his position was still risky and many of the motets of Byrd's later collections (1589/1591) seem to reflect the increasingly desperate circumstances of English Catholics.

Byrd's Masses were composed at a turning point in the composer's career. Although he continued to be paid as a member of the Chapel Royal, by late 1594 he had effectively retired, moving from London to Standon

Massey in Essex. Byrd's chosen retirement spot placed him close to his long-term patrons, the Petre Family. This prominent Catholic family regularly sheltered priests and hosted secret services at Ingatestone and Thorndon Halls. Sir John Petre received the dedication of Byrd's second volume of *Gradualia* (1607), a further contribution to providing new music for the Catholic liturgy.

The Masses survive as three small printed pamphlets. Designed to be unobtrusive and untraceable, there is no title page, dedication, date, printer's name, or place of publication or sale. The only indication of their origins is Byrd's own name, stated bravely at the top of each page; however, scholarly detective work has established that the Masses were produced by the period's most prominent musical printer, Thomas East, between 1592 and 1595.

Each pamphlet contains musical settings for the Ordinary of the Mass, or those parts of the liturgy that remain constant in all Mass services: the Kyrie, Gloria, Credo, Sanctus, and Benedictus, and Agnus Dei. The Kyrie is a short, threefold plea for mercy. The Gloria and the Credo are long, multi-sectional texts, the first a hymn of praise and the second a statement of faith. The Sanctus and Benedictus come just before the consecration of the bread and wine, the most sacred moment of the liturgy, and depict worshippers joining with the eternal praise of the heavenly angels. The Agnus Dei is another short, threefold movement, pleading firstly for mercy and lastly for peace. In continental Masses the Agnus was the moment for composers to show off complex canonic techniques; for Byrd, however, it inspired the most intense and expressive moments of his Masses. The Mass could be celebrated simply using plainchant, but polyphonic settings with harmonies for multiple voice parts enable a more elaborate celebration for important feast days.

Other parts of the Mass liturgy - the Propers - have texts that change depending on the feast being celebrated or the timing within the liturgical calendar: the Introit, Gradual and Alleluia, Sequence, Offertory and Communion. Again, these Propers could be sung in plainchant (as the *Ite missa est* will be in these performances). However, Byrd later provided polyphonic settings of some Propers in his two books of *Gradualia* (1605 and 1607), now overtly published. In the first volume Byrd focussed on providing for those feasts of greatest significance for Catholics, such as those for the Blessed Virgin Mary, All Saints, and Corpus Christi, while major festivals such as Christmas and Easter were only provided for in volume two.

The earnestness with which Byrd approached his mission to provide music for the Catholic liturgy is evident in his dedicatory letter to the first volume of *Gradualia*. Byrd articulated the devout inspiration he found in this sacred subject matter:

There is such a profound and hidden power in sacred words... that to one thinking upon

things divine, and earnestly and diligently pondering them, most suitable of all measures occur (I know not how) as of themselves and suggest themselves spontaneously to the mind that is not indolent and inert.

Profound, reverent, and carefully considered expression of liturgical text is characteristic of both Byrd's Masses and the *Gradualia*.

Despite such lofty intentions, however, Byrd's Masses were still designed to be adaptable and to cater to the needs and circumstances of English Catholics. Settings for three different sizes of ensemble provided options adaptable to the available singers, with the choir potentially as small as one per part. Three and four voice settings were particularly small ensembles to be writing for. No continental Mass composers were writing for so few voices and Byrd's previously published Latin motet collections (1589 and 1591) had all been for five or six voices. In comparison with his earlier Latin compositions, Byrd's Mass settings are also relatively straightforward with mostly one note per syllable, little word repetition and no extended polyphony - readily performable by amateurs with some domestic musical education. The scattered traces of such secret sacraments suggest that households made use of whatever musical resources they had to hand, including the support of organs or viols and (in contrast to the Church) both male and female singers.

What Byrd could surely not have foreseen was that in modern times his Mass settings designed for clandestine Catholic liturgical celebration would become staple repertory in the Anglican choral tradition. The *Mass for 4 voices* especially is regularly sung by Anglican cathedral and church choirs and is one of his most recorded and best-loved works. Indeed, the *Gloria* of the *Mass for 4 voices* was even sung at the recent coronation of King Charles III.

Mass for 4 voices

The *Mass for 4 voices* was the first to be published, probably around 1592-3, and is also likely to have been composed earliest. Byrd's Mass Ordinary settings are performed here with his Propers for Easter from the second volume of the *Gradualia* (1607).

The celebratory Easter mood is initiated in the Introit, *Resurrexi*, with the key opening word set to a bold rising figure and brilliant scales, and repeated alleluias set with increasing energy and complexity.

The mood changes in the *Kyrie* that follows. The second *Kyrie* especially provides a hint of the expressive intensity to come with its repeated short motifs with dissonant suspensions that heighten the penitential plea.

The *Gloria* opens with an upper voice duet in canon based on the same motif that opened the *Kyrie*. This is followed by vigorous antiphonal (call and response) exchanges between upper and lower voices at 'laudamus te'. For longer texts like the *Gloria*, Byrd divides the setting into shorter sections often marked not only by cadences, but also contrasting textures, such as the lower voice trio for 'Domine Deus'.

The short Gradual, *Haec dies*, is set concisely before picking up the pace in the Alleluia. The Easter Sequence, *Victimae paschali laudes*, contrasts rich full choir sections with reduced-voice passages including some dramatic text setting. An energetic canon between the alto and tenor suggests the duel between death and life at 'Mors et vita', while the question put to Mary is sung by lower parts, with Mary's answer provided by the higher voices.

The *Credo* is another long text in which Byrd provides contrasting textures for each phrase, mixing contrapuntal and chordal writing and full or reduced choir. The later phrases of the text provide more opportunity for dramatic setting including low pitched, descending motifs for 'descendit', and a solemnly chordal 'crucifixus est', followed by a dynamic 'et resurrexit' and 'et ascendit.'

The short Offertory, *Terra tremuit*, opens with a striking trembling figure before dissolving into cascading alleluias.

In the *Sanctus*, Byrd provides the clearest hint of his inspirational model for the Mass. With no English composer having written a Mass for nearly 40 years, Byrd turned to the example of John Taverner (c.1490-1545). Although subtle influences can be identified throughout Byrd's Mass, in the *Sanctus* Byrd quotes directly from Taverner's *Mean Mass* at its beginning and end.

The Communion, *Pascha nostrum*, begins with rich, flowing imitation that is soon interrupted by an energetic alleluia, after which the rhythmic energy builds until a triumphant, chordal 'sinceritatis'.

The *Agnus Dei* is among the most intense and poignant music Byrd wrote. It opens straightforwardly with a duet for the upper voices, adding voices at each new call of 'Agnus Dei'. However, at the phrase 'dona nobis pacem' the voices obsessively repeat the phrase to a descending motif whose suspensions create a constant stream of relentless dissonances across almost every beat. Modern ears are used to far more extreme dissonance than Byrd's original audiences; nevertheless, the setting still proves a gut-wrenching evocation of the oppression faced by Elizabethan Catholics and their heartfelt desire to be able to worship in peace once more.

William Byrd (c.1540-1623)

Mass for 4 voices (pub. c.1592-3)

Liturgical text

with the Propers for the Feast of Easter Day

Introit

Resurrexi, et adhuc tecum sum. Alleluia.	I arose, and yet am still with you. Alleluia.
Posuisti super me manum tuam. Alleluia.	You have laid your hand upon me. Alleluia.
Mirabilis facta est scientia tua. Alleluia.	Your knowledge is become wonderful. Alleluia.
Domine, probasti me et cognovisti me; tu cognovisti sessionem meam, et resurrectionem meam.	Lord, you have searched me and known me; You know my sitting down and my rising up.

Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper; et in saecula saeculorum. Amen.	Glory to the Father, and to the Son and to the Holy Spirit. As it was in the beginning, is now and shall be for ever; world without end. Amen.
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Kyrie

Kyrie eleison	Lord, have mercy
Christe eleison	Christ, have mercy
Kyrie eleison	Lord, have mercy

Gloria

Gloria in excelsis Deo, et in terra	Glory to God in the highest, and on earth peace,
Pax hominibus bonae voluntatis.	good will towards men.
Laudamus te, benedicimus te,	We praise you, we bless you,
Adoramus te, glorificamus te.	we adore you, we glorify you.
Gratias agimus tibi	We give thanks to you
Propter magnam gloriam tuam.	for your great glory.
Domine Deus, Rex caelestis, Deus pater omnipotens:	Lord God, heavenly King, God the Father Almighty.
Domine Fili unigenite, Jesu Christe	Lord, only-begotten Son, Jesus Christ,
Domine Deus, Agnus Dei, Filius Patris.	Lord God, Lamb of God, Son of the Father.
Qui tollis peccata mundi, miserere nobis:	You who takes away the sins of the world,
Qui tollis peccata mundi,	have mercy on us, you who takes away the sins of
Suscipe deprecationem nostram:	the world, receive our prayer.
Qui sedes ad dexteram patris, Miserere nobis.	You who sits at the right hand of the Father, have mercy on us.

Quoniam tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe, Cum Sancto Spiritu, In gloria Dei patris. Amen.	For you alone are holy, you alone are the Lord, you alone are most high, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.
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Gradual & Alleluia

Haec dies quam fecit Dominus: exultemus et laetemur in ea. Confitemini Domino quoniam bonus: quoniam in saeculum misericordia eius. Alleluia. Pascha nostrum immolatus est Christus.	This is the day which the Lord has made: let us be rejoice and be glad in it.. Trust in the Lord for he is good: for his mercy lasts for ever. Alleluia. Christ our Passover is sacrificed for us.
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Sequence

Victimae paschali laudes immolent Christiani	To the Paschal victim let Christians offer up their songs of praise.
Agnus redemit oves: Christus innocens Patri Reconciliavit peccatores.	The Lamb has redeemed the sheep: Christ who is without sin has reconciled sinners to the Father.
Mors et vita duello confluxere mirando, Dux vitae mortuus, regnat vivus.	Death and life have fought a huge battle; The Prince of Life was dead, but lives and reigns.
Dic nobis Maria, quid vidisti in via?	Tell us, Mary, what did you see on your way?
Sepulcrum Christi viventis, et gloriam vidi resurgentis: Angelicos testes, sudarium et vestes.	The tomb of Christ, who is alive, and I saw the glory of his rising; Angelic witnesses, the shroud and the linen cloth
Surrexit Christus spes mea: praecedet suos in Galilaeam.	Christ my hope has risen: he has gone to Galilee before you.
Scimus Christum surrexisse a mortuis vere: Tu nobis, victor Rex, miserere. Amen. Alleluia.	Truly, we know Christ has risen from the dead: O King and victor, have mercy on us. Amen. Alleluia.

Credo

Credo in unum Deum, patrem omnipotentem, Factorem caeli et terrae, Visibilem omnium et invisibilem.	I believe in one God, the Almighty Father, maker of heaven and earth, of all things visible and invisible.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum; Et ex patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, Consubstantialem patri: Per quem omnia facta sunt. Qui propter nos homines, et propter nostram Salutem, descendit de caelis, 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 caelum, Sedet ad dexteram Patris. Et iterum venturus est cum gloria, Judicare vivos et mortuos, Cuius regni non erit finis. Et in spiritum sanctum Dominum et vivificantem: Qui ex Patre filioque procedit Qui cum Patre et Filio Simul adoratur et conglorificatur, Qui locutus est per prophetas. Et unam sanctam catholicam Et apostolicam ecclesiam. Confiteor unum baptisma In remissionem peccatorum. Et expecto resurrectionem mortuorum, Et vitam venturi saeculi. Amen.	And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all time. God of God, Light of Light, true God of true God, begotten not made: of one substance with the Father, through 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. He was crucified for us under Pontius Pilate: he died and was buried. And he rose on the third day according to the scriptures and ascended in to heaven, and sits at the right hand of the Father. And he will come again with glory to judge the living and the dead: whose kingdom has no end. And in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshipped and glorified, who has spoken through the Prophets. And in one holy, catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Offertory

Terra tremuit et quievit: dum resurgeret in iudicio Deus. Alleluia.	The earth trembled, and was still: when God arose to judgement. Alleluia.
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Sanctus & Benedictus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth: pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis.	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.
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Communion

Pascha nostrum immolatus est Christus. Alleluia. Itaque epulemur in azymis sinceritatis et veritatis. Alleluia.	Christ our Paschal Lamb has been sacrificed. Alleluia. Therefore, let us keep the feast with the unleavened bread of sincerity and truth. Alleluia.
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Agnus Dei

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 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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Ite missa est. Deo gratias.	The mass is ended. Thanks be to God.
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Mass for 3 voices

Byrd's second *Mass for 3 voices* was probably published around 1593-4. Writing polyphony for just three voices creates challenges as the composer must work skilfully to make the harmonies sound complete. Nevertheless, Byrd's *Mass* showcases numerous ways in which a composer might respond creatively to the constraints of so small an ensemble.

The *Mass* is performed with Byrd's settings of the Propers for the Feast of Corpus Christi from the first volume of *Gradualia* (1605). This feast celebrates the physical presence of Christ in the Mass, foregrounding a central theological difference between Catholicism and Protestantism: the issue of transubstantiation, or whether bread and wine were literally transformed into the body and blood of Christ during the consecration.

The Introit, *Cibavit eos*, begins brightly polyphonic, punctuated with buoyant, near-chordal alleluias with an upper-voice trio at 'Exultate Deo'.

The following *Kyrie* is austere, declaimed simply and efficiently in near homophony (all voices singing in similar rhythm). Byrd takes inspiration from a method which professional musicians used to improvise polyphony, the outer parts moving together in parallel tenths and the inner voice moving freely to complete and vary the harmonies.

The *Gloria* too begins with all voices singing together, but as the phrases progress the voices become more polyphonically intertwined. The lower voice duet at 'Domine Deus' provides contrast while the text also provides opportunities for wordpainting. Listen for ornamental scales on 'caelestis' ('heavenly'), falling melodies at 'Miserere' and soaring phrases at 'tu solus altissimus'.

The Gradual *Oculi omnium* follows, whose standout moment is the choral full choir declamation of the key eucharistic line 'qui manducat meam carnem et bibit meum' ('whosoever eats my flesh and drinks my blood'), then repeated contrapuntally with extended flowing scales drawing out the word 'manet' ('lives') and continuing into the closing alleluias.

In the *Credo* Byrd plays with the range of textures available with three voices, gradually increasing their polyphonic complexity. The text provides the composer with more classic wordpainting opportunities: the falling phrases at 'descendit' are followed swiftly by a leap to 'caelis'. The mystery of incarnation is evoked through semitone inflections while the resurrection and ascension inspire vaulting motifs and scalar ascents.

The short Offertory, *Sacerdotes Domini*, opens chordally with a sense of stillness. The text is set simply (yet beautifully) without repetition, ending with alleluias that play with pairing different voices.

The *Sanctus* begins distinctively with rising and falling scales weaving around held notes, perhaps intending to evoke an older style of harmonising around an existing chant melody in longer notes. The textures become livelier at 'Gloria tua' and 'Hosanna in excelsis', the latter text returning with an assertive triadic motif after the calmer *Benedictus*.

The Communion, *Quotiescunque manducabitis*, opens in a declamatory style, and its lively dotted rhythms continue into the subsequent counterpoint. The rising sequence for the phrase 'biberit calicem Domini' is particularly lyrical.

The *Agnus Dei* returns to the more serene mood and slower rhythms of the *Benedictus*. The leisurely imitative counterpoint of the *Agnus* could not be further from the austerity of the opening *Kyrie*. There is no repeat of the expressivity with which Byrd set this text in the *Mass for 4 voices*; rather Byrd seems content to leave this *Agnus Dei* to end in peaceful repose.

William Byrd (c.1540-1623)

Mass for 3 voices (pub. c.1593-4)

Liturgical text

with the Propers for the Feast of Corpus Christi

Introit

Cibavit eos ex adipe frumenti. Alleluia: et de petra melle saturavit eos. Alleluia.	He fed them with rich corn. Alleluia: and filled them with honey from the rock. Alleluia.
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Exultate Deo adjutori nostro: jubilate Deo Jacob.	Rejoice in God our helper: sing aloud to the God of Jacob.
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Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.	Glory to the Father, to the Son and to the Holy Spirit. As it was in the beginning, is now and shall be for ever, world without end. Amen.
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Kyrie

Kyrie eleison Christe eleison Kyrie eleison	Lord, have mercy Christ, have mercy Lord, have mercy
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Gloria

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 caelestis, 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, Miserere nobis. Quoniam tu solus sanctus, Tu solus Dominus,	Glory to God in the highest, and on earth peace, good will towards men. 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, God the Father Almighty. Lord, only-begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father. You who takes away the sins of the world, have mercy on us, you who takes away the sins of the world, receive our prayer. You who sits at the right hand of the Father, have mercy on us. For you alone are holy, you alone are the Lord,
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Tu solus altissimus, Jesu Christe, Cum Sancto Spiritu, In gloria Dei patris. Amen.	you alone are most high, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.
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Gradual & Alleluia

Oculi omnium in te sperant Domine: et tu das illis escam in tempore opportune. Aperis tu manum tuam et imples omne animal benedictione.	The eyes of all hope in you, O God, and you give them meat in due season. You open your hand and fill every living creature with blessing.
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Alleluia. Caro mea vere est cibus et sanguis meus vere est potus: qui manducat meam carnem et bibit meum sanguinem in me manet et ego in eo. Alleluia.	Alleluia. My flesh truly is meat and my blood truly is drink: whosoever eats my flesh and drinks my blood lives in me and I in him. Alleluia.
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Credo

Credo in unum Deum, patrem omnipotentem, Factorem caeli et terrae, Visibilem omnium et invisibilem. Et in unum Dominum Jesum Christum, Filius Dei unigenitum; Et ex patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, Consubstantialiam patri: Per quem omnia facta sunt. Qui propter nos homines, et propter nostram Salutem, descendit de caelis, 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 caelum,	I believe in one God, the Almighty Father, maker of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all time. God of God, Light of Light, true God of true God, begotten not made: of one substance with the Father, through 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. He was crucified for us under Pontius Pilate: he died and was buried. And he rose on the third day according to the scriptures and ascended in to heaven,
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Text continues overleaf. Please turn the page as quietly as possible.

Sedet ad dexteram Patris.	and sits at the right hand of the Father.
Et iterum venturus est cum gloria,	And he will come again with glory
Judicare vivos et mortuos,	to judge the living and the dead:
Cuius regni non erit finis.	whose kingdom has no end.
Et in spiritum sanctum Dominum et vivificantem:	And in the Holy Spirit, the Lord and giver of life,
Qui ex Patre filioque procedit	who proceeds from the Father and the Son,
Qui cum Patre et Filio	who with the Father and the Son
Simul adoratur et conglorificatur,	is worshipped and glorified,
Qui locutus est per prophetas.	who has spoken through the Prophets.
Et unam sanctam catholicam Et apostolicam ecclesiam.	And in one holy, catholic and apostolic church.
Confiteor unum baptisma In remissionem peccatorum.	I acknowledge one baptism for the remission of sins.
Et expecto resurrectionem mortuorum,	And I look for the resurrection of the dead,
Et vitam venturi saeculi. Amen.	and the life of the world to come. Amen.

Offertory

Sacerdotes Domini incensum et panes offerunt Deo:	The priests of the Lord offer incense and bread to God:
et ideo sanctierunt Deo suo, et non pollutent nomen eius. Alleluia.	and therefore shall they be sanctified to their God and will not defile his name. Alleluia.

Sanctus & Benedictus

Sanctus, sanctus, sanctus, Dominus Deus	Holy, holy, holy, Lord God of hosts,
Sabaoth: pleni sunt caeli et terra gloria tua.	heaven and earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Communion

Quotiescunque manducabitis panem hunc et calicem bibetis,	As often as you eat this bread and drink from the chalice, you proclaim
mortem Domini annuntiabitis, donec veniat:	the death of the Lord, until he comes:
itaque quicumque manducaverit panem, vel biberit calicem Domini indigne,	therefore, whoever shall eat this bread or drink from the chalice of the Lord unworthily,
reus erit corporis et sanguis Domini. Alleluia.	shall be guilty of the body and blood of the Lord. Alleluia.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy on us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, who takes away the sins of the world, grant us peace.

Ite missa est.	The mass is ended.
Deo gratias.	Thanks be to God.

Mass for 5 voices

Byrd's *Mass for 5 voices* was the third and final pamphlet, thought to be published in 1594–5. His Mass Ordinary settings are performed with his settings of the Propers for All Saints from the *Gradualia* (1605). The Feast of All Saints is celebrated on 1 November and was especially important for English Catholics as a focus for commemorating recent martyrs, including those Jesuit priests executed for treason.

The Introit, *Gaudeamus omnes*, is rhythmically vibrant, capturing the spirit of rejoicing. A lively opening is followed by the quickfire syncopations of 'diem festum celebrantes', before relaxing temporarily into 'sub honore'. At 'gaudent angeli' voices flutter in and out of the texture in complex syncopations across the beat. A trio sets off the 'Exultate' before all voices re-enter in splendid chorus at the 'Gloria Patri'.

The *Kyrie* sets the emotional tone with a twisting opening motif that encompasses all the chromatic notes of the upper half of the scale as it rises. Such expressive use of rising and falling semitones continues throughout the short movement (and indeed throughout the *Mass*).

The *Gloria* lightens the mood, omitting the chromaticism of the *Kyrie* despite echoing the same opening melodic shape. Nevertheless, compared with Byrd's other Glorias, this feels more restrained, even in its closing Amen.

The Gradual, *Timete Dominum*, steadily builds the texture to peak with a poignant harmonic inflection on 'omnes sancti'. After a mid-section trio, an antiphonal passage draws in the remaining voices. The syncopations of 'et reficiam vos' bring a new liveliness that is delightfully contrasted by an initially rather square alleluia.

In the *Credo*, Byrd moves through the long text briskly, breaking it up with trios. He uses harmony for expressive effects, shifting sharpwards to brighten the harmonies for 'lumen de lumine' ('Light of Light') while the crucifixion and burial are darkened with additional flats. The resurrection and ascension are given the expected faster, rising motifs. Particular declamatory prominence is given to the statement of 'one holy, catholic and apostolic church' (this same phrase is capitalised by the printer in each of the Mass pamphlets).

The Offertory, *Iustorum animae*, is a moment of tranquillity, transforming slowly and gradually from the still, chordal opening to fluid, imitative counterpoint as the souls rest in peace.

In the *Sanctus*, Byrd evokes older styles of Tudor polyphony by weaving faster melodies around a much slower three-note motif. This motif is first heard in the upper voice before migrating through the texture. Two trios - first for lower voices and then for higher voices - set up the exuberant, full voice 'Hosannas'.

With an extended opening trio, the Communion *Beati mundo corde* builds steadily, adding a new voice at each new 'beati' phrase. The dissonant false relations at 'propter iustitiam' ('for righteousness's sake') recall the persecutions felt by Byrd and his fellow Catholics.

In the *Agnus Dei*, the intensity of the opening *Kyrie* returns. As in the *Mass for 4 voices*, Byrd turns the *Agnus* into an acutely expressive moment, though the emotional trajectory is different here. Repeated dissonances and chromatic inflections are apparent from the outset. The voices increase with each statement from the opening trio to a full-voice declamatory 'Agnus Dei' that is immediately repeated higher for climactic intensity before giving way to a poignant 'dona nobis pacem' to close.

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William Byrd (c.1540-1623)

Mass for 5 voices (pub. c.1594-5)

Liturgical texts

with the Propers for the Feast of All Saints

Introit

Gaudeamus omnes in Domino diem festum celebrantes sub honore sanctorum omnium: de quorum solemnitate gaudent angeli, et collaudant Filium Dei.	Let us all rejoice in the Lord celebrating the feast in honour of all the saints, in which solemnity the angels rejoice, and the archangels praise the Son of God.
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Exultate iusti in Domino: rectos decet collaudatio.	Ring out your joy to the Lord, O you just; for praise is fitting for loyal hearts.
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Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper; et in saecula saeculorum. Amen.	Glory to the Father, to the Son and to the Holy Spirit. As it was in the beginning, is now and shall be for ever, world without end. Amen.
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Kyrie

Kyrie eleison Christe eleison Kyrie eleison	Lord, have mercy Christ, have mercy Lord, have mercy
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Gloria

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 caelestis, 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, Miserere nobis.	Glory to God in the highest, and on earth peace, good will towards men. 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, God the Father Almighty. Lord, only-begotten Son, Jesus Christ, Lord God, Lamb of God, Son of the Father. You who takes away the sins of the world, have mercy on us, you who takes away the sins of the world, receive our prayer. You who sits at the right hand of the Father, have mercy on us.
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Quoniam tu solus sanctus, Tu solus Dominus, Tu solus altissimus, Jesu Christe, Cum Sancto Spiritu, In gloria Dei patris. Amen.	For you alone are holy, you alone are the Lord, you alone are most high, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.
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Gradual & Alleluia

Timete Dominum, omnes sancti eius: quoniam nihil deest timentibus eum. Inquirentes autem Dominum non deficient omni bono. Alleluia.	Fear the Lord, all you saints of his: for nothing is lacking those who fear him. Those who seek out the Lord shall want for no good thing. Alleluia.
Venite ad me, omnes qui laboratis, et onerati estis: et ego reficiam vos. Alleluia.	Come to me, all you who labour, and are burdened: and I will refresh you. Alleluia.

Credo

Credo in unum Deum, patrem omnipotentem, Factorem caeli et terrae, Visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filiium Dei unigenitum; Et ex patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, Consubstantialem patri: Per quem omnia facta sunt. Qui propter nos homines, et propter nostram Salutem, descendit de caelis, 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 caelum, Sedet ad dexteram Patris.	I believe in one God, the Almighty Father, maker of heaven and earth, of all things visible and invisible And in one Lord Jesus Christ, the only begotten Son of God, begotten of the Father before all time. God of God, Light of Light, true God of true God, begotten not made: of one substance with the Father, through 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. He was crucified for us under Pontius Pilate: he died and was buried. And he rose on the third day according to the scriptures and ascended in to heaven, and sits at the right hand of the Father.
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Et iterum venturus est cum gloria,	And he will come again with glory
Judicare vivos et mortuos,	to judge the living and the dead:
Cuius regni non erit finis.	whose kingdom has no end.
Et in spiritum sanctum Dominum et vivificantem:	And in the Holy Spirit, the Lord and giver of life,
Qui ex Patre filioque procedit	who proceeds from the Father and the Son,
Qui cum Patre et Filio	who with the Father and the Son
Simul adoratur et conglorificatur,	is worshipped and glorified,
Qui locutus est per prophetas.	who has spoken through the Prophets.
Et unam sanctam catholicam Et apostolicam ecclesiam.	And in one holy, catholic and apostolic church.
Confiteor unum baptisma In remissionem peccatorum.	I acknowledge one baptism for the remission of sins.
Et expecto resurrectionem mortuorum,	And I look for the resurrection of the dead,
Et vitam venturi saeculi. Amen.	and the life of the world to come. Amen.

Offertory

Justorum animae in manu Dei sunt,	The souls of the just are in the hand of God,
et non tanget illos tormentum.	and the torment of death shall not touch them.
Visi sunt omnium insipientium mori;	In the sight of the unwise they seem to die;
illi autem sunt in pace.	but they are in peace.

Sanctus & Benedictus

Sanctus, sanctus, sanctus, Dominus Deus	Holy, holy, holy, Lord God of hosts,
Sabaoth: pleni sunt caeli et terra gloria tua.	heaven and earth are full of your glory.
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit in nomine Domini.	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Communion

Beati mundo corde, quoniam ipsi Deum videbunt:	Blessed are the clean of heart, for they shall see God:
beati pacifici:	blessed are the peace-makers:
quoniam filii Dei vocabuntur:	for they shall be called the children of God:
beati qui persecutionem patiuntur propter iustitiam, quoniam ipsorum est regnum caelorum.	blessed are those who suffer persecution for righteousness's sake, for theirs is the kingdom of heaven.

Agnus Dei

Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takes away the sins of the world,
miserere nobis.	have mercy on us.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takes away the sins of the world,
miserere nobis.	have mercy on us.
Agnus Dei, qui tollis peccata mundi,	Lamb of God, who takes away the sins of the world,
dona nobis pacem.	grant us peace.

Ite missa est.	The mass is ended.
Deo gratias.	Thanks be to God.